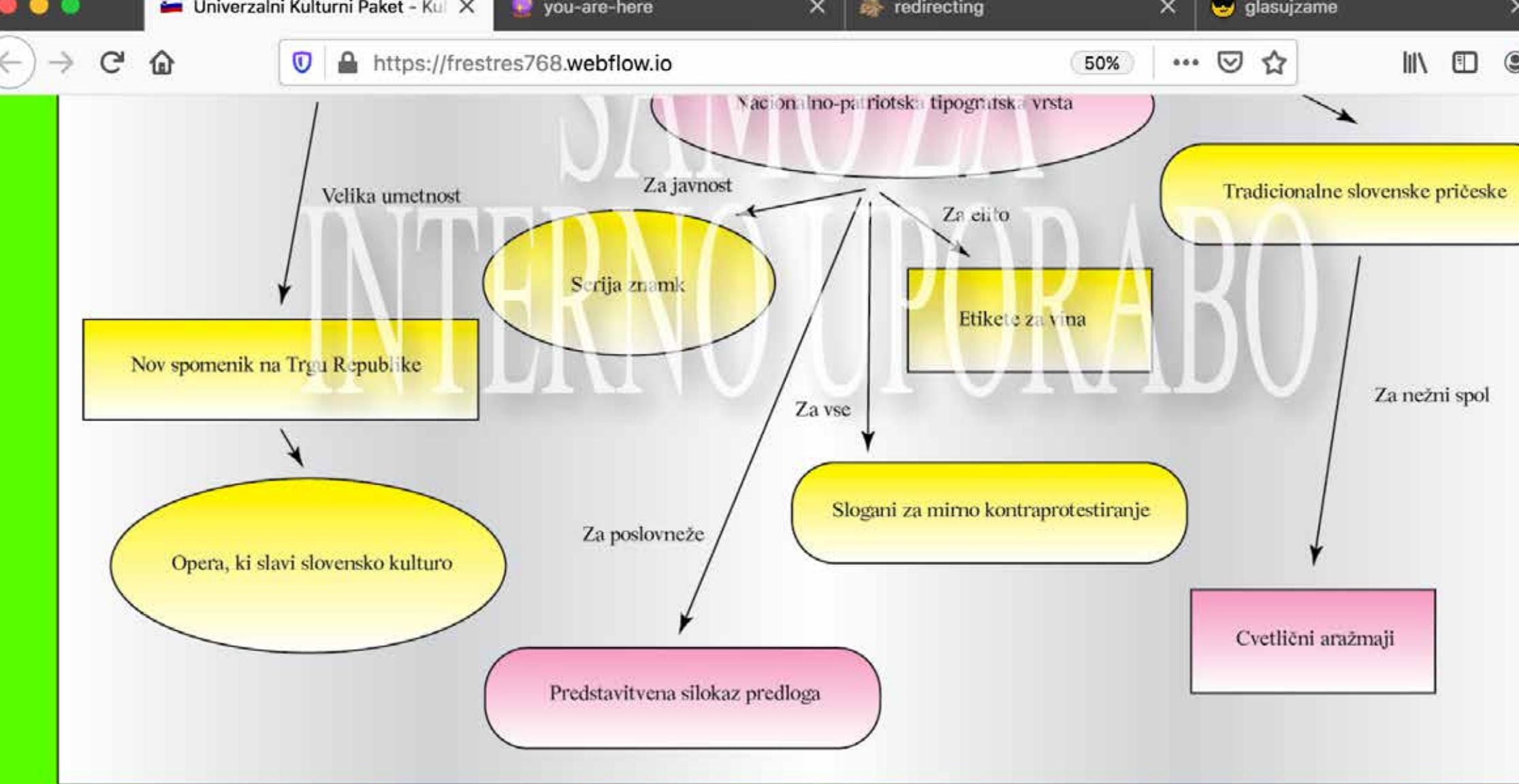


# OFF THE HOOK: SPREJMI IN teja miholič NADALJUJ / freštreš ACCEPT AND sara bezovšek CONTINUE

nik erik neubauer teja miholič  
matic pandel lucija rosc



„Naredite mi to deželo spet kulturno!“

Ivan Kramberger

NOVO SILOKAZ!

