

Andreja Ravnak
fotografije / photographs
(O)SAM-A

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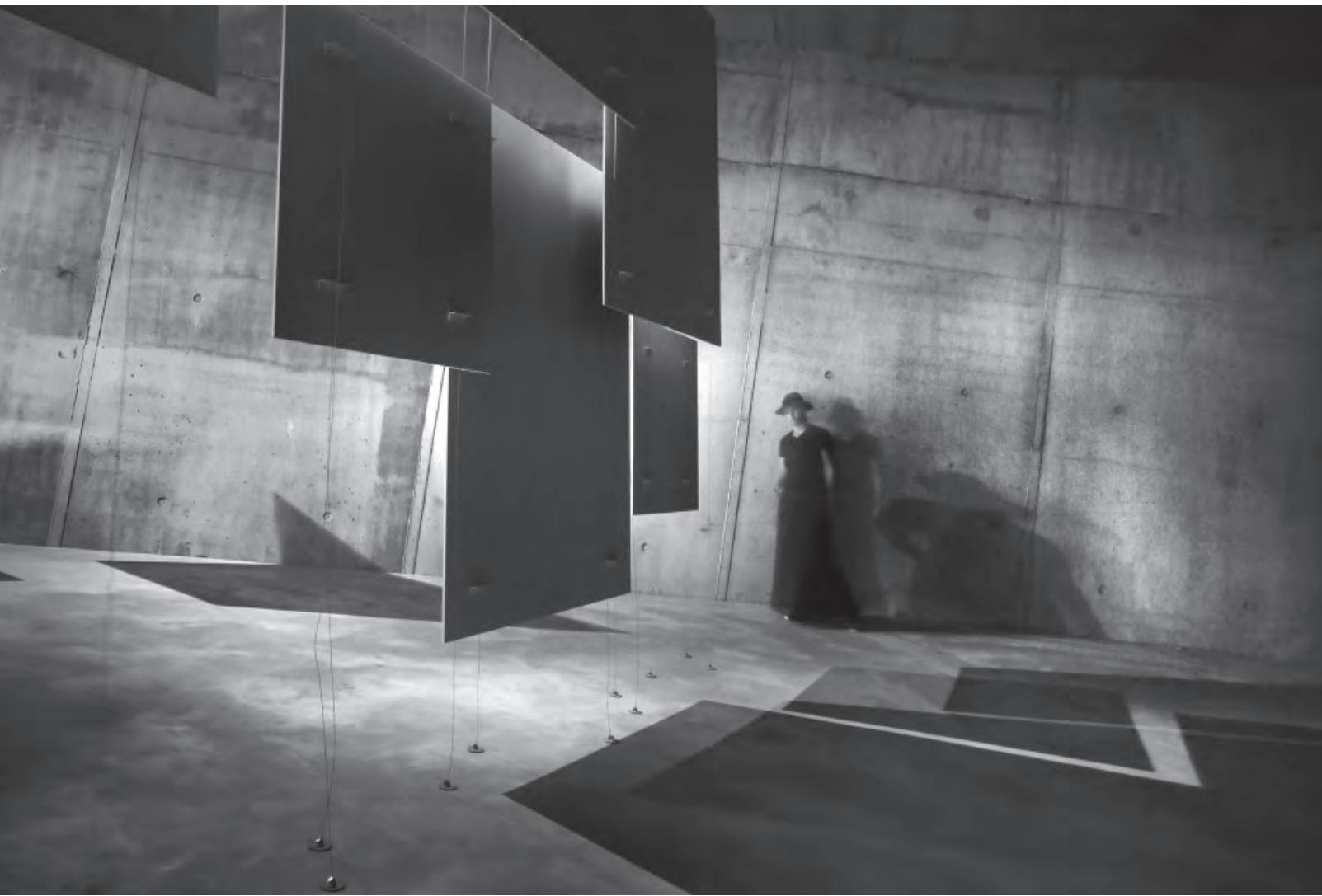
Jednom davno 3 / Once upon a time 3



Andreja Ravnak

FOTOGRAFIJE

(O) SAM-A



Crno svjetlo o4 / Black light o4

GALERIJA PRINCIPIJ
16. - 27. 3. 2023.

