

F O T O

L O K A

Foto Loka: ustvarjanje zgodovine
fotografije Škofje Loke
Photo Loka: Creating Škofja Loka's
Photographic History

04	Saša Nabergoj	Uvodnik / Editorial
08	Miha Colner	Foto Loka: ustvarjanje zgodovine fotografije Škofje Loke / Photo Loka: Creating Škofja Loka's Photographic History
17	Miha Colner Nina Misson Boštjan Soklič	Sodelujoči umetniki / Participating artists
46	Janez Pelko	Fotografije postavitve razstave / The exhibition set-up photographs

UVODNIK / EDITORIAL

Razstava *Foto Loka* zajema več kot stoletje dolgo obdobje fotografije v Škofji Loki ter se osredotoča predvsem na odnos umetnikov fotografov do njihovega neposrednega okolja, do mesta oziroma prostora, v katerem živijo. Predstavljeni so ustvarjalci, ki so delovali v obdobju najzgodnejših začetkov (avtorske) fotografije (Avgust Berthold) in v obdobju med 1945 in 1990 (Janez Misson, Tone Mlakar, Peter Pokorn st., Vladimir Vlastja Simončič, Edi Šelhaus), ter protagonisti sodobnih fotografskih praks, ki delujejo ali so delovali v preteklih 30 letih (Urban Babnik, Mito Gegič, Jana Jocif, Sašo Kočevar, Tomaž Lunder, Janez Pelko, Igor Pustovrh, Tone Štamcar).

Ekipo štirih kustosov (Miha Colner, Nina Misson, Saša Nabergoj, Boštjan Soklič) je izbrala skoraj 500 del 14 sodelujočih avtorjev. Prakso vsakega od njih smo želeli v okviru skupinske razstave predstaviti čimbolj celovito, obenem pa smo za vsakega avtorja formo predstavitve ukrojili njegovi praksi. Tako smo z oblikovalcem Luko Kravanjo postavitev zastavili kot večmedijsko, prostorsko instalacijo s fotografijami na različnih nosilcih oziroma formatih – od foto albuma do uokvirjenih originalnih avtorskih tiskov.

Razstavo dopolnjuje večplastni spremljevalni program (tako v virtualnem kot fizičnem prostoru), ki ga med drugim sestavljajo delavnice starih fotografskih tehnik, vodstva kustosov z umetniki po razstavi, video večeri ipd. Pripravili pa smo tudi obsežno spletno stran in pričujočo publikacijo.

Projekt je del širše raziskave, v okviru katere ekipa Loškega muzeja raziskuje, dokumentira in digitalizira fotografsko umetnost, ki bo po zaključku raziskave umeščena v stalne umetnostne zbirke muzeja. Veseli nas, da smo ravno v času ključnih del pri publikaciji dobili sredstva za odkup celovitega arhiva Toneta Mlakarja (na tem mestu se zahvaljujem županu Tinetu Radinji in Občini Škofja Loka), ki med drugim zajema fotografije Škofje Loke in okolice, posnete med letoma 1950 in 2000, ter kot tak predstavlja ključno pridobitev na naši poti posodabljanja in dopolnjevanja zbirke.

The *Photo Loka* exhibition covers more than a century-long period of photography in Škofja Loka and focuses mainly on the photographers' relationship with their immediate environment, the town and the place they live in. The exhibition features photographers who were active during the early beginnings of (art) photography (Avgust Berthold) and in the period between 1945 and 1990 (Janez Misson, Tone Mlakar, Peter Pokorn Sr., Vladimir Vlastja Simončič, Edi Šelhaus), as well as contemporary photographers who pursued photography over the past 30 years or still do (Urban Babnik, Mito Gegič, Jana Jocif, Sašo Kočevar, Tomaž Lunder, Janez Pelko, Igor Pustovrh, Tone Štamcar).

A team of four curators (Miha Colner, Nina Misson, Saša Nabergoj, Boštjan Soklič) selected almost 500 works by fourteen featured authors. The aim was to present the photography practice of each artist as comprehensively as possible as part of a group exhibition, while also tailoring the presentation to their individual photographic oeuvres. In collaboration with the designer Luka Kravanja, we have staged the exhibition as a multimedia, spatial installation with photographs presented on various media and formats, ranging from a photo album to framed original prints.

The exhibition is complemented by various accompanying events (both in the virtual and physical worlds), including workshops on old photographic techniques, guided exhibition tours with the curators and the featured artists, video evenings etc., as well as comprehensive website and this publication.

The project is part of an extensive research, as part of which the Škofja Loka Museum team researches, documents and digitises photographic art, which will be included in the museum's permanent art collections after the research has been completed. We are very pleased that during the final publication preparation stage we received funds for the purchase of Tone Mlakar's complete photographic archive (our sincere thanks go to the Mayor Tine Radinja and the Municipality of Škofja Loka), including photographs of Škofja Loka and the surrounding area taken between 1950 and 2000, which makes this acquisition an immensely valuable contribution to our endeavour to update and add to our collection.

Avgust Berthold, Škofja Loka, pogled
na Puštal, ok. 1906, bromosrebrov papir
17,5 x 23cm, zasebna zbirka.
Avgust Berthold, Škofja Loka, View
of Puštal, c. 1906, bromide print,
17,5 x 23cm, private collection.



FOTO LOKA: USTVARJANJE ZGODOVINE FOTOGRAFIJE ŠKOFJE LOKE / PHOTO LOKA: CREATING ŠKOFJA LOKA'S PHOTOGRAPHIC HISTORY

Fotografska zapuščina določenega, geografsko zamejenega prostora je v moderni dobi eden temeljnih dokumentov in pokazateljev tamkajšnjega življenja, dogajanja, vzdušja in splošne družbene klime. Že več desetletij živimo v svetu, ki je neizbežno vizualen, pri tem – pri prenosu podobe v sfero množične kulture – pa je prav fotografija odigrala ključno vlogo. Kot medij, ki je zaznamoval moderno industrijsko dobo, je vse bolj množično beležila spremembe v okolici, tako v kulturni krajini kot pri ljudeh, ki jo definirajo. Fotografija (lahko) beleži vse mogoče trenutke v osebni ali kolektivni zgodovini ter hkrati gradi in določa vizualno kulturo nekega prostora. Uporabljena je (lahko) na nešteto načinov in za nešteto namenov; lahko dokumentira intimno ali kolektivno stvarnost, lahko je orodje za takšno ali drugačno vizualno komuniciranje, lahko je uporabljena kot dokazno gradivo ali kot avtonomen umetniški medij. Že nekaj desetletij je fotografija tisti medij, ki je dovolj dostopen, enostaven in razširjen, da ga ljudje zares množično uporabljajo v svojem vsakdanjem življenju, vendar le redki ustvarjalci podob gradijo dosledne in kontinuirane opuse, ki odjemalcu ponujajo neko globlje idejno sporočilo ali vizualno izkustvo.

V projektu *Foto Loka* so avtorje raziskave in razstave zanimale predvsem prakse tistih fotografov, ki so ustvarjali oziroma ustvarjajo dolgoročno in dosledno ter ki so hkrati v širšem lokalnem prostoru pustili svoj neizbrisen pečat. Pri tem ni pomembno, ali so ustvarjali oziroma ustvarjajo iz profesionalnih razlogov ali povsem intimnih kreativnih vzgibov. Škofja Loka ima sicer dolgo in bogato zgodovino fotografije, saj so od tu izhajali ali so tu živeli in delovali številni ključni slovenski fotografski ustvarjalci. V začetku 20. stoletja je denimo prav v Škofji Loki svojo ustvarjalno pot začel Avgust Berthold, eden najvidnejših fotografov in umetnikov prvih dveh desetletij 20. stoletja na območju Slovenije, sledili pa so mu številni drugi. Predmet umetnostnozgodovinske raziskave je bil tako produkcija najrazličnejših ustvarjalcev, fotografskih ateljejev, ljubiteljskih fotografov, fotoreporterjev, umetnikov in poklicnih fotografov, ki so na različne načine zabeležili svoj prostor in čas. Mnogi izbrani avtorji sodijo v več omenjenih kategorij hkrati – fotografija namreč postaja vse bolj fluidna praksa, znotraj katere lahko ustvarjalci obvladujejo več veščin in disciplin hkrati.

Projekt *Foto Loka* torej naslavlja odnos fotografov do njihovega lastnega okolja; to ne pomeni, da se razstava osredotoča zgolj na motive Škofje Loke, temveč predvsem na svet, kot so ga dojemali in soustvarjali fotografi, ki so tu v nekem obdobju živeli in ustvarjali. Posameznika prav okolje, v katerem živi in deluje, temeljno zaznamuje in nedvomno vpliva na njegovo ustvarjalnost. Na takšen način in iz takšnih vzgibov se je začelo poglobljeno »zgodovinjeno« lokalne fotografije v Škofji Loki, tako s stališča umetnosti kot s stališča fotografije kot temeljnega elementa novejšega zgodovinskega – kajti s pomočjo fotografije se odstirajo tako pogledi na uradne zgodovine kot vpogledi v intimne mikrozmogovine, ki morda niso zapisane v dominantnem kolektivnem spominu. Fotografije na razstavi so zato zavestno eklektične, saj je njihove pomene in učinke vedno odredjal kontekst, v katerem in za katerega so bile ustvarjene, pa naj si bo to časopis, reklama, razstava ali osebni fotografski album.

Fotografska produkcija Škofje Loke je seveda mnogo večja in obširnejša, kot jo predstavlja pričujoča razstava. Izbrali in predstavili smo tiste fotografe, katerih produkcija je iz tega ali onega razloga zaznamovala trenutek v času in je bila v retrospektivni luči videti pomembna, pa naj je stara 100 let ali le nekaj mesecev. Filozof Roland Barthes je v svojem temeljnem delu *Camera Lucida* zapisal, da je fotografija po svoji naravi preteklost, zgodovina, saj v trenutku sprožitve fotoaparata takoj postane pričevalka nečesa (že) preteklega. Fotografija je zato medij, ki zaradi svoje zmožnosti zveste reprezentacije stvarnosti pogosto služi ohranjanju spomina, pa četudi ga tako pogosto popači.

Ker je bila Škofja Loka skozi svojo večstoletno zgodovino vselej pomembno mesto, so se tu v času industrijske revolucije hitro pojavili fotografi s svojimi ateljeji. A šele v začetku 20. stoletja se je tudi na območju današnje Slovenije fotografska industrija razmahnila do te mere, da so jo ljudje začeli uporabljati v vsakdanjem življenju in da je prešla iz izključne domene višjega sloja. Ko je potreba po ovekovečenju lastnih podob in spominov postala dostopna tudi nastajajočemu srednjemu in meščanskemu sloju, je to za sabo potegnilo velik razmah industrije in scene.

