



FOTONIČNITRENUTKI2016
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SEBASTIÃO SALGADO: GENESIS

overview exhibition of the notorious
photographer

TREES OF KAMNIK



Foto klub Kamnik, Drevesa Kamnika, 2016

Blaž Janežič, Dušan Letnar, Jana Nakrst, Robert Novak, Simon Podgoršek, Mateja Ravnikar, Aleš Senožetnik, Lučka Vavpetič

8 June – 8 July 2016

Main Square, Kamnik

Trees of Kamnik is a documentary project by a group of authors aiming to create objective portrayals of trees growing their local environment. For the tenth consecutive year, members of the **Kamnik Photography Club** are putting on an outdoor exhibition, known as *The Eye of Kamnik*, in the town centre. Their decision for a collective concept in this edition will inevitably result in the relegation of individuals as authors.

It is no longer each photographer's personal creative narration and interpretation that matters; instead all are working towards the implementation of a common idea, following a single set of technical guidelines. The reasons for their interest in trees vary. Some primarily consider trees to be natural elements vital to human survival by providing oxygen and food. Others find comfort in trees as they provide shade, fruits, and help us be in touch with nature. If some are more interested in trees in pristine natural environments, others focus on their role in urban environments, where they can be a strong architectural element either as an aesthetic feature or building material. As a raw material used to produce paper, trees have also made a major contribution to progress, the advance of knowledge, and indeed photography. But above all else, trees are living creatures that maintain their own rhythm of existence regardless of the pace of human life and development.

The contributing authors chose to document standalone solitary trees, applying a technique which is as objective as possible, uniform, typological, adhering to the principles of the Becherian aesthetic. Rather than in biological species, they are interested in aesthetic compositions and "personalities" of the portrayed trees. This perception was deemed to be the most respectful, suggesting a system in which individual creative egos give way to endeavours made exclusively for the benefit of a larger community, not only in terms of authorship but even throughout the conceptual design and production phases. As always, one of the first determinants of the end product is (Flusser's) program of the apparatus, while very detailed collective instructions subsequently guide towards the result where each individual's contribution is obscured and replaceable. In contrast to automated photography, passport photography, or photography for biological science purposes, what positions this result in the realm of art is the fact that this can hardly be deemed general-purpose photography.

(Simon Podgoršek)