

OFF THE HOOK
SPREJMI IN NA-
DALJUI /
ACCEPT AND CONTINUE
SPLETNA RAZSTAVA /
ONLINE EXHIBITION

f r e š t r e š

TEJA MI-
H O L I Č

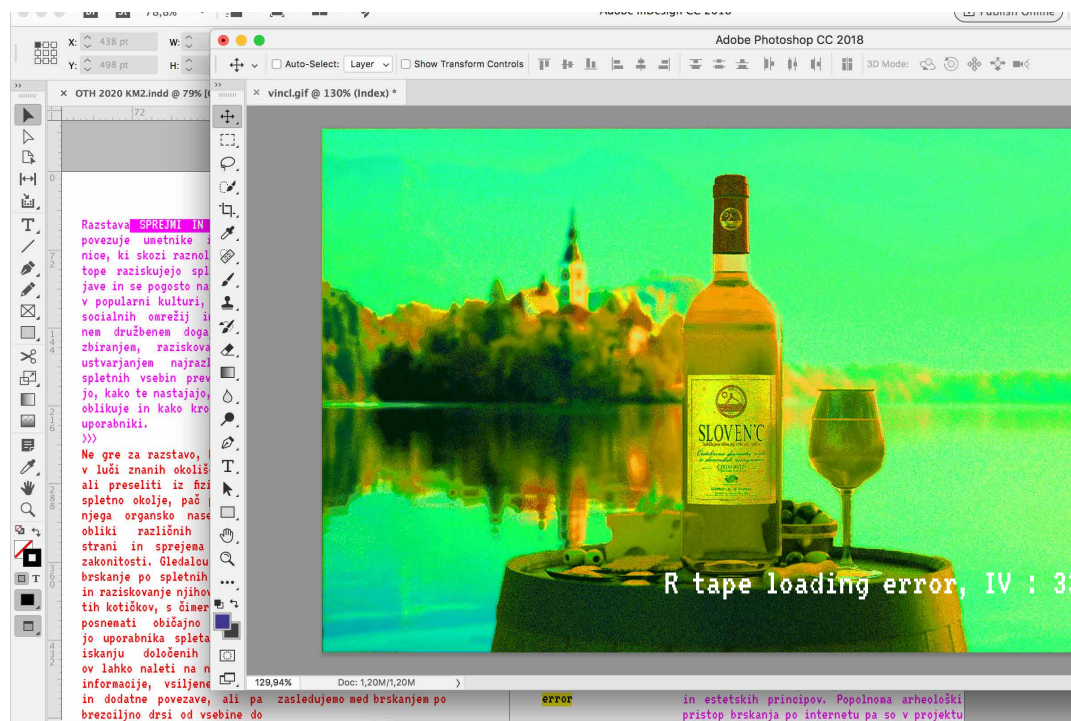
S A R A B E Z O V Š E K

Teja Miholič, Nik Erik Neubauer, Matic Pandel in Lucija Rosc

Razstava **SPREJMI IN NADALJUJ** povezuje umetnike in umetnice, ki skozi raznolike pristope raziskujejo spletne pojave in se pogosto navdihujejo v popularni kulturi, vsebinah socialnih omrežij in sočasnem družbenem dogajanju. Z zbiranjem, raziskovanjem in ustvarjanjem najrazličnejših spletnih vsebin prevprašujejo, kako te nastajajo, kdo jih oblikuje in kako krožijo med uporabniki.

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Ne gre za razstavo, ki bi jo v luči znanih okoliščin morali preseliti iz fizičnega v spletno okolje, pač pa slednjega organsko naseljuje v obliki različnih spletnih strani in sprejema njegove zakonitosti. Gledalcu omogoča brskanje po spletnih straneh in raziskovanje njihovih skritih koticov, s čimer poskuša posnemati običajno izkušnjo uporabnika spleta, ki ob iskanju določenih podatkov lahko naleti na naključne informacije, vsiljene oglase in dodatne povezave, ali pa

brezciljno drsi od vsebine do vsebine v tempu, ki mu pogosto ni videti konca. Razstava je tako obravnavana kot umetniški medij, ki ponuja premislek o svojevrstnem vračanju internetnih vsebin v njihovo izvorno okolje, hkrati pa se poigrava z mejami med umetnostjo in različnimi oblikami



informacij, ki jih dnevno zasledujemo med brskanjem po

error



spletu.

