



TIHOMIR PINTER

Rodil se je 19. januarja 1938 v Bjelovarju na Hrvaškem. Izobrazbo na področju farmacije in kemije je pridobival v Bjelovarju, Ljubljani in Zagrebu, kjer je leta 1975 tudi doktoriral s področja kemije prehrane. Od leta 1970 živi in dela v Ljubljani. Vse življenje se je ukvarjal s fotografijo in sodeloval v številnih fotoklubih ter zelo uspešno razstavljal po vsej tedanji Jugoslaviji. Sodeloval je na skoraj 600 skupinskih razstavah in priredil okrog 110 samostojnih razstav. Velika retrospektivna razstava njegovih del, pospremljena z obsežnim katalogom, je bila ob avtorjevi 80-letnici prirejena v Galeriji Jakopič v Ljubljani. Leta 1973 je od Foto zveze Jugoslavije prejel naslov mojstra fotografije, dve leti kasneje pa še naslov Excellence FIAP od Mednarodne zveze za umetniško fotografijo. Je častni član Fotokluba Ljubljana. Fotografska zveza Slovenije mu je leta 2000 podelila nagrado Janeza Puharja za življenjsko delo.

Born in Bjelovar, Croatia, on 19 January 1938. He was educated in pharmacy and chemistry in Bjelovar, Ljubljana and Zagreb, where he earned his PhD in food chemistry in 1975. Since 1970 Pinter has been based in Ljubljana. Photography has always been part of his life: he was a member of a number of photo clubs and held exhibitions across the former Yugoslavia. His work has been shown in nearly 600 group and around 110 solo exhibitions. In celebration of his 80th birthday, a large retrospective exhibition was held in the Jakopič Gallery, Ljubljana, accompanied by an extensive catalogue. Pinter was awarded the Master of Photography distinction by the Photo Association of Yugoslavia in 1973, and the Excellence FIAP distinction by the International Federation of Photographic Art two years later, in 1975. He is an honourable Member of the Photo Club Ljubljana. In 2000, the Photographic Federation of Slovenia presented him with the Janez Puhar Lifetime Achievement Award.

Izbrana bibliografija / Selected bibliography:

Tihomir Pinter, Aleksander Bassin, *Umetnik v ateljeju*, DZS, Ljubljana, 1984.

Tihomir Pinter, *Portreti sodobnih slovenskih književnikov*, Studio Etic, T. Pinter, Ljubljana, 1993.

Tihomir Pinter, Franc Križnar, *Sto slovenskih skladateljev: sodobni glasbeni ustvarjalci*, Prešernova družba, Ljubljana, 1997.

Tihomir Pinter, Franc Križnar, *Sto slovenskih glasbenikov*, Prešernova družba, Ljubljana, 2002.

Tihomir Pinter, *Pesniki: fotografije*, Edina, Ljubljana, 2002.

Tihomir Pinter, *Razžarjeni pogled*, Koroški pokrajinski muzej, Slovenj Gradec, 2006.

Tihomir Pinter, *1/125, Trenutki z umetniki*, Modrijan, 2008.

Tihomir Pinter, *Atelje in umetniki*, Pasadena, Ljubljana, 2012.

Tihomir Pinter, *Tromostovje*, Društvo Knjižna zadruga, Ljubljana, 2015.

Tihomir Pinter: *Kemija podobe*, MGML, Ljubljana, 2017.

FOTOGRAFIJE:

Fontana / Fountain, Novi trg, 2014, fotografija na srebroželatinskem papirju / photograph, gelatin silver print on paper

Iz cikla »Zelena luč« 2 / From the series "The Green Light" 2, 1972, fotografija na srebroželatinskem papirju / photograph, gelatin silver print on paper

Jurčičev trg, 1971, fotografija na srebroželatinskem papirju / photograph, gelatin silver print on paper

Reber, 1971, fotografija na srebroželatinskem papirju / photograph, gelatin silver print on paper

Mestni trg 25, dvorišče / courtyard, 2018, fotografija na srebroželatinskem papirju / photograph, gelatin silver print on paper