V začetku 20. stoletja je v gradu Puštal začel delovati **Av gust Berthold** (1880–1919), ki je nemudoma postal del živahne likovne in literarne scene v Škofji Loki, kjer so med drugim svoj »Barbizon« našli slovenski impresionisti. Na šolanje je odšel v München in na Dunaj, po vrnitvi pa se je ustalil v Ljubljani, kjer je leta 1905 odprl moderno opremljen fotografski atelje. Kljub temu sta Škofja Loka in širše področje Gorenjske predstavljala pomemben element njegovega umetniškega ustvarjanja. Berthold je bil prvi domači fotograf, ki se je aktivno udeleževal na umetniškem prizorišču in je pogosto razstavljal skupaj s slikarji, grafiki in kiparji. V tem času se je v razstavnem kontekstu pojavljala predvsem ena zvrst fotografije – piktorializem, ki je s sabo prinesel tudi številne omejitve in zapovedane formule. V svojih umetniških delih, po pravilu ročno razvitih fotografijah, je Berthold v duhu časa upodabljal pastoralne motive nedotaknjene narave, podeželja, kmečkih opravil in mogočnih krajin. Te je pogosto iskal v okolici Škofje Loke, kjer je posnel tudi ikonično podobo *Sejalca* (1907), ki je nato na istoimenski sliki Ivana Groharja postala eden temeljnih motivov slovenske nacionalne mitologije, podeželja, ki trmasto kljubuje v svoji izvorni kulturi in jeziku. Poleg tega je bil tudi izjemen portretist – ustvaril je nekatere najbolj prepoznavne portrete domačih pomembnejšev, kot so Ivan Cankar, Ivan Tavčar in Ivan Grohar, hkrati pa je tudi izdeloval podobe neznanih ljudi in beležil pomembne trenutke lastnega življenja.

Eden pomembnejših fotografov prve povojne generacije v Sloveniji je bil tudi **Vladimir Vlastja Simončič** (1911–2000), ki se je v Gorenjo vas v Poljanski dolini preselil leta 1975, pred tem pa je deloval predvsem v Ljubljani. Po koncu 2. svetovne vojne, ki jo je preživel v odporniškem gibanju, je pogodbeno delal za več ljubljanskih gledališč in posnel zajeten arhiv tega obdobja, prav tako pa je sodeloval s časopisi, kot sta *Delo* in *Tovariš*, medtem ko se je po letu 1957 specializiral za medicinsko fotografijo in film. Ves čas pa je deloval tudi kot umetnik in je načrtno ustvarjal produkcijo, namenjeno za razstave in umetniške publikacije. Njegova umetniška praksa je bila usmerjena v eksperimente z medijem, ki temeljijo na klasičnih modernističnih postulatih. Na eni strani je ustvarjal enigmatično dokumentarno produkcijo,

ki je predstavljala odsev sodobnega mesta, na drugi strani pa je manipuliral fotografsko podobo na načine večkratne ekspozicije, solarizacije in kontrastnega senčenja. Simončič ni ničesar prepustil naključju, saj je slovenska zgodovina fotografije počasna in pomanjkljiva, zato se je pač »samozgodovini« in postal kustos lastnega dela. V starem župnišču v Gorenji vasi si je uredil muzej, kjer je predstavil svoja najpomembnejša dela in ključne prelome v svoji karieri. V sklopu pričujoče razstave je predstavljen del tega osebnega muzeja, ki ga je mogoče dojeti kot avtorjevo vizualno-tekstovno avtobiografijo.

Že nekoliko prej pa je za fotoaparati prvič prijel **Edi Šelhaus** (1919–2011), ki je izhajal iz fotografske družine. Njegova mama je vodila fotografski Atelje Šelhaus v Škofji Loki, kjer se je v 30. letih 20. stoletja izšolal za fotografa. Leta 1943 je fotoaparati odnesel tudi s sabo v partizane, kjer je ustvaril zajeten in pomemben opus del. Po vojni je deloval kot fotoreporter pri najpomembnejših slovenskih časopisih, kot so *Delo*, *Slovenski poročevalec* in *Tovariš*. Njegova fotografska kariera velja za eno najdaljših in najveličastnejših, saj je aktivno deloval vse do svoje smrti. V svoji bogati zapuščini je pustil ogromno količino fotografij, ki jih danes po večini hrani Muzej novejšje zgodovine Slovenije, za razstavo pa smo iz tega fonda izbrali zgolj dela, ki jih je posnel v Škofji Loki in okolici; to so fotografije pomembnih javnih dogodkov, ulična fotografija in krajinarstvo. Kot zaprisežen fotoreporter je zabeležil pomemben del lokalne zgodovine.

S povsem osebnimi vzgibi je fotografiral arhitekt **Tone Mlakar** (1921–2020), ki je v duhu klasične črnobe fotografije estetike beležil mesto ter okolico. Te motive je najpogosteje uporabljal v maniri monumentalnih krajin, izhajajoč iz tradicije piktorializma in modernizma. Kljub sledenju tem postulatam je bil njegov vizualni jezik izjemno neobremenjen, saj fotografija ni bila predmet njegovega profesionalnega udeleževanja, pač pa zgolj kreativno orodje za ustvarjanje osebne in kolektivne zgodovine. Kljub temu ali prav zaradi tega pa so Mlakarjeve fotografije izjemno pomembne za prikazovanje slikovitih vinjet in odkrivanje mikrozgodovin Škofje Loke. Njegove podobe, ki predstavljajo več kot petdesetletni ustvarjalni

opus, so zato predstavljene v obliki fotografskih albumov, saj so bile ravno njim prvenstveno tudi namenjene. Fotografski arhiv Toneta Mlakarja bo zaradi svoje večplastne pomembnosti kmalu našel mesto tudi v zbirki Loškega muzeja.

V tehnično izpopolnjeni maniri je fotografijo uporabljal **Peter Pokorn st.** (1939–2016), ki je bil eden vidnejših članov in dolgoletni predsednik lokalnega fotokluba Anton Ažbe. V svoji praksi se je udeleževal v različnih fotografskih disciplinah in žanrih, predvsem pa je treba izpostaviti njegovo krajinsko fotografijo, ki je postala pomemben del vizualnega koda Škofje Loke. Njegove podobe so se namreč znašle na številnih razglednicah, knjigah, turističnih brošurah in umetniških razstavah. V motivnem smislu je tudi Pokorn st. naslednik piktorializma, vendar je v svojem avtorskem delu uporabljal sodobna tehnična sredstva in upodabljal kulturno krajino tukaj in zdaj.

Na podoben način je Škofjo Loko beležil **Janez Misson** (1963–2019), ki je profesionalno deloval kot fotograf in snemalec pri RTV Slovenija, hkrati pa je ustvarjal tudi v avtorski maniri. Pri tem mu je navdih in osrednji motiv vedno predstavljala njegova neposredna okolica, torej predvsem mesto Škofja Loka z okolico. V svojih fotografijah je želel ujeti posebne, vizualno atraktivne trenutke, ki so pogosto postali priljubljene in večkrat reproducirane podobe mesta, kot je denimo razglednica mesta iz 80. let, kjer je zabeležil v pajkove mreže ujet kip svetega Janeza Nepomuka, ali pa njegova fotografija mesta iz zraka iz 90. let, ki je postala ena najbolj emblematičnih podob Škofje Loke.

Družbeno pogojenim temam se je s skrajno osebnega stališča posvečal **Tomaž Lunder** (1955–2016), ki je od sredine 70. let deloval kot fotograf in kasneje tudi kot grafični oblikovalec. V svoji raznoliki umetniški praksi je portretiral poznane in nepoznane ljudi v svoji neposredni okolici ter s tem prikazoval stvarnost svoje generacije. Fotografijo je razumel kot prepoznavni in reprezentativni odtis kulturnega koda, ki nemo priča o svojih motivih, pa naj so to portreti ljudi ali kulturna krajina. Lunder je v slovenski prostor vnesel reprezentacijo pogleda na povsem običajen vsakdanjik, ki priča o stanju duha prostora in časa. Ker je veliko potoval, so njegovi motivi temu primerno raznoli-

ki, vendar je v njih vselej iskal tisto tipologijo, ki jih povezuje; zato sta njegova danes že pozabljena serija portretov loških obrtnikov iz leta 1991 ter podobe ameriških in slovenskih predmestij v seriji *Prijatelji* izjemen vizualni zapis prostora in časa.

V področje fotografije kot umetnosti je pogosto posegal tudi **Igor Pustovrh** (1961–2011), ki je sicer deloval kot poklicni fotograf. Njegovi umetniški sklopi, s katerimi se je uveljavil in trajno zapisal v zgodovino domače fotografije, v središče postavljajo različne motive, kot so krajina, portret in tihožitje. V svojem prvem širše pomembnem ciklu iz zgodnjih 90. let se je posvečal raziskovanju človeškega telesa – ženske in moške akte je režiral in postavljaval v nenavadne interakcije z okoljem, kar je privedlo do skoraj nadrealističnih učinkov. V svojem času je slovenski javnosti predstavil svež način fotografiranja, pri katerem je privzel filmski pristop in svojstveno fotografsko pripovedništvo.

Kot izrazno sredstvo za izražanje lastnih doživetij in soočanje s temeljnimi bivanjskimi vprašanji pa fotografijo razume in uporablja **Janez Pelko** (1968). V svoji ustvarjalni praksi na eni strani pogosto posega po motivu golega človeškega telesa v različnih distorziranih oblikah in nenavadnih situacijah, drugi del njegove ustvarjalnosti pa je avtorsko dokumentiranje glasbenih dogodkov in glasbenikov. Kot obsesivni glasbeni navdušenec je postal tudi pridružen član zasedbe Ensemble Ankarani – na nastopih se tako pojavlja na odru (in pod njim) kot integralni del celote. Pelko je ustvaril tudi celostno vizualno podobo skladbe *Terezijanska* skupine Same babe, kjer sta glasbeni video in fotografije dopolnjujoči se interpretaciji te ironične in humorne pesmi, ki v ospredje postavlja eksistenčna vprašanja slehernika, ujetega v banalne, venomer ponavljajoče se vzorce vsakdana.

Eden od vsestranskih in neumornih kronistov Škofje Loke in okolice je tudi **Tone Štamcar** (1960), ki s svojimi fotografijami beleži tako življenjski utrip mesta kot tudi mehko in počasnost podeželja. Njegove podobe se pogosto posvečajo hitro spreminjajoči se kulturni krajini, ki se neizbežno urbanizira. Njegovo dosledno in dolgotrajno fotografsko dokumentiranje različnih predelov Sorškega polja je ustvarilo neolepšan prikaz

hibridnega območja, kjer se srečujeta in prepletata industrijska in pastoralna krajina, sodobno in tradicionalno življenje.

Sašo Kočever (1981) je fotografski ustvarjalec, ki v svoji praksi redno dokumentira vsakdanje prostore in situacije, pri tem pa se poslužuje različnih žanrskih principov, od ulične fotografije do krajinarstva, medtem ko sledi klasičnim fotografskim postulatam. V svojih običajno črnobelih podobah nenehno išče idealne proporce in kanonizirane formalne učinke, kot so delovanje svetlobe na površinah, odsevi, kontrasti, umetelnost struktur, ki jih je ustvaril človek, in naravne oblike. Kljub eklektičnem pristopu pa k fotografiranju često pristopa na skoraj impresionističen način; zanimajo ga predvsem prostori, ki jih dovolj dobro pozna, da lahko predvidi spremembe svetlobnih in vremenskih pogojev, zato je njegov osebni arhiv svojevrstna kronika Škofje Loke.