Avtorji in avtorice so tako obenem raziskovalci interneta in snovalci njegovih vsebin.

Umetniški kolektiv freštreš se je z vidika grafičnega oblikovanja lotil raziskovanja raznih instrumentov politične komunikacije in kulturne propagande države, ki bi bili dostopni vsakemu spletnemu uporabniku. Oblikovali so kulturni paket z namenom uporabe na državnih proslavah, v političnih nagovorih in državnem CGP-ju. Vizualna umetnica **Sara Bezovšek** je prav tako izhajala iz trenutne družbeno-politične situacije in začela z zbiranjem različnih apokaliptičnih scenarijev, ki jih je zasledila v spletnih člankih ter popularnih filmih in serijah. Zbrani material je tematsko in vizualno uredila v obliki spletnega kolaža ter ustvarila lasten narativ, ki gledalca vodi do različnih prihodnosti človeštva. Zbiranje najrazličnejših internetnih pojavov je značilno tudi za umetniško prakso **Teje Miholič**, ki na razstavi predstavlja pestro zbirko vsiljenih oglasov, ki jih obravnava z vidika njihovega nastanka, funkcije in estetskih principov.

Popolnoma arheološki pristop brskanja po internetu pa so v projektu Glasuj zame uporabili **Teja Miholič, Nik Erik Neubauer, Matic Pandel**

in Lucija Rose, ko so se sistem-
atično lotili raziskovanja vsebin
in specifične estetike družbene-

ogrešljivega dela našega vsakod-
nevnega življenja in količinsko
nedoumljivega informacijskega

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ga omrežja za ocenjevanje uporab-
nikov, izredno priljubljenega na
začetku 21. stoletja, ki še vedno
obstaja v zamrznjeni obliki ter kot
neke vrste časovna kapsula govori
o mladostnih spletnih aktivnos-
tih neke generacije ter začetkih
spletnega komuniciranja, obenem
pa o premnogih vsebinah, ki poza-
bljene lebdijo v kotičkih virtual-
nega sveta.
Sodelujoči umetniki in umetnice
tako na različne načine razmišlja-
jo o razsežnostih interneta, nep-

Ka0sa. Do izbranih tematik pris-
topajo z določeno mero humolja,
ironije in prodornosti ter tako
odražajo lastno razumevanje ra-
zličnih družbenih, političnih in
socialnih struktur.

The exhibition **ACCEPT AND CONTINUE** brings together artists who
explore online phenomena through various approaches, often finding
inspiration in pop culture, social network content and concurrent
social events. By gathering, exploring and creating various online
content, the artists are questioning how it is created, who forms
it and how it circulates among users.

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This is not an exhibition that had to be shifted from a physical to
an online environment due to well-known circumstances. Instead, it
organically inhabits the latter in the form of different we0sites,
accepting its laws. It allows the viewer to browse the websites and
explore their hidden nooks, thereby attempting to imitate the usual
experience of an internet user who chances upon random informa-
tion, spam ads and additional links when looking for certain data,
or aimlessly slides from content to content at an often seemingly
endless pace. The exhibition is approached as an art medium that
offers reflection on the peculiar return of internet content to its





original environment, while at the same time playing with the boundaries between art and the various forms of information we encounter while browsing online today.

