

Vasja Doberlet

Razstava fotografa
Vasja Doberleta
ob 70. obletnici

*Fotografije iz ciklov
Avto-refleksi, Pesem gozda,
Nova ekološka resnica in Utrinki*

Gorenjski muzej
maj 2016

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Avto-refleksi, Pesem gozda, Nova ekološka resnica, Utrinki

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Mag. Marjana Žibert, direktorica

V sredini 19. stoletja, ko sta se začeli odvijati zgodbi o dveh kranjskih rojakih, o fotografskem izumitelju Janezu Puharju in popotnem fotografu Kristijanu Pajerju, je dr. Janez Bleiweis, tudi rojen v Kranju, zapisal: »Danes je drugače. Na vseh voglih, ako prideš v mesto, vidiš na kupe podob, moških in ženskih vseh stanov, ki te vabijo, da stopiš v delavnico umetnikovo, da si daš za majhen denar posneti obraz svoj, da ž njim razveseliš rodbino svojo in prijatelje svoje. Umetniki potujejo celo po deželi, po mestih in kmetih, da fotografirajo ljudi in kraje.« In danes lahko ob prebiranju obledelih fotografij, nalepljenih na karton, ki ima cvetlični okras in fotografov podpis, dodamo: »Da nam oživljajo trenutke, ki so minili. Da se prebudijo spomini. Da nastaja nova zgodba preteklosti. Da s podobami matere, očeta, otroka, dekleta, vojaka, družine, mesta, pokrajine oživi naša dediščina.«

In prav v Kranju nam fotografska dediščina predstavlja izziv, da bi naše mesto še naprej ostalo središče slovenske fotografije. Kar nekaj posameznikov je temu sledilo tekom 20. stoletja do današnjih dni, med njimi tudi Vasja Doberlet. Na eni strani s fotografskim aparatom v roki, ki ga spremlja na vsakem koraku in mu prinaša domače in mednarodne nagrade ter priznanja, na drugi s predanim vodenjem in sodelovanjem v Fotografskem društvu Janez Puhar, ki se predstavlja tudi v mednarodnem prostoru.

Mnogo fotografov pravi, da fotografije ne posnameš, ampak jo narediš. Razlikovanje med obema pojmomoma ni le formalno, ampak pomeni predvsem poudarjanje fotografove prisotnosti na fotografski podobi. Kajti fotografija pomeni videnje na svoj

način, ustvarjanje tega, česar sicer ni. Verjamem, da bo Vasji Doberletu na njegovi nadaljnji življenjski poti uspelo ustvariti še mnogo, česar ni. Tako s fotoaparatom kot s svojimi izjemnimi organizacijskimi sposobnostmi. Njegovemu fotografskemu delu smo dolžni zahvalo in spoštovanje. Zato mu v Gorenjskem muzeju ob njegovem 70. rojstnem dnevu poklanjamo razstavo s katalogom in se mu zahvaljujemo za izjemne organizacijske dosežke na področju fotografije, za vsestransko popularizacijo fotografije in za zgodbe, ki jih je ujel v fotografski objektiv.

The middle of the 19th century saw the beginning of the life stories of two fellow Kranj compatriots: Janez Puhar, the inventor of glass photography, and Kristijan Pajer, a travelling photographer. Dr. Janez Bleiweis, who was also born in Kranj, wrote: "Things are different today. As you enter the town, a wealth of images, men and women of all classes are greeting and inviting you to enter the artist's studio, to spend a mere two-pence to have your own image of your face made that will bring a smile to your family and friends. Artists travel not only in towns, but also across the countryside, visiting farmers and taking photographs of people and places." Today, when we look at faded photographs stuck onto cardboard garnished with a flowery ornament and the photographer's signature, we can add: "To bring to life moments that have long passed. To awaken memories. To write a new story of the past. To bring to life our heritage through images of a mother, a father, a child, a girl, a soldier, a family, a town, a landscape."

It is right here in Kranj that photographic heritage poses a challenge: for our town to continue to be the very heart of Slovene photography. A number of individuals has followed in the footsteps of the past, pursuing this heritage throughout the

20th century; one of them is Vasja Doberlet. On the one hand he stands camera in hand, reaping the many local and international awards and recognition with each step he makes, while on the other he is a devoted leader of and participant in the Janez Puhar Photo Club, a highly regarded photographic club recognised not only at home but also across the wider international arena.

Many photographers believe that photographs are not simply taken, but that they are created. The difference between the two definitions is not only formal: it highlights a focus of a photographer's presence in a photographic image. A photograph is a presentation of an image in a completely personal manner, a creation of something that otherwise does not exist. I am confident that in the future, Vasja Doberlet will create and achieve much more that has so far eluded him; not only with his camera but also as a result of his exceptional organisational capabilities. We all owe him a debt of thanks and offer our respect to his work in the field of photography. And thus, on the occasion of his 70th birthday, Gorenjska museum is organising an exhibition and publishing a catalogue of his work as an expression of its gratitude towards Vasja's exceptional organisational achievements in the field of photography, for his universal popularisation of photography and for all the many stories he has captured in his camera's lens.



Dejavnost, kot je fotografiranje in negovanje fotografije, je pri meni podprta z dveh strani. Vsaj zdi se mi tako. Ena me spodbuja in v meni ustvarja interes, da bi to delal še naprej, druga pa je okolje, v katerem živim – in to okolje dejavnost podpira ter s tem omogoča nadaljnje delovanje.

Za slednje sem hvaležen ženi Bojani, ki mi pri vsem tem mojem fotografiranju in pri stvareh, ki so s fotografijo povezane, nudi tolerantno okolje.

Da pa je fotografija postala dejavnost oziroma celo stil življenja, sem v prvi vrsti hvaležen svojemu prvemu mentorju in učitelju, Vlastji Simončiču. V kasnejših letih, ko sem se spet intenzivneje lotil fotografiranja, pa so mi mnogo pomenili fotografski pogovori z Janezom Marenčičem in Markom Aljančičem. Veliko mi pomenijo tudi fotografske debate s člani Fotografskega društva Janez Puhar Kranj.

As far as I am concerned activities, such as photography and promoting photography are driven by two main factors (at least that is my belief). The first one is the interest to continue to pursue photographic activity, and the other factor is the environment I live in, which drives my enthusiasm and supports my continued pursuit of photography.

I am grateful to my wife Bojana, who provides the right environment for me to be able to engage in photography and everything that is connected with that, while the fact that photography has become a way of life for me, is primarily due to my first mentor and tutor, Vlastja Simončič. And later, in my more mature years when I again took up photography more seriously, I gained support and enthusiasm in my discussions with Janez Marenčič and Marko Aljančič, as well as with members of the Janez Puhar Photo Society in Kranj.

Vasja Doberlet

Razstava fotografa Vasja Doberleta ob 70-letnici

Gašper Peternel, kustos

Razstavo, ki jo kranjski fotograf Vasja Doberlet postavlja na ogled ob svoji 70-letnici, lahko v grobem razdelimo na štiri dele. V prvem, ki je novejši in nekoliko obsežnejši, predstavlja podobe odsevov v avtomobilih – *Avto-reflekse*. To je projekt, ki je začel nastajati leta 2013 in še traja, zanj pa je Doberlet prejel naslov mojster fotografije MFIAP. Drugi del razstave je *Pesem gozda*, tretji *Nova ekološka resnica (Ranjena krajina)*, četrti pa je motivno bolj razgiban in prikazuje nekatere že znane teme iz avtorjevega opusa, ki se navezujejo na žanrske prizore, urbano okolje in figure v gibanju. Sem spadajo cikli *Glasba*, *Ples*, *Orwelija*, *Mestno življenje*, *Staro mesto* in nekaj podob iz Kranja. Avtor jih povzame kar z *Utrinki*.

Navkljub pestri motiviki lahko opazovalec prepozna fotografovo vzgibe po preseganju zgolj zrcalnega beleženja stvarnosti. Odlično tehnično podkovan nas z

A photographic exhibition by Vasja Doberlet in celebration of his 70th birthday

This exhibition by Vasja Doberlet, a photographer from Kranj, on the occasion of his 70th birthday, can be roughly divided into five collections. The first, Vasja's latest and slightly more plentiful, is a presentation of images of reflections in car surfaces – *Auto-reflections*. The project, which began in 2013 and is still on-going, won Vasja classification of distinction from the MFIAP (Master of the International Federation of Photographic Art). The second encompasses *The Woodland Song*, the third *The New Ecological Truth (Wounded Landscapes)*, while the fourth is a presentation of some already known topics from the author's opus, associated with the genres, urban environment and figures in motion. These include the following cycles: *Music*, *Dance*, *Orwelija*, *Urban Life*, *The Old Town*, and some images of Kranj. The author captures them in his collection *Impressions*.

In spite of a rather large number of different subjects, an observer can clearly identify the photographer's aim to capture what lies behind the pure mirror image of reality. With his excellent technical knowledge and the use of discretely concealed emphasis of the contrast between highlight and shade, moderate saturation of co-



Kocke III, okt. 2013, Cervo-Italija

bolj ali manj diskretno prikritimi poudarki kontrastov svetlobe in senc, zmerne saturacije barv ali nasprotno črno-bele fotografije, z izrezi in s koti snemanja povleče v opazovanje svojih stvaritev skozi likovne poudarke, ki so njemu vsebinsko vredni. Ti so včasih tako preprosti, kot je iskra v očeh gospoda, ki si je v sproščenem vsakdanu privoščil pivo; lahko so abstraktni, kot je vzdušje, ki preveva zabrisane geste dirigenta, plesalk ali celo snežink glavnega kranjskega trga; ali pa tudi dramatični, kakor podobe zanemarjenih in zapostavljenih krajinskih odsekov.

lours or the contrasts of black&white photographs, the cropping and angles used to take a photograph, the author draws us into observing his creations through artistic accentuation of content that is important to him. Sometimes they may be as simple as a sparkle in the eye of a gentleman enjoying a leisurely beer, or as abstract as the atmosphere surrounding the blurred gestures of a concert conductor, dancers or even snowflakes embraced in their fascinating pirouette on the main square in Kranj, or even as dramatic as the images of neglected and foresaken sections of landscapes.

