

*Ninfa del tramonto Esperide*, 2015

»Telo, spomni se ne le, kako zelo si bilo ljubljeno,ne le postelj, na katerih si ležalo,ampak tudi tistih želja, ki so zatebliskale v očeh povsem jasno in so drhtele v glasu – pa jih je prekrižal kakšen naključen zadržek. Zdaj, ko vse to že globoko v preteklosti,se zdi skoraj, kot bi se bil prepustil tudi tistim željam – kako so sijale,spomni se, v očeh, ki so te gledale; kako so drhtele v glasu zate, spomni se, telo.«

KonstantinosPetrouKavafis: *Telo, spomni se …(Zbrane pesmi,* Prevod Dragica Fabjan Andritsakos)

Body, remember not only how
much you were loved,
not only the beds on which you lay,
but also those desires for you
that glowed plainly in the eyes,
and trembled in the voice – and
some
chance obstacle made futile.
Now that all of them belong to the
past, it almost seems as if you had
yielded
to those desires – how they glowed,
remember, in the eyes gazing at
you;
how they trembled in the voice, for
you, remember, body.

Konstantinos Petrou Kavafis, *"Body, Remember…"*, in *The Collected Poems of C. P. Cavafy: A New Translation*, translated by Aliki Barnstone.

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Odpiralni čas: torek–petek: 15.00–18.00, sobota: 10.00–12.00
Opening hours: Tuesday–Friday: 15.00–18.00, Saturday: 10.00–12.00

**Izdal / Published by:**Fotoklub Maribor
Zanj/per: Brane P. Kos
Jezikovni pregled besedila / Language review of the text: Simona Škul
Prevod / Translation: Arven Šakti Kralj

# Karmen Corak ONA

Kurator /Curator

Denis Volk

14.11.2026 - 12.12.2026

Otvoritev / Opening

Sobota 14. november 2026 ob 17.uri
Saturday 14 November 2026 at 5 pm

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ON
A Karmen Corak

**Karmen Corak** (1959) je vizualna umetnica, rojena v Sloveniji, ki živi in ustvarja v Rimu. Živela in delovala je v Rimu, Benetkah in v zadnjih letih tudi v Marseillu. Študirala je grafiko na Hrvaškem ter se na področju konserviranja in restavriranja umetniških del na papirju izpopolnjevala v Italiji, na Japonskem in v Avstriji.
Svojo fotografsko vizijo je razvijala pod mentorstvom fotografov Rinke Kawauchi in Hansa Christiana Schinka. Njena dela so bila predstavljena na samostojnih in skupinskih razstavah po Evropi, Aziji in Združenih državah Amerike. Za umetniško fotografijo je prejela mednarodne nagrade v Parizu, Malagi in Berlinu, njene fotografije pa so danes del javnih in zasebnih zbirk po vsem svetu.
Ob svoji umetniški praksi je vrsto let delovala na področju konserviranja in restavriranja umetniških del na papirju v Nacionalni galeriji moderne in sodobne umetnosti (Galleria Nazionale d'Arte Moderna e Contemporanea) v Rimu, Galerijah Akademije (Gallerie dell'Accademia) v Benetkah in Osrednjem grafičnem inštitutu (Istituto Centrale per la Grafica) v Rimu. V tem obdobju je za javne in zasebne ustanove pripravljala tudi razstavne projekte sodobne umetnosti.
Zdaj se v celoti posveča svojemu fotografskemu ustvarjanju.

**Karmen Corak** (1959) is a Slovenian visual artist based in Rome. She has also lived and worked in Venice and, more recently, Marseille. She studied graphic arts in Croatia and specialised in the conservation and restoration of works of art on paper in Italy, Japan and Austria.
She refined her photographic vision under the guidance of photographers Rinko Kawauchi and Hans-Christian Schink. Her work has been shown in solo and group exhibitions across Europe, Asia and the United States. She has received international awards for fine art photography in Paris, Málaga and Berlin, and her photographs are held in public and private collections worldwide.
Alongside her artistic practice, Corak worked for many years as a conservator of works of art on paper at the Galleria Nazionale d'Arte Moderna e Contemporanea and the Istituto Centrale per la Grafica, both in Rome, as well as at the Gallerie dell'Accademia in Venice. During this period, she also curated contemporary art exhibition projects for public and private institutions.
She now devotes herself entirely to her photographic practice.