Neformalni kronist vsakdanjega življenja in majhnih banalnosti v svojem neposrednem okolju pa je tudi **Urban Babnik** (1975), ki se v svojih fotografijah pogosto poslužuje humornih in ironičnih prijemov, ki so značilni za sodobno ulično fotografijo. Avtor tako skozi prikaz banalnih in absurdnih situacij v javnem prostoru kritično naslavlja družbenopolitične aspekte vsakdanjega življenja, prostore in situacije, ki dominirajo v javni sferi in predstavljajo srž sodobnega bivanja, kot so izložbena okna trgovin, gostinski lokali, ulični utrip, javna stranišča, izložbene lutke in reklamni plakati. Babnik je popolnoma neobremenjen s konvencijami fotografskih žanrov, njegova fotografska produkcija pa je posledično izrazito eklektična. V svojih podobah tako ujame esenco tako urbanega okolja kot podeželja – in Škofja Loka je pravzaprav vedno pripadala obema.

Fotografijo na različne načine uporablja tudi **Mito Gegič** (1982), ki se prvenstveno ukvarja s slikarstvom, fotografija pa mu služi kot skicirka in pomagalo pri ustvarjanju vizualnega dnevnika. Če se v svojem slikarskem izrazu osredotoča predvsem na prenos digitalne podobe v materialno sfero slikarskega polja, se v fotografskem delu poslužuje analognega fotografskega postopka. Na eni strani fotografijo uporablja kot del svoje umetniške prakse, kjer ustvarja mračne mizan-

scene in metaforične podobe. Na drugi strani pa je fotografija sredstvo za beleženje uličnega utripa, s pomočjo katerega gradi dnevniške zapise spoznavanja in vizualnega analiziranja mesta, v katerega se je priselil.

Sodobna kronistka loškega kulturnega dogajanja je tudi **Jana Jocif** (1982), ki v svoji fotografski praksi sicer posega v vse mogoče žanre in načine. Kot poklicna fotografinja in diplomirana arhitektka ustvarja portrete najrazličnejših umetnikov, ukvarja se s kulinarično in predvsem arhitekturno fotografijo. Poleg profesionalnega udejstvovanja ustvarja tudi avtorske projekte, med katerimi mnogi nastanejo popolnoma slučajno, med njenim zvedavim raziskovanjem lastne okolice, naj si je to prostodušno dokumentiranje sprehodov ali načrtno ustvarjanje foto-zgodb.

The photographic legacy of a certain, geographically limited space is one of the fundamental things that bear witness to the life, events, atmosphere and a general social climate in the modern age. We have been living in an inevitably visual world for decades and photography has played a key role in transferring images to the sphere of mass culture. As a medium that has left an indelible mark on the modern industrial age, photography has documented the ever-increasing changes in the world, both in the cultural landscape and the people who define it. Photography can and does document all sorts of moments that are part of personal or collective histories and also creates and determines the visual culture of a certain space. It can be used in a myriad of ways and for countless purposes, i.e. to document the intimate or collective reality, as a tool for visual communication of various kinds, as evidence or as an artistic medium in its own right. For decades, photography has been the medium that is accessible, simple and widespread enough for people to use en masse in their daily lives. Few photographers, however, have produced a photographic oeuvre that is consistent and continuous, and one that provides viewers with a deeper message or visual experience.

The main focus of the curators, who researched and prepared the *Photo Loka* exhibition, were those photographers who practiced – or still do – photography long-term, creating a consistent body of work, and who also left an unmistakable imprint on a wider local area, regardless of whether their reasons for photography were (or are) professional or a completely intimate creative impulse. Škofja Loka has a long and rich history of photography, as many distinguished Slovenian photographers came from this area or lived and worked here. For instance, Avgust Berthold, one of the most prominent photographers and artists of the first two decades of the 20th century in Slovenia, embarked on his creative path here in the early 20th century and many others followed in his footsteps later. The subject of the presented art history research was the production of various artists, photography studios, amateur photographers, photo journalists, artists and professional photographers, who documented their space and time in different ways. Many of the presented

artists fall into several of the listed categories as photography is becoming an increasingly fluid practice and photographers can master multiple skills and areas simultaneously.

The *Photo Loka* project explores the attitude of photographers towards their own environment. This, however, does not mean that the exhibition focuses only on the motifs and scenes of Škofja Loka, but rather on the world as perceived and created by the photographers who lived and worked here at some point. It is the very environment one lives and works in that leaves a fundamental imprint on individuals and undoubtedly influences their creativity. This is how it all started and was the reason for the in-depth 'historicisation' of local photography in Škofja Loka, both in terms of art and in terms of photography as a fundamental element of contemporary historiography – in fact, photography is a means of providing an insight into both official history and intimate microhistories that may not be part of the dominant collective memory. The exhibition thus features the photographs that are consciously eclectic, as their meanings and effects have always been dictated by the context in which and for which they were created, be it newspapers, advertisements, exhibitions or personal photo albums.

The photographic production of Škofja Loka is, of course, much larger and extensive than the one presented in the exhibition. The selected and presented photographers are the ones whose works marked a moment in time for one reason or another, and seemed important in retrospect, regardless of whether they go back 100 years or a mere few months. In his seminal work *Camera Lucida*, philosopher Roland Barthes wrote that, by its very nature, photography is the past, part of history – as soon as a photographer presses the shutter button, the photo bears witness to something that belongs to the past. As it can faithfully document reality, photography is a medium that often serves to preserve memory, even while often distorting it.

Throughout its centuries-long history, Škofja Loka has always been an important town and therefore it did not take long for photographers and

their studios to appear here during the Industrial Revolution. However, it was not until the early 20th century that the photographic industry in the area of today's Slovenia flourished to such an extent that people started using photography in everyday life and that it was no longer the sole domain of the upper classes. When the need to take their own photographs and preserve memories became accessible to the emerging middle and bourgeois class, this resulted in a great boom in the photographic industry and scene.

In the early 20th century, **Avgust Berthold** (1880–1919) started working at the Puštal Castle and immediately became part of the lively art and literary scene of Škofja Loka, where Slovenian Impressionist painters, among others, had also found their own 'Barbizon'. Berthold received schooling in Munich and Vienna, and after returning home, settled in Ljubljana, where he opened a state-of-the-art photography studio in 1905. Škofja Loka and the wider area of the Gorenjska region, however, remained an important part of his artistic creation. Berthold was the first local photographer to be actively involved in the art scene and often exhibited alongside painters, printmakers and sculptors. During this time, most of the exhibitions featured one particular photography style – pictorialism, which brought along a number of restrictions and rules. In the spirit of the times, Berthold's works of art – mainly manually developed photographs – depicted pastoral scenes of untouched nature, the countryside, farm chores and magnificent landscapes. He often looked for scenes to depict in the vicinity of Škofja Loka, where he took a photo of the iconic *Sower* (1907), which later became one of the basic motifs of Slovenian national mythology, the countryside that stubbornly defies its original culture and language, in Ivan Grohar's painting of the same name. Berthold was also a master of portraiture – he created some of the most iconic portraits of local men of note, such as Ivan Cankar, Ivan Tavčar and Ivan Grohar. He also took photos of unfamiliar people and documented important moments of his own life.

One of the most important members of Slovenia's first post-war generation of photographers was **Vladimir Vlastja Simončič** (1911–2000), who

moved to the village of Gorenja vas in the Poljane Valley in 1975, after having previously worked mainly in Ljubljana. After the end of World War II, during which he had been part of the resistance movement, he collaborated with several Ljubljana-based theatres and built up an extensive photographic archive, as well as worked for various newspapers, such as *Delo* and *Tovariš*. After 1957, however, he specialised in medical photography and film. Throughout this period, he was also very active as an artist, systematically creating artworks for exhibitions and art publications. His artistic practice was focused on experimenting with photography based on classical modernist postulates. On the one hand, he created enigmatic documentary photographs that represented a reflection of the modern city, and on the other hand, he manipulated the photographic images by means of multiple exposure, solarization, and high-contrast shading. He left nothing to chance – the history of Slovenian photography is slow and deficient, so he made sure he was included in the history of photography himself and became the curator of his own work. He set up a museum in the old rectory in Gorenja vas, where he presented his most important works and all the important milestones in his career. The exhibition features a part of Simončič's museum, which can be viewed as the artist's visual-textual autobiography.

Edi Šelhaus (1919–2011), who was born into a family of photographers, took to photography even earlier than Simončič. His mother was in charge of the Atelje Šelhaus photography studio in Škofja Loka, where he was trained to become a photographer in the late 1930s. In 1943, he took his camera along when he joined the partisan resistance movement and created an extensive and important photographic oeuvre. After the war, he worked as a photojournalist for some of the most important Slovenian newspapers, such as *Delo*, *Slovenski poročevalec* and *Tovariš*. He remained active throughout his life and his photographic career is considered one of the longest and most distinguished ones. His rich legacy includes a large amount of photographs, most of which are kept by the National Museum of Contemporary History. The exhibition, however, features only Šelhaus's photographs taken in Škofja Loka and

the surrounding area: photos of important local events and his street and landscape photography. As a devoted photojournalist, he documented an important part of the local history.

The photography of **Tone Mlakar** (1921–2020), an architect by profession, has been inspired by entirely personal motives. His photographs of the town of Škofja Loka and the surrounding area are characterised by classic black-and-white photographic aesthetics and most often depict monumental landscapes based on the tradition of pictorialism and modernism. Even though he followed these postulates, his visual language is extremely unconstrained – after all, photography was not his profession, but merely a tool for creating a personal and collective history. In spite of this – or maybe precisely because of this – his photographs are extremely important when it comes to depicting picturesque vignettes and discovering the microhistories of Škofja Loka. The photographs, which are part of his creative oeuvre spanning more than fifty years, are presented in the form of photo albums and were for the most part taken to be included in these albums in the first place. Due to its multifaceted importance, the photographic archive of Tone Mlakar will soon be added to the collection of the Škofja Loka Museum.

Peter Pokorn Sr. (1939–2016), who was one of the most prominent members and long-time president of the Anton Ažbe Camera Club, is known for his technically perfect photographs. He practiced various photography genres and styles, however, the genre that deserves a special mention is his landscape photography, which became an important part of Škofja Loka's visual code. His photos have been featured on postcards, books, travel brochures and art exhibitions. In terms of depicted motives and scenes, he is a successor of pictorialism, in his art photography, however, he used modern technical means and depicted the cultural landscape here and now.

Another photographer that documented Škofja Loka in much the same way was **Janez Misson** (1963–2019), who worked as a photographer and cameraman for Slovenia's national broadcaster RTV Slovenia, while also creating his own art

photography. His most common photographic subject and his main source of inspiration had always been his immediate environment, i.e. the town of Škofja Loka and the surrounding area. His aim was to capture special, visually appealing moments that became very popular and were often reproduced, such as on a postcard from the 1980s, which showed the statue of St. John of Nepomuk trapped in spider webs, or his bird's eye view photo of the town taken in the 1990s, which became one of the most emblematic images of Škofja Loka.