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»Tragedija nije u tome što smo sami, nego u tome što ne možemo biti. Ponekad bih dao sve na svijetu dame više ničim ne povezuje s ovim univerzumom ljudi.«

(Albert Camus)

Samoća, osamlijenost, usamlijenost, izolacija, bijeg, povlačenje, karantena – mnogi izrazi opisuju stanje osobe koja se iz različitih razloga povlači u svoju intimu, bilo fizički ili psihički. Može imati pozitivne ili negativne konotacije, ovisno o društveno-političkim temeljima i osobnoj orientaciji. Osamlijenost doživljavam kao meditativen trenutak, vrijeme suočavanja sa samim sobom, nešto što je potrebno čovjeku kao cjelovitom individuumu da bi mogao funkcionalizirati kao sastavni dio društvene sredine. Činjenica je, da je takav trenutak teško naći u našoj pretrpanoj svakodnevici – čak štoviše, mnogi ljudi ne mogu podnijeti mir i tihinju koju prati izolacija od društvene okoline. Fotografije u ovoj seriji promatraju različite aspekte osamlijenosti, koji nose puno širu vremensku i mentalnu konotaciju od u korona vremenu obavezne fizičke distance.

Autorica

(A)LONE-ness

The tragedy is not that we are alone, but that we cannot be. At times I would give anything in the world to no longer be connected by anything to this universe of men.

(Albert Camus)

Aloneness, solitude, seclusion, loneliness, isolation, escape, retreat, quarantine – many expressions describing the condition of a person who, for various reasons, retreats to their intimacy either physically or mentally. It can have positive or negative connotations, depending on the social-political foundations and personal orientation. I perceive seclusion as a meditative moment, the time of facing oneself, something that is necessary for a human being as a complete individuum to be able to function as a component part of a social environment. It is a fact that such a moment is difficult to find in our packed everyday routine – even more, many people are unable to bear the peace and quiet accompanying the isolation from the social environment.

Photographs in this series look at various aspects of (a)lone-ness, which carry a much wider temporal and mental connotation than the currently mandated physical distancing.

The author



Duhovi prošlosti / Ghosts of the past

Andreja Ravnak

Rođena je u Celju 1976. godine. Diplomirala je na Arhitektonskom fakultetu u Ljubljani, po struci je arhitektica, no u duši je oduvijek bila kreatorica u širem smislu, pustolovka, zaljubljenica u prirodu, planet i svemir. Fotografija ju je pratila u izvješćivanju o vlastitom životu od najranijeg doba jer se veći dio svog prošlog života sjeća samo kroz fotografije. Postupno ga je usvojila kao kreativni hobi, stječući iskustvo amaterski i nadograđujući ga na sljedeći, poluprofesionalnu razinu. Dobitnica je raznih međunarodnih foto nagrada, često članica žirija na međunarodnim izložbama fotografija, imala je nekoliko samostalnih izložbi fotografija. Osim što je arhitektica i posvetila je svoj život projektiranju javne arhitekture i prostora, radi i kao kreatorica sadržaja i urednica fotografije u Digitalnoj kamери (Digitalna kamera Slovenija), najboljem fotografском časopisu u Sloveniji. Povremeno drži i predavanja o fotografiji, vodi nekoliko fotografskih izložbi u Digitalnom Foto Klubu, radi s mladim fotografima, te je mentorica grupi fotografa na Sveučilištu za 3. životno dobu.
Ne ograničavajući se na pojedina područja, njezina fotografija ima prepoznatljiv kompozicijski stil (zbog profesionalne deformacije) i pročišćene, jasne motive (zbog njenog karaktera).



Foto: Zdene Podlesnik

Was born in Celje in 1976. Having graduated from the Faculty of Architecture in Ljubljana, she is an architect, but at heart, she has always been a creator in a broader sense, adventurer, and passionate about nature, the planet, and the universe. Photography has been her companion in terms of reporting on her own life from very early on, as she only remembers the major part of her past life through photographs. She gradually adopted it as a creative hobby, gaining experience as an amateur and upgrading it to next, semi-professional level. She is a winner of various international photo awards, often a jury member at international photo exhibitions, had several solo photo exhibitions. Besides being an architect and dedicating her life to designing public architecture and spaces, she also works as content creator and editor of photography at Digitalna Kamera (Digital Camera Slovenia), the best photography magazine in Slovenia. Occasionally she also gives lectures about photography, she runs several photographic exhibitions at Digitalni Foto Klub, she works with young photographers, and she mentors a group of photographers at the University for 3rd period of life.

