

23

The exhibition entitled “23” displays the work of 23 Slovenian photographers representing different styles and approaches to personal image making. The images were selected for their diversity and idiosyncratic nature. The exhibition is a joint venture between Galerija (Maribor, Slovenia) and VASA

This exhibit is part of the European Month of Photography, Ljubljana, Slovenia.

***Curator statement:***

*Curators: Iris Anam Cara and Roberto Muffoletto*

23 is a snapshot of contemporary photographic works in Slovenia. The viewer of the exhibition will notice at first glance the absence of photojournalism. As curators we posted within the borders of this collection the works that provided a personalized expression more so than the illusion of a window about everyday lives. Each photograph expresses very intimate secrets about the author and his/her life and at the same time hides them and gives us a reason, that we end up with a lot of questions about the author and how he or she is experiencing life.

As a function of wall space we decided to include only one image from each photographer in effort to display the diversity of thought, forming a collective image of sorts, a moment of younger population of photographers in Slovenia.

A single image in 23 is not meant to be read as representing a body of work by the photographer, but as a pointer to a landscape, a horizon line of expressive acts.

In a photograph we know that time exists on both sides of the image and that is a fascinating fact we meet on a daily base. Any slice of time is only a container for the moment, but it may tell us a story about that moment. The exhibition 23 tells us a story of diversity, energy, and vision. It speaks to the richness of image making in Slovenia. As a chorus sings, it goes beyond the voice of any particular individual, but to the collective voice. 23 is rich to our eyes, as the angel chorus is rich to our ear.

*Eden vidnejših predstavnikov mlade generacije je Ciril Jazbec, ki je del svoje poti že tlakoval s pomembnimi nagradami (PDN Photo Annual NY 2012). Tokrat predstavlja fotografijo, izčiščeno vseh detajlov. Horizont je oddaljen in predstavlja mejo grožnje – nemočno opazovanje goltanja oceana, ki požira obalo. Je mozaični delec fotografskega zapisa o izginjanju Kiribatskih atolov v Tihem oceanu za posledicami globalnega segrevanja. Gre za empatično doživljjanje omenjenega procesa na katerega gleda svet še zmeraj prekomerno ignorantsko.*

## 23

Pričajoča razstava 23 izpostavlja odsotnost dokumentarnega in poskus preseganja vsakdanjika posameznega avtorja, ki se večinoma ne ukvarjajo z estetskimi ideali, temveč z drugimi, celo eksistencialnimi vprašanji. Slednja so pri nekaterih bolj berljiva, pri drugih manj. Perspektiva videnega je odvisna od gledalca, ki aplicirana vprašanja nezavedno posrka, odgovore nanje pa izoblikuje individualno, morda celo z zamikom.

23 je razstava mlade generacije slovenskih fotografov. Težko bi rekli, da gre za presek splošne fotografiske dejavnosti na Slovenskem, saj gre za prikaz individualnih zgodb. Izbor fotografij sta naredila Iris Anam Cara (Galerija) in priznani ameriški fotograf ter profesor Roberto Muffoletto. Njegovo oko je zunanje in objektivno zrcalo prikazanega preseka, kakor ga vidi svet (VASA project).

Vsakega avtorja reprezentira zgolj ena fotografija, s čimer je potencirana intenzivnost menjavanja motivov: raznolikost kolektivnega. Rdeča nit je osebno doživljjanje in individualno razumevanje sveta posameznega avtorja. Zanimajo nas torej oni sami in njihova miselna percepcija. Tokrat ne gre za poskus predstavitev njihovega sicer značilnega opusa.

*Darko Šemen navduši s subtilno pridušenim hiperrealizmom. Figura, postavljena v brezčasnem prostoru, namesto glave nosi odgovornost sveta. Podobno kakor svet, nosi individuum nakopičenost spominov in identitet naenkrat, v samem sebi, na enem mestu. Po Beltingu je kraj podob, kar ga zaznamuje tudi za naprej – za prihodnost. Avtorja zanima interakcija spomina s posameznikom. Kakšna je lahko izkušnja spomina oz. njegova percepcija izkušnje? Se spreminja spomin ali izkušnja?*