Tomaž Lunder (1955–2016), who worked as a photographer from the mid-1970s and later also as a graphic designer, devoted himself to socially conditioned topics – always from his own subjective point of view. Throughout his diverse artistic career, he portrayed both familiar people and strangers in his immediate surroundings, thus depicting the reality of his generation. He viewed photography as a recognisable and representative imprint of a cultural code that testifies to its motifs, be it portraits of people or a cultural landscape. He enriched the Slovenian world of art with his view of a perfectly ordinary life, which testifies to the state of mind of both space and time. He travelled a lot, which resulted in a diverse range of photography subjects, but he always looked for the recurrent typology that connects them all. His now forgotten series of portraits of local craftsmen from 1991 and the photos depicting American and Slovenian suburbs in a series of photographs titled *Friends* thus make for an exceptional visual record of space and time.

Igor Pustovrh (1961–2011), who worked as a professional photographer, was also a prolific art photographer. His artistic body of work, which earned him a permanent place in the annals of Slovenian photography, included various genres, such as landscape, portrait and still life photography. In his first acclaimed series on the subject of the human body from the early 1990s, he staged female and male nudes in unusual interactions with the environment, thus achieving almost surrealistic effects. He also introduced the Slovenian public to a new style of photography, adopting a film-like approach and combining it with his unique photographic storytelling.

Janez Pelko (1968) understands and uses photography as a means of expressing his own experiences and dealing with the fundamental issues of life. In his creative practice, he often explores the naked human body in its various distorted forms and unusual situations on the one hand, and focuses on documenting musical events and musicians on the other. As an obsessive lover of music, Pelko became an associate member of Ensemble Ankaran and is now its integral part, appearing on (and below the) stage during the ensemble's performances. He has also created the entire visual concept for the song titled *Terezijanska* by the Same Babe band, where the music video and the photographs serve as complementary interpretations of this ironic and humorous song, which deals with the existential issues of Everyman caught in banal, ever-repeating patterns of everyday life.

Another versatile and tireless chronicler of Škofja Loka and the surrounding area is **Tone Štamcar** (1960), whose photographs capture the urban pulse of life, as well as the softness and slowness of the rural area. His photographs often depict a rapidly changing cultural landscape that has been increasingly urbanised. His consistent photographic documentation of various parts of Sorško polje spanning many years has resulted in an unembellished depiction of a hybrid area where industrial and pastoral landscapes and the modern and the traditional life are brought together and intertwined.

Sašo Kočever (1981) is a tireless chronicler of everyday spaces and situations, and uses a variety of the genre's stalwarts, from street photography to landscape photography, following photography's classic postulates. In his mostly black-and-white photographs, he always seeks ideal proportions and canonised formal effects, such as light playing on the surfaces, reflections, contrasts, the artistry of man-made structures, and natural forms. Despite his eclectic approach, the way he goes about photography is often almost impressionist. He is mainly interested in places he knows well enough to be able to predict changes in light and weather conditions, which makes his personal archive an important photographic chronicle of Škofja Loka.

Urban Babnik (1975) is another informal chronicler of everyday life and the banalities of his immediate environment. His photographs are often humorous and ironic and thus typical of contemporary street photography. By capturing banal and absurd situations in public spaces, the photographer holds up a critical mirror to the social and political aspects of everyday life, the spaces and situations that dominate the public sphere and represent the core of modern existence, such as shop windows, restaurants and pubs, the pulse of town streets, public toilets, mannequins and advertising posters. Babnik is bound by no conventions of photography genres and his photographic artwork is consequently distinctly eclectic. His photos capture the essence of urban and rural environments alike – in fact, Škofja Loka has always belonged to both of these worlds.

Mito Gegič (1982), who is first and foremost a painter, uses photography in various ways – it serves as his sketchbook and aid to creating a visual diary. While his painting focuses mainly on the transfer of digital images onto the material canvas, as a photographer he pursues analogue photography. On the one hand, he uses photography as part of his artistic practice, creating dark mise-en-scène and metaphorical images. On the other hand, photography is his tool for documenting the pulse of Škofja Loka's streets, by means of which he keeps a diary of getting to know and visually analysing his adopted town.

Jana Jocif (1982) is a contemporary chronicler of local cultural events, a versatile photographer who pursues all sorts of photography genres and styles. As a professional photographer and an architect, she specialises in the portraiture of various artists, food photography and, above all, architectural photography. In addition to this, she works on her own projects, many of which are conceived entirely by chance while she is curiously exploring her surroundings either to casually document her walks or create various photo stories on purpose.

SODELUJOČI UMETNIKI / PARTICIPATING ARTISTS

Miha Colner
Nina Misson
Boštjan Soklič

Urban Babnik (1975) je neformalni kronist vsakdanjega življenja in majhnih banalnosti v svojem neposrednem okolju. V svojih fotografijah se pogosto poslužuje humornih in ironičnih prijemov, ki so značilni za sodobno ulično fotografijo – ta skozi prikaz banalnih in/ali absurdnih situacij v javnem prostoru kritično naslavlja družbeno-politične aspekte vsakdanjega življenja. Babnik na način izpostavitve določenih motivov poudarja njihovo vseprisotnost, običajnost, vsakdanjost, domačnost in pogosto tudi nesmiselnost. Čeprav so posnete v lokalnem okolju, Babnikove fotografije predstavljajo tisto globalno esenco sodobnega bivanja, ki je v veliki meri uniformna in identična v vseh območjih sveta. Potrošništvo je zajelo prav vse vidike sodobne družbe, tako urbana kot ruralna območja, in jo napolnilo z enačbenimi oziroma tipskimi elementi, kot so reklame, trgovine, zabavišni parki, športni centri in turistična središča.

Urban Babnik (1975) is an informal chronicler of everyday life and the banalities of his immediate environment. His photographs are often humorous and ironic and thus typical of modern street photography which holds up a critical mirror to the social and political aspects of everyday life through capturing banal and/or absurd situations in public spaces. By way of exposing certain motifs, Babnik emphasises their ubiquity, ordinary and everyday character, familiarity and, often, nonsensicality. Although taken locally, Babnik's photographs represent the global essence of contemporary life that is prevalent and largely identical all over the world, a consequence of consumerism that has seeped into every pore of modern society, populating both urban and rural areas with elements of the same type, such as ads, shops, amusement parks, sports centres and tourist hubs.



URBAN BABNIK

Avgust Berthold (1880–1919) je deloval dokaj kratek čas, a kljub temu velja za enega tehnično najbolj izpopolnjenih poklicnih fotografov in pionirja avtorske fotografije na območju Slovenije. Ker je mladost preživel v Puštalskem gradu, je bil njegov vstop v svet umetnosti v veliki meri pogojen z delovanjem v Škofji Loki, kjer je prijateljeval z različnimi ustvarjalci in kulturnimi delavci, med drugim z Ivanom Groharjem in Rihardom Jakopičem. Leta 1905 je v Ljubljani odprl fotografski atelje, kjer je portretiral tako znane kot manj znane ljudi, prav tako pa je ustvarjal popularne motive naravnih in kulturnih znamenitosti, ki jih je distribuiral v obliki razglednic. Poleg delovanja na področju industrije podob je ustvarjal tudi avtorsko produkcijo, ki je bila namenjena predvsem razstavljanju. Kot večina fotografskih umetnikov v začetku 20. stoletja je tudi Berthold sledil specifičnemu kedu – fotografskem piktoralizmu. Temu je bil zvest v obdobju 1904–1911, ko je bil globoko vpet v mednarodno fotografsko prizorišče. Tudi na pričujoči razstavi je predstavljen kot vsestranski fotograf, zato je med podobami moč najti tako njegove pastoralne krajinske motive, ki so bili predstavljeni na razstavah, kot tudi portretno, krajinsko in osebno fotografijo.

Avgust Berthold (1880–1919) was only able to pursue photography for a relatively short time, yet he is nevertheless considered one of Slovenia's most advanced professional photographers and a pioneer of artistic photography. He grew up in Puštal Castle close to Škofja Loka, so his artistic development was greatly influenced by the artists and cultural eminences he befriended there, including painters Ivan Grohar and Rihard Jakopič. In 1905, he opened a photography studio in Ljubljana, where he took portrait photos of both well- and lesser-known people, as well as shot stills of popular natural and cultural sights, distributing them in the form of postcards. In addition to working in the photo imaging industry, he took original photographs, primarily intended for exhibitions. Like most photographic artists in the early 20th century, Berthold followed a specific creed – photographic pictorialism, which he was faithful to between 1904 and 1911, a period when he was also a prolific exhibitor at international photographic events. This exhibition highlights his versatility and includes his pastoral landscape motifs, which have been presented at various exhibitions, as well as his portrait, landscape and personal works.

AVGUST BERTHOLD

Avgust Berthold, Avtoportret z družino, pred 1914, neznana tehnika, 8,5 x 13 cm, iz zasebne zbirke.
Avgust Berthold, Self-Portrait with the Family, before 1914, unknown technique, 8,5 x 13 cm, from private collection.



Mito Gegič (1982) je likovni umetnik, ki se prvenstveno ukvarja s slikarstvom, medtem ko mu fotografija služi kot skicirka in pomagalo pri ustvarjanju vizualnega dnevnika. V svojem slikarskem izrazu se osredotoča predvsem na prenos digitalne podobe v materialno sfero slikarskega polja, ki komentira kakofonijo vizualnega onesnaženja v vsakdanjiku. V svojem fotografskem delu pa se poslužuje analognega fotografskega postopka, ki zaradi omejenosti s številom poskusov izostri njegov pogled. Na razstavi sta predstavljeni dve zelo različni deli: na eni strani je triptih z umetnikovim avtoportretom, ki predstavlja mračno mizansceno trofejnih podob, na drugi pa je predstavljen nabor uličnih fotografij, ki jih je ustvarjal kot dnevniški zapis svojega spoznavanja in vizualnega analiziranja Škofje Loke – mesta, v katerega se je priselil.

Mito Gegič (1982) is primarily a painter, with photography serving as his sketchbook and aid to creating a visual diary. His paintings focus mainly on the transfer of the digital image onto the material canvas and comment on the cacophony of visual pollution in everyday life. As a photographer he mostly uses analogue process of developing photographs, so his view is necessarily sharper due to the limited number of attempts to take a photo. The exhibition presents two very different works: on the one side is a triptych with the artist's self-portrait, representing a dark mise-en-scène of trophy images, and on the other is a set of street photographs he created as a diary of getting to know and visually analysing Škofja Loka, a town he moved to and still lives in.

