There is a significant but sometimes overlooked difference between virtual reality and augmented reality. Virtual reality takes an environment, either real or imaginary, and maps it into a digital one. The experience is immersive: we remove ourselves from any so-called “actual reality” and enjoy something entirely simulated. Augmented reality, on the other hand, takes reality and the digital and locates them, simultaneously, within the same experiential frame. In this world, our interactions with “real” reality are continuously mediated via a digital fantasy of augmented experience.

A popular example of augmented reality is Pokémon Go. This GPS location-based game was designed to be played on smart mobile devices. In the game, players explore, find, capture, battle and train virtual creatures, known as Pokémons. Importantly, as they are mediated through the screen, these creatures appear as though they are actually within the player’s real environment. When users locate Pokémons, reality and the digital appear combined. Players are encouraged to continue to play by integrating the reality of their everyday environments with a fantasy inflected desire to find more Pokémons. In this way, the game expresses something of the essential mechanism of ideology (Žižek, 2017, p. 114) through its structuring of how we see what we desire. But augmented reality applications can also be more than self-contained, distracting games that lead us through the real world.

Even when not playing a game, it is possible for reality to be augmented by technology. For example, when using a smart phone to photograph Gerhard Richter’s 48 Portraits the facial recognition software indicates some, although not all, of the facsimiles of faces in front of the lens. Here, what we experience is the transition from looking into a form of assisted looking. This assisted or augmented look orients us within a world configured to supply us with more and more information. Without information mediated through screens, looking begins to feel like an incomplete process. With no screen, no data, no information, everyday perception feels partial. What augmented reality software does is create a context in which perception connects to misrecognition and an over-determination of reality.

As reality becomes a part of, rather than distinct from, digital information both the digital and the real seem fused in a single relationship. A relationship where objects and environments function as actants: they do things they are not supposed or
expected to do. Through this seemingly magical effect we find ourselves in a world where objects emit more and more details about themselves. The entanglement between objects and data means objects, which are not usually supposed to communicate, are now able to express themselves in new form.

This extra, mediated, knowledge appears as though it has seeped into the real world. It is now quite normal to interact in the virtual world and make things happen in the real world. For example, when using an app like Pokemon Go, the user’s device will come across a tagged space. This refined process of signification means subject-object relations are reordered, opening up a space for a new politics of the encounter. Here, the desire connected to looking becomes explicitly dependent on one thing: the discovery of an invisible layer of meaning.

Of course, these dynamics are already found in other aspects of our interactions with the digital, particularly on the Internet. It’s widely accepted that in the digital age, most of our experiences are now mediated by “algorithmic intermediation.” (Uriochin, W., 2011, p. 25) The result being that computer software and hardware have more responsibility for creating different perspectives or positions. If software, algorithms and hardware manage the process, it is our data, our choices, our location, our information feeding it. The combination of software, hardware and data produces a new generative form of subjectivity situated somewhere between the real and the virtual. A subjectivity that will, at times, misunderstand what is real and what is virtual, since neither appears fully complete on their own.

However, the mediation of direct reality always underpins any understanding of reality. So, while augmented reality may operate through new computing technologies, it doesn’t necessarily mean it is radically different from how we have usually experienced “real” reality. (Zižek, 2017, p. 118) What augmented reality poses is a new conceptual screen functions as a kind of mirror. In its simplest formulation, the viewing subject is entrapped by representations that then construct their being: they see a version of themselves projected onto the screen. This supposed mirror function of the screen is a way of depicting how technology changes the way we imagine and understand photographs. No longer grounded in notions of visibility, they hide something that is in-visible. They become illusions, indicative of their failure to resolve reality. Of course, to an extent, the illusion of a photograph is always operational, it’s just systematically overlooked. In fact, it is necessary to ignore the illusion of photography in order to look at photographs. But what photography actually declares is more complicated: this is connected to their operation rather than what is on their surface. In this way, photographs are not images of things in the world but objects posing questions about a world we are not experiencing.