*Katarina Kokalj spaja štiri fotografije v eno. Gre za detail iz lirične serije Spominčice, ki odseva iskanje nežnosti v kotičkih realnega sveta. Je prikaz večplastnosti življenja v enem: kot drevo, ki liste izgublja (realno), a jih tudi producira (sanjsko, željeno). Četvorka nas navdaja z melanolijo minljivosti, ki poteka na vsakem koraku, a velikokrat mimo nas in skrita v različne oblike. Avtorica izpolnjuje predvsem svojo lastno vizijo umetniškega.*

*Študentka fotografije Katra Petriček je pripovedovalka zgodb nastalih skozi objektiv. Megličen pogled na veduto je prikaz lastne zgodbe in občutka. Slednji je produkt opazovalca, katerega lastna zgodba je morda neznana in preslišana, a vendar materializirana skozi pogled drugega – saj smo vendar vsi eno v drugem, produkt preteklih zgodb in ljudi.*

*Na drugi strani se Vladimir Mičković zgodbam izogiba. Njegova fotografija je pozitivno naivno naravnana, ni posebne filozofije, je preprosto to, kar vidimo: čista pokrajina s črno-belim protagonistoma, ki zreteta v nas. Loči ju le žica – metafora preseka med želenjem in dejanskim: turistično dojemanje podeželja v očeh »mestnih otrok«.*

*Borut Sluga nadaljuje delo slovenskih klasikov, temelj njegovega vzora je namreč Stojan Kerbler. Opira se na tendenco, da se tradicija nenehno spreminja. Skozi objektiv komentira slovenske veselice, ki niso tisto, kar so včasih bile – a ena stvar ostaja nespremenjena: otroška želja, ki nabito polno množico ignorira preprosto za to, da s pogledom sledi svojemu balonu, ki se dviga v zrak.*

*Lahko bi rekli, da na klasiko prisega tudi Ada Hamza. Uporablja samo analogne fotoaparate in jim prepušča, da naredijo svoje – občutek vznemirjenja. Fotografija predstavlja nasprotje dveh: človeka in narave. Na eni strani dinamika gibanja in človekov trud, na drugi strani mirno in pasivno morje. Daleč naokoli, kot da mu je malo mar za človeško prizadevanje.*

Matevž Kosterov svoje fotografije ustvarja spontano. Prikazana je nastala v muzeju, ko je avtor želel fotografiati razstavljenlo delo Maje Zupan. Nakazuje dvojno diametalnost: realnost sili šopek cvetlic k razpadanju in ovenevanju, medtem ko je v svoji ideji na fotografiji večen. Na vsaki strani mize sta moški in ženska, kot večni kontrapol, ki nenehno kljubuje sociološkim teorijam – kdo od njiju bo v ideji postal večen, kdo bo klonil?

Z relacijo moči družbenega spola, se ukvarja tudi Darko Sintič. Pomenljiv naslov serije *He said that he will let me go one day* govori nasilju nad ženskami. Pod vplivi znanih medijskih zgodb si s kančkom domišljije predstavljamo intimno dramo, skrčeno med štiri stene. Ob tem se odpira nemalo vprašanje: kaj počne, ko je sama? Ali je sploh zaklenjena? Kdo je njen moški? Mračno pridušena svetloba stopnjuje občutek nemoči in žalost srčnega utripa.

Andraž Gregorič, se je med svojim dopustovanjem na Tenerifih odločil, da bo fotografiral tisto, česar mu je pri nas manjkalo. Fotografije prikazujejo easy going people, kakor jih sam poimenuje, ki v življenju ne hitijo. Čas se je ustavil, prostor postane relativen. Človek je materializirano nihanje med obojim, sinhronost pa je odvisna od posameznikovega zavedanja slednjega.

Andraž Jenkole je s svojimi fotografijami krajine navdušil že na SŠOF. Avtor s svojimi izdelanimi in jasnimi kompozicijami ter izrednim občutkom za svetobo, spominja na vzore, ki so mu verjetno blizu (Weston, Adams). S predstavljenou fotografijo sicer ne izraža prej omenjenega, deluje namreč precej bolj spontano in neizmerjeno.

Motiv je statičen, odsotnost svetlobe pa poudarja priokus dramatičnega.