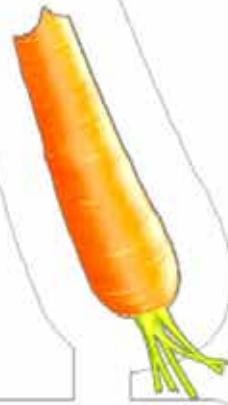
Prenesi



https://www.s-n-d.si

30%





4 škodljiva živila

Nikoli ne jejte teh 4 živil, če želite raven trebuh.  
Poglejte to šokantno prezentacijo.

4 živila

## S koze sname glivice kot rokavice

Ta 1 rešitev odstrani dermatofite in kvasovke v nekaj sekundah. Preprečuje njihovo nadaljnje razmnoževanje...



Kdo si?



Anne

Uživaš v Prijatelji

# Trik

Trik, ki ti bo povečal kurac za 5 cm!

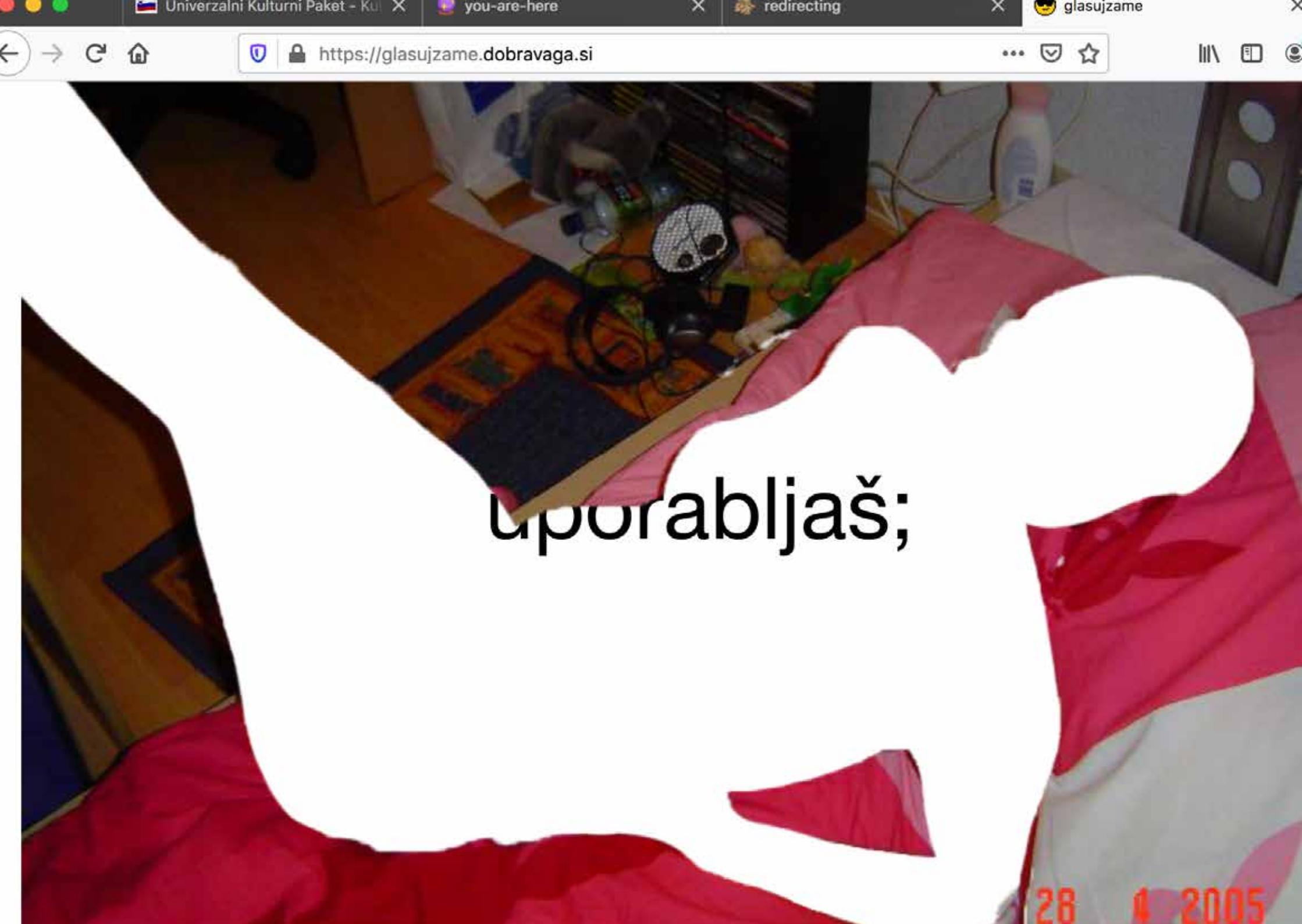
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MEHKI KU\*AC?