Tromostovje (detajl) / Triple Bridge (detail), 2013, fotografija na srebroželatinskem papirju / photograph, gelatin silver print on paper



Mestna občina
Ljubljana



Ljubljana
City of Ljubljana



Nacionalna galerija
Slovenije

Foto: Tihomir Pinter / Tekst: Tamara Vodopivec / Oblikovanje: Tanja Radež / Prevod: Maja Ropret / Tisk: Collegium Graphicum

Galerija Kresija, Stritarjeva 6, 1000 Ljubljana, Slovenija

T: +386 (0) 1 306 1036, +386 (0) 1 306 1171 / E: galerija@ljubljana.si

www.ljubljana.si/sl/moja-ljubljana/kultura-v-ljubljani/razstave-v-razstavnih-prostorih-mo/aktualne-razstave/

www.facebook.com/galerija.kresija

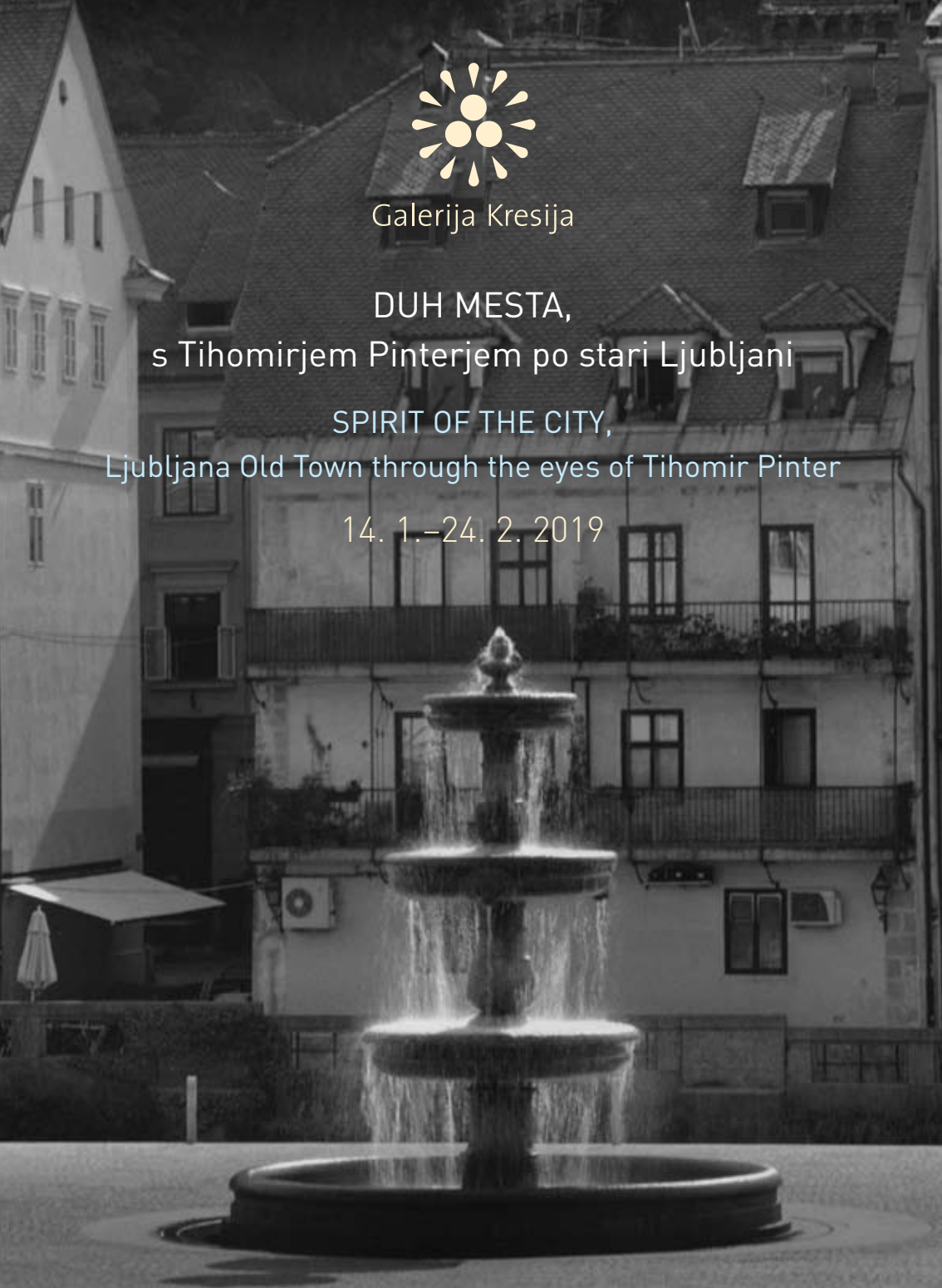
Ponedeljek – petek / Monday – Friday 10.00 – 18.00