Kot kulturologinjo Špelo Škulj zanimajo osebne zgodbe, ki jih lahko beremo tudi univerzalno. Njena dokumentarna fotografija nosi pečat lastne subjektivnosti, ki je avtorica ne želi prikriti niti objektivizirati. Umetna narava, ki jo ustvarja človek (stroji, industrija), nas navdaja s posebno estetiko. Poti pa so kot arhetip oz. simbol tako ali tako že ustaljeni motiv v zgodovini umetnosti.

Nika Furlan predstavlja fragmente svojega čustvenega vsakdana. Dinamika motiva nas popelje v avtoričin svet, ki se nahaja v seganju po rahločutnih detajlih trenutkov in čustev. Nenehna lokomocija bivanja nas lahko naredi doveztenejše za dejansko zavedanje časovnega poteka, ki sicer prehitro zbeži.

Nenehno pretakanje pozornosti med naravo in sebstvom, je tema, ki jo najpogosteje uporablja Ivica Čendak. Njena predstavljena fotografija se ukvarja s prepletanjem moške in ženske narave. Oba zamegljena, da težko vidimo kdo sploh sta, nas opozarja na problematiko poglabljanja v psiho drugega in posledično zaradi tega, tudi v svojo. Se res vidimo in prepoznamo v ogledalu ali je vse skupaj samo zamegljen občutek? Zelo estetsko združena pola, ki imata vsem razlikam navkljub veliko podobnih želja.

Luka Drakskobler je že znanec v fotografiskem prostoru; je dobitnik nagrade Slovenian Press Photo v večih kategorijah. Ob vsem družbenokritičnem dokumentiranju na drugi strani odstira trenutke v naravi. Neoteženo in svobodno gibanje živali je ujel pod vodo. Črnobela fotografija poudari snope svetlobe, kar deluje nežno in subtilno. S tem želi vzpodbuditi gledalčovo osebno dojemanje ujetega motiva.

Fotoreporter Matjaž Ruš je nagrajenec s področja novinarske fotografije in trenutno deluje na Kitajskem. Fotografira stvari do katerih goji poseben občutek in se ga na svoj način dotaknejo. Na drugi strani v dokumentarni fotografiji ne išče čustvenih presežkov in globokih zgodb, temveč predstavlja manj znane stvari, ki v medijih ne najdejo svojega prostora. Preprosti vsakdan, ki ga še sami velikokrat spregledamo.

V sobane skritih intim in krvavečih misli nas popelje Peter Mrhar. Tukaj ni prostora za narejenost, ki nosi masko v vsakodnevni rutini igranja vlog. Tukaj je naša osebnost tista, ki je maska sama po sebi. Kdaj odložimo masko prefijene in cinične estetiziranosti in pokažemo masko naše lastne biti, in kaj se dejansko tam skriva, so odgovori, ki jih morda niti ne želimo najti.

Razmišljjanje o famme fatale, kot nam ga podaja Taja Polovšak je prepojeno s cigaretnim dimom in izstopajočo rdečo barvo. Preprosta postavitev nam odpira pogled, kjer priljubljen motiv ni podkrepljen s stereotipi, temveč nam portret prikazuje mirno in razmišljajočo naravo ženskega bitja, ki je kot taka v realnem svetu prisotna veliko bolj, kakor s prtljago klišejev, ki nam jih nakazujejo popmediji.

Matija Medved je študent vizualnih komunikacij. Glavnino navdiha tokrat predstavlja rože. Fotografija je barvno nabita, čeprav se igra z mislio, da je manj več – rdeči cvetovi delujejo kat kapljice, ki hipnotizirajo naš pogled do te mere, da nam okolica cvetov sploh ni več pomembna. Kakor rek, da ni vse zlato, kar se sveti ali predstava psihologije privlačnosti in zbirka človeških napak, ki jih vedno znova ponavljamo.

Nino Rojc navdihuje problematika pogleda, gledanja in telesa, zato so na njenih fotografijah pretežno ljudje. Na fotografiji najdemo dve telesi – katero je sploh realno? Sta dve različni ali sta obe eno? Oseba ujeta v trenutek, ki ga vizualno izmerimo skozi različne poglede in zorne kote, nas ne zadovolji s pogledom nazaj, zato nas prisili, da mi hlastamo za njim.

