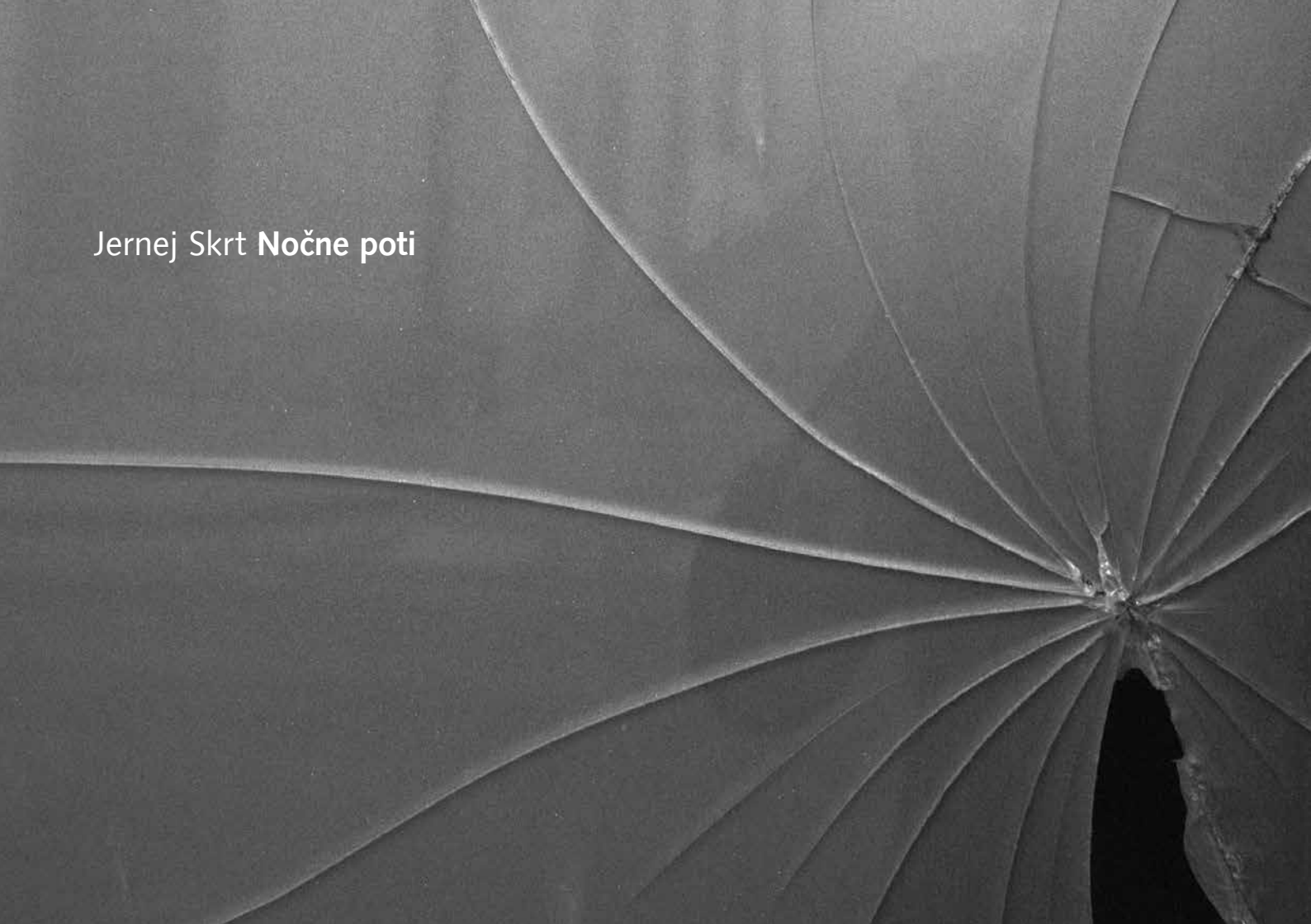


Jernej Skrt **Nočne poti**



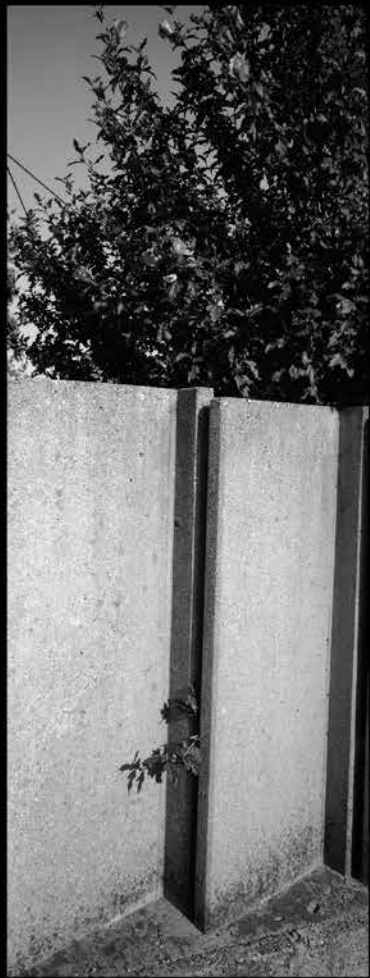


Jernej Skrt **Nočne poti**

9. 7.-13. 8. 2021























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PROFES













Nočne poti

»Fotografije zbiram, kot pesnik zbira besede, stavke, ki jih potem zloži v besedila, pesmi.«

Nočne poti je vizualna pripoved o slovenskih krajih, ki jo je Jernej Skrt ustvaril v zadnjih petih letih. S panoramsko kamero je beležil bežne vtise banalne vsakdanjosti in dokumentiral čas, v katerem živimo. Kot je za zvrst ulične fotografije značilno, je posnel veliko število naključnih fotografij, nato pa je opravil strogo subjektivno selekcijo in podobe razvrstil v sklope osmih vsebinsko in/ali oblikovno povezanih posnetkov, ki oblikujejo zaključeno celoto.

Če primerjamo fotografije iz zadnjega Skrtovega cikla z njegovimi preteklimi deli – denimo fotografijami, za katere je leta 2008 prejel Emzinovo tretjo nagrado –, opazimo veliko razliko. »Kompozicijsko dinamičnost« in fotografiranje »skupinskega dogajanja v odprtem prostoru«, ki je bilo »vezivno tkivo« njegovih fotografij, so zamenjale

statične podobe praznih cest, parkirišč, trgov, parkov in igrišč, kjer le redko opazimo mimoidoče človeške figure. Namesto dinamičnega utripa življenja v mestnih središčih, ki ga ustvarjajo ljudje, njihove geste, obrazni izrazi in medsebojne relacije, so osrednji motivi tokratnih posnetkov strgani reklamni oglasi, lutke v izložbenih oknih, cestne označbe, urbana oprema in prekriti avtomobili – motiv, ki nas nehote spomni na fotografsko zgodbo Roberta Franka o umrlem ameriškem optimizmu sredi šestdesetih let 20. stoletja. Da je v središču avtorjeve pozornosti prikaz prevladujoče atmosfere v naši državi, nekakšnega skupnostnega duha pesimizma, kažejo tudi podobe politikov, ki se nasmihajo s plakatov.