Fotograf skozi na videz preprosto motiviko razkriva svoja občutja in zanimanje za življenje. Opazuje realnost, jo v izbranih razdaljah manj kot sekunde interpretira in se sprašuje. Mar starejši par pleše na ulici, ker uživa v plesu, rad nastopa, mogoče ker to mora? Je svet velikega brata, ki ga zajema »Orwelija«, res tako mogočen in dramatičen, kot ga kažejo z žabje perspektive ujete linije in podobe konstrukcij? Kakšne so naše komunikacije? V katero smer potujemo? ... Ugotavlja, da je lepota plesa v skladnosti glasbe in giba. Lepoti plesne fotografije pa je dodana še skladnost predstavljenega trenutka. To predstavlja fotografu vedno največji izziv.

Vasja Doberlet se ne omejuje s temami niti s pristopom h kadriranju motivov. Če je treba, se njegove arhitekture ujamejo v inženirsko natančno urejena razmerja, če pa mu občutki narekujejo drugače, fotografirane ljudi spusti, da »zaplešejo« po fotografskem prostoru. In ravno v tem je čar njegove fotografije. Včasih upošteva vsa pravila in nas očara z mojstrstvom, drugič jih izpusti in fotografijo približa skozi oko amaterskega opazovalca. Prav vsakič pa njegove fotografije spregovorijo.

Through these seemingly simple topics the author shares his perceptions and his interest in life. He observes reality, interprets it in a chosen moment of less than a second, and in so doing asks questions. Why is the old couple dancing in the street? Is it because they enjoy dancing, love to appear in public or because they feel compelled to? Is the world of Big Brother encompassed in the author's collection "Orwelia" really so mighty and dramatic as are the captured lines and images of various constructions perceived from a worm's eye view? What is our communication like? What direction are we taking? ... He finds the beauty of dance in the harmony of music and motion. Portraying the beauty of dance in photography is emphasised by the harmony of the implied moment. And this is always a photographer's biggest challenge.

Vasja Doberlet is not constrained by either the choice of topics or by his approach to capturing subject matter. When necessary, his compositions are in accord with the precisely arranged proportions prescribed by an engineer however, when his feelings demand a different approach, he allows the images of people to "dance" across the composition. This is the magic of his photography. Sometimes totally compliant with all the many rules to charm us with his mastery, while when situation dictates, he ignores the rules to bring his photography closer through the window of an amateur observer. Yet at all times his photographs tell a story.

Avto-refleksi

Gašper Peterneš, kustos

Zdi se, da je zavestno iskanje čutenj v vsakdanjem eden prvih korakov ustvarjalne duše na poti k umetniškimi stvaritvam. Izhodišče za razmišljanje o njih pa predstavlja tudi neka določena temeljna afektivna drža, ki jo ustvarjalec zavzame. Ta je v mediju, kot sta fotografija ali film, kjer se operira (ali manipulira) z realno vsebino, za interpretacijo skoraj nujna. Pri Vasju Doberletu je ta brez dvoma pozitivna in optimistična. Podobe, ki rastejo na karoserijah njegovih avtomobilov – avto-refleksov, ne predstavljajo kritike mestnega ambienta, ampak sestavni del civilizacijskega napredka in v njegovem avtorefleksivnem načinu novo priložnost, da vstopa v svet kreativnosti skozi ponujene forme. Zdi se, da bolj, kot je prostor, kjer se avto navadno ustavi, neprimeren, bolj domiselne abstraktne podobe fotograf prepozna in predstavlja. O avtu kot simbolu današnje civilizacije Doberlet razmišlja: »Dandanašnji si brez njega težko predstavljamo življenje. Nekaterim je avtomobil zgolj prevozno

Auto-reflections

It seems that a deliberate quest to find sensation in our everyday occurrences is one of the first steps a creative soul takes on the path to artistic creativity. The basis for this kind of deliberation is also presented by some kind of fundamental affective poise taken by the artist – here in the media such as that of photography and film, where reality is being manipulated, this is almost indispensable for interpretation. Vasja Doberlet's interpretation is without a doubt positive and optimistic. The reflections that appear in the surfaces of his cars - auto-reflections, are not representative of the critics of urban environment, but rather an integral part of the progress of civilisation and his auto-reflections present a new opportunity for the artist to enter the world of creativity through available shapes. It seems that the more inappropriate the place where the car is parked, the more abstract the images that can be identified and presented by the photographer. This is how Vasja deliberates about the car as a symbol of today's society: "Nowadays we can hardly imagine life without a car. To some it serves merely as a means of transport, to others a status symbol. Indirectly a car is a symbol of our times because of the primary purpose of its construction: we expect it to take us as quickly as possible to the places we want to go. Yet this is not always so. Too often we waste time in traffic jams mostly because there are too many cars on the roads. This becomes even more exaggerated in our search for somewhere

sredstvo, drugim je tudi statusni simbol. Posredno je avtomobil simbol tega časa tudi zato, ker je grajen, da bi hitro, kot dandanašnji vedno pričakujemo, prišli v zeleni kraj. Pa temu ni vedno tako. Pogosto v prometnih zamaških izgubljam čas predvsem zato, ker je avtomobilov preveč. To še pogosteje ugotavljamo pri parkiranju. To nervira voznike, ker težko najdejo primerno prosto parkirišče, in tudi moti pešce, ker jih avtomobili ovirajo pri hoji po mestu. Vendar hoja mimo parkiranih avtomobilov daje nekaj, kar ljudje večinoma prezrejo. V zloščeni, moderno oblikovani pločevini se odseva vse, kar je na ulici videti, vendar v spremenjeni obliki. Sodobno oblikovana pločevina avtomobilov izkrivlja oblike. Nič ni videti tako, kot je v resnici. Če na avtomobilih opazujemo reflekske tal, vidimo sicer nerealne, toda še vedno razpoznavne, konkretne oblike. Bolj ko dvigamo pogled proti pročeljem zgradb, bolj so ta deformirana, nerazpoznavna, včasih celo abstraktna. In tako se rojevajo asociacije. Bolj ko smo pri tleh, realnejša je naša okolica; bolj ko se spogledujemo z višinami, bolj postaja vse nerealno.«