The authors are therefore both explorers of the internet and its content creators. The freštreš art collective researched various instruments of a state's political communication and cultural propaganda, which would be accessible to every internet user, from a graphic design standpoint. They designed a cultural package to be used for national commemorations, in political addresses and in the state's corporate identity. Visual artist Sara Bezovšek likewise started with the current socio-political situation and began collecting the various apocalyptic scenarios she encountered in popular films and series. She organised the collected material thematically and visually in the form of an online collage, creating her own narrative, which guides the viewer to the different futures of humanity. The work of Teja Miholič is similarly characterised by the collection of various online phenomena. The exhibition features her colourful collection of spam ads, which she discusses according to their point of origin, function and aesthetic principles. Meanwhile, Teja Miholič, Nik Erik Neubauer, Matic Pandel and Lucija Rosc utilised a completely archaeological approach to browsing the internet with their project GlasujZame (VoteforMe), systematically researching the content and the specific aesthetics of a social network for rating users, extremely popular in the beginning of the 21st century and still existing as a sort of time capsule that speaks to the youthful online activities of a certain generation and the beginnings of online communication, as well as to the large volume of content that floats forgotten at the fringes of the virtual world.

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The participating artists reflect on the dimensions of the internet, an indispensable part of our everyday life and an unimaginable quantity of information chaos, in different ways. They are approaching the selected topics with a certain amount of humour, irony and pervasiveness, thereby reflecting their own understanding of various social and political structures.

freštreš:

UNI-
KULTURNI
PREDLOG
KOLEKTI-
ZA OP-
STRATE-
TURNE
JE MED



VERZALNI
PAKET (UKP)
UMETNIŠKEGA
VA FREŠTRES
TIMIZACIJO
GIJ KUL-
KOMUNIKACI-

DELEZNIKI

V JAVNEM PROSTORU

Organi oblasti se vsepovsod po svetu soočajo s problemi pri komunikaciji z državljani. V sodobni medijsko-kulturni krajini, v katero pospešeno vstopajo nove prakse in tehnologije, obstaja nevarnost "kratkih stikov", kjer naslovniki

ne prejmejo želenega sporočila, ki ga z enosmerno javno komunikacijo posredujejo organi oblasti (državna administracija, ministrstva, javne ustanove ipd.). V slovenskem prostoru je slednje opazno recimo v široko nerazumevajočem in kritičnem odzivu javnosti in strokovnih krogov na komunikacijske, oblikovalske in kulturno-komunikacijske prakse, uporabljene na nekaterih državnih proslavah leta 2020 (npr. dan državnosti, dan reformacije) ter drugih komunikacijskih projektih.

Kolektiv freštreš verjame, da je za spopadanje s tovrstnimi neželenimi situacijami potrebna sistematizacija in konsolidacija strategij, ki bi zajemala vsa področja medijskega posredovanja, s posebnim poudarkom na kulturi – recimo oblikovanje spominskih objektov, državnih publikacij, tudi razvijanje specifično "državotvornih" praks v upodobitveni umetnosti, ki lahko vstopajo v javno zavest skozi dogodke, kakršni so recimo zgoraj navedene državne proslave in posebej sponzorirani razstavniki dogodka.

Z željo, da bi vsaj delno odgovorili na tovrstne izzive in po možnosti pomagali organom oblasti pri soočanju z njimi, je kolektiv freštreš

pripravil pričujoči **Univerzalni kulturni paket (UKP)**, ki vključuje konceptualne rešitve na mnogih problematičnih področjih, ki so opisana zgoraj.

Kolektiv iskreno upa, da bodo predlogi v prihodnje lahko predstavljali uporabna orodja pri reševanju "kratkih stikov" in premoščanju komunikacijskih nerazumevanj med

- A) organi oblasti in
- B) državljani.