Colin Westerbeck in Joel Meyerowitz, avtorja referenčnega dela o zgodovini razvoja ulične fotografije,¹ menita, da je v zadnjem času prišlo v ulični fotografiji do vsebinskega preobrata. Sodobni fotografi se namreč ne posvečajo več toliko ljudem in njihovim odnosom, pač pa osebno komentirajo urbani prostor, ki jih obdaja. Kompozicijska shema je velikokrat obrnjena, saj človekovo prisotnost v javnem prostoru zasenčijo reklamni panoji, neonski napisi in drugi oglasi, ki so bistveni elementi mestnega okolja. Njihova dela pa so pogosto tudi provokativna.

V tem kontekstu lahko razumemo tudi Skrtove fotografije, ki so odraz njegovega osebnega videnja in razumevanja

¹ Colin Westerbeck, Joel Meyerowitz, *Bystander: A History of Street Photography*. London: Laurence King Publishing, 2017.

sveta. Zdi se, da motivi poudarjajo neznosno težo sodobnega bivanja: odtujenost, osamljenost, tesnobo, negotovost, družbeno dezorientiranost. Na to namiguje tudi naslov cikla *Nočne poti*, ki ga je navdihnili knjiga *Krizologija* Béle Hamvasa, v kateri madžarski mislec razmišlja o eksistencialni stiski v tridesetih letih 20. stoletja. Hamvasovi eseji sicer niso bili izhodišče za nastanek Skrtovih fotografij, ampak se naslov nanaša zgolj na občutenje časa. Z obdobjem med obema vojnama, ki sta ga med drugim zaznamovala svetovna gospodarska kriza in razcvet totalitarnih režimov, namreč lahko danes potegnemo določene vzporednice. Filozof piše: »Obstaja svetloba in obstaja tema pa ni niti ene ne druge, obstaja samo mrak«.² Prav takšno mrakobno vzdušje prežema tudi večino Skrtovih podob. Hkrati pa na posameznih fotografijah izpostavi bleščečo svetlobo, ki predstavlja nasprotje prevladujoči »temi noči« in ima vlogo nekakšne iluzije.