Sobota / Saturday 10.00 – 12.00, 12.30 – 14.00

Nedelja / Sunday 10.00 – 13.00

Prazniki zaprto / Closed on public holidays

Vstop prost / Free entrance



Galerija Kresija

DUH MESTA,
s Tihomirjem Pinterjem po stari Ljubljani

SPIRIT OF THE CITY,
Ljubljana Old Town through the eyes of Tihomir Pinter

14. 1.–24. 2. 2019

DUH MESTA,
s Tihomirjem Pinterjem po stari Ljubljani

SPIRIT OF THE CITY,
Ljubljana Old Town through the eyes of Tihomir Pinter

14. 1.–24. 2. 2019

Odprtje razstave: 14. januarja 2019, ob 18. uri

Galerija Kresija, Stritarjeva 6, Ljubljana

Razstavo bo odprla mag. Mateja Demšič, vodja Oddelka za kulturo Mestne občine Ljubljana.

Spremljevalni dogodek: javno vodstvo avtorja po razstavi: 8. februarja 2019, ob 17. uri

Exhibition opening: 14 January 2019, 6 p.m.

Kresija Gallery, Stritarjeva 6, Ljubljana

The exhibition will be opened by Mateja Demšič,
head of the Department for Culture of the City of Ljubljana.

Supporting event: Guided tour with the author: 8 February 2019, 5 p.m.





Mojster analogne ročno izdelane srebroželatinske črno-bele fotografije vabi na sprehod po stari Ljubljani. Vzemite si čas in se odtrgajte od poplave digitalnih podob, ki nas obkrožajo in s senzacionalističnimi kadri nenehno srkajo našo pozornost. Izčiščene, premišljene, skrbno zgrajene fotografije v klasični maniri, ki je skoraj utonila v pozabo, a se ponovno vrača, nudi jo osvežujoče drugačen pogled na mestno okolje, v katerem živimo, a ga v sodobnem utripu življenja skorajda ne opazimo več.

Tihomirja Pinterja je javnost pred lanskoletno obsežno retrospektivno razstavo v Galeriji Jakopič, na kateri se je izrazila vsa širina njegovega opusa, poznala predvsem po portretih umetnikov, glasbenikov, literatov in upodobitvah umetniških ateljejev, pa tudi po železarskem ciklu. Tokrat se predstavlja s fotografijami s svojih sprehodov po stari Ljubljani. Pred nami je svojevrsten hommage mestu, v katerem se je po številnih popotovanjih in selitvah po tedanji Jugoslaviji z družino ustalil leta 1970 in za katerega danes pravi, da je njegovo.

Na ogled so fotografije iz časa po njegovi preselitvi v Ljubljano v sedemdesetih letih prejšnjega stoletja pa vse do novejših del, nastalih v zadnjih letih. Neumorno sprehaja svoj fotoaparati in lovi urbane motive. Mesto doživlja skozi objektiv in spremlja njegovo spreminjanje v času. Dokumentira spomine, svoje in svojih someščanov, je zapisovalec vizualne urbane zgodovine Ljubljane. Vrača se na iste lokacije, ki so se sicer z leti res nekoliko spremenile, a je še zmeraj vse tukaj, na istem mestu. Bolj ga privlači staro kot novo. Bližje od gladkih in hladnih fasad, brezhibnih površin in sterilnih oken so mu razpoke na steni, oluščeni omet, obrabljene granitne kocke in rjaste ograje. Podobno kot mu je mlad in popoln obraz mladenke kot umetniški motiv

veliko bolj dolgočasen in prazen od zgubanega, otožnega in izčrpanega obraza starke. Staranje in minevanje časa sta zanj pozitivni kategoriji. Kot fotograf zato ljubi staro Ljubljano veliko bolj od sodobnih mestnih predelov.