Fotografije Klemna Ilovarja iščejo navdih v vsakdanjih malenkostih pa tudi v kompleksnih idejah. Soočeni smo z odsotnostjo detajlov, zaradi česar našega pogleda nič več ne ovira. Zaradi zaprtega prostora in zornega kota, soba deluje neugodno - kakor kletka v katero je ujeta žival še celo/tudi po smrti. Žival z razprtimi perutmi sicer deluje mogočno, vendar jo lahko razumemo kot reminiscenco na imaginarno kletko lastne ujetosti.

*Katja Goljat se ukvarja s problematiko senčenja in osvetljevanja. Slednje ima tudi simbolno moč – predstavlja jing in jang, kakor pravi sam, in si prizadeva za čim večji učinek kontrasta. Fotografija je izsek serije Shadow highlights. Svetloba predstavlja vrhunce, senca pa nasprotje temu. Eno z drugim proizvaja gibanje in ustvarjanje, eno brez drugega ne obstaja.*

*Zanimivo pogost pojav pričajoče razstave je diametralnost stanj (Gregorič, Kosterov, Hamza), pogledov (Rojc), osvetljevanja (Sintič, Drakskobler), psihe (Mrhar, Božič), pojavov (Jazbec) ... Morda je dvojnost tisto, s čimer se vsi velikokrat zapletamo in s pobegom na drugo stran (katerakoli že to je), preslepimo sami sebe. Ampak ali te prebegle maske najbolj občutimo sami ali nažirajo tudi intuicijo drugega? Za predstavljenimi fotografijami stoji marsikatera misel in koncept, ki ga je treba izluščiti, saj nas na prvi pogled lahko pustijo distancirane. So vsakdanje stvari res brez smisla, ideje, koncepta? Čemu bi bilo tako? Tudi v tem se skriva dvojnost: masko običajnega turista si v trenutku nadenemo sami, ko želimo spregledati pomembnost vsakdanjika posameznika, ki v njem živi. Mikrosvet je za nekoga kletka, za drugega veselica, za koga spet nekaj tretjega. Vsakdanjost je lahko zanimiva, če ji dopustimo, da obstaja vseh variantah bipolarnosti in diametralnosti.*

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Ada Hamza

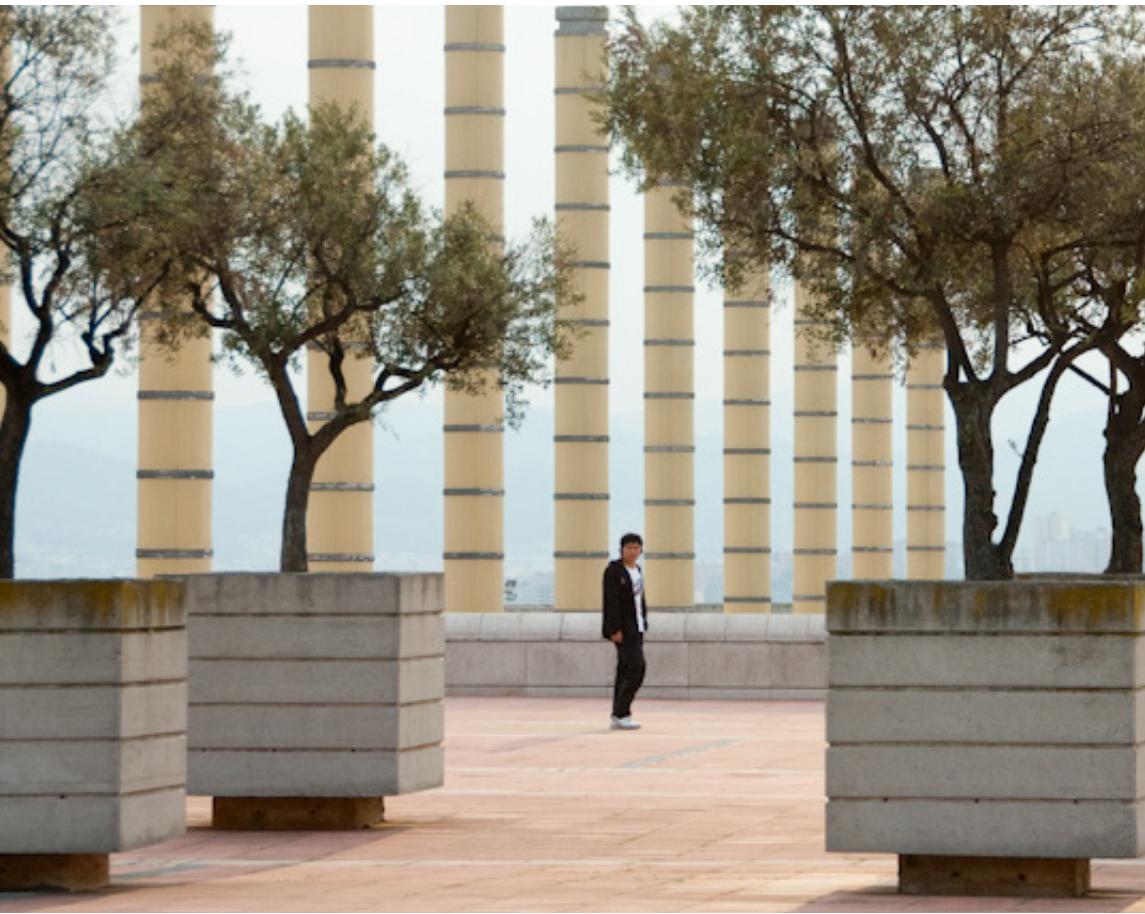
“Vernacular photography.”