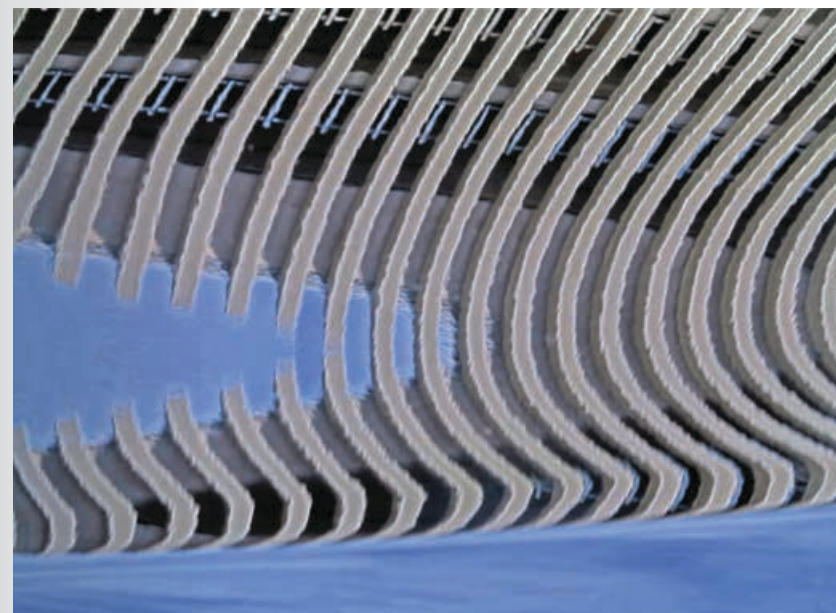
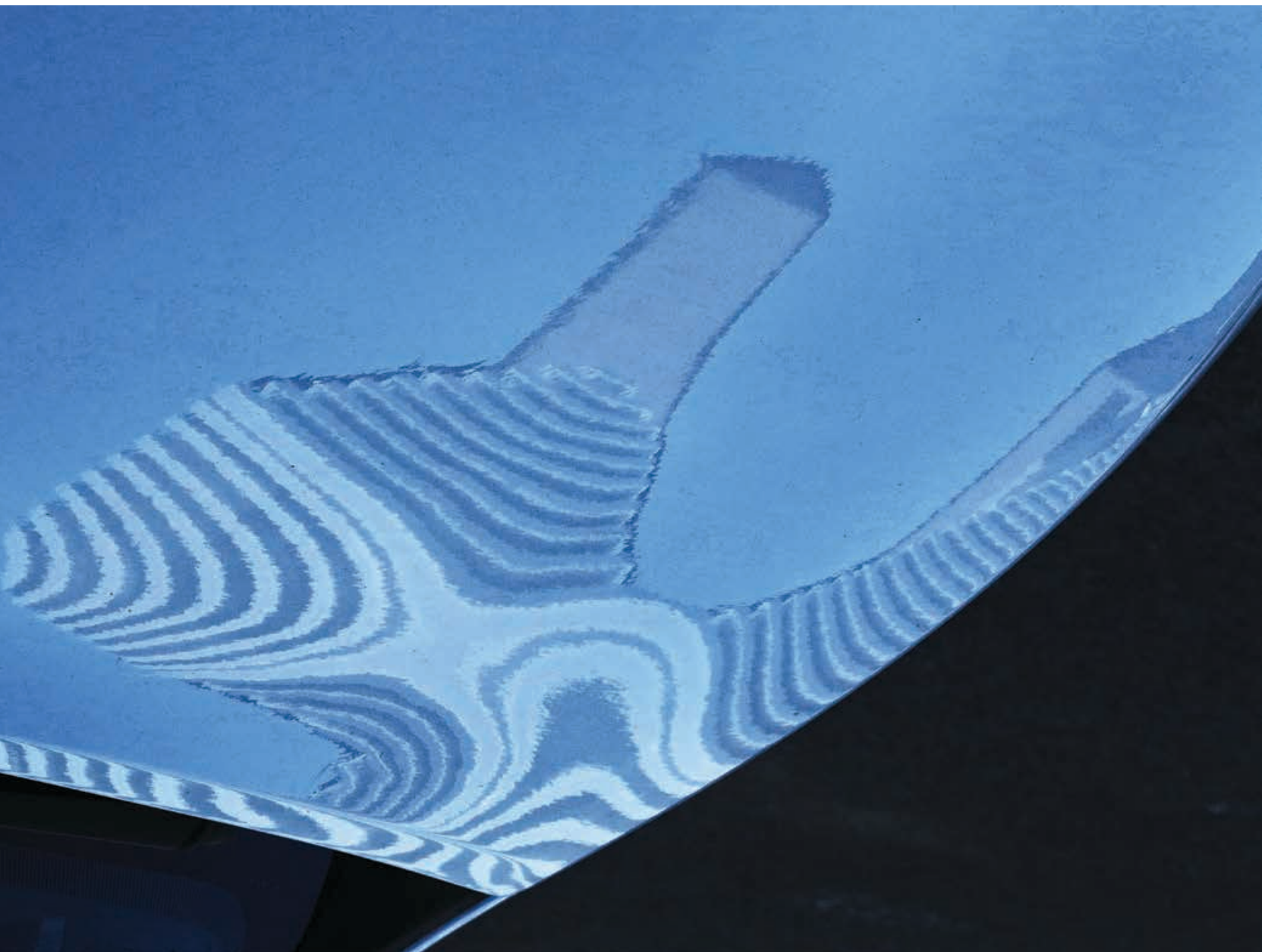
Parkirani avtomobili torej niso le ovira. So objekti, poudarki, zrcalo našega okolja in dožemanja časa, v katerem živimo. Hkrati so lahko priložnost, da na okolico vedno pogledamo še z druge perspektive. Svoje razmišljanje fotograf sklene s popotnico gledalcu: »Odkar fotografiram avto-reflekse, gledam na parkirane avtomobile popolnoma drugače. Vsakič, ko srečam na cesti avto, spontano pogledam, kaj se v njem zrcali!«

to park the car. Drivers become agitated as they search in vain for a suitable parking space, while pedestrians are unable to enjoy strolling the streets for the stress of having to evade traffic. However, while strolling among parked cars, the observant eye can find something that most people don't see. In its highly polished, modern designed bodwork, we can observe reflection of the entire street, albeit in a slightly twisted form as the curves of the bodywork distort the shapes and nothing appears as it is in reality. While observing the reflection of ground in the bodywork we can still recognise real, concrete forms although with a somewhat unreal arrangement. The more we raise our eyes towards the façades of the surrounding buildings, the more these reflections appear deformed, unrecognisable, at times even abstract. And this provides ground for associations. The closer we stay to the ground, the more realistic appear our surroundings, while when our eyes are flirting with heights, everything appears unreal."

Thus parked cars do not present only an obstacle. They are objects of accentuation and a mirror image of our environment and perception of the time we live in. They offer a unique opportunity to see our surroundings from a different perspective. He concludes his deliberations by offering an onlooker a suggestion: "Ever since I began photographing reflections in cars, I now see parked cars in a totally different light. Whenever I pass a car on the road, I spontaneously find myself looking to see the reflection in it"