This rethinking of photographs suggests they are read as a trompe l’ceil, rather than reflections of subjectivity. Which means their function is to be understood as an impossibility. Of course, to an extent, the illusion of a photograph is always operational, it’s just systematically overlooked. In fact, it is necessary to ignore the illusion of photography in order to look at photographs. But what photography actually declares is more complicated: this is connected to their operation rather than what is on their surface. In this way, photographs are not images of things in the world but objects posing questions about a world we are not experiencing.

If images reflect identity, then ultimately there is unity between the viewing subject and image. However, what if photographs or the cinematic screen are understood, not as a mirror but as an opaque layer? Acting with a different purpose, photographs no longer reflect or mirror the world, instead they obscure it. What we are looking at is not the mask covering over unknowable reality, over the Real. Developing this position, we can think of augmented reality applications as bringing up a level of unreality to “real” reality. As such, people should, not subjectively identify with photographs instead. Of course, the image itself is a mirror, reflecting back onto those who look.

In conventional film theory the gaze is located in front of the screen. The subject identifies with something within the image. Instead, the only truth is that you are alone in your own solitude. You are no longer looking at the screen as a reflection: you are looking directly at the camera. And it is here that Lacan’s gaze first appears. It is because an image cannot fully resolve the world that we experience a transition from symbolic to real, via our own constructed reality. Instead, the only truth is that you are alone in your own solitude.

Three elements inform conventional thinking around the screen as mirror within film theory: the apparatus, the gazer and the subject. The relations operate these three create a language. The apparatus is not radically different from how we have usually experienced “real” reality. (Zižek, 2017, p. 118) What augmented reality poses is a new conceptual screen functions as a kind of mirror. In its simplest formulation, the viewing subject is entrapped by representations that then construct their being: they see a version of themselves projected onto the screen. This supposed mirror function of the screen is a way of depicting how technology changes the way we imagine and understand photographs. No longer grounded in notions of visibility, they hide something that is in-visible. They become illusions, indicative of their failure to resolve reality. Of course, to an extent, the illusion of a photograph is always operational, it’s just systematically overlooked. In fact, it is necessary to ignore the illusion of photography in order to look at photographs. But what photography actually declares is more complicated: this is connected to their operation rather than what is on their surface. In this way, photographs are not images of things in the world but objects posing questions about a world we are not experiencing.

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Sources

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Wild Life

Anisha Baid

Wild Life is a series of augmented photographs of animals and insects placed in vacant, overgrown spaces in suburban Bangalore. Taken through mobile AR apps like Holos and Augment, these photographs (or screenshots) situate virtual bodies within the frame of the mobile camera – creating something in between a document and fiction. The work investigates these processes of augmentation, which enable 3D representations of things in the real/physical world to be projected back into physical space that are then photographed. The larger phenomenon of AR photography also complicates traditional notions of “immersive” media – forcing one to interact with their surroundings. This essay reflects on the implications of mobile AR photography on the image and the referent. Through a phenomenological reading of augmented reality and immersion into popular uses of mobile AR (like the game Pokémon Go), the essay is an observation of the convoluted relationships evoked between augmented bodies, their environments and the screens on which they manifest.

Key Words: mobile AR, screens, documentary photography, Pokémon Go, digital image.

In-Game Photography: Creating New Realities through Video Game Photography

Marat Durasy

Computers and photography has had a long and complicated relationship throughout the years. As image processing and manipulating capabilities advanced on the computer front, photography re-birthed itself with digital cameras and digital imaging techniques. Development of interconnected social sharing networks like Facebook and Twitter feeds the photographers/users’ thirst to show off their momentous “behold there/seen that - capture the moment/share the moment” instincts. One other unlikely front emerged as an image processing power of the consumer electronics improved is “video game worlds”, in which at times, the blend may seem deeply flawed. Many video games have developed in the real world and, while we have our eyes on the game engine and its role in the video game, many game designers consider this not simply as a medium, but as a proper tool to trigger critical reflections and political action. Forensic Architecture has mainly been investigating the area of conflicts with the aim to present counter-investigation on unclear circumstances, often underlining social structures in the

public forum. The particular role that FA plays, claiming social truth and assigning to photography the function to be a “civil act.” remarks its place in the history of war photography, and underlines the importance of also having a contra-culture in a post-industrial society, permeated by the presence of technology.