Pred očmi obiskovalca se vrstijo prizori iz javnih in zasebnih urbanih prostorov: stavbe, ulice, dvorišča, pa tudi posamezni detajli, kot so arhitekturni elementi in kiparski okrasi pročelij, kovane ograje in okenske mreže. Enkrat išče zanimivo kompozicijo, spet drugič droben detajl povzdigne do monumentalnosti, ves čas pa pozorno opazuje igro svetlobe in sence. V teh delih človek ni osrednji protagonist, kot je to značilno za večino njegovih del, je le eden od elementov podobe. Včasih so postave mimoidočih zabrisane v svojem gibanju, kot da bi hotel pokazati na njihovo začasnost, hipno navzočnost, minljivost; stavbe in ulice pa bodo, v nasprotju z njimi, tukaj še zelo dolgo. Med razstavljenimi deli nekoliko izstopa serija fotografij z motivom zebre, kjer gre za zaključeno celoto, cikel, v katerem se je avtor lotil točno določene zamisli in vnaprej domislil njegov koncept.

Z analognim fotoaparatom posneto in lastnoročno na papirju izdelano fotografijo čuti Tihomir Pinter kot svoje edino pravo izrazno sredstvo. Ceni prvobitno, klasično, črno-belo fotografijo in se izogiba postprodukcijski obdelavi, brez katere si sodobne digitalne fotografije skoraj ni mogoče zamisliti. Predvsem pa mojster ceni njeno fizično stvarnost, otipljivo predmetnost – fotografijo, ki dejansko obstaja na filmu in papirju in ni le niz ničel in enic. Fotografije izdeluje sam v svoji temnici in ohranja absoluten vpliv na končni izdelek.

Genius loci, duh mesta ali edinstvenost kraja, pomeni predvsem identiteto konkretnega prostora in človekov odnos do nje. Ta vidik pojma je zelo intimen in izvira iz bivanjskih izkušenj posameznika, še posebej močan vpliv imajo prva srečanja z novim okoljem. Tihomir Pinter je genius loci Ljubljane spoznal in ponotranjil pred več kot štiridesetimi leti, odtlej ga na svojih sprehodih zmeraj znova išče in oživlja kot spomin in refleksijo. Vse večje prilagajanje infrastrukture turistom doživlja kot nekaj motečega, saj v nekdaj mirni in tihi košček Ljubljane vsiljuje vizualno dominantne in agresivne elemente, ki bodejo občutljivo oko umetnika. Genius loci temelji na odnosu in dejanjih tistih, ki ta kraj gradijo, ga upravljajo, v njem živijo in ga uporabljajo. Posvečati mu je treba veliko pozornosti, ga ohranjati in naučiti mlade generacije o njem razmišljati. Fotografi, ki se s tem vprašanjem ukvarjajo in iščejo kadre, ki ga izražajo, so zato izredno dragoceni. Fotografija močno vpliva na to, kako meščani doživljamo mesto in njegovo arhitekturo.

Tihomir Pinter nas s kančkom nostalgije vabi, da z njim delimo spomine na Ljubljano, kakršna je nekoč bila, pa tudi podoživljamo kotičke današnje Ljubljane skozi zorni kot tihega in rahločutnega opazovalca večnega spreminjanja in minevanja. Njegove fotografije stare Ljubljane prikazujejo to, kar tudi sami srečujemo vsak dan; zaradi načina, kako je to vsakdanje prikazano, pa nas hkrati spodbujajo k razmisleku o preteklem času. A časa ni mogoče upodobiti. Fotografija lahko ujame le sledi, ki jih čas pušča za seboj. *Tamara Vodopivec*



A master of analogue black & white photography in handmade gelatin silver prints offers to take you through the old town of Ljubljana. Take some time and tear yourself away from the surge of digital images around you, which keep draining your attention with sensational shots. Taken in the traditional fashion that is seeing a rebirth after nearly sinking into oblivion, the minimalist, well-thought-out, carefully constructed photographs provide a deliciously different view of the city environment which many of us live in and yet often fail to even notice in the fast-paced modern life.