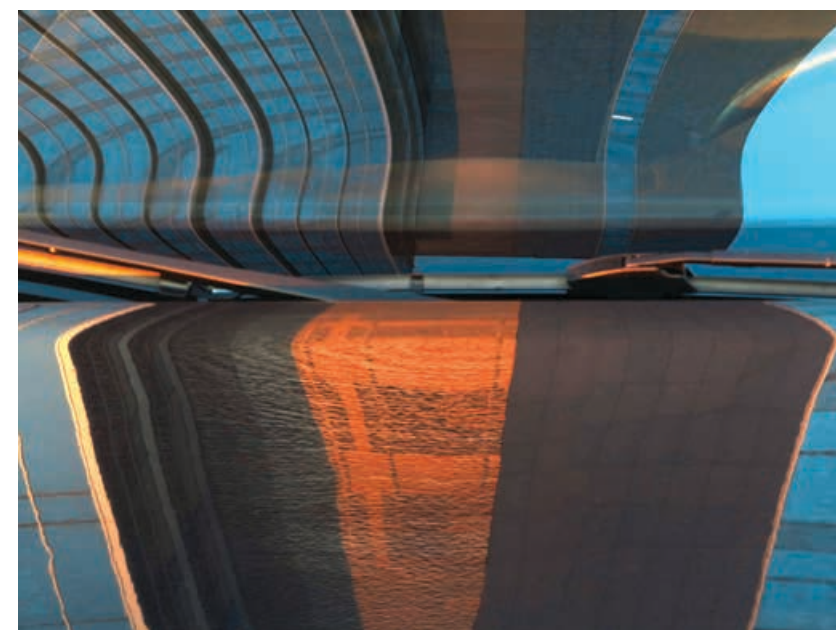


Terasa II, okt. 2014, Piran



Zaliv, avg. 2013, Ljubljana

Stolp I, avg. 2013, Ljubljana



Stolp II, sep. 2013, Ljubljana



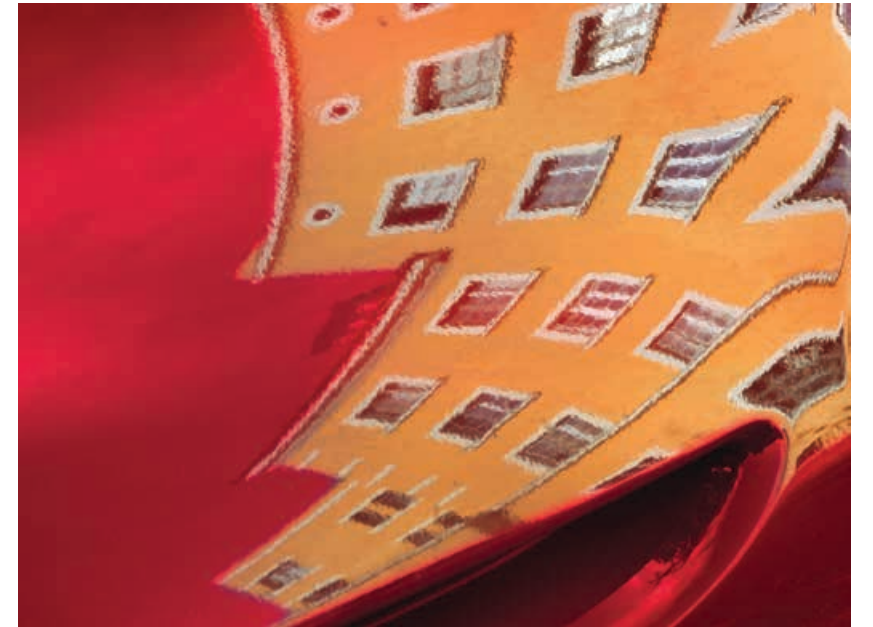
Clio II, sep. 2013, Ljubljana



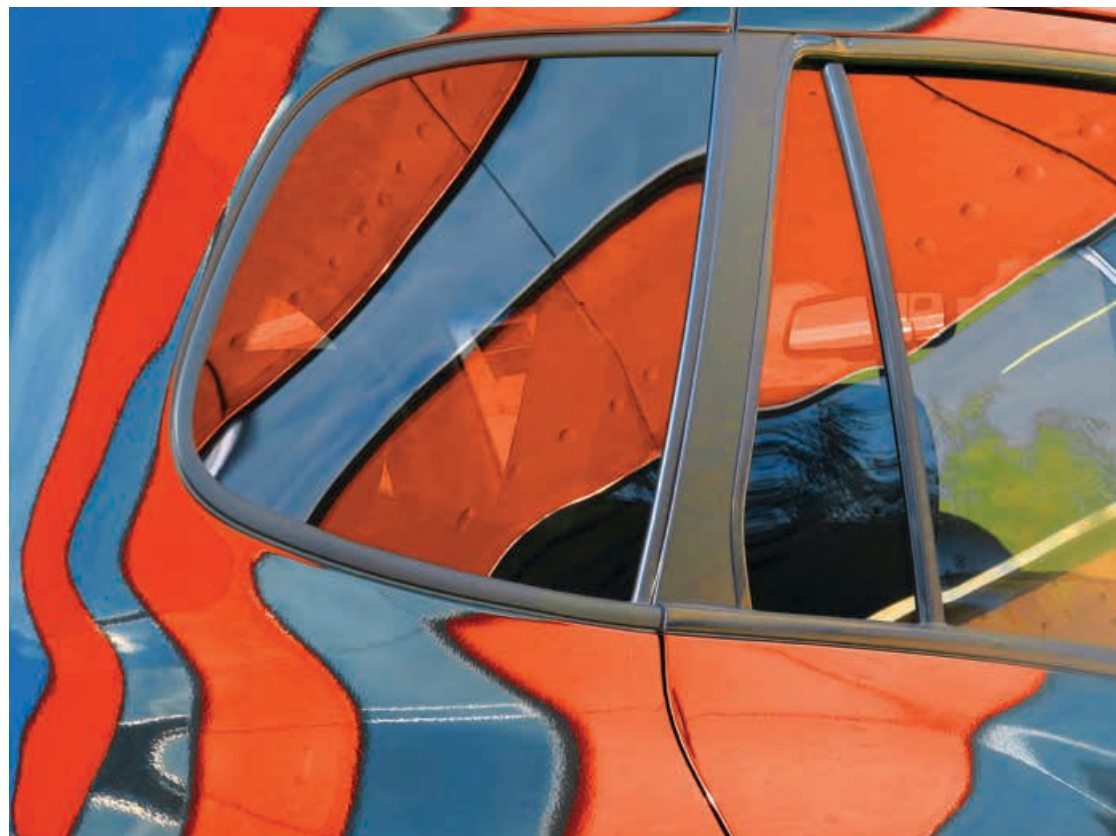
Clio I spr, sep. 2013, Ljubljana



Pročelje II, feb. 2015, Piran



Pročelje I, avg. 2013, Ljubljana



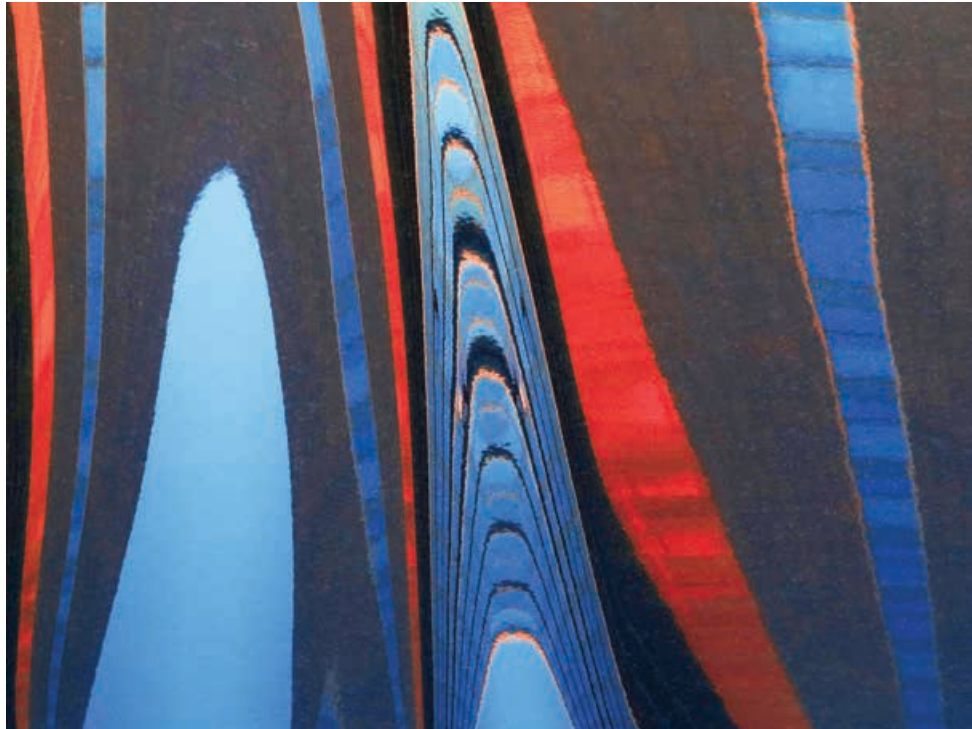
Pročelje III, avg. 2013, Ljubljana



Novigrad VIII, dec. 2015, Novigrad-Hrvaška



Piran, okt. 2014, Piran



Stolp III, sep. 2013, Ljubljana



Novigrad VII, dec. 2015, Novigrad-Hrvaška



Tabor, sep. 2013, Ljubljana



Nasmeh, mar. 2013, Ravenna-Italija



Novigrad IV, dec. 2015, Novigrad-Hrvaška



Novigrad V, dec. 2015, Novigrad-Hrvaška



Novigrad II, dec. 2015, Novigrad-Hrvaška



Novigrad III, dec. 2015, Novigrad-Hrvaška



Apartments, feb. 2015, Piran



Škoda II avg. 2013, Ljubljana



Kocke II, avg. 2013, Ljubljana



Škoda I, avg. 2013, Ljubljana



Dom I, avg. 2013, Ljubljana

- Kocke I, avg. 2013, Ljubljana
- Kocke IV, sep. 2013, Ljubljana
- Zebra III, avg. 2013, Ljubljana
- Ukrivljenost, sep. 2013, Ljubljana

Vzorec zima, jan. 2016, Šmarjetna gora



Zima, jan. 2015, Šmarjetna gora

Pesem gozda

The Woodland Song

Vasja Doberlet

Še vedno se občasno spomnim na svoja zgodnja najstniška leta, ko sem nekega maja ležal na jasi ob robu Tivolija v Ljubljani in občudoval ogromne krošnje nad seboj. Takrat sem se prvič zavedel, da je gozd nekaj zelo lepega.

Even now I sometimes think of my early teens when, on a beautiful day in May, I laid on the grass in a clearing at the edge of Tivoli park in Ljubljana, gazing at vast treetops towering over me. This was the first time that I became aware of the beauty of woodlands.

Slike iz gozda so nastale v obdobju od 2012 do 2016.

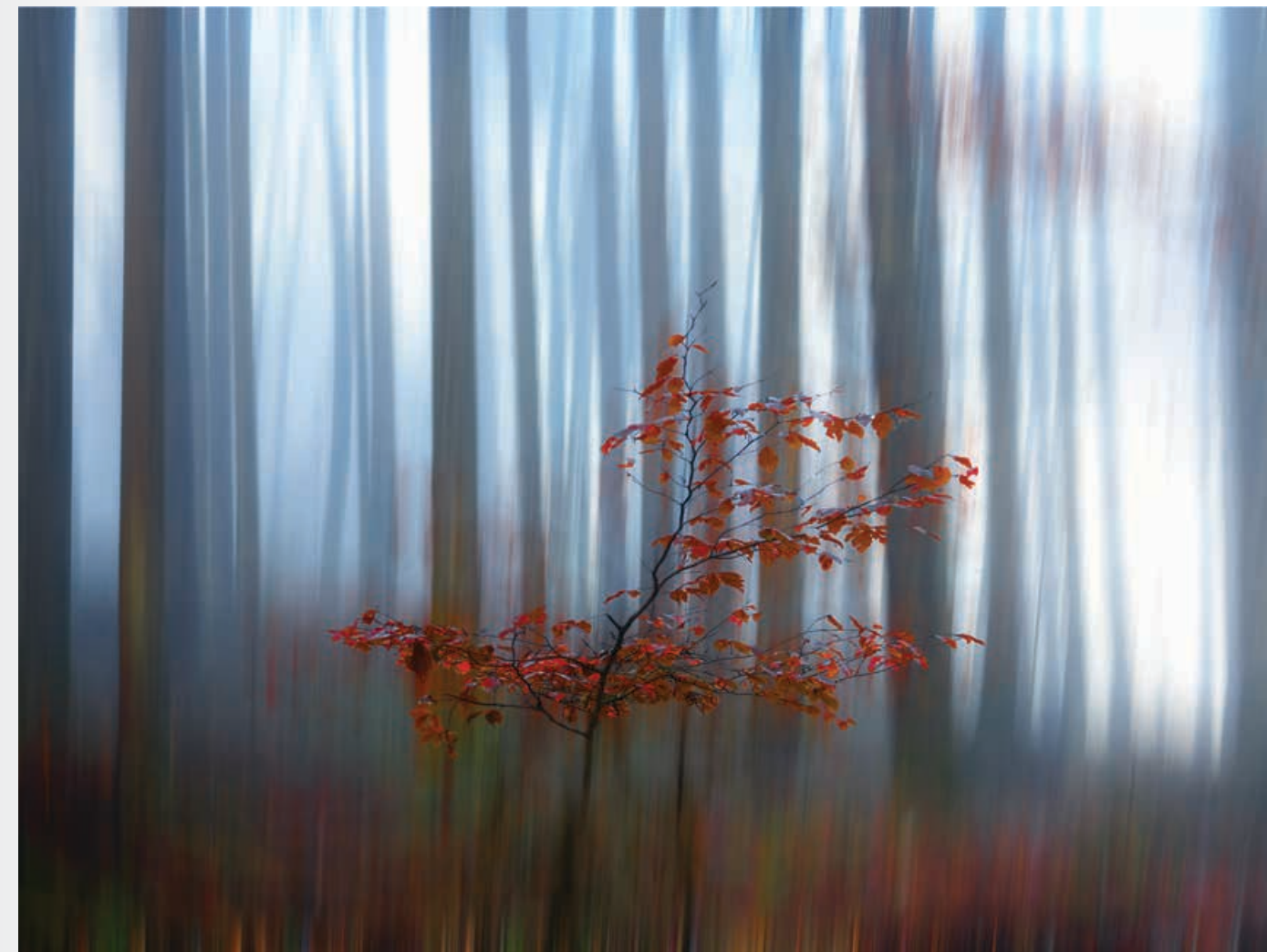
Photographs from the woods were taken over a period from 2012 to 2016.