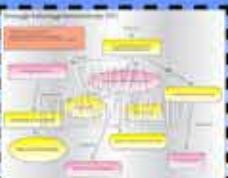
Dončič je razkril na TV, Kako naredi družine milijonarje v Sloveniji

DONOSNA SKRIVNOST SLUŽENJA DENARJA, KATERE BANKE NE ŽELJO, DA JO POZNATE

BOLJŠE OD VIAGRE



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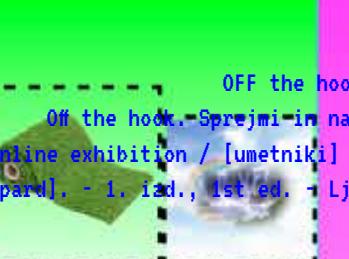


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POGLEJ ZAKAJ NE >>



Prej boš umrl



Sam odrešel

LINK



@BY EYES Girl



Spletna stran:  
<http://www.jebo.dok.si/razvoj/e/>



Sprejmi in nadaljuj  
Accept and continue

OFF THE HOOK  
Svetje naravnih in družbenih / Nature and Social Studies  
Sara Bezovšek  
Center urbane kulture Kino Šiška = Kino Šiška Centre for Urban Culture, 2020

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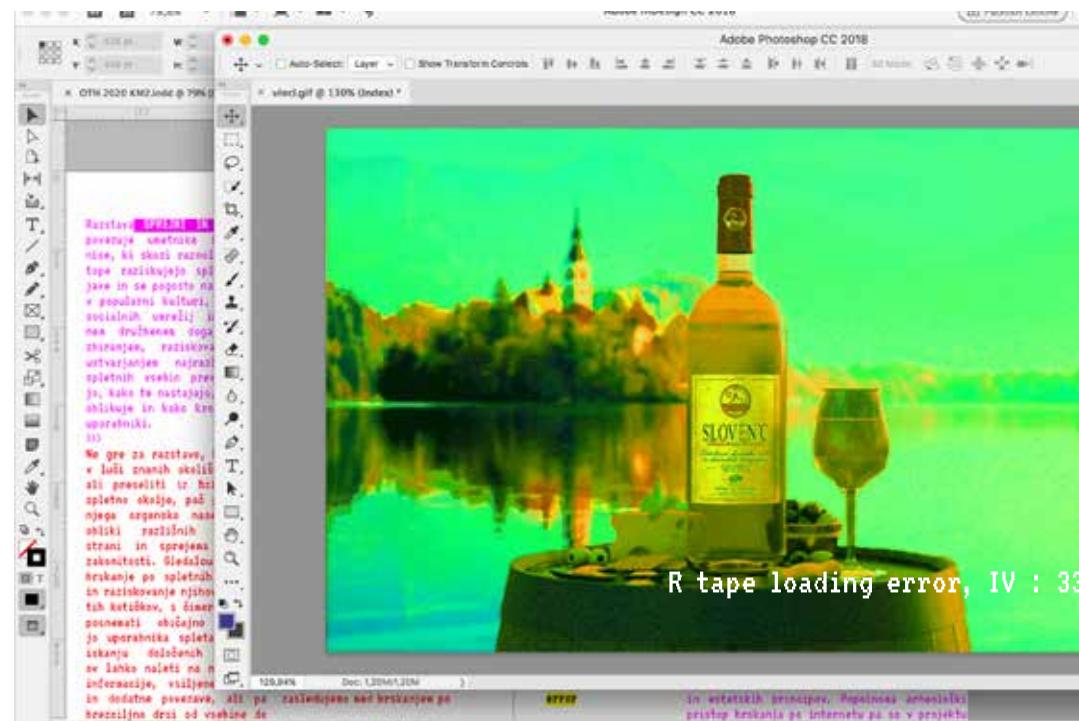
ISBN 978-961-92703-4-9  
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Razstava **SPREJMI IN NADALJUJ** povezuje umetnike in umetnice, ki skozi raznolike pristope raziskujejo spletne pojave in se pogosto navdihuejo v popularni kulturi, vsebinah socialnih omrežij in sočasnem družbenem dogajanju. Z zbiranjem, raziskovanjem in ustvarjanjem najrazličnejših spletnih vsebin prevprašujejo, kako te nastajajo, kdo jih oblikuje in kako krožijo med uporabniki.