Before last year's extensive retrospective exhibition in the Jakopič Gallery revealed the true breadth of his body of work, Tihomir Pinter had been known, above all, for his portraits of artists, musicians and writers, for depictions of artists' studios, as well as for his ironworks series. This time, he is putting on view the photographs taken during his walks around the Ljubljana old town, to pay homage to the city where, after travelling and moving extensively across the former Yugoslavia, he settled with his family in 1970 and which he now calls his own. The display features photographs ranging from the time after his move to Ljubljana in the 1970s, to the newer works created recently. Pinter tirelessly walks his camera in pursuit of urban motifs, experiencing the city through the lens, carefully observing its changes in time. By documenting memories, his own and those of his fellow townspeople, he records the visual urban history of Ljubljana. He keeps returning to the same locations: even if with time they have seen some change, everything is still where it has been. Pinter prefers the old to the new. Rather than to smooth and cold facades, intact surfaces and sterile windows, he is attracted to cracks in the walls, peeling paint, chipped granite stones, and rusty fences. In a similar way, he finds a youthful, perfect face of a young woman much duller and emptier as an artistic motif

than a wrinkled, wistful, weary face of an old lady. For him, ageing and the passing of time are positive categories. This is why as a photographer he cherishes old Ljubljana much more than the city's more modern districts.

Unfolding in front of the visitor's eyes are scenes from public and private urban spaces: buildings, streets, courtyards, as well as details such as architectural elements and sculpture on building fronts, wrought iron fences and window grilles. Sometimes Pinter is seeking an interesting composition, at other times making the slightest detail monumental, all the while carefully observing the interplay of light and shadow. In these photographs, man is not the main protagonist as this is the case with most of his other works; instead, man is but one of the elements in the image. At times, the figures of passers-by are blurred in motion, as if Pinter wanted to suggest their ephemerality, instantaneous presence, transience in contrast with buildings and streets, which are bound to far outlive them. Among the exhibited works, the zebra series stands out as an accomplished whole depicting the author's specific idea based on a premeditated concept.

Tihomir Pinter considers photographs taken with an analogue camera and hand-printed on paper his only true means of expression. Treasuring the primal, classical black & white photography, he shuns post-production, an approach almost unimaginable in today's digital photography. What the master appreciates above all is its physical existence, the palpable corporeality – the photography that exists on film and paper rather than merely in rows of zeros and ones. Making prints on his own in his darkroom, Pinter has complete control over the final product.

Genius loci, the spirit of the city or the uniqueness of a place, refers to the identity of a specific space and man's relationship to it. A very intimate notion, it is rooted in one's experience of living somewhere and influenced strongly by one's very first encounters with a new environment. After getting to know and internalising the genius loci of Ljubljana more than forty years ago, Tihomir Pinter has kept searching for it on his walks again and again ever since, bringing it to life as a memory and reflection. He perceives any major tailoring of infrastructure to tourists as the intrusion of visually dominant and aggressive elements, eyesores for the sensitive artist, into what used to be a peaceful, quiet area of Ljubljana. Genius loci is based on the attitudes and actions of people comprising, managing, inhabiting and using the place. It requires a lot of attention, alongside efforts to preserve it and to teach the younger generation to contemplate it. This makes the photographers who address this issue and pursue shots that embody it, all the more valuable. Photography is instrumental in how townspeople experience their city and its architecture.

With a touch of nostalgia, Tihomir Pinter invites us to share his memories of Ljubljana as it used to be, and re-visit some spots of today's Ljubljana through the eyes of a quiet, sensitive observer of eternal change and passing. Depicting what anyone living in the city can see daily, his photographs of old Ljubljana encourage reflection about the times past precisely through the way this everyday reality is depicted. Time, however, cannot be rendered. Photography can merely capture the traces time leaves behind. *Tamara Vodopivec*