Ne glede na vreme in letni čas mi je v gozdu vedno lepo. Vedno opazujem. Enkrat pritegne moj pogled veja, ki se je izvila iz sence in jo je obsijalo sonce, drugič me pritegne zanimivo ukrivljeno drevo, tretjič zanimiva struktura lubja ali pa sence listov, ki se rišejo na debela bukev. Vse oblike, krivulje in ploskve dodatno oblikujejo letni časi s svojimi tipičnimi barvnimi poudarki, ki prinašajo vzdušje v tisočeri odtenkih zelene, zlate, modre, sive, rjave ... barve. Vedno drugačna in večno lepa kulisa.

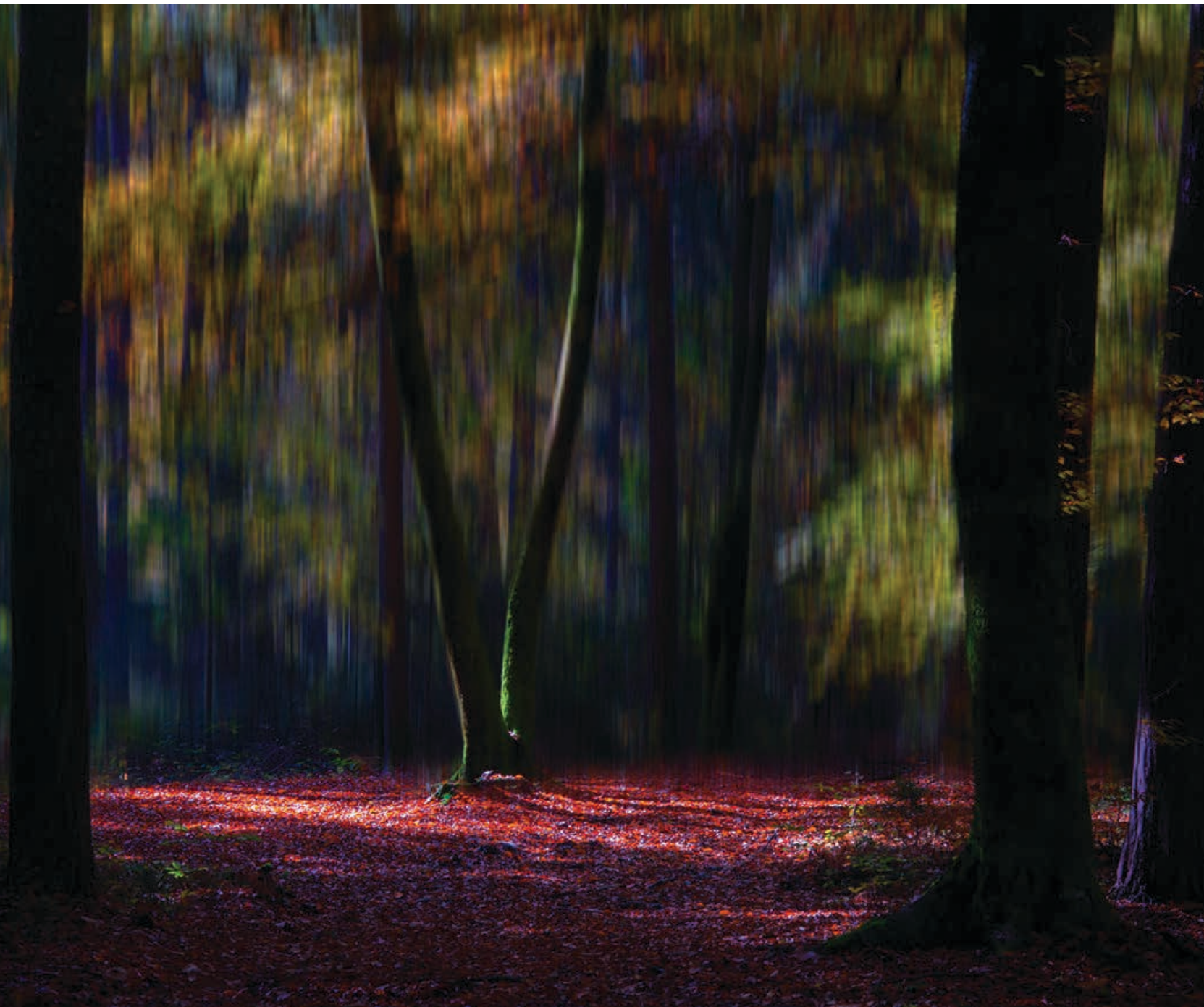
Zadaj za vso to vidno lepoto se potem še sliši. Včasih zgolj tišino, včasih šumenje vetra, včasih šum bežečih živali, včasih petje ptičev, včasih pa le šum oddaljenega mesta. In to je šum, ki me spomni, kako lepo je pobegniti mestu in sivemu vsakdanu. Ko slišiš oglašanje ptičev – se ustaviš in gledaš v krošnjo, od kod prihajajo glasovi. Gledaš navzgor in iščeš in iščeš. Če ptiča odkriješ, ga gledaš, dokler ne odleti. Če ga ne odkriješ, gledaš drevesa in občuduješ, kar vidiš in poslušáš.

And even now, regardless of the weather or the season, the woods bring certain peace and serenity to me, although my eye is never still, constantly observing. A branch appearing from the shadow, illuminated by a shaft of sunlight may attract my attention, a distorted tree interesting in its twisting shape, an unusual texture of bark's structure, or the shadows, painted by leaves on the bark of birch trees. All the shapes, curves and textures are influenced by seasons, each adding their individual typical colour accents that bring that special atmosphere, reflected in numerous tones of greens, golds, blues, greys, browns and other colours, painting an ever changing and eternally beautiful vista.

This visual beauty is accompanied by a wealth of sounds. Sometimes it's the sound of silence, or a whisper of the wind, a sound of animals scurrying, or a bird in song, or, sometimes, the mere sound of the distant urban rumble which reminds me, how wonderful



Jesen III, nov. 2014, Šmarjetna gora



Jesen II, okt. 2015, Naklo



Pomlad, apr. 2015, Šmarjetna gora

Ko gledam listke na veji, ki jih
maje veter, ko gledam rosne ali
pa dežne kapljice na koncih listov
in vej dreves ali pa opazujem
zelene mlade praproti, ki se
pno soncu naproti, včasih slišim
glasbo. Enako, samo obratno,
kadar na koncertu poslušam
pomirjujočo glasbo, zaprem oči
in vidim prizore iz gozda.

it is to escape the town and its
grey everyday routine. A bird
song makes you stop and look
into the treetops hoping to catch
a glimpse of the artists making
this wonderful music. So your eye
is scanning and searching until it
captures and admires the artistic
performer - fleetingly until it
flies away. And should the singer
elude your eye, you simply stand
in contented admiration of the
scenery, while listening to the
musical accompaniment nature
plays.

Kakor je v gozdu neskončno lepo, je pogosto tudi težko fotografirati. Ko mi nekaj pritegne pogled, je ob vsem tistem, kar me je pritegnilo, še mnogo podrobnosti, ki so manj zanimive in v sliki povzročajo nemir. Zato sem na področjih, ki mi niso bila zanimiva, slike zameglil. S tem sem še dodatno poudaril tisto, kar me je pritegnilo. Zavedam se, da je to poustvarjena realnost, toda ko smo v gozdu, tudi vidimo samo tisto, kar želimo videti. Včasih sicer vidimo tudi reči, ki nas žalostijo. Toda to je tema, ki ni za to mesto.

While admiring leaves dancing in the wind, or raindrops, or dew caught at the edges of leaves, branches and trees, or when my eye catches the vivid green of sprouting ferns, stretching their tips towards the sun, I sometimes hear music. It's that same soothing concert music that I hear when I'm listening, with my eyes closed, while seeing scenes from the woodlands.

As beautiful and magical as the woods are, it is also very difficult to capture their beauty and serenity. Once my eye is attracted to an object, I find that it is surrounded by so many other details that are of lesser interest yet they cause nothing but restlessness. So I converge the areas that are of no interest into a mist to emphasise focus on the object that originally attracted my eye. I realise that this is a kind of recreated reality, yet it's similar when we're in the woods; one only sees what one wants to. Although, sometimes, you see things that make you sad... But let's not linger on that topic here and now.





Jutro I, jun. 2015, Bloke



Jutro II, jun. 2015, Bloke



Pomlad II, jun. 2014, Šmarjetna gora



Megla, jan. 2016, Brdo



Megla II, dec. 2015, Brdo



Zima III, feb. 2016, Šmarjetna gora



Nova ekološka resnica

Vasja Doberlet

Sem ljubitelj narave, občudujem njene detajle, veselim se hoje po gozdu in gorah, uživam, ko gledam lepo krajino.

Kot fotograf sem se najprej zapisal pejsažu in seveda sem se takoj srečal s problemi, ki pestijo vsakega krajinarja. Električne žice in daljnovodi, razpeti čez kader, so vedno zelo moteči. Vendar niso samo daljnovodi tisti, ki posegajo v lepoto našega okolja. Celó manj kot mnogi drugi posegi. Človek je v imenu napredka in dobička storil veliko nasilja nad naravo in krajino.

Slike so nastale v obdobju od leta 2006 do 2013.

Mnogi posegi puščajo nepopravljive posledice in niso vsi direktno opazni. Toda nekateri so. Dejavnosti, kot so pridobivanje in prenos energije, transport in telekomunikacije, predelava lesa, gradbeništvo in odlaganje zavrženih dobrin, puščajo sledi, ki so dovolj opazne in zgovorne, da jih lahko registriramo tudi na film.

Našel sem si izziv – kako in kje fotografirati krajino, da opozorim na neprimerno človekovo ravnanje s tistim, kar je narava ustvarila.