E N G L I Š Š Š

freštreš:



UNIVERSAL CULTURAL PACKAGE (UCP)

THE FREŠTREŠ ART COLLECTIVE'S PROPOSAL FOR THE OPTIMISATION OF CULTURAL COMMUNICATION STRATEGIES AMONG PARTNERS IN THE PUBLIC SPACE

Authorities all over the world are facing problems when communicating with citizens. In the modern media and culture landscape, which new practices and technologies are entering at an accelerated pace, there is a danger of "short circuiting", with the recipients not receiving the desired message that the authority bodies (national administration, ministries, public institutions etc.) ARE SENDING THROUGH MONODIRECTIONAL public communication



means. The latter is noticeable in the Slovenian space in the broadly unfavorable and critical public and professional response to the communication, design and cultural-communicative practices utilised in certain national commemorations in 2020 (for example Statehood Day, Reformation Day) and other communication projects.

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The freštreš collective believes that in order to combat such undesired situations, a systematisation and consolidation of strategies is required, encompassing all fields of media intervention, with a special emphasis on culture - for example, the

design of memorials and national publications, and the development of specifically "state-building" practices in fine arts, which can enter the public consciousness through events such as the above-mentioned national commemorations and specially sponsored exhibitions.

Desiring to at least partially respond to such challenges and perhaps help the authorities face them, the freštreš collective has prepared the Universal Cultural Package (UCP), which includes conceptual solutions in the many problematic areas described above.

The collective sincerely hopes

the proposals will serve as useful tools in resolving future "short circuits" and overcoming communication misunderstandings between the authorities and citizens.

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SARA BEZOVŠEK: SPOZNAVANJE NARAVE IN DRUŽBE

Sara Bezovšek je vizualna umetnica, ki deluje na področjih grafičnega oblikovanja, fotografije in novih medijev. V svoji umetniški praksi zbira, shranjuje in kolažira vizualne reference, na katere naleti med brskanjem po spletu ter gledanjem filmov in televizijskih serij. Skozi apropiacijo ustvarja nove narative, pri čemer jo zanima, kaj ljudje gledajo in delijo na socialnih omrežjih, kako vizualni material potuje po internetu ter kako se spreminja in vpliva na uporabnike. V kontekstu post-internetne paradigme tako ustvarja prostor, kjer so spletne

vsebine in internetne reference konsistenten in nepogrešljiv del sveta, v katerem živimo.

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Cikel
Spoznavanje narave in družbe temelji na raziskovanju in odkrivanju



raznоразnih zanimivosti o družbenih fenomenih, ki jih avtorica zbira in ureja v lastno enciklopedično zbirko. V zadnjem projektu so jo pritegnili različni apokaliptični scenariji, ki bi lahko vodili v konec sveta, kakršnega poznamo. Na spletu najden vizualni material v obliki kratkih videov, memejev, fotografij, gifov, emotikonov ter različnih zunanjih povezav je kolažirala s svojimi lastnimi deli ter tako ustvarila kompleksen in vizualno nasičen narativ, ki sledi tipičnim hollywoodskim filmskim premisam in gledalca iz idilične situacije popelje po prizorih naravnih katastrof, svetovnih pandemij, invazij nezemljanov, jedrskih eksplozij, padca meteorita

in drugih grozljivih situacijah. Interaktivna spletna stran je polna skritih koticov in dodatnih povezav, ki omogočajo, da gledalec sam raziskuje dane tematike ter v tokratni nadgrajeni verziji celo sam izbere lasten narativ, ki lahko vodi do različnih prihodnosti človeštva.

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SARA BEZOVŠEK: NATURE AND SOCIAL STUDIES

Sara Bezovšek is a visual artist, active in the fields of graphic design, photography and new media. In her work, she collects, stores and collages the visual references she encounters while browsing online and watching films and TV series. Through appropriation, she creates new narratives, interested in what people are watching and sharing on social media, how visual material travels the internet, and how it changes and affects users. In the context of the post-internet paradigm, she thus creates a space where online content and internet references are a consistent and indispensable part of the world we live in.