MITO GEGIČ



Jana Jocif (1982) je vsestranska fotografinja, ki je kljub svojemu razvejanemu poklicnemu delovanju dodobra vpeta tudi v lokalno dogajanje in življenje, saj spremlja in beleži tako javne dogodke kakor tudi skrita in neznana obrobja Škofje Loke. Čeprav je po formalni izobrazbi arhitektka, se je že v mladosti usmerila v fotografski poklic, k čemur sta deloma pripomogla tudi neformalna mentorja iz njene mladosti, Tone Mlakar in Peter Pokorn st. Na pričujoči razstavi sta predstavljena dva različna segmenta njenega eklektičnega dela. V seriji *SpreHOT* (2020), ki je nastala med pomladno karanteno, ko se je javno življenje sunkovito zaustavilo in so se medsebojni stiki omejili, je s fotografijami svoje neposredne okolice ovekovečila izolacijski čas. V svojevrstni izolaciji na robu družbe pa je dolga leta živel tudi zdaj že pokojni Jože Završnik iz zaselka Staniše v Poljanski dolini, ki ga je Jana Jocif ujela v slikovitem foto eseju.

Jana Jocif (1982) is a versatile photographer and is, despite her varied professional interests, closely involved in local events and life, as she seeks out and records both public events and the hidden and unknown parts of Škofja Loka's life. An architect by trade, photography has been her passion since her youth, partly due to her two informal mentors, Tone Mlakar and Peter Pokorn st. This exhibition presents two different segments of her eclectic work. In her series *SpreHOT* (2020), created during the spring covid-19 lockdown, when public life came to an abrupt stop and contacts between people became extremely restricted, she immortalized the isolation with photographs of her immediate surroundings. The second part features the now deceased Jože Završnik from the settlement Staniše in Poljanska valley, who lived on the fringes of society in a different kind of isolation for many years and was the subject of Jana Jocif's picturesque photo essay.

JANA JOCIF



Sašo Kočever (1981) je fotografski ustvarjalec, ki v svoji praksi redno dokumentira vsakdanje prostore in situacije v svojem okolju. Pri tem se poslužuje najrazličnejših žanrskih principov, od ulične fotografije do krajinarstva, in sledi klasičnim fotografskim postulatoma. V veliki večini fotografira črnobelo, kar njegove podobe naredi univerzalne in jim odvzema časovno komponento. Pomemben del njegove ustvarjalne prakse je tehnični aspekt, saj pogosto išče idealne proporce in kanonizirane formalne učinke, kot so delovanje svetlobe na površinah, odsevi, kontrasti, umetelnost struktur, ki jih je ustvaril človek, in naravne oblike. Kočeverjeva fotografija pa je neločljivo povezana tudi z njegovim aktivnim življenjskim slogom, gorništvom in alpinizmom. Na tem mestu je iz zajetnega osebnega arhiva predstavljen ozek, a raznolik nabor njegovih fotografij, s katerimi kontinuirano in mestoma v skoraj impresionistični maniri beleži utrip Škofje Loke.

Sašo Kočever (1981) is a tireless chronicler of everyday spaces and situations in his environment. In doing so, he uses a variety of the genre's stalwarts, from street photography to landscape photography, and follows photography's classic postulates. For the most part, his photos are in black and white, which makes them universal and timeless. Technical aspect plays an important part of his creative practice, and he often seeks ideal proportions and canonized formal effects, such as light playing on the surfaces, reflections, contrasts, the artistry of man-made structures, and natural forms. Kočever's photography is also inextricably linked to his active lifestyle, centred on mountaineering. The exhibition focuses on a tiny yet diverse slice of his extensive personal archive, presenting photos that continuously and sometimes almost impressionistically record the pulse of Škofja Loka.

SAŠO KOČEVER



Tomaž Lunder (1955–2016) je eden izmed pionirjev sodobne fotografije v Sloveniji, saj je v svojo eklektično in subjektivno prakso uvajal drugačno estetiko, ki je odražala vsakdanjik moderne dobe. Kot fotograf in umetnik se je – vselej z osebnega stališča – posvečal družbeno pogojenim temam ter portretiral poznane in nepoznane ljudi v svoji neposredni okolici, da bi s tem prikazal neolepšano stvarnost svoje generacije. Fotografijo je razumel kot prepoznavni in reprezentativni odtis kulturnega koda, ki priča o svojih motivih, pa naj so to portreti ljudi ali kulturna krajina. V slovenski prostor je vnesel reprezentacijo pogleda, ki priča o stanju duha prostora in časa. Na tem mestu je predstavljen le delček njegove bogate vizualne produkcije, ki pa ga je po principu *pars pro toto* v celotnem opusu moč prepoznati kot emblematičnega. Serija portretov loških obrtnikov iz leta 1991 predstavlja zgodovinski dokument o različnih poklicih v prelomnem času, ko se je država začela prevešati v obdobje družbene in ekonomske tranzicije. Na drugi strani je predstavljen izsek iz dolgoročnega ciklusa *Prijatelji*, kjer se podobe ameriškega in slovenskega vsakdana pomešajo v izjemen vizualni zapis globaliziranega prostora in časa.

TOMAŽ LUNDER

Tomaž Lunder (1955–2016) is considered a pioneer of contemporary photography in Slovenia. He introduced a new type of aesthetic into his eclectic and subjective photography that sought to reflect everyday life. As a photographer and artist, he – always from his subjective standpoint – devoted himself to socially conditioned themes, portraying both familiar people and strangers in his immediate surroundings in order to show the unadorned reality of his generation. He saw photography as a recognisable and representative imprint of a cultural code that testifies to its motifs, be it portraits of people or a cultural landscape. He enriched Slovenian art with his artistic perspective which testifies to the state of mind of both space and time. This exhibition is only showcasing a part of his rich visual production, though one that, according to the principle of *pars pro toto*, can be recognised as emblematic of his entire oeuvre. The series of portraits of Škofja Loka craftsmen from 1991 is a historical document about various professions at a turning point, when Slovenia entered a turbulent period of social and economic transition. A part of his long-term series titled *Friends* meanwhile combines images of American and Slovenian everyday lives to create an exceptional visual record of globalised space and time.



1991
tomaž lunder

Janez Misson (1963–2019) je bil snemalec in fotograf, ki se je udeleževal na različnih področjih ustvarjanja podob, zaključil je tudi srednjo fotografsko šolo v Ljubljani. Najprej je delal kot fotolaborant na univerzitetni kliniki v Golniku ter nato kot snemalec RTV Slovenija, kjer se je specializiral predvsem za spremljanje kulturnih in športnih dogodkov, prav tako pa je delal kot poklicni in avtorski fotograf. V njegovi avtorski fotografski praksi sta prav Škofja Loka in njena okolica predstavljali primarni navdih in motiv. Na razstavi so zato predstavljene nekatere najbolj ikonične podobe mesta, ki so svoje mesto našle tako na razglednicah kot na razstavah. V zgodnjih 90. letih je Škofjo Loko preletel z motornim zmajem dvosedom, ki ga je upravljal Janez Prevodnik, in jo fotografiral iz ptičje perspektive.

Janez Misson (1963–2019), who finished the Secondary School of Photography in Ljubljana, was a cameraman and photographer who worked in various fields of image creation. He started off as a photo lab assistant at the University Clinic in Golnik and then worked as a cameraman for Slovenia's national broadcaster RTV Slovenia, mostly covering cultural and sports events, and as a professional and artistic photographer. Škofja Loka and the surrounding area were the primary inspiration and source of photography subjects for his photographic work. The exhibition thus includes some of the town's most iconic images, which have been featured on both postcards and at exhibitions. In the early 1990s, Misson flew over Škofja Loka with a motorised two-seater hang-glider operated by Janez Prevodnik and photographed the town from a bird's eye view.

JANEZ MISSON



Tone Mlakar (1921–2020) je bil vsestranski ustvarjalec, ki je do upokojitve deloval v Škofji Loki in njeni širši okolici. Po poklicu je bil arhitekt, eden zadnjih, ki so študirali pod mentorstvom Jožeta Plečnika, pa tudi fotograf in scenograf. V času študija je scenografsko opremil prve slovenske celovečerne filme, kot so *Na svoji zemlji*, *Kekec* in *Balada o trobenti in oblaku*. Neizmeren pečat v lokalnem okolju je pustil tudi s svojim delom na področju arhitekture, saj je v svoji 30-letni karieri pri Projektivnem biroju SGP Tehnik zasnoval pomembne sodobne objekte, kot so kompleks škofjeloške avtobusne postaje, zgradba Kino Sora in stanovanjsko naselje Novi svet, sodeloval je tudi pri obnovi Ajmanovega gradu pri Svetem Duhu. Nekatere od teh projektov je še v procesu nastajanja fotografsko dokumentiral, čeprav so za njegovo avtorsko fotografsko prakso bolj značilne pastoralne krajinske podobe Škofje Loke in okolice. Mlakarjev fotografski opus je svojevrstna kronika tako mesta in njegovih prebivalcev kot tudi nenehno spreminjajoče se urbane in podeželske kulturne krajine.

Tone Mlakar (1921–2020) was a versatile artist who worked in Škofja Loka and a wider surrounding area throughout his career until he retired. He was an architect by trade, one of the last to study under the mentorship of Jože Plečnik, as well as a photographer and set designer. During his studies, he created the set designs for some of the first Slovenian feature films, such as *Na svoji zemlji* (*On Our Own Land*), *Kekec* and *Balada o trobenti in oblaku* (*The Ballad of the Trumpet and the Cloud*). He also left an indelible imprint on the local environment with his architecture-related work. During his 30-year career at the SGP Tehnik architecture firm, he designed various important modern buildings, such as the Škofja Loka bus station complex, the Kino Sora building and the Novi svet housing estate. He was also involved in the restoration of Ajman Castle near the village of Sveti Duh. He documented some of these projects by means of photography during the development stage, the rest of his photographic work, however, consists mainly of photos showing the pastoral landscape of Škofja Loka and the surrounding area. Mlakar's photographic oeuvre is a one-of-a-kind chronicle of the town and its people, as well as the ever-changing urban and rural cultural landscape.



TONE MLAKAR

Janez Pelko - On (1968) se je začel ukvarjati s fotografijo konec 80. let. Prvenstveno ga je zanimala koncertna fotografija, ki jo je ustvarjal za osebni arhiv in spomin, kasneje se je s fotografijo ukvarjal tudi poklicno, kot fotoreporter pri *Gorenjskem glasu*. V njegovi dolgoletni in razgibani avtorski fotografski praksi ga med drugim zanima raziskovanje človeškega telesa in distorziranje njegove organske podobe. Na tem mestu sta predstavljena dva Pelkova ciklusa, ki ga v prvi vrsti prikazujeta kot oboževalca in šele nato obeleževalca glasbe. Dokumentarne fotografije zasedbe Ensemble Ankaran, ki so tokrat prvič objavljene, prikazujejo trenutke druženj, vaj in nastopov, pri tem pa skupino zaokrožuje tudi fotograf sam, v mistični vlogi protagonista z nazivom *On*. Serija fotografij *Terezijanske* je neposredno povezana z videospotom *Terezijanska* skupine Same babe, kjer je bil Pelko avtor zasnove, scenarist in režiser. Tako film kot fotografije so prvenstveno v podporni funkciji glasbe, ki pa ji z obdelovanjem običajnih in vsakdanjih tem avtor dodaja humorno in skoraj nadrealno dimenzijo.