Not limited to specific areas, her photography has a recognisable composition style (due to professional deformation) and refined, clear motifs (due to her character).

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U ovom ponuđenom i stvarnom konglomeratu svega i svačega, u ovom tvrdom i neizbjegnom realitetu gužve i dezorientacije svake vrste, u ovom svijetu prepunom „šarenih laža“ je li moguće napraviti odmak, je li se moguće osamiti, je li moguće brzinom misli povući bedeme i ograditi se od svega i svačega što nas svakodnevno „bombardira“ i odvlači od nas samih?

To se pita i Andreja Ravnak i na emocionalnoj, i na misaonoj, pa i na fizičkoj razini. To se ona pita i serijom fotografija u kojima je na vrlo suptilan i fluidan način „uhvatila“ samoću. Samoća je neminovna, samoća je dramska sastavnica i dramska nemirnovost između zadanih turbulencija. Samoća ili osama je nاجtanjaniji, najplemenitiji zavičaj sopstvene vlastitosti. Samoća je sabiranje samoga sebe. Da, baš tako. Koliko god Andreja vrlo svjesno odlazi u svoj zavičaj samoće, isto tako snagom svoje suptilne i kreativne duše pronalazi i proizvodi tu samoću u vlastitom okruženju. Naprosto je projicira snagom mentalnog Ja i zatim tako stvorenu, pronađenu samoću unutar urbanoga realiteta ili kakve pustopoljne fotografira. Samoća nemilosrdno navire i nezaustavljivo se širi izvan okvira fotografirane scene do crte boli tako da je i autorica i promatrači istovremeno osjećaju. Samoća je rez skalpelom koji proizvodi i emocionalnu i fizičku bol, bol koja svojom neizdržljivošću zacjeljuje provaliju samoće, osnažuje nas i generira sljedeći trenutak naših života i ljepšim i boljim. Samu Andreju na misao o samoći potiče egzistencijalističko razmišljanje i pisanje Alberta Camusa: *Tragedija nije u tome što smo sami, nego u tome što ne možemo biti. Ponekad bih dao sve na svijetu da me više ničim ne povezuje s ovim univerzumom ljudi. Dakle, i Andreja samu sebe propituje o statusima prisutnosti i odsutnosti i u stvarnom i u zamišljenom svijetu.*

Upravo te odrednice imali nas ili jesmo li Andreja kroz svoje fotografije propituje dinamičkom pozicijom čovjeka, tj. osobe unutar kadera. Katkada je osoba samo u naznakama, pojavljuje se skoro pa kao neki „mlaki“ trag ili samo sjena unutar čvrsto definiranoga prostora, a katkada je ta osoba sva u sjeni u crnilu koje definira snažno svjetlo. U Andrejinim fotografijama svjetlo se pojavljuje i prisutno je kao neizbjegni i važni kompozicijski element, a i kao metaforički element kadra /Welcome into the un-

known/. Upravo tako, kada iz svjetla ulazimo u mrak, uglavnom idemo sami, ulazak je uvijek nepoznat i zato nam Andreja želi dobrodošlicu. Ne samo da nam želi dobrodošlicu već nas na svojevrstan način opominje i kaže da katkada moramo biti sami u svom mraku.

U ovom dualizmu naše vlastitosti, naših težnji, svjetlo jest afirmacija, svjetlo jest spas, svjetlo je naša odluka i potvrda naše egzistencije ma koliko je mi imali i ma gdje je usmjeravali.

Andreja je vrlo jasno osvijestila sebe u sebi, osvijestila prisutnost u sebi Camusovim univerzumom ljudi i sa svom tom poputbinom traži i pronalazi ambijente i motive kojima najlakše iskazuje i svoja stanja i svoje stavove. Skoro pa po pravilu, u njenim je fotografijama najčešće samo jedna osoba. Je li u toj osobi ona sama ili smo to mi kao promatrači projicirani u kadar koji promatramo? Slobodno se možemo zapitati jesu li ove osobe na Andrejinim fotografijama „jednina ili množina“ pa se iz te nejasne razdjelnice u njima mogu i jednine i množine zrcaliti. Uvijek je dvojba i ona treba biti jer nas pluralizam mogućnosti brusi i tjera na čistoću misli i pogleda.