The series Nature and Science is based on the exploration and discovery of various fascinating facts about natural and social phenomena, which the author is collecting and organising in her own encyclopedic collection. In her most recent project, she was drawn to various apocalyptic

scenarios that could the world as we know visual material, found of short videos, memes, emoticons and various her own works, thereby and visually saturated lows typical Hollywood takes the viewer from to scenes of natural val pandemics, alien explosions, meteor-other terrifying situ-active website is full additional links, which to explore the giv-own, even selecting in this upgraded ver-



lead to the end of it. She collaged online in the form photographs, gifs, external links, with creating a complex narrative that fol-film premises and an idyllic situation catastrophes, glob-invasions, nuclear ite collisions and ations. The inter-of hidden nooks and allow the viewer en themes on their their own narrative sion,

..... which can lead to the different futures of humanity.

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TEJA MIHOLIC, NIK ERIK NEUBAUER,
MATIC PANDEL, LUCIJA ROSC:
GLASUJ ZAME

Projekt Glasuj Zame so zasnovali Teja Miholič, Nik Erik Neubauer, Matic Pandel in Lucija Rosc, ki delujejo na različnih področjih fotografije in vizualnih medijev, združuje pa jih fascinacija nad različnimi internetnimi fenomeni. Glasuj zame je spletna platforma za spoznavanje in ocenjevanje posameznikov, ki je bila izjemno priljubljena v prvem desetletju 21. stoletja, danes pa kljub popolni zapuščenosti še vedno obstaja na spletu in deluje kakor zamrznjena časovna kapsula nekega specifičnega obdobja in specifične skupine mladih ljudi v slovenskem prostoru.

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Umetnika in umetnici so se raziskovanja tega fenomena lotili predvsem na analitičen in dokumentaren način, pri čemer si je vsak izmed njih izbral lasten pristop in različne vidike, ki se gibljejo od zbiranja nenavadnih ozadij in predmetov, ki se pojavljajo na profilnih fotografijah uporabnikov in uporabnicah, do kontaktiranja in intervjuvanja nekdanjih uporabnikov ter analiziranja komentarjev, opisov in vzdevkov raznih profilov. Med DRSenjem po spletni strani projekta lahko gledalec opazuje in raziskuje najrazličnejše podrobnosti in informacije, kar mu omogoča vpogled v karakteristike in detajle delovanja omenjene spletne strani, njene estetike in vloge v takratni družbi. Sproti se mu odpirajo novi pogledi in najdbe, na katere so umetniki naleteli ob raziskovanju, celoten produkt pa odpira nova vprašanja o specifičnem fenomenu tistega časa.

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A N G L I C K Ý J A Z Y K

TEJA MIHOLIČ, NIK ERIK NEUBAUER,
MATIC PANDEL, LUCY ROŠČA:
VOTE FOR ME

The Glasuj Zame (Vote for Me) project was designed by Teja Miholič, Nik Erik Neubauer, Matic Pandel and Lucija Rosc, who work in different fields of photography and visual media and share a fascination with various internet phenomena. Glasuj Zame is an online platform for meeting and rating individuals, which was exceptionally popular in the first decade of the 21st century and still exists online today despite being completely abandoned, acting as a frozen time capsule of a specific era and a specific group of young people in the Slovenian space.

The artists tackled exploring this phenomenon in a primarily analytical and documentary manner, with each of them selecting their own approach and various views, ranging from collecting the unusual backgrounds and objects appearing in the users' profile pictures, to contacting and interviewing former users and analysing the comments, descriptions and nicknames of various profiles. While sliding through the project's website, the viewer can observe and explore various details and information, which provides them with insight into the characteristics and



details of the

featured website,

its aesthetics, and its role in
society at the time.

Along the way, new views and discoveries found by the artists during their exploration open up, with the project as a whole raising new questions about the specific phenomenon of

that
time.