>>>

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 kotičkov, 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.

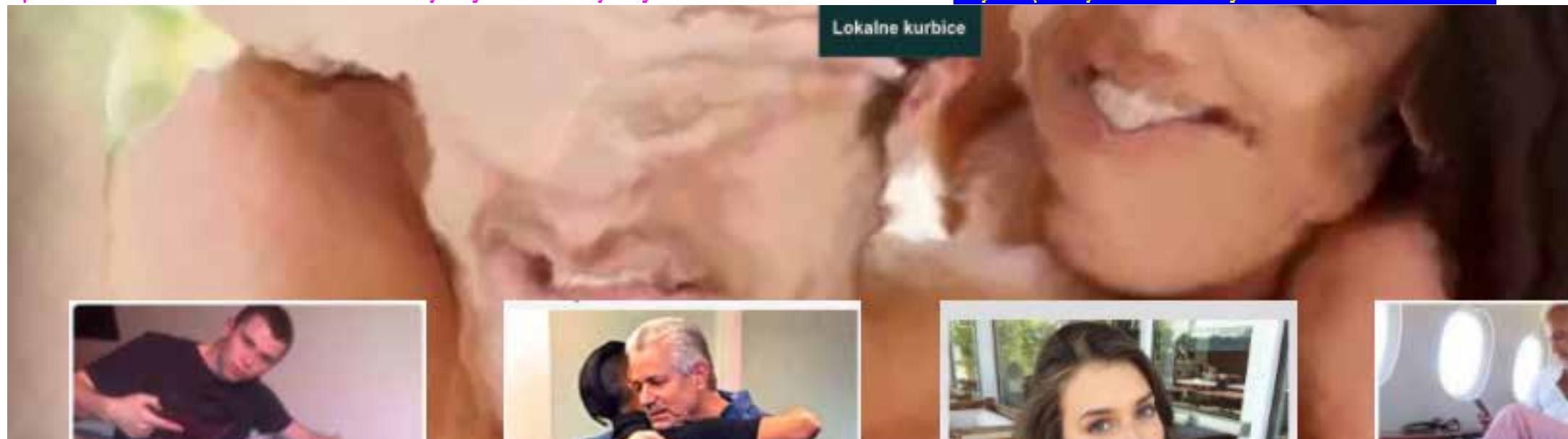
**Umetniški kolektiv freštresh** se je z vidičnega grafičnega oblikovanja lotil raziskovanja raznih instrumentov politične komunikacije in kulturne propagande države, ki bi bili dostopni vsakemu spletному uporabniku. Oblikovali so kulturni paket z namenom uporabe na državnih proslavah, v političnih nagovorih 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 spletih 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 Rosc, ko so se sistematično lotili raziskovanja vsebin nevnega življenja in količinsko in specifične estetike družbene- nedoumljivega informacijskega

j e z y k a n g i e l s k i

Lokalne kurbice



ga omrežja za ocenjevanje uporabnikov, izredno priljubljenega na začetku 21. stoletja, ki še vedno obstaja v zamrznjeni obliki ter kot neke vrste časovna kapsula govori o mladostnih spletnih aktivnostih neke generacije ter začetkih spletnega komuniciranja, obenem pa o premnogih vsebinah, ki pozbujene lebdijo v kotičkih virtualnega sveta.

Sodelujoči umetniki in umetnice tako na različne načine razmišljajo o razsežnostih interneta, nep-

KaOsa. Do izbranih tematik prispevajo z določeno mero humorja, ironije in prodornosti ter tako odražajo lastno razumevanje ranljivosti 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.

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 websites, 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 information, 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 virtu-

al world.

/

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.

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



freštreš:  
VERZALNI  
PAKET (UKP)  
UMETNISKEGA  
VA FRESTRES  
TIMIZACIJO  
GIJ KUL-  
KOMUNIKACI-

DELEZNIKI

V JAVNEM PROSTORU

Organi oblasti se vsepovsod po svetu soočajo s problemi pri komunikaciji z državljeni. 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 razstavni dogodki.

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 (UCP)**, ki vključuje konceptualne rešitve na mnogih problematičnih področjih, ki so opisana zgoraj.

Kolektiv iskreno upa, da bodo predlogi v prihodnje lahko predstavljeni uporabna orodja pri reševanju "kratkih stikov" in premoščanju

komunikacijskih nerazumevanj med

A) organi oblasti in

B) državljeni.

## E N G L I S S



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.