Andreja svoje fotografске opservacije s lakoćom prepoznaje u stvarnom, životnom ambijentu, uzima ih i nudi nam kao male filozofske eseje, životne mudrosti. Na primjer fotografija Carry on, s očiglednom matricom Sizifa i njegove uzaludnosti, svojim naslov /Nastavi/ skoro da zvuči naredbodavno i autorica nam hoće reći kako ne mora značiti da je stereotip Sizifove uzaludnosti trajan i nepromjenjiv. Nastavi u ovoj slici beznadnosti čovjeka s ogromnim teretom može značiti da ne posustane jer će možda osvojiti vrh. A vrh nije neko stvarno ili zamišljeno brdo, već je vrh spoznaja samoga sebe u svojoj samoći. Osama, samoća, izoliranost - i duhovna, i psihološka, i fizička, kako sama autorica opisuje ili imenuje svoje fotografije, jest sveprisutna. One su svojevrsne i opomene i putokazi, one nose energiju koja traje, one su projekcija i autoričine i naše vlastnosti.

Borislav Božić, prof.



Miješanje stvarnosti / Mixing realities



(O)SAM-A

In this present and real conglomeration of anything and everything around us, in this harsh and unavoidable reality of crowding and disorientation of every kind, in this world full of „colorful lies“, is it possible to escape, is it possible to be alone, is it possible to draw the line with the speed of thought and to fence ourselves off from everything and anything that „bombs“ us every day and distracts us from ourselves?

This is what Andreja Ravnak is asking herself on an emotional, mental, and even physical level. This is what she asks herself with a series of photographs in which she „captured“ loneliness in a very subtle and fluid way. Loneliness is inevitable, loneliness is a dramatic component and a dramatic inevitability between a sea of troubles. Solitude or seclusion is the subtlest, most noble homeland of one's own property. Solitude is collecting oneself. Exactly as said. As much as Andreja consciously goes to her homeland of solitude, she also finds and produces that solitude in her own environment with the power of her subtle and creative soul. She simply projects it with the power of the mental self and then creates the solitude she finds within the urban reality or wilderness she photographs. Loneliness emerges mercilessly and unstoppable spreads beyond the frame of the photographed scene to the point of pain, so that both the author and the observers feel it at the same time. Loneliness is a cut with a scalpel that produces both emotional and physical pain, pain that with its unbearableness heals the abyss of itself, strengthens us and generates the next moment of our lives both more beautiful and better. Andreja herself was inspired by the existentialist thinking and writing of Albert Camus to think about loneliness: „The tragedy is not that we are alone, but that we cannot be. Sometimes I would give anything in the world to be no longer connected to this universe of people.“ So, Andreja also questions herself about the statuses of presence and absence in both the real and imagined worlds.

Through her photographs, Andreja questions precisely these determinants through the dynamic position of man, i.e. the person within the frame. Sometimes the person is only hinted at, appearing almost as a „lukewarm“ trace or just a shadow within a firmly defined space, and sometimes that person is all in shadows in the blackness defined by the strong light. In Andreja's photographs, light appears and is present as an inevitable and important compositional element, and also as a metaphorical el-

ement of the frame /Welcome into the unknown/. Just like that, when we enter the darkness from the light, we mostly go alone, the entrance is always unknown and that's why Andreja welcomes us. And not only that, she in a peculiar way warns us and says that sometimes we have to be alone in our darkness. In this dualism of our own, our aspirations, light is affirmation, light is salvation, light is our decision and confirmation of our existence, no matter how much we had and no matter where we directed it.

Andreja has very clearly become aware of herself within herself, aware of the presence within her of Camus's universe of people, and with all this empathy, she searches for and finds environments and motives with which she can most easily express her states and attitudes. Almost as a rule, there is usually only one person in her photos. Is she herself in that person or are we as observers projected into the frame we are observing? We can freely ask ourselves whether these people in Andreja's photos are „singular or plural“, so from that unclear dividing line both singular and plural can be mirrored in them. There is always doubt and it should be, because the pluralism of possibilities sharpens us and forces us to be clear in our thoughts and views.

Andreja easily realizes photographic observations in a real, life-like environment, takes them and offers them to us as small philosophical essays, life wisdom. For example, the photo /Carry on/, with its obvious matrix of Sisyphus and his futility, its title „continue“ almost sounds like an order, and the author wants to tell us that it does not have to mean that the stereotype of Sisyphus' futility is permanent and unchanging. To continue in this image of the hopelessness of a man with a huge burden can mean that he does not give up because he may conquer the top. And the top is not some real or imaginary hill, but the top is the realization of oneself in one's solitude.