*K*, 1983

»Nihče ti ne more zgraditi mostu, po katerem moraš prav ti stopiti čez življenjski tok, nihče razen tebe samega. Resda obstajajo neskončne poti in mostovi ter polbogovi, ki bi te radi prenesli čez, vendar le za ceno tebe samega: moral bi se zastaviti in odtujiti. V svetu je le ena sama pot, po kateri ne more nihče hoditi, razen tebe: kam vodiš? Ne sprašuj, pojdi.«

Friedrich Nietzsche: *Schopenhauer kot vzgojitelj* (Prevod Janko Moder)

» No one can construct for you the bridge upon which precisely you must cross the stream of life, no one but you yourself alone. There are, to be sure, countless paths and bridges and demi-gods which would bear you through this stream; but only at the cost of yourself; you would put yourself in pawn and lose yourself. There exists in the world a single path along which no one can go except you: whither does it lead? Do not ask, go along it. «

Friedrich Nietzsche, "*Schopenhauer as Educator*", in *Untimely Meditations*, translated by R. J. Hollingdale.





*Oscilla la mia vita nel vento I.,II.,* 2018

**Pot do spomina**

Razstava *Ona* je pripoved o življenju, o zavedanju, željah in kompromisih, o prehajanju materialnega, ki ob tem pusti nematerialno sled – pa naj bo to spomin, občutek odsotnosti, žalovanje ali sprejemanje minljivosti. Izhodišče pripovedi so telo, narava in čas ter osebna zgodba, ki je le nakazana in preoblikovana. Vse, kar se dogaja v nas in okrog nas, je stalno spreminjanje prejšnjega v naslednje.

Karmen Corak nas s svojimi fotografijami popelje v čustveno in razumsko izpoved.
Pripoveduje z motivi in asociacijami, ki se ob tem porajajo, včasih pa zgolj tako, da nas sooči z okoliščinami, v katerih prepoznamo nekatera svoja doživetja ali občutke. S podobami – lahko so to rastline, zlasti drevesa, ki jih je posnela v različnih botaničnih vrtovih po svetu, pa tudi naključno ujeti predmeti, ki so ostali v okolju in tako pustili sled nečesa in nekoga – pripoveduje o človeškem telesu, morebitnih in možnih dogodkih.
Prek osebne izkušnje je oblikovala univerzalno pripoved in se izognila avtobiografskemu. Ona ali on je oseba, bitje, ki ima svoja pričakovanja, odkriva neznano in pridobiva izkušnje. V njenem/njegovem ravnanju pa jo/ga vodijo želje na poti v neodvisnost. Oseba raste, se preoblikuje, čas na telesu pušča sledi in gube, in čeprav na koncu uvene, ostaja lepo. V vseh obdobjih ohranja svojo lepoto kot razpokana freska na fasadi (Giorgione: *La Nuda*).
Čas je vsem enak in je stalni del vsega, kar je. Začetek vodi h koncu, ki pa je hkrati nov začetek, vmes se vse spreminja in preoblikuje, kot lepa Dafne, spremenjena v lovorovo drevo. Karmen pa v drevesih odkriva oblike človeškega telesa in tudi sebe. Sebe in svojo duševnost prepoznava tudi v drugih ljudeh.
V seriji (drugačnih) portretov je fotografirala razkrite osrednje dele telesa oseb, ki so ji blizu. Individualnost in osebnost posamezne osebe, ki opredeljujeta odnos s fotografinjo in medsebojno zaupanje, se odražata tudi v drži telesa.
Za telesom ostajajo sledi – materialne in mentalne; od začetka, pojava ideje in želje, prek sprejemanja življenja, ki ga delimo z drugimi, do smrti, ko za sedanji čas ostanejo (upodobljeni) spomini. Obstoj odsotnega traja, dokler obstaja spomin nanj, na odsotnost. Smrt je le etapa stalne preobrazbe in spreminjanja. In spomini niso le v nas, tudi predmeti iz okolja nosijo osebni spomin, ki ga lahko prepoznamo le v sebi.
*Ona* je zgodba, miselna bilanca življenja, ki jo največkrat delamo ob prelomnih dogodkih in večjih spremembah, ko iščemo pot naprej. Sledi propadanja so sled življenja. Razstava *Ona* je razmišljanje o življenju, tudi v času pa so smrti.