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TEJA MIHOLIČ:

FUKAJ LOKALNE KURBICE

Za umetniško prakso Teje Miholič je značilno snemanje filmov, ustvarjanje gifov ter zbiranje in kuriranje nenavadnih internetnih pojavov, na katere naleti med vsakodnevnim brskanjem po spletu. Projekt Fukaj lokalne kurbice je pestra in raznolika zbirka vsiljenih oglasov oziroma spama, ki so avtorico pritegnili predvsem zaradi svoje vsebinske in vizualne bizarnosti. Oglasi med drugim obljublajo hiter in enostaven zaslužek, delijo zdravstvene nasvete, ponujajo možnost ljubezni ali pa pozornost spletnega uporabnika poskušajo pritegniti z neverjetnimi anekdotami ter v kombinaciji z izbranimi fotografijami delujejo že skoraj avtoironično. Ob zbiranju in sopostavljanju najdenega spletnega materiala umetnica raziskuje, kako ti oglasi nastanejo, kakšna je njihova funkcija in kdo je ciljna skupina tovrstnega oglaševanja.

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Teja Miholič je spletno zbirko že večkrat predstavila v kontekstih fizične razstave, publikacije in uličnih plakatov, pri čemer jo je zanimalo, kako digitalne informacije prenašati v fizično okolje. V tokratni izvedbi fragmente interneta, ki jih največkrat spregledamo, vrača v njihovo

izvorno spletno okolje. Predstavljeni v obliki urejene in sistematične zbirke tako niso več vsiljena vsebina, ampak so postavljeni v ospredje, kar gledalcu omogoča nemoteno branje ter pregledovanje njihove vsebine in estetskih principov, hkrati pa nova umestitev sproža vprašanja o mejah med umetniškim delom in običajnimi



spletnimi

informacijami.

easy earnings, provide medical advice, offer the possibility of love, or try to draw the online user's attention through incredible anecdotes, acting almost auto-ironically in combination with the selected photos. By collecting and juxtaposing the found online material, the artist explores how these ads are made, what their function is, and who is the target group of such advertising.

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Teja Miholič has presented the online collection several times within the contexts of a physical exhibition, a publication and street posters, being intrigued by the means of transferring digital

Presented as an organised and systematic collection, they are no longer spam. They are placed at the forefront, which allows the viewer to read and review their content and aesthetic principles without interruption, with the new placement simultaneously raising questions regarding the line between work of art and ordinary online information.

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TEJA MIHOLIČ:
FUCK LOCAL WHORES

Teja Miholič's artistic work is characterised by the creation of films and gifs and the curation of unusual online phenomena that she encounters through everyday browsing. The Fuck Local Whores project is a colourful and varied collection of spam ads that attracted the author primarily due to their bizarre content and visuals. The ads promise quick and

into a physical environment. In the current edition, she returns the fragments of the internet that we most often overlook to their original online environment.



MARRIED MAN'S
FACEBOOK LOVER TURNS
OUT TO BE HIS WIFE

freštreš je neodvisen slovenski umetniški kolektiv, ki združuje perspektivne mlade ustvarjalce na področjih grafičnega oblikovanja, ilustracije, fotografije, literature, izvedbe inštalacijsko-performativnih dogodkov idr. Kolektiv od leta 2013 izdaja umetniško revijo, prav tako naslovljeno freštreš, in organizira razstave, ki večinoma sovpadajo s predstavitevami novih izvodov revij, delujejo pa tudi kot samostojni umetniški dogodki. V zadnjih projektih se kolektiv posebej sooča s konceptom parafikcije, predvsem znotraj performansa. Do leta 2020 je kolektiv izdal 10 samostojnih številok revije in priredil 7 samostojnih razstav – med drugim v razstaviščih GT22 v Mariboru (Razprodaja, 2015), Kino Šiška v Ljubljani (Freštreš Redempcija, 2015) ter razstavnem prostoru Fotopuba v Ljubljani ("preroška" razstava DekontaminACIJA, 2019). Delo kolektiva je bilo leta 2014 vključeno v zaključni izbor zagrebškega festivala DanD, leta 2017 pa je kolektiv sodeloval v skupinski retrospektivni razstavi Zini! v MGLC. Leta 2019 se je kolektiv na festivalu Fotopub predstavil s performansom, naslovljenim Destrukcijska dekontaminACIJE. Druga številka revije freštreš je bila uvrščena

v ožji izbor bienala Brumen leta 2013; plakata za razstavo Ikigusare (Ljubljana, Poligon, 2014) sta bila uvrščena v ožji izbor bienala Brumen leta 2015, leta 2019 pa je kolektiv za deseto številko revije prejel nagrado bienala Brumen za odlično slovensko oblikovanje na področju publikacij.