=====

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 inter-

vention, 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.

.

## SARA BEZOVSÉK: 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 appropriacijo ustvarja nove narative, pri čemer jo zanimala, 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.

/  
Cikel  
Spoznavanje



narave in družbe temelji na raziskovanju in odkrivanju raznoraznih zanimivosti o naravnih in 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 kotickov 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.

mac lu u ma adka i n gi rii ska

## SARA BEZOVSÉK: 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 collec-

tion. In her most re-  
was drawn to various  
narios that could lead  
world as we know it.  
material, found on-  
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 version,



cent project, she  
apocalyptic sce-  
to the end of the  
She collaged visual  
line in the form of  
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

skupine mladih ljudi v slovenskem prostoru.

/

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 DRŽenjem 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.

-

-

A N G L I C K Y J A Z Y K

TEJA MIHOLIČ, NIK ERIK NEUBAUER,  
MATIC PANDEL, LUCY ROŠCA:  
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 web-

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

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



site, 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.

## 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 peстра in raznolika zbirka vsiljenih oglasov oziroma spama, ki so avtorico pritegnili predvsem zaradi svoje vsebinske in vizualne bizarnosti. Oglasi med drugim objubljajo hiter in enostaven **zaslužek**, delijo zdravstvene nasvete, ponujajo možnost ljubezni ali pa pozornost spletrega 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.

==

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 in-

terneta, ki jih največkrat spre-gledamo, 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



spletним  
informacijami.

author primarily due to their bizarre content and **visuals**. The ads promise quick and 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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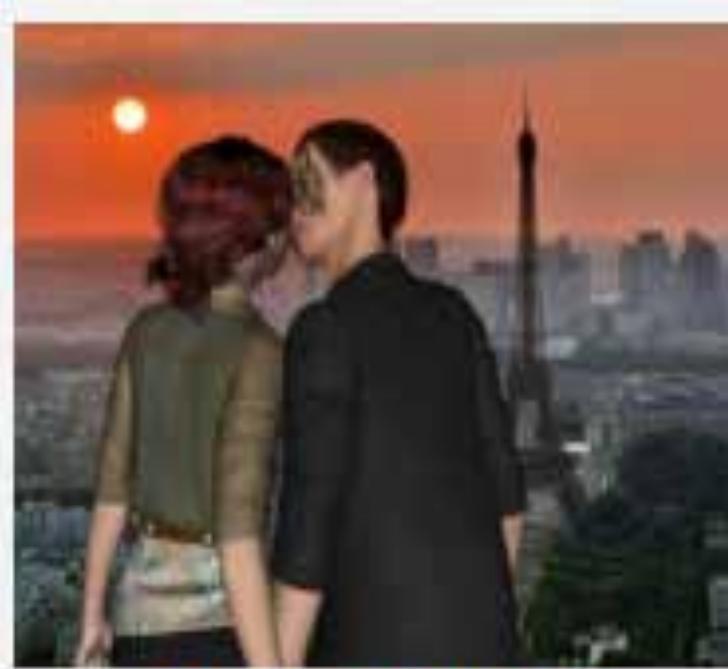
Teja Miholič has presented the online collection several times within the contexts of a physical exhibition, a publication and street posters, being intrigued by the means of transferring digital

infor mac i o n

#### 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

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.



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

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.

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 predstavljivimi novimi izvodovi 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 številk 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 Destrukcija dekontamiNACIJE. Druga številka

revije freštreš je bila uvrščena v ožji izbor bienala Brumen leta 2013; plakata za razstavo Ikgusare (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 Ikgusare 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 Computering 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 Odprtih ateljev 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 Computering 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 Miholic** (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 Galeyry, 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

dokumentarni 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. Ukarja se s foto beleženjem urbane

pokrajine, z manipulacijami znotraj fotografije ter z video montažo. 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 fotografiskih razstav ter sodelovala na več skupinskih fotografiskih 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.

.end.



KØL-i-FØN

OFF THE HOOK:

SPREJMI IN NADALJUJ /

ACCEPT AND CONTINUE

17. 12. 2020-----...14. 3. 2021

UMETNIKI : ARTISTS:Sara Bezovšek, freštrepš, Teja Miholič,  
Nik Erik Neubauer, Matic Podel, Lucija Rosc

KURATORKA // /

CURATOR: Lara Mejač

GRAFČINO OBLIKOVANJE .....GRAPHIC DESIGN  
Maruša Račičć + 433

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