Janez Pelko - On (Him) (1968) started pursuing photography in the late 1980s. He was primarily interested in concert photography, taking photos as mementos for his personal archive, later, however, he also worked as a professional photojournalist for the *Gorenjski glas* newspaper. Throughout his long and varied photographic career, he has been interested in, among other things, exploring the human body and distorting its organic image. The exhibition presents two of his cycles, portraying him first and foremost as a music fan and only then as a photographer documenting music. The documentary photographs of Ensemble Ankaran, which are exhibited for the first time, show the ensemble members' socialising, their rehearsals and performances, with the photographer himself rounding off the ensemble in the mystical role of a protagonist called *On*. The series of photographs titled *Terezijanske* is directly related to the 'Same Babe' band's video *Terezijanska*, whose concept was conceived by Pelko, who also acted as a screenwriter and director. Both the video and the photographs primarily support the music, however, by dealing with ordinary and everyday subjects, the author adds a humorous and almost surreal dimension.

JANEZ PELKO - ON



Peter Pokorn st. (1939–2016) je bil kronist mesta, v katerem se je rodil in delal do konca svojega življenja. Ker je s fotoaparatom spremljal vse, kar se je v Škofji Loki dogajalo, so njegovi motivi pestri in raznovrstni. Posvečal se je krajini, kulturni dediščini, naravoslovni in umetniški fotografiji, kjer je raziskoval predvsem likovno problematiko motivike. Pri upodobitvah krajine je iskal ravnovesje in dinamiko, ker pa je bil po izobrazbi arhitekt, se je zavedal, da je komponiranje likovnih elementov ključna veščina tudi v fotografiji. Pokorn se je z nekaterimi področji ukvarjal kontinuirano in poglobljeno – desetletja je denimo iskal, raziskoval, dokumentiral in dopolnjeval zbirko primerov evropske podeželske kulturne dediščine, in sicer kozolcev od Dolomitov do Hrvaške. Ukvarjal se je tudi s športno fotografijo in bil od 70. let prejšnjega stoletja do razpada nekdanje države stalni športni dopisnik pomembnih jugoslovanskih časopisnih hiš.

Peter Pokorn Sr. (1939–2016) was a chronicler of the town where he was born in and worked all his life. He was interested in capturing all events happening in Škofja Loka, and thus focused on varied and diverse subjects. His primary passions were landscape, cultural heritage, natural and art photography, where he mainly investigated the artistic issues in motifs. He sought balance and dynamism in his depictions of the landscape, but, being an architect by education, he was well aware that composing artistic elements was also a key skill in photography. He had delved continuously and in depth into some areas – for example, he sought, researched, documented and added for decades to his collection of hayracks found from the Dolomites to Croatia as part of Europe's rural cultural heritage. He was also involved in sports photography and was a permanent sports correspondent for important Yugoslav newspapers from the 1970s until the break-up of Yugoslavia.

PETER POKORN ST.



Igor Pustovrh (1961–2011) je bil poklicni fotograf, ki se je posvečal najrazličnejšim žanrom, kot so krajina, portret, tihožitje in režirana fotografija. Poleg umetniških sklopov, s katerimi se je uveljavil in trajno zapisal v zgodovino domače fotografije, se je redno ukvarjal tudi s komercialno fotografijo. V zadnjih letih ustvarjanja je kreativno energijo namenjal predvsem eksperimentom, ki so se odvijali v postprodukciji. Od prvega pomembnega cikla na temo človeškega telesa iz 90. let prejšnjega stoletja (ženski akti in portreti v nenavadnih interakcijah z okoljem) je svoje kompozicije »režiral« in portretirance usmerjal ter jih postavljajl v nadrealistične situacije. Pustovrh je predstavljen z nekaterimi svojimi ikoničnimi deli, s katerimi je slovenski javnosti predstavil nov način fotografiranja, v katerem je povezal filmski pristop s čutnostjo in moč pripovedovanja s podobami svojega globokega razumevanja človeške senzibilnosti.

Igor Pustovrh (1961–2011) was a professional photographer with a panache for various genres, such as landscape, portrait, still life and staged photography. In addition to his artistic collections, which earned him a permanent place in the annals of Slovenian photography, he also regularly worked in commercial photography. In his final years, he devoted his creative energy to experimenting with post-production. Starting with his first important series on the subject of the human body from the 1990s (female nudes and portraits in unusual interactions with the environment), he 'staged' his compositions, directed those portrayed and placed them in surrealistic situations. Pustovrh is presented at the exhibition with some of his iconic works, which had unveiled a new style of photography to the Slovenian public and brought together a movie-like approach with sensuality and the power of storytelling by creating images reflecting his deep understanding of human sensibilities.

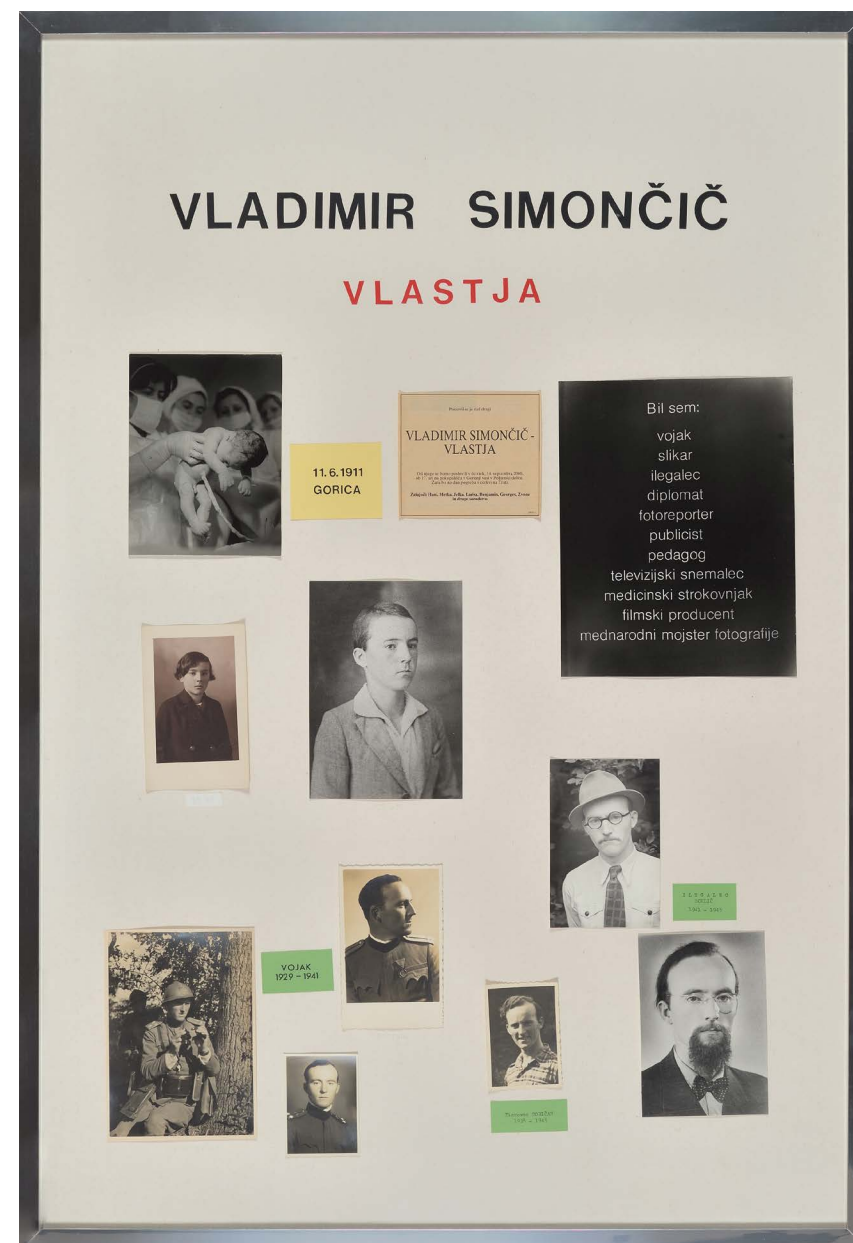
IGOR PUSTOVHRH



Vladimir Vlastja Simončič (1911–2000) je po koncu druge svetovne vojne, ki jo je preživel v odporniškem gibanju in ujetništvu, postal poklicni fotograf, ki se je kot samouk izpolnjeval celo življenje. Fotografiral je za časopise, kot sta *Tovariš* in *Slovenski poročevalec*, načrtno pa se je posvetil tudi gledališki fotografiji. Leta 1949 je bil v času pogromov informbiroja aretiran in obsojen na šest mesecev zapora, a je kot uveljavljen fotoreporter v 50. letih nadaljeval s svojim delom za različne tiskane medije, vse dokler se leta 1957 ni specializiral za medicinsko fotografijo. Poleg tega je Simončič ustvarjal tudi na področju avtorske fotografije, kjer se je tako posvečal krajinski in ulični fotografiji kakor tudi likovnemu eksperimentiranju s fotografsko podobo; nenehno je iskal idealno ravnotežje med kompozicijo, kontrasti in pomenom podobe. V 70. letih se je Simončič preselil v Gorenjo vas in tam preživel nekaj najbolj plodnih ustvarjalnih let. V starem župnišču si je uredil tudi zasebni avtobiografski muzej (s katerim je sam poskrbel za vpis v zgodovino fotografije), od koder so tudi tu predstavljena dela. Foto muzej Vlasti trenutno ni odprt, Loški muzej in Občina Gorenja Vas - Poljane pa pripravljata novo, stalno postavitev zbirke v dvorcu Visoko.

Vladimir Vlastja Simončič (1911–2000) became a professional photographer following WWII, which he spent in the resistance movement and captivity. Constantly improving his skills as a self-taught artist, he worked for newspapers such as *Tovariš* and *Slovenski poročevalec*, as well as pursued theatre photography. He was arrested in 1949 during the Informbiro period and sentenced to six months in prison, but, being an established photojournalist, was soon able to continue working for various print media in the 1950s, before specialising in medical photography in 1957. In addition, Simončič was also active in artistic photography, where he focused on landscape and street photography as well as experimented artistically with the photographic medium; he was constantly looking for the ideal balance between a photograph's composition, contrasts, and meaning. In the 1970s, Simončič moved to Gorenja vas, where he spent some of his most productive artistic years. He set up a private autobiographical museum in the old rectory, thereby also guaranteeing himself an entry in the annals of photography. Simončič's Vlastja photo sanctuary, where the photos on display here have been taken from, is currently closed. The Škofja Loka Museum and the Municipality of Gorenja Vas–Poljane, however, are preparing a new, permanent exhibition of his collection at the Visoko mansion.