Skrt pravzaprav s fotografijo razkrinkava čas, v katerem živimo. Sporočilnost svojih posnetkov pa poudari tudi z ironičnimi detajli, ponavljanjem podobnih motivov in likovnimi elementi: še posebej z močnimi svetlo-temnimi kontrasti in vselej uravnoteženo kompozicijo, tudi v primerih, ko je horizont nagnjen.

Ker predstavlja ulična fotografija hip neprekinjenega toka časa, zahteva od fotografa veliko zbranost in hiter odziv,

ki ga zaznamo tudi v avtorjevi fotografiji. Njegovi posnetki kažejo, da pazljivo motri urbani prostor, iz katerega izlušči zgolj tiste detajle, ki oblikujejo skladno celoto: denimo figuro na uličnem plakatu premišljeno uskladi z urbanim ozadjem, pomemben element njegovih kompozicij pa so tudi sence. Kot Skrt sam pravi, ustvarja nekakšne nove prostore realnosti, ki predstavljajo ogledalo družbe. Njegova poglobljena vizualna pripoved pa ponuja prostor za razmislek tudi gledalcu.

Nataša Kovšca

² Béla Hamvas, *Krizologija*. Ljubljana: KUD Apokalipsa, 2020, str. 8.

Night Moves

»I collect photographs as a poet collects words, sentences, which he then folds into texts, poems.«

Night Moves is a visual narration about Slovenian places that Jernej Skrt has created over the last five years. With a panoramic camera, he recorded fleeting expressions of banal everyday life and documented the time in which we live. As is typical of the genre of street photography, he took a large number of random photographs, then made a strictly subjective selection and classified the images into sets of eight content- and/or form-related shots that form a complete whole.

If we compare the photographs from the last Skrt's cycle with his previous works – for example, the photographs for which he received the Third Emzin Photo of the Year Award in 2008 – we notice a big difference. "Compositional dynamism" and the photographing of

"group events in the open", which was the "connective tissue" of his photographs, is replaced by static images of empty roads, parking lots, squares, parks and playgrounds, where passing human figures are rarely seen. Instead of the dynamic pulse of life in urban centres, created by people, their gestures, facial expressions and interpersonal relationships, the central motifs of his images are torn advertisements, puppets in shop windows, road signs, urban equipment, and covered cars – a motif that inadvertently recalls Robert Frank's photographic story of a dead American optimism in the mid-1960s. The image of politicians smiling from posters also shows that the author's focus is on the prevailing atmosphere in our country, a kind of community spirit of pessimism.

Colin Westerbeck and Joel Meyerowitz, the authors of the reference work on the history of the development of street photography,¹ believe that the content of street photography has recently undergone a change. Modern photographers no longer focus so much on people and their relationships, but personally comment on the urban space that surrounds them. The compositional scheme is often reversed, as human presence in public space is overshadowed by billboards, neon signs and other advertisements, which are essential elements of the urban environment. Their works are often provocative, too.

¹ Colin Westerbeck, Joel Meyerowitz, *Bystander: A History of Street Photography*. London: Laurence King Publishing, 2017.

In this context, we can understand also Skrt's photographs, which are a reflection of his personal vision and understanding of the world. The motifs seem to emphasize the unbearable weight of modern living: alienation, loneliness, anxiety, insecurity, social disorientation. This is also hinted at by the title of the cycle *Night Moves*, inspired by Béla Hamvas's book *Crisology*, in which the Hungarian thinker reflects on the existential distress of the 1930s. Hamvas's essays, however, were not the starting point of Skrt's photographs, but the title only refers to the sense of time. Today we can draw certain parallels with the period between the two wars, which was marked, among other things, by the global economic crisis and the rise of the totalitarian regimes. The philosopher writes: »There is light and there is darkness, but neither of the two are present, there is only gloom«. ² Such a gloomy atmosphere permeates most of Skrt's images. At the same time, on individual photographs, he exposes a dazzling light, which is the opposite of the "darkness of the night" and functions as a kind of illusion.