# Andraž Gregorič

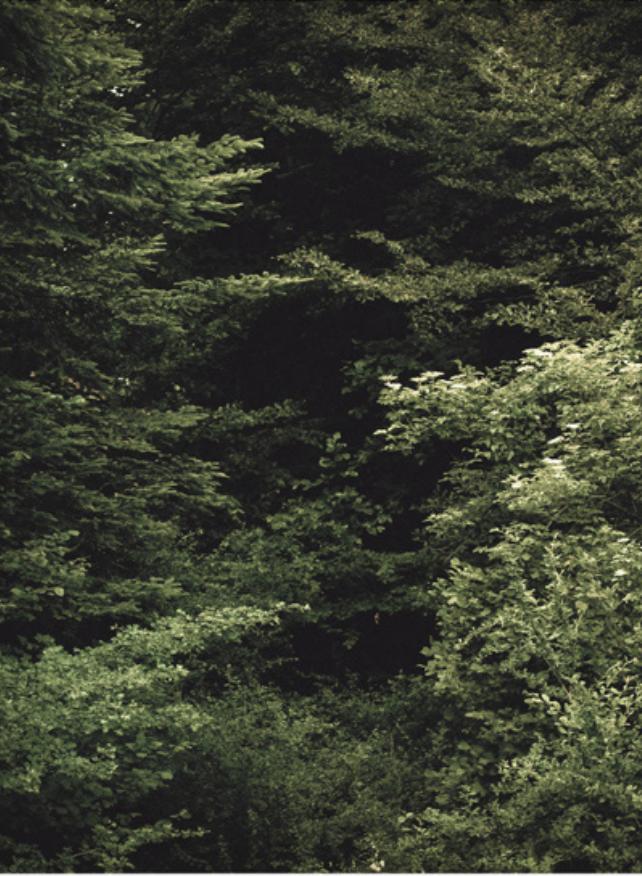
"In 2010 I spent a month in Spain (Barcelona, Tenerife, Alicante). While I was living there I noticed there were a lot of easy going people. It was different than in our country where most of the people are always in a hurry. So I decided to photograph their way of life. I decided to photograph people who know how to enjoy their lives. I took photos of Spanish people where backgrounds of my camera frame were clean and unaggressive. So I was able to get the real filling of "slow life".

Photography is my job and my hobby. After finishing Secondary School for Design and Photography in 2006 I decided to study photography at The Higher Vocational College in Sežana. I graduated there in 2011. At the graduation I was awarded the title of 'Photography Engineer'."



## Andraž Jenkole

"My most frequent photography motive is nature, which calms me and inspires me. My frame is mostly aesthetic and minimalistic. Photography for me is more than work, it is a way of relaxing and traveling into a world that is dreamy."



## Borut Sluga

"*Veselice*. This cycle presents Slovenian countryside parties, known as veselice in Slovenian language. Some of folk bands are really big stars in Slovenia and accordion (fajtonerca - diatonična harmonika) is some kind of Slovenian national instrument nowadays. Everybody knows Na Golici song (one of twenty most played songs in the world). Only a few years ago most of young people in Slovenia were ashamed of listening Slovenian folk music or they even hated everything that was connected with accordion. However, things are changing in the last years. People can observe almost a phenomenon; how more and more young people attend countryside parties to sing new folk hits with bands, get signed cd and dance all night like they grandparents did. The phenomenon is even bigger as big part of Slovenian youth learn how to play accordion and are proud of Slovenian folk music. I should add that beside music countryside parties have also an important social note, one can see love stories, drinking and ethnological customs, everything really characterizes Slovenia."