The photographs were taken over a period from 2006 to 2013.

The New Ecological Truth

I have always been an admirer of nature, I wonder over its magical details, I look forward to strolling through the woods, hiking up the mountains and my heart beats with pleasure when I gaze upon beautiful natural landscapes.

As a photographer my earliest inspiration was scenery and of course this subject presents several problems faced by every landscape photographer. Electrical cables and overhead power lines stretching across the entire shot are so very distracting. But for me it isn't only power lines that distort the natural beauty of our environment. No, these cause but a minor distraction. Man's intervention in his pursuit of progress and profit, are the



Stebri, feb. 2013, Kraški rob



V neznano, dec. 2012, Sorško polje



Industrija, jan. 2012, Kranj



Odpadki, sep. 2011, Naklo

Ko sem zbral že kar nekaj materialov na to temo, sem se začel spraševati, ali so res vsi posegi nujni ali pa ljudi k temu spodbuja le sla po dobičku. Mislim, da drži zadnje. Ko je ljudem dobiček primarna misel, jim je vseeno, kje se ta ustvarja. Pomemben je samo njegov obseg. Stranski negativni učinki so prevečkrat zanemarjeni. Vprašanje je, kje je razumna meja med nujnim trošenjem, da preživimo, in od kod je pomemben le še poslovni izid.

To je vprašanje, ki bi si ga moralo zastavljati čim več ljudi. Le tako bomo našli mejo med razumnim in nerazumnim poseganjem v okolje. Serija slik Ranjena krajina je opozorilo nam, kako ne smemo delati s svojim okoljem. S tem škodujemo predvsem sebi in si žagamo vejo, na kateri sedimo. Zato črno-bele slike, zato črn okvir.

main violations of the natural environment and of innumerable landscapes. Many such activities have resulted in irreversible consequences which may not always be visible, while others clearly are. Activities such as energy generation and transmission, transport and telecommunications, wood processing, the construction industry, waste disposal, each leaving traces that are sufficiently visible and can be captured in our images.

I found a challenge in taking photographs of landscapes in order to alert people to man's improper intervention in what nature has created. When I had collected quite a volume of material depicting this topic I began to ask myself whether all these infringements into the environment were really necessary or whether they were all simply byproducts in the pursuit of profit. And I believe it is the latter. When profit is the primary driver, people

don't care how this profit is generated. It is only the amount that counts. All too often the environmental consequences, the side effects are disregarded. This prompts the question as to what is the reasonable dividing line between urgent consumption for mankind's survival and the point where it's only profit that matters. This is a question more people should be asking. It is only society's increased awareness and involvement that will help us to find the positioning of the

right boundary between what is reasonable development and what is excessive infringement into the environment. The "Wounded Landscape" series of photographs serves as a reminder to us all of how we should not treat the environment, as it is this careless intervention that is harmful primarily to our own existence - we are sawing away the branch on which we are sitting. That is the reason for choosing a series of black&white photographs framed in black.



Most I, jan. 2013, Kraški rob



Most II, jan. 2012, Razdrto



Na robu gozda, sep. 2011, Naklo

Peskokop, jan. 2013, Višnja gora



Dilema, maj. 2006, Golovec



Utrinki

Vasja Doberlet

Dva poznana fotografa sta vsak za sebe govorila, eden od njiju je to celo zapisal: »Fotografija je igra, a zelo resna.« Drugi pa pogosto govori v zelo podobnem smislu. Tudi sam se trudim fotografijo vzeti tako. Ob fotografiranju se veselim vsakič, ko pritisnem na sprožilec, in fotografiranje mi pomeni stil življenja. Povsod, ob vsakem koraku iščem motive, če imam fotoaparatus pri sebi ali če ga nimam. Opazovanje in iskanje motivov me spremlja, ko grem v naravo, v mesto, na koncert, kamor koli. Povsod, kjer sem, spontano opazujem in iščem, kje in kako narediti posnetek.

Impressions

Two well known photographers have both, one of them has even written on the subject, said that "Photography is a game, but a rather serious one", while the second often expresses similar views. I myself aspire for the same attitude towards photography. Taking photographs is my way of life, I feel joy with each press of the shutter. Everywhere I go I am constantly on the look out for potential inspiration, regardless whether I am equipped with my camera or not. Observing and searching for photographic motivation is something I do automatically, whether I am surrounded by nature, strolling the streets, enjoying a concert, indeed anywhere at all. Throughout my daily life, I spontaneously observe and search for where and how to capture the moment.

Slike za razstave lahko nastanejo sistematično, ko se kot avtor ogrejem za neko temo in potem hodim načrtno na kraje, kjer bom lahko posnel tisto, kar želim. Lahko pa nastanejo tudi bolj spontano – ko se odpravim na potovanja ali pa na pohajkovanja, imam vedno s seboj »pitapat«*. Posnamem, kar mi pade v oko – in kaj mi pade v oko? Marsikaj opazim, česar drugi ne, in tudi marsikaj spregledam, česar drugi ne. Tako nastajajo moje fotografije, ki sodijo v različne teme, vendar se s časom nabirajo in nenačrtno nastajajo cikli, v katerih me vsaka slika posebej spomni na neki kraj, čas in na neko doživetje.

** Ko je bila moja prva vnukinja stara tri leta, je fotoaparatu rekla pitapat, izraz mi je bil simpatičen in se je obdržal.*

Photographs for exhibitions can be taken systematically when as an author I am enthusiastic on a specific topic and I purposely seek out places where I know I can photograph what I envisage. Perhaps, they may be taken more spontaneously, while on a journey or while strolling around with my trusted camera "pitapat*" at my side. Do I capture whatever attracts my eye and whatever catches my eye? I see many things that others don't but also there are many things I overlook, which the others might see. Thus I am taking photographs of different topics, which randomly fall into cycles, where each individual photograph reminds me of a place, a moment in time or an experience.

**When my first granddaughter was only three years old she called my camera a "pitapat", an expression I find to be rather pleasant and so it stuck.*

Slike so nastale v obdobju od 2003 do 2016.

The photographs were taken over a period from 2003 to 2016.