With photography, Skrt actually reveals the time in which we live, emphasising the message of his shots with ironic details, repetition of similar motifs and artistic elements: especially with strong light-dark contrasts and an always balanced composition, even in cases where the horizon is inclined.

As street photography represents a moment of a continuous flow of time, it requires a great deal of concentration and quick response from the photographer, which is also noticeable in Skrt's photography. His images show that he carefully observes the urban space, from which he takes only those details that form a harmonious whole: for example, he thoughtfully aligns the figure on the street poster with the urban background, with shadows being also an important element of his compositions. As the author says, he creates a kind of new space of reality that represents the mirror of society. His in-depth visual narrative, however, also offers room for reflection for the viewer.

Nataša Kovšca

² Béla Hamvas, *Krizologija*. Ljubljana: KUD Apokalipsa, 2020, p. 8.

Jernej Skrt (1978, Kanal ob Soči) je likovni ustvarjalec, ki svojo pronicljivo umetniško govorico artikulira v klasičnem mediju slikarstva in fotografije. Diplomiral je iz slikarstva na beneški Akademiji likovnih umetnosti (Accademia di Belle Arti di Venezia) pri profesorju C. Di Racu. Svoja dela je razstavljal na samostojnih in skupinskih razstavah doma in v tujini. Za svoja fotografska dela je prejel že vrsto nagrad, med katerimi izstopa tretja nagrada na Natečaju za fotografijo leta revije Emzin (2008).

Jernej Skrt (1978, Kanal ob Soči) is an artist who articulates his insightful artistic language in the classical medium of painting and photography. He graduated in painting at the Venice Academy of Fine Arts (Accademia di Belle Arti di Venezia) under Professor C. Di Raco. He has exhibited his works in solo and group exhibitions in Slovenia and abroad. He has already received a number of awards for his photographic work, including the Third Prize at the competition Photography of the Year, awarded by Emzin magazine (2008).

Samostojne razstave / Solo Exhibitions

- 2006 *Slike in fotografije*, Galerija Rika Debenjaka, Kanal (SI)
- 2009 *Odpotovanja* (slike), Galerija Loterije Slovenije, Ljubljana (SI)
Slike, Mestna galerija Nova Gorica (SI)
- 2012 *Slike*, Galerija Instituta "Jožef Stefan" Ljubljana (SI)
Koristne nekoristnosti (slike in fotografije), Galerija Dimenzija napredka, Solkan (SI)
- 2018 *Literars* (fotografije), Goriška knjižnica Franceta Bevka (SI)
- 2020 *Iz-gledati..kam?* (fotografije), Točka ZKD Nova Gorica (SI)
- 2021 *Nočne poti* (fotografije), Galerija Gong, Nova Gorica (SI)

Skupinske razstave / Group Exhibitions

- 2003 *Who Am I*, Hogeschool Antwerpen, Accademia di Belle Arti Venezia, Willem de Kooning Academie Rotterdam (IT / NL)
- 2007 *Universe of art / Vsemirje umetnosti*, Mestna galerija Nova Gorica, Castello di Gorizia (SI / IT)
- 2008 *Oljčni gaj z rdečo zemljo / Oliveto con terra rossa*, Galerija Hermana Pečariča, Piran (SI)
Roaming, Mestna galerija Nova Gorica (SI)
Fotografija leta, Emzin, Cankarjev dom, Ljubljana (SI)
- 2013 Fotografija leta, Emzin, Cankarjev dom, Ljubljana (SI)
- 2014 *Fotomorgana*, Galerija Meduza Koper, Umetnostna galerija Maribor, Kino Šiška Ljubljana (SI)
Fotomorgana 4, DoubleRoom arti visive Trieste (IT)
Lintvar, Galerija Rika Debenjaka, Kanal (SI)
- 2015 *Vidoni*, Galerija Rika Debenjaka, Kanal (SI)





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Izdal / Published by: Galerija GONG – zavod za promocijo sodobne umetnosti
Besedilo / Text: Nataša Kovšca
Prevod / Translation: Tanja Passoni
Oblikovanje / Design: Blaž Erzetič
Lektura / Proofreading: Anja Mugerli
Tisk / Printed by: A-media, julij / July 2021
Naklada / Copies: 100



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