## Ciril Jazbec

"I am drawn towards stories that reach out and touch you, making you stop, think and take action in the midst of our ever-changing world. My desire to expand horizons led me to London where I studied MA Photojournalism and Documentary Photography at the London College of Communication.

Moved by the story of the disappearing islands of Kiribati, I had endeavored to capture the essence of the place whilst that remains possible. Through encounters with the locals, activists and the President, I address environmental issues and offer a testament to the spirit of the people."



# Darko Šemen

"In this series I am trying to impersonate experience from the past, from childhood, to the way the memory displays it. Memory has deformed and I am trying to make it a visual shape.

Memory itself fascinates me. The way it is displayed, how it works, how it is disfigured or is the present who is devastated. I'm interested to see what it feels like to visualize those unexperienced childhood experiences, viewed through projection of memory. Experiences in human relationships and sexuality, which are utterances in the forms, sizes, colors. The way how this experience transformed in an adult seeing the image. This series of photographs is not yet completed.

I love to recreate feelings and the vibrations of a space or point in time. I want to seek the relationship between human beings and the man with himself. The way the perception of a child is not so tight as the grown-up man who has gone through a process of cultural dressage and castration. With my works I am trying to touch the boundary of cultural structure."



## Darko Sintić

“*Here is Johny*” from the series *Shadow Highlights*

“The photograph “*Here is Johny*” is part of the series titled “*Shadow Highlights*”. Name of the series directly indicates the use of popular color correction tools in order to achieve high dynamic range in digital photography. Both, the idea and realization are analogue: from the sketchbook to Type-C enlarged print. Therefore, the words shadow and highlights represent for me their direct meaning: extremely dark and bright areas of the image and the areas of the artistic creation. Shadow is out there, something that exists in the perception of space as such, on the other hand, Highlights are memories of the Event – the pinnacle, the very light on the image. These two words represent two parts of totality. Ying - Yang. The contrast that can be thought as both in the means of production as in conceptual fields of photography.

One without another can not create an image.

As a photographer, at the beginning, I stay distant from the subject. I enter the scene in the rhythm that is not mine, but dictated from the event. This approach is, in a way, documentary, but the time and the space are planned beforehand. The sketchbook comes in to play. I lurk, I wait and record on film - no matter what happens.”



## Ivica Čendak

"With photography I am discovering and getting to know myself. I mostly do self-portraits which I combine with motives from nature. The most important is the story and the author's feelings which are different on each photograph."



## Kaja Božič

"For most of the things in the world there is a biological explanation. As something comes up to the existence, at the end it vanishes. A bond of two bodies, the beginning of something new, a birth, the first breath, a cry, new being. It grows, it develops, it lives. When this moment comes, it leaves. Logically. However it isn't. Why? Because beyond this, something bigger and stronger exists. It has to exist. The energy of a personality that had been shaped for so many years can not simply disappear and become equal to zero. This initial point resuled with the Last breath photos. In this series, every participant had a possibility to express himself and to present his imagination of a last breath. Photos on canvas live and breathe independetly as well as the whole universe, aparently unfamiliar and lifeless; they in fact live in harmony with all the present. In themselves they hide a compound record as a witness of the past, with the vision of future signs. Photos are in their essence, left to the laws of fugacity and degradation of the substance, as it is all around us. The power of life that made them seeks for answers about life and death.

I follow the steps of many people and listen to their stories. I need them to understand better myself, because every one of them is a part of me, and i am a part of them. Transparent and layerd, they spin around me as ghosts, as a condensed energy that leaves trace on a hard substance."