Keywords: Forensic Architecture, photography, evidence, truth-value, forensic reconstruction of event

Social and Pop-media as Reflection of Self

Jernej Čuček Gerbec

The essay provides an introduction into the relationship between our identities and technology. It aims to show how our identities are affected by new modes of operation that were less accessible before the emergence of social networks. Through an observation of popular media (i.e. TV shows) and social media, it reveals how the self is convoluted, resulting into a variety of performed identities. It explores how through social media, individuals are able to create perceived identities, which are to various degrees lived or completely fabricated. The essay uses Gombrich and Orhan Black as case studies to showcase how life and the media are intertwined, resulting in the latter holding a mirror to the former. With a distinction between the online and offline personality, it presents the augmentation of identity with the aid of new interfaces, online intermediaries that add to the interpersonal contact, from the initial landline phone to more current modes of communication (Facebook, Tinder... the essay points out how levels of anonymity and the emergence of new identities. It provides a mirror of contemporary life and the ways the augmented self influences the ways we understand and view our identities.

Keywords: augmented reality, looking, gaze, Lacan.

Selfies and the World Behind Our Back

Ana Piracca

Selfie photography serves not only a traditional role of photographic (self)recording, but also for manoeuvring the space behind one’s own back. Unfortunately, as two realities, reality and virtual within the same experiential world environment into a digital one as a result of augmented technology is not deployed, what is left is an apparent incompleteness of simply looking. But what are the consequences of confronting this incompleteness? In this article, I examine how augmented reality simply renders a structure that has always sustained the visual field.

Keywords: augmented reality, looking, gaze, Lacan.

The Incompleteness of Looking

John Hillman

Augmented reality is fundamentally different from virtual reality: it does not map a real world environment into a digital one as a virtual experience. Instead, it locates both reality and virtual within the same experiential frame. Through it, our interactions with reality are mediated via the fantasy of an enhanced experience. Thus, augmented reality supplements what we see with the purpose of trying to maintain our attention. What is most fascinating about augmented reality is how reality itself becomes a part of, rather than distinct from, digital information. It is in this sense that the very notion of seeing is fundamentally challenged. Since when augmented reality is not deployed, what is left is an apparent incompleteness of simply looking. But what are the consequences of confronting this incompleteness? In this article, I examine how augmented reality simply renders a structure that has always sustained the visual field.

Keywords: augmented reality, looking, gaze, Lacan.

Reflections on Photography

Alexander W. Schindler

This article presents an overview of the history, principles, and current developments in the media technological field of photography. By chronicling the isomorphic shift taking place in image capturing, we seek to show that photography has led the way forward in seeing technical images not only as two-dimensional projections, but as three-dimensional model-based images. In the mid-nineteenth century, photography was first used for the documentation of architectural objects and it later became a standard technique in aerial photography. Although its fields of application have become more extensive, photography’s basic principle hasn’t fundamentally changed: it is still defined as the three-dimensional geometric reconstruction of two-dimensional photographs through the measuring of reference points. With digital technological standards and advances in camera technology, photogrammetric imaging nowadays is intensively used for object recognition in machine vision and robotics. Besides this, photography is also opening new possibilities for documentation in the fields of investigative arts, this being explored with a discussion on the “Ground Truth” project from Forensic Architecture.