Pozavna, okt. 2014, Vrhnika



Trobenta, okt. 2014, Vrhnika



Virtuoz, jan 2004, Ljubljana



Baj-Baj, jun. 2009, Ljubljana



Maestro, dec. 2005, Vrhnika



Can-Can, avg. 2008, Žilina, Slovaška



Par, okt. 2011, Aix en Provence-Francija



Slow Fox, maj 2004, Moskva



Občudovanje, dec 2003, Atene



Prepričevanje, maj 2014, Apulija-Italija



Nasmeh, okt. 2011, Alpes-Martimes-Francija



Heroj, maj 2004, Moskva



Ignoranca, dec. 2010, Ljubljana



Na postaji, okt. 2015, Berlin



Glavni, dec. 2015, Novigrad-Hrvaška



Motovun III, jan. 2016, Hrvaška

Motovun II, jan. 2016, Hrvaška

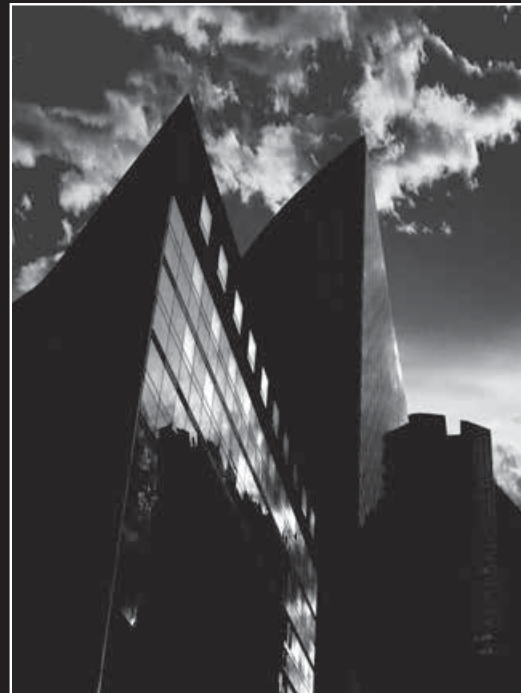




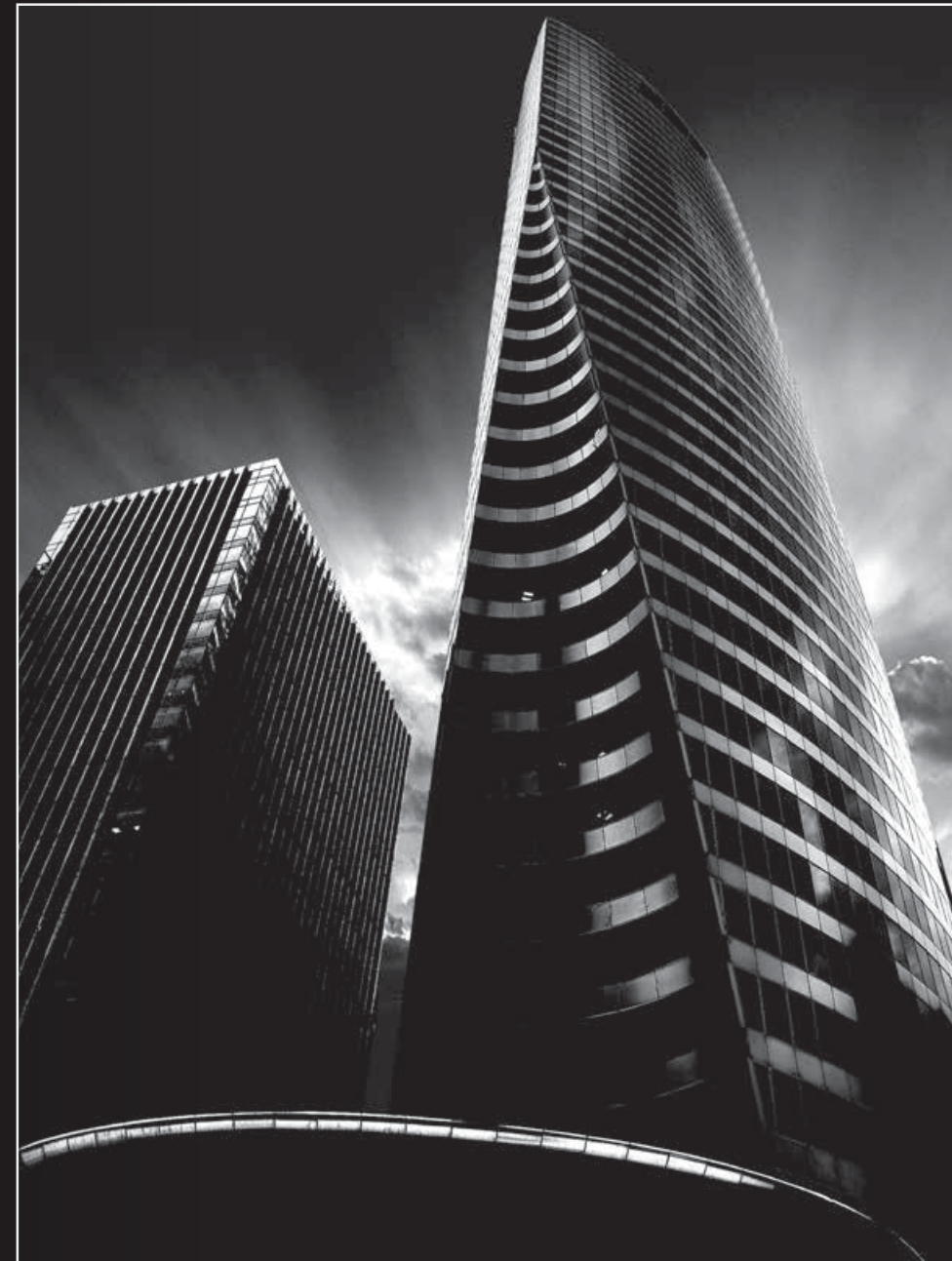
Orwellija - Veliki brat, apr. 2005, Paris



Orwellija - Ministrstvo resnice, apr. 2005, Paris



Orwellija - Ministrstvo ljubezni, apr. 2005, Paris



Orwellija - Miselna policija, jun. 2006, Kranj

Orwellija - Obljube, apr. 2005, Paris



Glasbeni odsevi, maj 2005, Kranj



Zimski klepet, feb. 2013, Kranj



Eifert Janos, Budapest 2011

Življenjepis

Gašper Peternel, kustos

Vasja Doberlet se je rodil leta 1946 v Ljubljani. Svojo poklicno kariero je izpopolnil kot inženir elektrotehnike v kranjskem Iskratelu na najrazličnejših področjih, od razvoja programske opreme do marketinga telekomunikacijskih produktov. Že več kot 40 let živi in ustvarja v Kranju. S fotografijo se resneje ukvarja od leta 1968, ko ga je na fotografskem tečaju navdušil priznani pedagog in mojster fotografije Vlastja Simončič. Od takrat je sodeloval na 600 razstavah, od tega 23 samostojnih. Njegove fotografije so opazovali v 60 državah, na vseh celinah. Zanje je prejel več kot 100 nagrad.

Za uspešno sodelovanje na razstavah je leta 2003 pri Fotografski zvezi Slovenije prejel naslov KMF (kandidat mojster fotografije) in leta 2008 mojster fotografije. Pri Mednarodni zvezi za fotografsko umetnost FIAP (Fédération Internationale de l'Art Photographique) je leta 2002 prejel naslov AFIAP (artist), leta 2006 pa EFIAP (odličnik – excellence). V letih od 2008 do 2015 je prejel vse naslove od EFIAP/b (bronasti) do EFIAP/p (platinasti). Najvišje priznanje MFIAP (mojster) so mu podelili leta 2014 za zbirko fotografij Avtorefleksi. V letu 2009 mu je FIAP za organizacijsko delo na

Biography

Vasja Doberlet was born in 1946 in Ljubljana. He began his professional career as an electrical engineer and worked at Iskratel, Kranj working in different areas from software development to marketing of telecommunications equipment. He has lived and worked in Kranj for 40 years. He took up photography as a serious activity in 1968, when he attended a photographic course ran by accomplished teacher and master of photography, Vlastja Simončič. Since then Vasja has participated in 600 exhibitions, of which 23 were solo exhibitions. His photographs have been exhibited in 60 countries on all five continents and Vasja has received more than 100 awards for his artistic work.

In 2003 the Photographic Federation of Slovenia awarded Vasja the title "Kandidat mojster fotografije - KMF" (Candidate, Master of Photography) and in 2008 he was awarded the Master of Photography. The FIAP (Fédération Internationale de l'Art Photographique) awarded Vasja the distinction of AFIAP (Artist) in 2002 and their prestigious EFIAP (Excellence) in 2006. Over the period from 2008 to 2015 Vasja was awarded all the distinctions from EFIAP/b (bronze) to EFIAP/p (platinum).

mednarodnem področju podelil častni naslov ESFIAP (Excellence for Services Rendered).

Prvi klub Vasja Doberleta je bil Fotoklub Planinske zveze Slovenije. Takrat se je začelo njegovo izjemno uspešno organizacijsko delo v fotografiji. Bil je prvi predsednik tega kluba, ustanovljenega leta 1969 v Ljubljani. V Kranju se je leta 1998 pridružil Fotografskemu klubu Janez Puhar. Kljub je bil tri leta kasneje razpuščen, na ostalinah pa je zraslo Fotografsko društvo Janez Puhar. Od soustanovitve pa do leta 2015 je bil Doberlet predsednik društva. V razmeroma kratkem času je postalo eno najbolj dejavnih fotografskih združenj v Sloveniji. Organizirali so sedem bienalnih razstav Pokrajina, v povezavi s FIAP sedem mednarodnih razstav Miniature, leta 2009 še Miniature za mlade. Društvene razstave so predstavili tudi zunaj meja – v Zagrebu, dvakrat v Banjaluki, trikrat v Franciji v La Ciotatu ter v nemškem Königsbrunnu. Leta 2010, ko so praznovali 100-letnico društva, so organizirali pregledno slovensko razstavo.

Kot pobudnik je pod patronatom FIAP-a v letih 2011 in 2012 organiziral prvi in drugi Cyber Ex Tempore. Pri obeh dogodkih se je istočasno fotografiralo v različnih mestih sveta. Prvič v šestih klubih po Evropi, drugič pa kar v 15 klubih v 12 državah od Singapurja do Irske. V letu 2012 je prvič organiziral Puharjeve dneve. Zelo uspešno srečanje je v treh dnevih dogodkov in projekcij fotografij obiskala vrsta fotografov iz Slovenije, Madžarske, Italije, Srbije in celo iz Argentine. Z vsakoletnim nadgrajevanjem programa in vedno širšim obiskom so na tretje Puharjeve dneve leta

He received his highest distinction MFIAP (Master) in 2014 for his collection of photographs "Auto-reflections" and in 2009 he became an honorary ESFIAP (in recognition of Excellence for Services Rendered to FIAP).

The first photographic club Vasja joined was "Fotoklub Planinske zveze Slovenije" (Photo Club of the Alpine Association of Slovenia). This marks the beginning of his exceptionally successful organisational work in the field of photography. He became the first president of the Club, which was established in 1969 in Ljubljana. Vasja, becoming its driving force, joined the Janez Puhar Photo Club in 1998 at a time when the club was inactive and it is from its fragile ruins that the present Janez Puhar Photographic Society rose. Vasja was the President of the Society from its re-establishment until 2015. Under his leadership, the Society became one of the most active photographic societies in Slovenia. So far they have organised seven biennial Landscape exhibitions, seven international Miniature exhibitions (under FIAP patronage) and in 2009 also an exhibition of Miniatures for the Young. The society has also held exhibitions abroad - in Zagreb, Banja Luka twice, La Ciotat in France, three times and in Königsbrunn in Germany. In 2010, on the occasion of the Society's centenary, they organised Slovenian Retrospective Exhibition.

Under the auspices of the FIAP, the first and second "Cyber Ex-Tempore" was organised on Vasja's initiative in 2011 and 2012, where photographs were taken simultaneously in different towns and cities all over the world. Photographers from six European photo clubs took part in the first event and photographers from 15 clubs in 12

2014 prispeli tudi fotografi iz Nemčije, Francije ter Luksemburga in potrdili, da je Puharjevo ime dodobra poznano po vsem fotografskem svetu.

Ob Petri Puhar je bil Vasja Doberlet glavni pobudnik in organizator Puharjevega leta ob 200. obletnici Puharjevega rojstva. Častni pokrovitelj je bil predsednik republike, gospod Borut Pahor. Praznovanje v letu 2014 se je začelo s slavnostno sejo na Slovenski akademiji znanosti in umetnosti. Društvo je organiziralo razstavo o delu in dosežkih prvega slovenskega fotografa, ki je potovala po vseh dvanajstih krajih, kjer je deloval Janez Puhar. V Prešernovem gaju v Kranju so mu postavili nagrobni spomenik. Člani društva so sodelovali na Puharjevi akademiji in istočasno odprli galerijo v stolpu Škrlovec. Izumitelja fotografije na steklo so promovirali tudi v tujini – s posebno brošuro na kongresu Mednarodne fotografske zveze, ki je bil istega leta v Turčiji, ter z razstavo o njegovih dosežkih, ki so jo odprli na Češkem (Praga in Liberec) in Slovaškem (Bratislava in Košice).