## Katarina Kokalj

"When taking photographs, my favorite motives are the one that resemble the world of dreams or hidden paths of children's imagination, so the photographs I make are often embedded in different images of nature. I catch a floating and passing-by feelings, which gladly take you somewhere else and create stories that are mostly caught in scenes of the landscape or still life; live or inanimate nature. The constant depicts are most likely; lonely trees, branches, crowns, wheat fields, balloons, sea, flowers (and etc...). I draw on from tiny, little moments; everything that accompanies us seamlessly and daily on this crowded, overloaded way of life and can at the same time act as a dreamy, distant or imaginary. All that is visible and also hidden is my inspiration. I also like to exploit the capabilities of modern digital processing; adding pastel color presets, or other color effects, which clearly color all these feelings and emotions, so therefore almost every photograph is basically a result of a longer processing. Although each image quietly tells its own story, I sometimes compose even more photographs within one frame, and consequently I can form more new narrative forms and meanings from combined images. I like to experiment with colors, format and design layout. I rely on natural lightning. People in my photos almost do not occur and, if so, they are usually hiding. I am interested in other areas of photography and in the ability of the medium as such. Favorite approach remains the authorial type of photography\*, which allows me to overflow all these instantaneous perceptions in these images that do not disappear in the blink of an eye, but they stay there for a long time."



# Katja Goljat

"In unbearable haste to taste life's diversities and through a lot of running about aimlessly, I have found this magic machine, which gave sense to me and brought my life into focus. The magic must have happened in a danish darkroom two years ago. I'm attracted to light like a moth. I'm attracted by its untamable tameness and its manifestations. Painting with light, analogue techniques, old processes, female soul. Loose order makes me feel joy, because it gives way to a chance for spontaneous dimensions within which I'm looking for a new order. I adore this machine! It's limitedness confronted me with myself and triggered ongoing questioning about the medium itself and about the content of what is captured.

And soon, nothing is real apart from love itself."



## Katra Petriček

"I am a human being made of many people and every one of them is feeling something different. My photography is therefore often eclectic and mildly schizophrenic, but it tries to tell a story, provide a feeling. It is not real, but it tries to talk to everyone in its own way in order to leave a mark. I am interested in storytelling, the people who tell the stories, thoughts that stay unspoken and impressions that can't be replaced."



## Klemen Ilovär

"Currently I'm studying photography at Academy of fine arts and design in Ljubljana. At the moment I'm working on, eternally on-going project, with everyday photos, taken with small analogue pocket camera. It's about the ritual of taking photos. Like a diary, where I can check where I was, what I was doing."



## Luka Dakskobler

“Photography is my way of telling stories that are overlooked, but important in our global understanding of life and the world around us. I wish to believe it can help people who are part of my stories. Despite the photojournalistic nature of my photography, I find it very important to convey the story’s inherent feelings through motifs or visual characteristics of the image, which is why often the photos are not straight forward, but shot in a way to let the viewer’s imagination, their own feelings and thoughts add content and understanding. Thus the image becomes more personal and heartfelt, which is the driving force of change, solidarity, humanity and help.”



## Matevž Kostrov

"I am fascinated by a human being who is embedded in the natural or artificial environment. I perceive human being, especially woman not only as social, but also a natural being. Like a subject who reflects those things on which he can't impact, so he just submits to it. I devote so much attention to light and architecture. I use architecture as a motif in fashion photography, which has recently become my main dominant area of photography. The visual power is reflected through the clear line of flat architectural components, which dominate the female. She is poured into it as one, but she also retains her autonomy and power. This compliment to woman feels the same in more saturated and playful fashion photographs. I like to free my creativity into spontaneous moments which reflect the right moment."

On the other side. My careless young photo series which are mostly captured on film camera reveal a completely different side of my artistic expressions. They are not burdened by composition or technical details, but are more lightly oriented and care free. These series are visually reminiscent of images of a new independent American films."



# Matjaž Rušt

"In my work I am interested in social injustices that change people's lives."



# Nika Furlan

"Photography is full of stories and feelings from the time without a clock,  
filled with moments that you wish to remember.  
Is a way to connect in a search of yourself,  
with an endless joy of discoveries, that can stop you in the hurry of everyday life."