VLADIMIR VLASTJA SIMONČIČ



Edi Šelhaus (1919–2011), eden najbolj dejavnih in proslavljenih fotografov na območju Slovenije, je deloval predvsem na področju fotoreportaže. Izhajal je iz fotografske družine – njegova mama Julijana je vodila fotografski atelje Šelhaus v Škofji Loki, zato ni nenavadno, da je ob odhodu v partizane leta 1943 s sabo vzel tudi kamero, ki jo je drzno uporabljal na bojiščih. Prav Šelhaus je posnel nekatere najbolj ikonične fotografije iz obdobja druge svetovne vojne v Sloveniji. V obdobju 1945–1948 je sprva deloval kot dopisnik iz Trsta, nato pa je sodeloval z nekaterimi pomembnimi slovenskimi časopisi, kot so *Delo*, *Tovariš* in *Slovenski poročevalec*. Po letu 1950 je pogosto zahajal tudi v Škofjo Loko, kjer je zabeležil številne pomembne politične, družabne in kulturne dogodke, kot so motociklistične dirke, proslave v domu Zveze borcev, otvoritev avtobusne postaje, napeljevanje telefonskih linij ali ulične uprizoritve *Škofjeloškega pasijona*. Pričujoči izbor fotografij ga predstavlja predvsem kot dokumentarnega fotografa in kronista javnega življenja mesta in tudi kot lucidnega uličnega in krajinskega fotografa.

Edi Šelhaus (1919–2011), one of Slovenia's most active and celebrated photographers, worked mainly in photojournalism. He was born into a family of photographers – his mother Julijana ran the Šelhaus photography studio in Škofja Loka – so it comes as no surprise that he took a camera along when he joined the partisan resistance movement in 1943, putting it to good use to take bold snapshots on the battlefield. Šelhaus took some of the most iconic WWII photographs in the territory of Slovenia. After the war (1945–1948), he worked as a correspondent from Trieste, and then collaborated with major Slovenian newspapers, such as *Delo*, *Tovariš* and *Slovenski poročevalec*. After 1950, he often visited Škofja Loka, where he took photos of many important political, social and cultural events, including motorcycle races, celebrations at the Veteran's Association hall, the opening of the town's bus station, installation of telephone lines or street performances of the *Škofja Loka Passion Play*. The selection of his photographs shown here focuses mainly on his documentary photography and chronicling of the town's public life as well as his lucid street and landscape photography.



EDI ŠELHAUS

Delavci PTT pri oskrbovanju nemotenega telefonskega prometa, v Škofji Loki, 25. februar 1958.
The employees of PTT (postal service) at enabling uninterrupted telephone lines in Škofja Loka, 25 February 1958.

Na železniški postaji v Škofji Loki, februar 1958.
At the train station in Škofja Loka, February 1958.

Z dovoljenjem Muzeja za novejšo zgodovino Slovenije.
Courtesy of National Museum of Contemporary History.

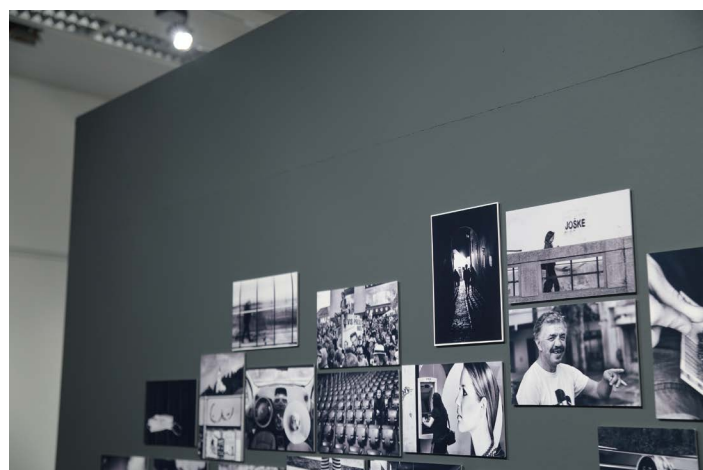
Tone Štamcar (1960) s fotoaparatom ne beleži le sledov loške zgodovine, temveč tudi sodobni utrip mesta. Ob tem kot vizualni kronist izpostavlja spremenljivo pestrost vedut in pleteža karakterjev, ki Škofjo Loko označujejo, določajo in sooblikujejo. V lokalnem prostoru upodablja dogodke vseh vrst, in sicer na način, ki presega golo fotografsko dokumentiranje. Ob tem kontinuirano išče in preverja nove pristope, perspektive ter izrazne oblike, ki jih razgibano udejanja na zelo osebni in neposredni način. Štamcar svoja prizadevanja usmerja k raziskovanju skrbno izbrane motivike, s smislom za nianse in podrobnosti pa nam suvereno ponuja prizore iz domačega okolja, za katera običajno mislimo, da jih poznamo, v resnici pa so naše predstave o njih največkrat površne.

Tone Štamcar (1960) uses a camera not only to record the traces of Škofja Loka's history, but also the town's contemporary pulse. As a visual chronicler, he highlights the changing diversity of vedutas and the endless stream of personalities that mark, define and co-shape Škofja Loka. Locally, he depicts events of all kinds in a way that goes beyond mere documentary photography. He also tirelessly looks for and investigates new approaches, perspectives and forms of expression, which he then puts into practice in a very personal and direct manner. He directs his efforts on researching carefully selected subjects and, through his sense of detail, confidently serves us scenes from our local environment that we think we know, though in reality our knowledge of them is mainly superficial.

STONE ŠTAMCAR



FOTOGRAFIJE POSTAVITVE RAZSTAVE /
THE EXHIBITION SET-UP PHOTOGRAPHS



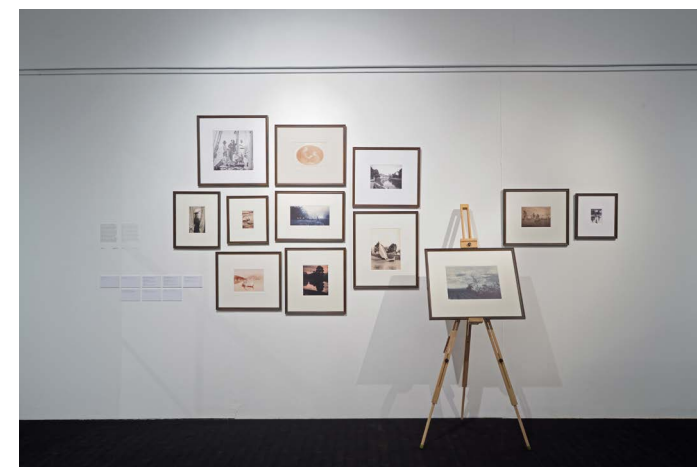
**Pogled na dela Urbana Babnika (levo)
in Mita Gegiča. Zadaj Jana Jocif (levo).**
Exhibition view of the works of Urban
Babnik (left) and Mito Gegič. In the
background: Jana Jocif (left).