Solitude, loneliness, isolation – both spiritual, psychological and physical, as the author herself describes or names her photos, is omnipresent. They are a kind of warnings and signposts, they carry an energy that lasts, they are a projection of both the author's and our own characteristics.

Borislav Božić, prof



Dobrodošli u nepoznato
Welcome into the unknown



Slijediti / Follow



Nastavi / Carry on

Od 2009. godine dobila je više od 300 fotografskih nagrada (za više od 100 različitih fotografija), kao što su:

- Prva medalja: FIAP zlatna medalja za "Bitter sweet symphony" na Salonu Celje (Slovenija), listopad 2009.
- FIAP zlatna medalja za "Zeitgeist" na FIAP svjetskom kupu za klubove u Parizu (Francuska), prosinac 2010.
- FIAP srebrna medalja s novčanom nagradom za "Zeitgeist" na Emirates Photography Award (UAE), travanj 2011.
- FIAP zlato i FIAF zlato s nagradom za "asiLanoM" u Fondazione Zoe (Italija), svibanj 2013.
- HM za "asiLanoM" na World masters of photography (Beč, Austrija), ožujak 2022.
- HM za "Pulse 01" na Monochrome photography Awards 2021., siječanj 2022.
- Najbolje od arhitekture za "Crystal palace 1" na Toskanskoj nagradi za fotografije (Italija), rujan 2019.
- HM za "Mademoiselle" na Svjetskim majstorima fotografije 2022., IPA one shot Award 2022. i Chromatic Awards 2022.
- Pobjednik sa serijom "Galgano" na Master nagradi arhitekture (LA, SAD), listopad 2021.
- HM za "Flying horses" na dodjeli IPA nagrada 2022. i 3. Beč međ. Photo Awards VIEPA 2022
- Pobjednik 2. mjesta za "Wonderful life 07" na Monochrome photography Awards, siječanj 2023.
- HM za "Masha and Monika" na Monochrome photography Awards 2021., World masters of photography 2022., BIFA Budapest Foto Awards 2022. i Chromatic Awards 2022.
- Dobjitnik zlata s "Textures 01" na BIFA Budapest Foto Awards 2022., studeni 2022.
- Pobjednik 1. mjesta s "Textures 01" na XPOSURE Awards 2022. (UAE), veljača 2023.
- Uži izbor 10 najboljih za "Textures 02" na Sony World Photography Awards – Alpha Female Awards 2023.

Više o njezinom radu i postignućima na:
<https://mojevesolje.si/>

Since 2009, she has received more than 300 photographic awards (for more than 100 different photographs), such as:

- First medal: FIAP gold medal for "Bitter sweet symphony" at Salon Celje (Slovenia), October 2009
- FIAP gold medal for "Zeitgeist" at FIAP world cup for clubs in Paris (France), December 2010
- FIAP silver medal with money prize for "Zeitgeist" at Emirates photography award (UAE), April 2011
- FIAP gold and FIAF gold with prize for "asiLanoM" at Fondazione Zoe (Italy), May 2013
- HM for "asiLanoM" at World masters of photography (Vienna, Austria), March 2022
- HM for "Pulse 01" at Monochrome photography awards 2021, January 2022
- Best of architecture for "Crystal palace 1" at Tuscany photo awards (Italy), September 2019
- HM for "Mademoiselle" at World masters of photography 2022, IPA one shot award 2022 and Chromatic awards 2022
- Winner with "Galgano" series at Architecture master prize (LA, USA), October 2021
- HM for "Flying horses" at IPA awards 2022 and 3. Vienna int. Photo Awards VIEPA 2022
- 2nd place winner for "Wonderful life 07" at Monochrome photography awards, January 2023
- HM for "Masha and Monika" at Monochrome photography awards 2021, World masters of photography 2022, BIFA Budapest Foto Awards 2022 and Chromatic awards 2022
- Gold winner with "Textures 01" at BIFA Budapest Foto Awards 2022, November 2022
- 1st place winner with "Textures 01" at XPOSURE awards 2022 (UAE), February 2023
- Shortlist 10 best for "Textures 02" at Sony World Photography Awards – Alpha Female Awards 2023

More about her work and achievements at:
<https://mojevesolje.si/>