# Nina Rojc

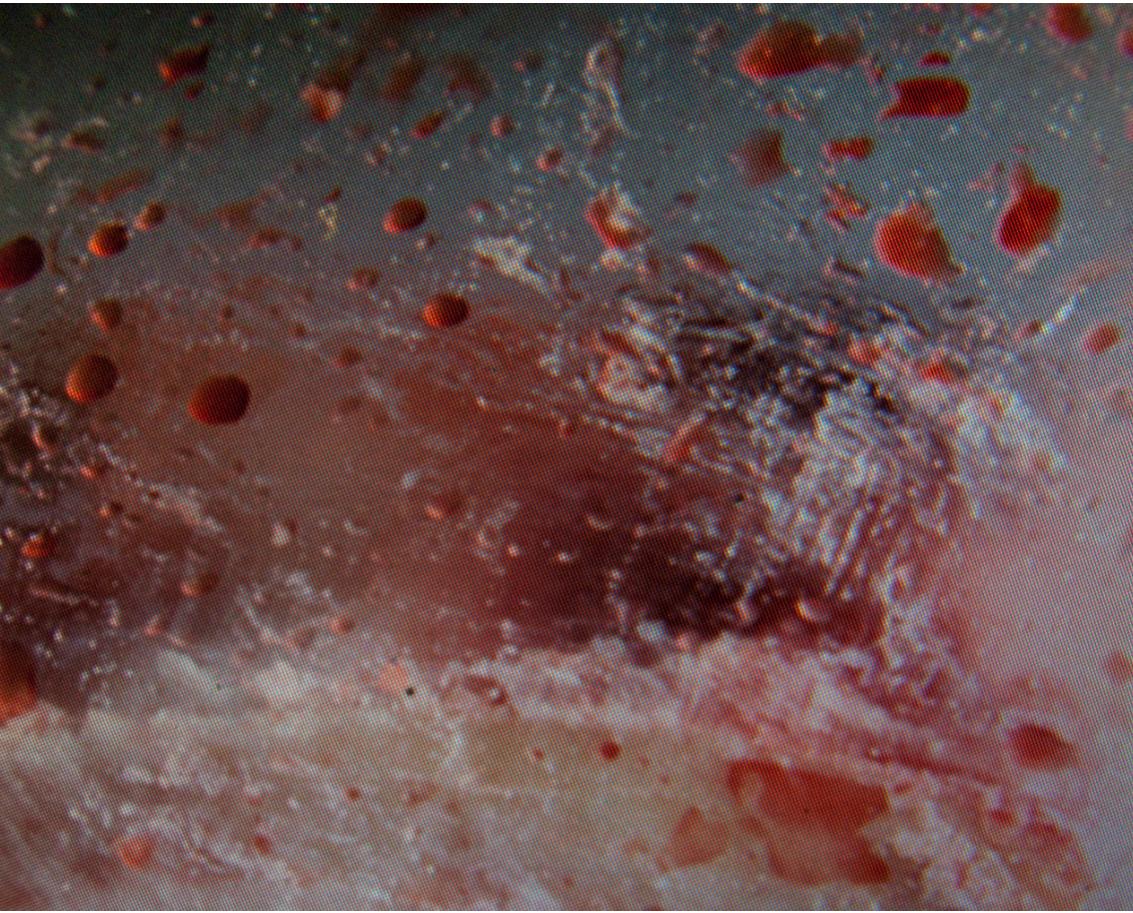
"He's in a tub. Water is leaking down his hair. He's not looking. Is he?

I wanted to capture how the absence of his look affects on the presence of him on a picture and what is the relation between real body and his reflection."



# Peter Mrhar

"Photography is neither the goal nor the path,  
it is just a simple way of recording memories for future generations,  
it's surrendering to all senses, including the state of a pure heart. Photography is true love."



# Špela Škulj

"Photography has been my interest since childhood, and since then I have a dualistic attitude toward it. In my work, I balance between two poles. First, photography as capturing unique moments in time that may never happen again, and second, photography as the most democratized, reproducible, duplicatable medium at any moment. Balancing between the two is where I feel most comfortable. The subjects of my photographs are interpersonal relationships, intimacy and personal stories that can be read more widely and carry the elements of universality. The photographs carry a story of a world out of reach of those who look at them. They form a bond between the seen and unseen world."



# Taja Polovšak

"I wanted to show eroticism in a way that isn't too obvious but subtle.  
It is mysterious and leaves the viewer with the option to interpret the image as he pleases.  
The end of the photoshot is marked with fashion, it seems that it took over.  
Nevertheless, the most important part remains the power of portraying emotions."



# Vladimir Mićković

“I like human relations, cinematic imagery and everything. I hope to explore as much as possible through different media, photography being one of them. I believe everything exists.”