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Freštreš is an independent Slovenian art collective that brings together promising young artists in the fields of graphic design, illustration, photography, literature, installation and performance art, as well as other artistic fields. Since 2013, the collective has been publishing a self-titled art magazine and organizing exhibitions that usually accompany the publication of new magazine issues, but also act as independent art events. In recent projects, the collective has focused on facing the concept of parafiction, especially within performance. Up to 2020, they have published ten individual magazine issues and held seven independent exhibitions, including at GT22 in Maribor (Sale, 2015), Kino Šiška in Ljubljana (Freštreš Redemption, 2015) and the Fotopub exhibition space in Ljubljana (the prophetic Decontamination exhibition, 2019). In 2014, the

collective's work was part of the final selection at the DanD festival in Zagreb, and in 2017 it was featured in the group retrospective Zines! at the International Centre of Graphic Arts in Ljubljana. In 2019, the collective was featured at the Fotopub festival with a performance titled The Destruction of the Decontamination. The second issue of freštreš magazine was shortlisted at the 2013 Brumen Biennial of Slovenian Design; two posters for the Ikigusare exhibition (Poligon exhibition space, Ljubljana, 2014) were shortlisted at the 2015 Brumen Biennial of Slovenian Design, and in 2019, the collective received the Brumen Biennial of Slovenian Design Award for Excellence in Slovenian Publication Design for its tenth magazine issue.

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Sara Bezovšek (1993) je magistrirala iz vizualnih komunikacij, smer Grafično oblikovanje, na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Leta 2018 se je predstavila s samostojno razstavo z naslovom (©_©) v projektnem prostoru Aksioma ter prejela študentsko Prešernovo nagrado za mobilno aplikacijo ZNAM.

Svoje delo je predstavila tudi na samostojni razstavi Computing v galeriji Kamera v sklopu dogodkov ob deseti obletnici delovanja Kina Šiška in na razstavi Spoznavanje narave in družbe v GT22 v Mariboru. Leta 2020 je sodelovala tudi na umetniški rezidenci Odprti atelje v galeriji DobraVaga.

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Sara Bezovšek (1993) holds a master's degree in Visual Communications, majoring in Graphic Design, from the Academy of Fine Arts and Design in Ljubljana. In 2018, she held a solo exhibition titled (©_©) at the Aksioma Project Space in Ljubljana, and received the ALUO Prešeren Award for the ZNAM mobile application. Her work was also featured in the Computing solo exhibition at the Kamera Gallery as part of Kino Šiška's 10th anniversary and the Nature and Science exhibition at GT22 in Maribor, and she also participated in the Open Studio artist residency at the DobraVaga Gallery.

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Teja Miholič (1993) je fotografinja in filmska ustvarjalka, ki je zaključila diplomski študij fotografije na

Visoki šoli za storitve v Ljubljani in magistrski študij filma na Ecole Nationale Supérieure d'Audiovisuel v Toulousu. Sodelovala je na razstavah v galerijah Photon, Cirkulacija2, MSUM, Layerjeva hiša, DobraVaga, Ulična galerija TAM-TAM, Galerija SKC, Galerija Fotografija, v Kinu Šiška in na Fotopubu. Filmi, ki jih je ustvarila ali je pri njih sodelovala, so bili predvajani na slovenskih in tujih filmskih festivalih.