Karmen Corak s svojo razstavo pripoveduje zgodbo od začetka do konca in po koncu, zgodbo slehernega. Pripoved je zasnovana v treh sklopih. Prvi je neizkušenost, pojavljanje želja, zavestna odločitev za odhod in osamosvojitev, za neznano in negotovo pot, polno upanja. Sledi odraslost, sprejemanje telesa in identitete, lastne in drugih, čas interakcij in odnosov, stik z naravo, sprejemanje ranljivosti ter soočanje z izgubami in smrtjo. Tretji del so sledi časa in vse, kar je ostalo.

Denis Volk

**The Path to Memory**

The exhibition ONA (*She*) is a narrative about life, about awareness, desires and compromises, about the transience of the material, which leaves an immaterial trace in its wake – be it a memory, a sense of absence, mourning or the acceptance of transience. The narrative takes as its starting point the body, nature and time, as well as a personal story that is merely hinted at and transformed. Everything that happens within us and around us is a constant transformation of what has been into what will be.
Through her photographs, Karmen Corak draws us into a personal account shaped by both emotion and reason.
She tells her story through motifs and the associations they evoke, and at times simply by confronting us with circumstances in which we recognise some of our own feelings or experiences. Through images – whether of plants, particularly trees she photographed in various botanical gardens around the world, or of objects she happened to capture by chance where they had been left, bearing traces of something or someone – she speaks of the human body and of potential and possible events.
Through personal experience, she has shaped a universal narrative while avoiding the autobiographical. She or he is a person, a being with their own expectations, discovering the unknown and gaining experience. In their behaviour, however, they are guided by desires on the path to independence. The person grows and is transformed; time leaves its marks and wrinkles on the body, which remains beautiful even as it eventually withers. Throughout all stages of life, it retains its beauty like a cracked fresco on a façade (Giorgione: *La Nuda*).
Time is the same for everyone and is an integral part of all that exists. The beginning leads to the end, which is at the same time a new beginning. In between, everything changes and takes on new forms, like beautiful Daphne, who was transformed into a laurel tree. Karmen, in turn, discovers the forms of the human body, and of herself, in the trees. She also recognises herself and her own psyche in other people.
In a series of (unconventional) portraits, she photographed the exposed central parts of the bodies of people close to her. The individuality and personality of each person, which define their relationship with the photographer and their mutual trust, are also reflected in their posture.
The body leaves traces behind – material and mental; from the beginning, the emergence of an idea and a desire, through accepting the life we share with others, to death, when (depicted) memories remain for the present moment. The existence of the absent continues to exist as long as the memory of it, and its absence, survives. Death is merely a stage in a process of constant transformation and change. And memories do not only exist within us; objects in our surroundings also carry personal memories that we can recognise only within ourselves.
*She* is a story, a way of taking stock of life, something we most often do at turning points and times of major change, when seeking a way forward. The traces of decay are the traces of life. The exhibition *She* is a reflection on life, including the time after death.
Through her exhibition, Karmen Corak tells a story from beginning to end and beyond, the story of every human being. The narrative is conceived in three parts. The first is inexperience, the emergence of desires, the conscious decision to leave and become independent, to embark on an unknown and uncertain path, full of hope. This is followed by adulthood, the acceptance of one's own body and identity, as well as those of others, a time of interactions and relationships, contact with nature, the acceptance of vulnerability and coming to terms with loss and death. The third part consists of the traces of time and all that remains.

Denis Volk



*Folies Bergère,* 2014