Urban Babnik



Tomaž Lunder

Av gust Berthold



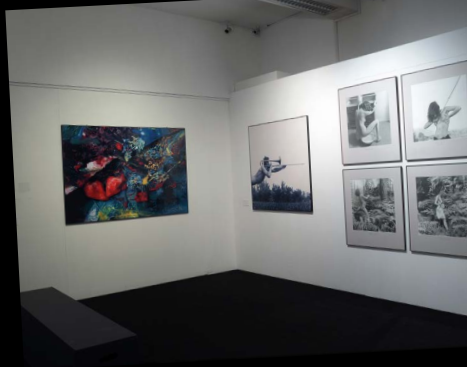


Jana Jocif



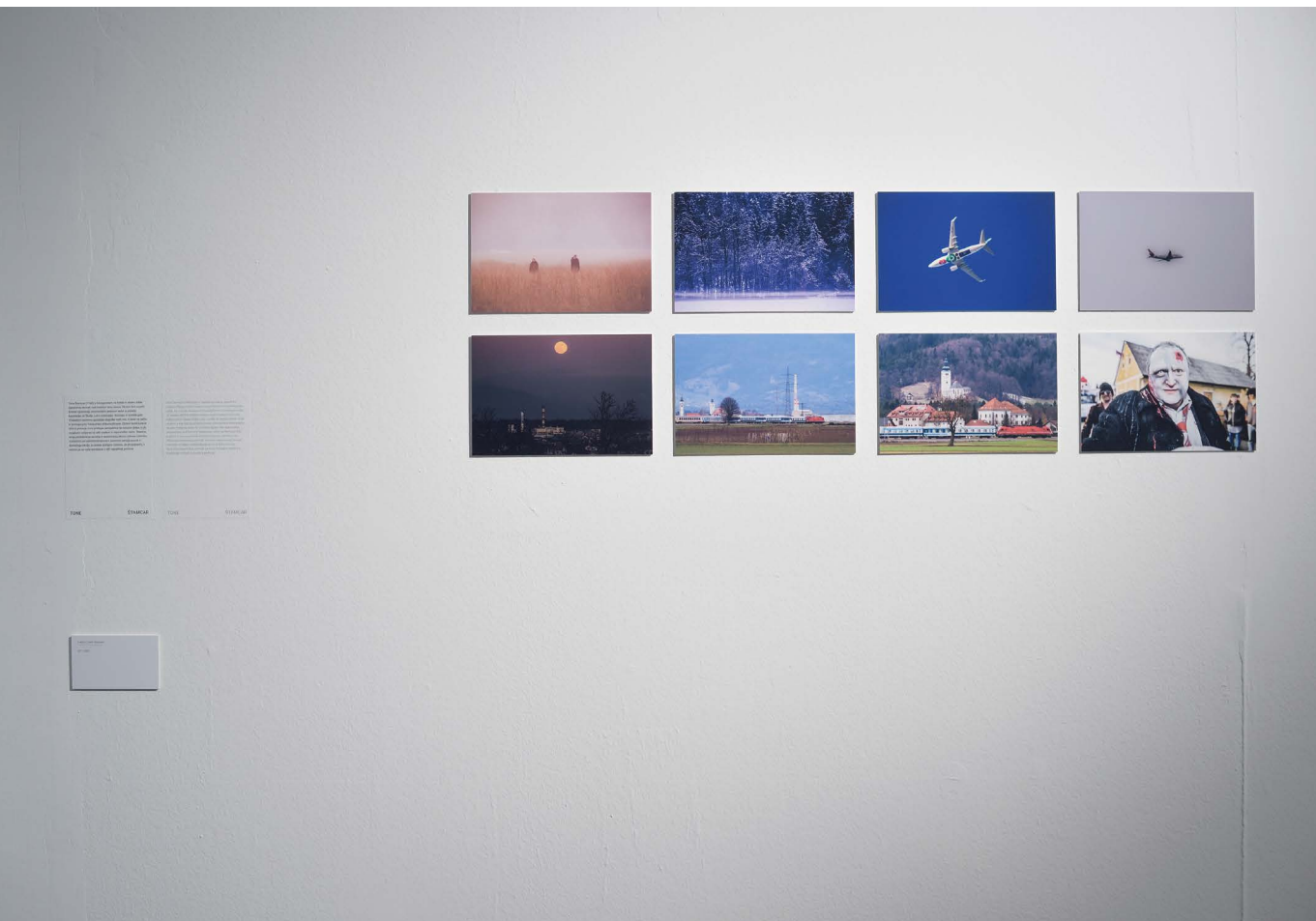
Edi Šelhaus







Janez Misson
Vladimir Vlastja Simončič



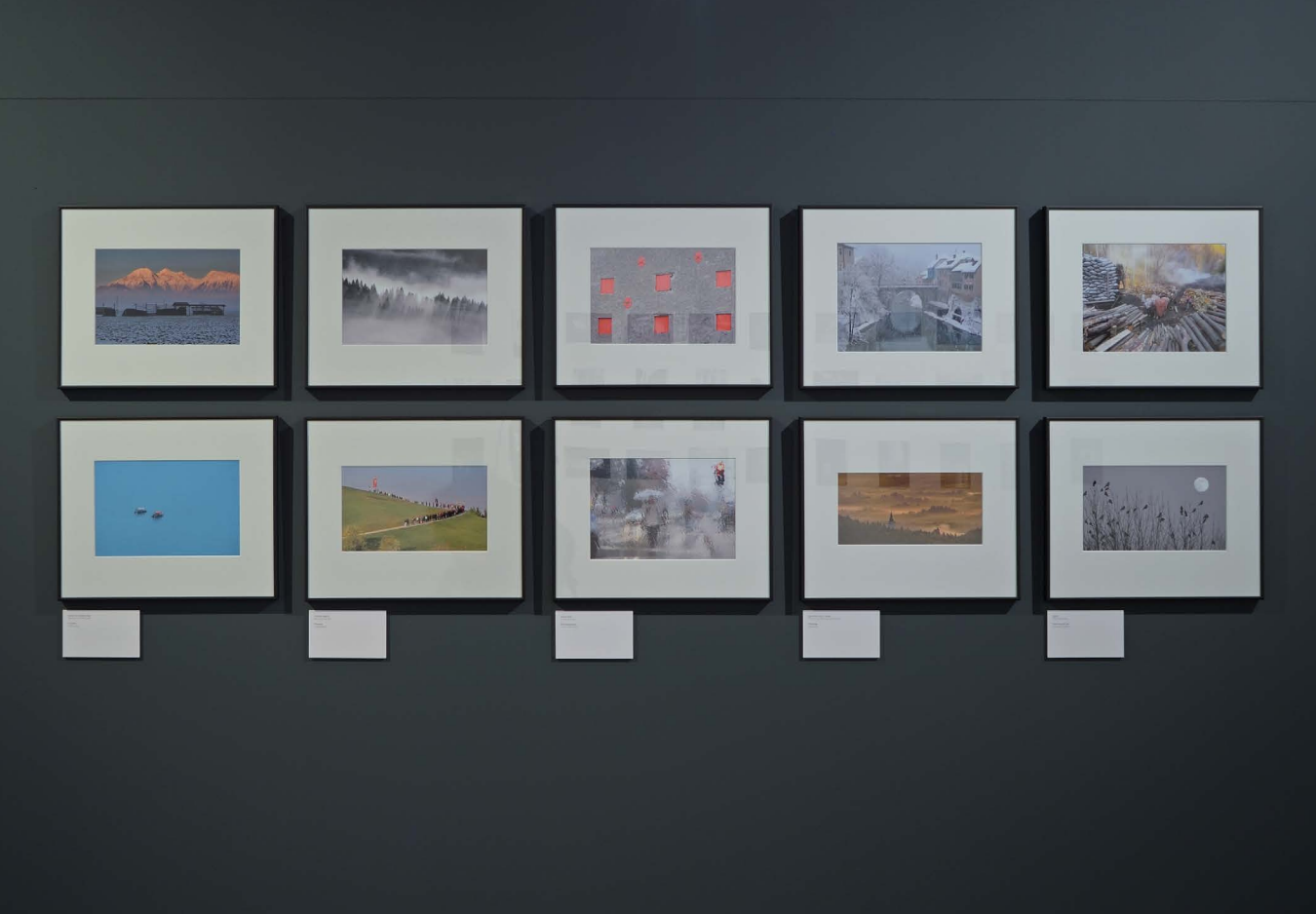


Pogled na dela Igorja Pustovrha
(levo) in Toneta Mlakarja (desno).
Exhibition view of the works of Igor
Pustovrh (left) and Tone Mlakar (right).

Tone Mlakar

Igor Pustovrh
Igor Pustovrh





Peter Pokorn st.

Janez Pelko

Janez Pelko



ZAHVALE / ACKNOWLEDGMENTS

Celoten projekt *Foto Loka: ustvarjanje zgodovine fotografije Škofje Loke* je nastal s sodelovanjem in potrpežljivostjo fotografov Urbana Babnika, Mita Gegiča, Jane Jocif, Saša Kočevarja, Janeza Pelka in Toneta Štamcarja. Najlepše se zahvaljujemo Mateju in Vesni Vozlič za pomoč pri raziskovanju arhiva Avgusta Bertholda in za dovoljenje za njegovo uporabo ter Nives Lunder za prizanesljivost in ves trud ter za neumorno brskanje med diapozitivi, družinam in dedičem Janeza Missona, Petra Pokorna st. in Igorja Pustovrha za vztrajno in potrpežljivo iskanje zelenih fotografij ter gospodu Tonetu Mlakarju in njegovemu sinu Simonu Mlakarju za vse dolge ure skupnega pregledovanja gradiva in za vse z nami deljene zanimivosti in modrosti.

Najlepša hvala tudi Občini Škofja Loka in županu Tinetu Radinji za sredstva za odkup arhiva Toneta Mlakarja, ki bo postal del stalne zbirke Loškega muzeja. Za izposojeno gradivo Vladimirja Simončiča - Vlastje za čas razstave *Foto Loka* se zahvaljujemo Občini Gorenja vas - Poljane in Fotomuzeju Vlastja Gorenja vas. Za sodelovanje in pomoč se zahvaljujemo tudi Muzeju novejših zgodovine Slovenije, ki nam je dovolil uporabo fotografskega gradiva Edija Šelhausa in še posebej kustosinji Jožici Šparovec, ki je uredila podrobne in povedne gradivu pripadajoče podnapise.

Hvala tudi oblikovalcu Luku Kravanji, ki je zasnoval postavitev razstave, s čimer je poskrbel za vrhunsko izvršitev kompleksne vizije, in za oblikovanje kataloga. Radi bi se zahvalili tudi Janezu Pelku za sijajne fotografske reprodukcije in za prav take fotografije postavitve razstave, ki so v tem katalogu, ter vsem ostalim, ki ste s svojim znanjem in svojo prizadevnostjo ter potrpežljivostjo pripomogli k uresničitvi projekta, postavitvi razstave in nastanku pričujočega kataloga.

The entire project *Photo Loka: Creating Škofja Loka's Photographic History* was created in collaboration with photographers Urban Babnik, Mito Gegič, Jana Jocif, Sašo Kočevar, Janez Pelko and Tone Štamcar. We would also like to thank Matej and Vesna Vozlič and Nives Lunder for their hard work and for tirelessly wading through all the slides, to the families and heirs of Janez Misson, Peter Pokorn Sr. and Igor Pustovrh for their persistence and patience in looking for fitting photographs, as well as to Tone Mlakar and his son, Simon Mlakar, for the many hours they spent looking through the materials and for all the interesting facts and nuggets of wisdom they shared with us.

Many thanks also to the Municipality of Škofja Loka and Mayor Tine Radinja for contributing the funds for the purchase of Tone Mlakar's archive, which will be added to the Škofja Loka Museum's permanent collection, as well as to the Municipality of Gorenja vas – Poljane and the Vlastja Photography Museum Gorenja vas for all the material on Vladimir Simončič – Vlastja they have loaned to us for the purposes of the exhibition. Our sincere thanks go also to the National Museum of Contemporary History for their cooperation and assistance, which allowed us to use Edi Šelhaus's photographic material, in particular the curator Jožica Šparovec, who prepared the detailed photo captions.

Last but not least, we would like to give our thanks to the graphic designer Luka Kravanja, who created the exhibition design and thus made sure our complex vision and catalogue design were executed in the best possible way, as well as to Janez Pelko for his superb photographic reproductions and photographs of the exhibition, which are included in this catalogue. We are also grateful to anyone else whose knowledge, hard work and patience contributed to the project, the exhibition and this catalogue.

FOTO LOKA
PHOTO LOKA

Ustvarjanje zgodovine fotografije Škofje Loke
Creating Škofja Loka's Photographic History

KATALOG / CATALOGUE

Izdajatelj / Publisher:
Loški muzej Škofja Loka /
Škofja Loka Museum
Grajska pot 13
4220 Škofja Loka, Slovenija / Slovenia
www.loski-muzej.si
info@loski-muzej.si

Zanj / Represented by:
Saša Nabergoj

Urednik kataloga / Editor:
Miha Colner
Pomočnica urednika / Assistant to the editor:
Nina Misson

Besedilo / Text:
Miha Colner, Nina Misson, Saša Nabergoj,
Boštjan Soklič

Jezikovni pregled / Language editing:
Anja Strajnar

Prevod / Translation:

Mateja Žuraj

Grafično oblikovanje / Graphic design:

Luka Kravanja

Fotografije / Photographs:
Janez Pelko, arhiv umetnikov / artists' archives

Tisk / Printed by: R-Tisk

Naklada / Edition: 600

Cena / Price: 10,00 EUR

RAZSTAVA / EXHIBITION

Galerija na Gradu / Castle Gallery
18. 11. 2020–31. 10. 2021

Kustosi razstave / Curators:
Miha Colner, Nina Misson, Saša Nabergoj,
Boštjan Soklič

Postavitev razstave / Exhibition layout:
Luka Kravanja

Spremljevalni program / Accompanying program:

Branka Gradišar, Simona Žvanut in kustosi

Tehnična podpora razstave / Technical exhibition support:

Boris Kranjc, Vida Grah, Jaka Rupar

Odnosi z javnostmi / Public relations:

Branka Gradišar

Pri nastanku razstave sta sodelovala /

In cooperation with:

Fotomuzej Vlastja Gorenja vas / Vlastja Photography
Museum Gorenja vas

Muzej novejšje zgodovine Slovenije / National Museum
of Contemporary History

Podnapise za fotografije Edija Šelhausa je pripravila
Jožica Šparovec iz Muzeja novejšje zgodovine Slovenije. /
Captions for the photographs by Edi Šelhaus were
prepared by Jožica Šparovec from the National Museum
of Contemporary History.

Razstavo in katalog sta podprla / The exhibition and catalogue have been funded by:
Ministrstvo za kulturo Republike Slovenije / Ministry of Culture of the Republic of Slovenia

Občina Škofja Loka / Municipality of Škofja Loka

©2020 Loški muzej Škofja Loka in avtorji / Škofja Loka Museum and the authors

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

77.04(497.4Škofja Loka)

FOTO Loka : ustvarjanje zgodovine fotografije Škofje Loke = Photo Loka : creating Škofja Loka's photographic history / Urban Babnik ... [et al.] ; [urednik Miha Colner ; besedilo Miha Colner ... [et al.] ; prevod Mateja Žuraj ; fotografije Janez Pelko, arhiv umetnikov]. - Škofja Loka : Loški muzej, 2020

ISBN 978-961-6727-40-2

1. Vzp. stv. nasl. 2. Babnik, Urban 3. Colner, Miha
COBISS.SI-ID 38787075