Keywords: photography, machine vision, investigation art, object recognition

Images as Mediated Realities

Vilém Flusser and Harun Farocki in Meta-diasnose

Louise Huyseaux

A critical gaze and an investigative guide are necessary in a time where boundaries between “the real” and the phantasmagoric are blurred into our conceptions of reality. We are surrounded by interfaces, screens, virtual spaces and infinite networks. Technologic advancements departing from the photographic medium have the potential to change our relations to our surroundings and our conceptions of ourselves through images. We are no longer merely receivers of images, we are active producers of them; In the 1980’s, philosopher Vilém Flusser and filmmaker...
Harun Farocki were already engaged in different perspectives about space and time. They demanded a different way of doing “form interpretation” or “nature knowing” based on the physical behaviors and psychological phenomena of the human face, head and body. The innovativeness of such technological prosthetics becomes manifest how new ways are generated to both perceive and to know those experiences that were previously unseeable or otherwise unseemly. Here, I converse with Cedric Kiefer (co-founder and creative lead) of the oninformative for digital art and design in Germany about their works Meandering River (2017), Pathfinder (2014) and Google Faces (2013). And we explore how oninformative uses the augmented photograph in their digital artworks to extend the physiognomic gaze, bringing data not visible to the naked eye into the sensible sphere, to offer the audience different perspectives about space and time.

Anisha Baid is an artist and writer based in Bangalore, India. Her practice and research involve an investigation of pervasive technologies through an examination of their design, diversity of use, and their relationship with ideas from science fiction. Most recently, she has been researching the phenomenon of Text-to-Speech and machine generated voice. She is currently a student of Experimental Media Art at SRH School of Art, Design, and Technology (Bangalore, India).

Murat Dursuysu (1985) is a photographer, causal-gamer and academic from Istanbul, Turkey. He is currently pursuing a PhD in Media and Communications. His work can be found on www.muratdursuysu.com and @mdursuys on social networks.

Clio Flego (1987) is a researcher, manager, video maker and activist. She studied at IUAV University in Venice and received a graduate degree in Visual and Performing Arts. Clio has collaborated with international festivals and events such as, among others, 7th International Histories of Media Art, Science and Technology Conference in Austria (2017), Madeira Film Festival (2015, 2016), and LEM Experimental Music Festival in Barcelona (2014). As a creative and critical thinker, she has also cooperated with universities and cultural institutions based across Europe, including FACT Liverpool, Digital in Berlin, Roma Trial, MACBA Barcelona, and the Venice Biennale.

Jernej Čaček Gerbec is a media agnostic artist with an interest in theory and visual culture. His work has been shown in Slovenia, Finland and USA. His artistic practice is not concerned with medium or concept but with observations. Observations of the common, conventional and the widespread. The artist finds poetics in the simple acts of life, recurring conversations, pictures of random passers-by and artists. An end result is never a simple act of documentation, but varies between installation, photography, video, text and sculpture. In his work, he tries to highlight the things that may go unnoticed, while at the same time making the end message ambiguous and unclear to retain its former allure. He earned his MA in Visual Culture and Contemporary Art at Aalto University and a BA in Photography at VIST.

John Hillman is an educator, image-maker, researcher and writer engaged in the interdisciplinary areas of photography, image and visual culture. He currently works as Course Director of the Department of Photography at Birmingham City University. His interests lie in philosophical approaches to contemporary culture and understanding how images and media technologies shape our experience. What unifies all his interests is the exploration of how theory can enrich and offer new insights to creative practice and life experience.

Dr. Patricia Prieto-Blanco is a Senior Lecturer at School of Media, University of Brighton. However, she prefers to be defined as a critical thinker and visual maker. Her research interests are: photography, methods and methodologies, mediation of the everyday and migration. Patricia advocates interdisciplinary, practice-based and collaborative research. In her spare time, she tries to subvert neo-liberal, capitalist, patriarchal norms via http://www.hystericalminimisms.com/

Alexander W. Schindler has a master’s degree in Communication and Media from the Berlin University of the Arts. He also works for the university’s Vilém Flusser Archive. Hailing from a background as a media designer, his research now revolves around media theory, visual culture and technology. His theoretical and artistic focus is imaging in the post-photographic era.