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Teja Miholič (1993) is a photographer and filmmaker who graduated in Photography at the Higher School of Applied Sciences in Ljubljana and received a master's degree in Film from Ecole Nationale Supérieure d'Audiovisuel in Toulouse. She has participated in exhibitions at Photon Gallery, Cirkulacija2, MSUM, Layer House, DobraVaga Gallery, TAM-TAM Street Gallery, SKC Gallery, Fotografija Gallery, Kino Šiška and Fotopub. The films she has made or collaborated on have been screened at Slovenian and foreign film festivals.

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Nik Erik Neubauer (1994) je doku-

mentarni fotograf iz Ljubljane. Trenutno končuje magistrski študij fotografije na Akademiji za likovno umetnost in oblikovanje. V preteklosti je dobil priznanja številnih mednarodnih natečajev, med drugim Brussels Street Photography Festival, Balkan Photo Awards in Rovinj Photodays. Bil je tudi izbran za t.i. masterclass dokumentarne fotografije s strani agencij NOOR in VII.

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Nik Erik Neubauer (1994) is a documentary photographer from Ljubljana. He is currently enrolled in the M.A. programme of Photography at the Academy of Fine Arts and Design. He has received awards at several international competitions, including the Brussels Street Photography Festival, Balkan Photo Awards and Rovinj Photodays. He was also selected for a masterclass in documentary photography by the NOOR and VII agencies.

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Matic Pandel (1995) je končal dodiplomski študij fotografije na Visoki šoli za storitve v Ljubljani. Ukvarja se s foto beleženjem urbane pokrajine, z manipulacijami znotraj fotografije ter z video mon-

tažo. Razstavljal je na skupinskih razstavah v galerijah Photon, MSUM, Cirkulacija2, Aksioma in na Fotopubu. Podiplomski študij nadaljuje na Akademiji za likovno umetnost in oblikovanje v Ljubljani.

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Matic Pandel (1995) graduated in Photography from the Higher School of Applied Sciences in Ljubljana. He focuses on photographic documentation of the urban landscape, manipulation within photography, and video editing. His work has been featured in group exhibitions at the Photon Gallery, MSUM, Cirkulacija2, Aksioma Project Space and Fotopub. He is currently enrolled in postgraduate studies at the Academy of Fine Arts and Design in Ljubljana.

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Lucija Rose (1995) je leta 2018 zaključila dodiplomski študij fotografije na Visoki šoli za storitve (VIST) v Ljubljani. Imela je šest samostojnih fotografskih razstav ter sodelovala na več skupinskih fotografskih razstavah doma in v tujini. Njeno delo je bilo med drugim predstavljeno v Galeriji P74, Narodnem muzeju Slovenije, Galeriji Photon, Galeriji DobraVaga,

GT22, v zavodu za sodobne umetnosti Aksioma in Galeriji Fotografiji. Trenutno zaključuje podiplomski študij fotografije na Akademiji za likovno umetnost in oblikovanje v Ljubljani.

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Lucija Rose (1995) finished her graduate studies in 2018 at Higher School of Applied Sciences (VIST) in Ljubljana. She has had six solo shows and has participated in several group exhibitions in Slovenia and abroad. Her work was presented in several group shows: P74 Gallery, National Museum of Slovenia, Photon Gallery, DobraVaga Gallery, GT22, Aksioma Project Space and Galerija Fotografija. She is currently finishing her master studies in Photography at the Academy of Fine Arts and Design in Ljubljana.

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SPREJMI IN NADALJUJ /
ACCEPT AND CONTINUE

UMETNIKI : ARTISTS:
Sara Bezovšek, freštreš, Teja Miholič,
Nik Erik Neubauer, Matic Pandel, Lucija Rosc

KURATORKA // / CURATOR:
Lara Mejač

GRAFČINO OBLIKOVANJE..... GRAPHIC DESIGN:
Maruša Račićcccccc + 433

PREVOD UND LEKTORA, TRANSLATION AND PRO-FREADING:
Daniel Sheppard

VODJA PROJEKTA ----- PROJECT MANAGER:
Anja Zver

ORGANIZATOR --> ORGANISED BY:
Kino Šiška / DOBRAVAGA