Pod vodstvom Vasja Doberleta je fotografsko društvo izdalo dve društveni monografiji: Izzivi leta 2006 in Foto eseji leta 2010. Istega leta so ob 100-letnici delovanja kranjske klubske fotografije izdali zgodovinsko Od steklene plošče do digitalne fotografije. Leta 2013 so naredili repliko ustanovitvenega dokumenta prvega slovenskega kluba fotografov amaterjev.

Doberletova organizacijska vloga v fotografiji je že skoraj desetletje nazaj prerasla slovenske meje, saj je poskrbel za povezavo Fotografske zveze Slovenije z

countries took part in the second, when clubs from as far afield as Singapore and Ireland participated. In 2012 he organised the first "Puharjevi dnevi" in celebration of Janez Puhar. A three-day meeting comprising of events, displays and projections, which proved very successful, was attended by a large number of photographers from Slovenia, Hungary, Italy, Serbia and from as far as Argentina. The event has now become a firm tradition and the third Puhar Days in 2014 were attended by photographers from Germany, France and Luxembourg, confirming that Puhar's name is recognised throughout the entire photographic world.

Along with Petra Puhar, a descendant of the well-known father of photography, Vasja was the main initiator and organiser of the "Puharjevo leto" (the Puhar's year), a celebration marking the bicentenary of Janez Puhar's birth. The honorary patron of the event was Borut Pahor, President of the Republic of Slovenia. The celebrations began in 2014 with an honorary meeting at the Slovenian Academy of Art and Science. To mark the occasion, the Society organised a travelling exhibition to honour the work and achievements of Puhar, the first Slovenian photographer; the exhibition visited twelve places where Janez Puhar had worked and lived. The municipality of Kranj erected a gravestone in his honour in the memorial gardens Prešeren Gaj. Members of the club took part in the Puhar's academy, which coincided with the opening of a new gallery in the Škrlovec Tower. The bicentenary of the birth of the inventor of glass-plate photography was also celebrated abroad. At the Congress held by the International Photographic Fed-

Mednarodno fotografsko zvezo FIAP. S tem je mnogim fotografom odprl pot do mednarodnega občinstva in s tem povezanih strokovnih nazivov. Po drugi strani pa je mednarodna fotografska zveza ponudila pokroviteljstvo več kot 50 fotografskim razstavam na naših tleh.

Za svoje organizacijske dosežke na področju fotografije je leta 2013 prejel veliko plaketo Mestne občine Kranj, leta 2014 pa Puharjevo nagrado, kar pomeni največje priznanje Fotografske zveze Slovenije.

eration, which took place in Turkey, a special catalogue was published and an exhibition of his achievements was held in Prague and Liberec, the Czech Republic and in Bratislava and Košice, Slovakia.

Under the leadership of Vasja Doberlet, the Puhar Photographic Society published two monographs of the Society: Challenges in 2006 and Photo Essays in 2010. On the occasion of the Society's centenary, they also staged a historical exhibition entitled From glass-plate to digital photography by Nataša Robežnik. In 2013 the Society made a replica of the Funding Contract of the first Slovenian Amateur Photographic Club.

Almost a decade ago Vasja's organisational role in photography expended over the Slovenian borders as he was the driving force behind the close association between the Photographic Federation of Slovenia and the FIAP, which opened Slovenia's doors to an international public and also to international distinctions for many Slovenian photographers. On the other hand, the FIAP granted its patronage to over 50 photographic exhibitions held on Slovenian soil.

In 2013 Vasja was awarded the Grand Shield of the Municipality of Kranj to mark his organisational achievements and the Puhar award in 2014, which is the highest recognition of the Photographic Association of Slovenia.

Samostojne razstave

Solo exhibitions

Ljubljana, 1977 **Sorško Polje**, Prodajalna Fotomaterial, Ljubljana (10 del)

Kranj, 2000 **Vode**, Recepcija podjetja Iskratel, Kranj (27 del)

Ljubljana, 2000 **Miniature**, Gospodarsko razstavišče, Ljubljana (10 del)

Ljubljana, 2000 **Miniature**, Podjetje DEK, Ljubljana (20 del)

Vrhnika, 2002 **Miniature**, Kulturni Dom Ivana Cankarja, Vrhnika (71 del)

Radovljica, 2004 **Pregledna razstava**, Galerija Pasaža, Radovljica (30 del)

Vrhnika, 2006 **Moji glasbeni večeri**, Kulturni dom Ivana Cankarja, Vrhnika (16 del)

Ljubljana, 2006 **Moji glasbeni večeri**, Slovenska Filharmonija, Ljubljana (16 del)

Šoštanj, 2006 **Moji glasbeni večeri**, Kulturni Dom, Šoštanj (16 del)

Kranj, 2006 **Pogled skozi rožnata okna**, Galerija Mestne občine, Kranj (30 del)

Jesenice, 2006 **V krogu, iz abstrakcije v konkretnost**, Fotogalerija FD Jesenice (18 del)

Bled, 2008 **Moj prijatelj PITAPAT***, Galerija TNP, Triglavsko roža, Bled (44 del)

Zagreb, 2008 **Moj sopotnik PITAPAT***, Galerija Fotokluba Zagreb Ilica, Zagreb (40 del)

Kranj, 2008 **PET GENERACIJ FOTOGRAFOV Janez Puhar Kranj**
(Janez Marenčič, Marko Aljančič, Vasja Doberlet, Niko Sladič, Luka Dakskobler), Galerija Mestne hiše Kranj (21 del)

Vrhnika, 2009 **MAVRICA**, razstava ob 15 letnici MPZ Mavrica, Kulturni dom Ivana Cankarja, Vrhnika (22 del)

Ljubljana, 2010 **ESEJI**, razstava ob 50 letnici tehniške in računalniške gimnazije na Vegovi, kjer sem maturiral leta 1965 (31 del, 4 eseji)

Budimpešta, 2011 **EKSPRESIJE**, Galerija baletnega gledališča v Budimpešti (47 del)

Kranj, sep. 2011 **BLOŠKI MEANDRI**, Galerija Kranske hiše; 8 črno – belih slik velikega formata (100x70 cm)

Bloke, dec. 2011 **BLOŠKI MEANDRI**, Knjižnica Nova vas; 8 črno – belih slik velikega formata (100x70 cm)

Jesenice, jan. 2012 **FOTO ESEJI** Galerija Mercator (6 esejev po 6 slik 36 del)

Kranj, jan. 2012 **LJUBEZEN KAMNOV**, Knjižnica Kranj (9 del)

Domžale maj 2012 **OD LEPOTE DO GROŽNJE**, Center za mlade Domžale (35 del)

Negova, sep., okt. 2014 **AVTOREFLEKSI**, FotoGrad Negova pri Gornji Radgoni (24 del)

* Pitapat: tako je fotoaparatu rekla moja, takrat, tri leta stara vnukinja

Razstavljenе fotografije/Photographs included in the Exhibition

Ciklus Avto-refleksij *Auto-reflections:*

Apartmaji
Clio I
Clio II
Kocke I
Kocke II
Kocke III
Kocke IV
Nasmeh
Novigrad II
Novigrad III
Novigrad IV
Novigrad V
Novigrad VII
Novigrad VIII
Piran
Pročelje I
Pročelje II
Pročelje III
Pročelje IV
Stolp I
Stolp II
Stolp III
Škoda I
Škoda II
Tabor
Terasa II
Ukrivljenost
Zaliv
Zebra III

Ciklus Pesem gozda *The Woodland Song:*

Jesen II
Jesen III
Jutro I
Jutro II
Lubadarji II
Lubadarji III
Megla
Megla II
Pomlad
Pomlad II
Vorec zime
Zima
Zima III
Zlata jesen
Žled I
Žled III

Ciklus Nova ekološka resnica *The new Ecological Truth:*

Dilema
Industrija
Most I
Most II
Na robu gozda
Odpadki
Peskokop
Prava smer?
Stebri
V neznanu

Ciklus Utrinki /Impressions

Glasba /Music:

Aida
Maestro
Pozavna
Trobenta
Virtuoz

Ples /Dance:

Baj-Baj
Can-Can
Slow fox

Življenje mesta /City Life:

Heraj
Ignoranca
Na postaji
Nasmeh
Občudovanje
Par
Prepričevanje

Ulica /Street Life:

Glavni
Maček na strehi
Motovun I
Motovun II

Orwelija /Orwelia:

Veliki brat
Ministrstvo resnice
Ministrstvo ljubezni
Obljube
Miselna Policija

Kranj

Glasbeni odsevi
Zimski klepet

Brez njih ne bi bilo te razstave

Vsak na svoj način so mi pri postavitvi razstave,
izbiri slik in pripravi kataloga pomagali:

ekipa Gorenjskega muzeja:
gospa Marjana Žibert, gospa Jelena Justin,
gospod Gašper Peternel in gospod Stane Perčič

gospod Jernej Kejžar in gospod Niko Sladič

gospa Dragica Whatmough

Foto Čebren, Tržič

DEK Electronics, Ljubljana

Fotografsko društvo Janez Puhar Kranj

Vsem skupaj sem hvaležen za njihovo pomoč.
Vasja Doberlet

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Dragica Whatmough

Foto Čebren Tržič

DEK Electronics Ljubljana

Janez Puhar Photo Society

I am grateful to all who helped me.
Vasja Doberlet