Louise Hisayasu is pursuing her postgraduate studies in the field of digital humanities. She spent some months interning and conducting research at the Vilém Flusser Archive in Berlin. She is currently based at the School of Creative Media at City University of Hong Kong.
Nicholas Mirzoeff is professor of media, cultural and communication studies at the American University of New York Steinhardt. He described the field of visual culture two overview books: An Introduction to Visual Culture (1999) and The Visual Culture Reader (1998). He later devoted himself to the phenomenon of modern visual communications. In the book How to See The World (2015), he described the effects of the first visual revolution of the 19th century (the emergence of film, photography and X-rays) and scientific inventions of the 17th century (microscope, telescope, and maps) and put them in the context of the present visual abundance of Facebook, Instagram and images of surveillance cameras. With the book The Right to Look: A Counterhistory of Visuality (2011), he explored alternative visual (political) history of the 20th century, including the Black Lives Matter movement – which he covered as a visual activist.

Lemart J. Kućić is a journalist, lecturer and researcher of mass media. For 10 years, he covered the intersection of media, technology and society for Delo newspaper Saturday supplement. Last year he joined the media for investigative journalism Pod etero (The Bottom Line). He is also the founder of the Macrosoci podcasting network and co-author of several research and expert articles on media ownership.

Cedric Kiefer is co-founder and creative lead at the onformative studio for digital art and design in Berlin, Germany. He established the Studio in 2010 at a restored factory, along with co-founder and managing director Julia Laub. A team of creative coders and generative designers, onformative exhibits their work in Australia, China, Europe, and North America, as well as having clients such as Nike and Porsche. In 2013, the Art Directors Club (ADC) recognized Cedric as a “Young Gun” for his vanguard creativity.

Devon Schiller is a media theoretician and visual semiotician in the Department of Image Science at Danube University, Austria. His scholarship centers on studies of the face done at the intersection between art, science and technology. Devon is certificate trained in the Facial Action Coding System (FACS), as well as the Neuropsychological Gesture Coding System (NEUROGES), and has conducted grant-supported research on automated facial expression recognition at the Fraunhofer Institute for Integrated Circuits (IDS).

Richard Whitlock is an artist, sculptor and film-maker. He has made sculptural, graphic and photographic installations in Moscow, Beijing, New York, Helsinki, Marseilles, Athens and elsewhere. In 1997, he exhibited in Ljubljana, and drew the view from the window of a cell in Mitiloova prison on the wall inside the cell. His non-perspectival photographs and “moving pictures” are discussed in Joanna Zylinska’s Non-human photography (MIT Press, 2017), in Afterimage and in Photomedia: Machine. He has written and lectured widely on the question of perspective in photography, and is currently writing about “anti-perspective” in Byzantine and Chinese art for a book to be published by the Central Academy of Fine Arts in Beijing. He lives in Greece.

Nataša Berk graduated from the Academy of Fine Arts in Vienna, and since 2003 she regularly creates and presents multimedia and interdisciplinary works, projects and actions ranging from performance, the adoption of identities and situations, photographs, videos, drawings to visual poetry. She lives and works in Maribor, Slovenia.

Amalia Ulman (1989) is a visual artist born in Argentina. In 2011 she graduated from the Central Saint Martins College in London. In hers author’s practice she addresses phenomena such as class struggle, social gender, representation of individual in mass media and on social networks, while using photos, videos, performative practices and modern communication tools, which often go beyond classical gallery practices. Ulman lives and works in Los Angeles.

Miha Colner (1978) is an art historian who works as a curator and programme coordinator at the International Centre of Graphic Arts / Svetnica Creative Centre in Ljubljana. He is also active as a publicist, specialised in photography, printmaking, artists’ moving image and various forms of (new) media art. In the period 2006–2016 he was a curator at Photon – Centre for Contemporary Photography, Ljubljana. Since 2005 he has been a contributor of newspapers, magazines, specialist publications, and his personal blog, as well as part-time lecturer. He lives and works in Ljubljana, Slovenia. http://mihaocolner.com http://www.mgfc-lj.si

Clemens Weiss, art director of MEMBRANA, has created each of the past 48 issues and an annual supplement. This year he was joined by Primož Pislak, the art director of Membrana's sister publication Pod črto, to create MEMBRANA's 4th anniversary issue.

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