

SRDAN MOHORIČ

ZAZRT  
V STARO PODOBO

LOOKING  
AT THE OLD IMAGE

*fotografije/photographs*

*Mali grad / Little castle*





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*Katalog k razstavi v Knjižnici Ivana Potrča Ptuj,*

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## O RAZSTAVI IN KATALOGU TER NJUNEM NASTANKU

### ABOUT THE EXHIBITION, THE CATALOGUE AND THEIR CREATION

Srce vsake hiše so njeni prebivalci. Srce Malega gradu, častitljive stavbe na koncu Prešernove ulice, je v zadnjem desetletju Knjižnica Ivana Potrča, ki je s svojimi knjižnimi zakladi napolnila njegove dvorane, hodnike in kleti.

Če Mali grad ob prihodu navduši vsakega prišleka, ga kmalu očara tudi tisto, kar se skriva za njegovimi zidovi. Sožitje stavbne dediščine in knjižnega bogastva ustvarjata edinstveno okolje in živahen utrip, ki ga skupaj s knjižničarji oblikujejo bralci, obiskovalci in gostje knjižnice.

Ob 60-letnici nastanka Študijske knjižnice, ki smo jo praznovali leta 2008, smo v želji, da bi knjižnico naredili še bolj prepoznavno, pripravili publikacijo in film z naslovom Shranjena učenost, v katerih smo predstavili zgodovino knjižničarstva na Ptujju ter današnjo knjižnico Ivana Potrča. Pričujoča fotografska razstava in spremljajoči katalog, v katera smo ujeli in shranili podobe iz življenja knjižnice, sta le še en korak naprej v začrtani smeri.

Ljudje prihajajo in odhajajo. Nekateri za kratek čas, drugi za vedno. Čudovita stavba knjižnice ostaja in enako fotografije, kot pomniki trenutkov, ki jih je zaznalo fotografovo oko.

Veseli me, da je idejo o fotografski razstavi uresničil prav Srdan Mohorič, Ptujčan, ki si je v sedemdesetih

The heart of every building are its residents. In the last decade the heart of Mali grad, a venerable building at the end of Prešernova cesta, has been the Ivan Potrč Library, which fulfilled its halls, hallways and basements with its literary jewels.

Mali grad impresses the visitor with its exteriors and bedazzles with what is hidden behind the walls. The harmony of architectural heritage and literary treasure creates a unique and lively atmosphere, shaped by the librarians, readers, visitors and guests.

Celebrating 60 years of Študijska knjižnica (the Study Library) in 2008 and aspiring towards making the Library even more recognisable we prepared a publication and a short film entitled Shranjena učenost (Preserved wisdom). It presents the history of librarianship in Ptuj and the modern Ivan Potrč Library. The present photography exhibition and the accompanying catalogue are just another step in the outlined direction.

People come and go. Some of them for a short time and some for ever. The beautiful building of the Library remains and so do the photographs, monuments of moments, perceived by the photographer's eye.

I am glad that the idea of a photography exhibition was realised by Srdan Mohorič, a local from Ptuj, who became renowned as an amateur photographer

in osemdesetih letih prejšnjega stoletja ustvaril ime kot amaterski fotograf, potem pa za celo desetletje prenehal ustvarjati. V zadnjih letih je ponovno poprijel za fotoaparati in tako ga Ptujčani spet srečujemo – skupaj s fotografskim objektivom – na različnih prireditvah, seveda tudi v naši knjižnici.

Do sodelovanja med Srdanom Mohoričem in Knjižnico Ivana Potrča na Ptujju je vodilo naključje. Fotograf, očaran nad prenovljeno podobo Malega gradu ter njegovo novo vsebino, me je poprosil za dovoljenje za fotografiranje hiše, njenih prebivalcev in obiskovalcev. Beseda je dala besedo in porodila se je ideja o razstavi in katalogu.

V naslednjih mesecih smo knjižničarji Srdana Mohoriča dan za dnem srečevali, ko je vztrajno pritiskal na sprožilce ter na filmski trak dokumentiral prizore iz življenja knjižnice. Iz obilice nastalih fotografij je bilo potrebno narediti izbor, pri čemer je avtorju prijazno pomagal mojster fotografije Stojan Kerbler.

Vabilu k sodelovanju pri pripravi kataloga se je odzvala tudi umetnostna zgodovinarica in poznavalka fotografije dr. Marjeta Ciglencčki, ki je napisala spretno besedilo k fotografijam.

Izbrane fotografije vam ob odprtju razstave predstavljamo združene na enem mestu, v razstavišču knjižnice. Po koncu razstave pa bodo dobile svoja stalna mesta na stopniščih in sobanah osrednje knjižnične stavbe.

Mag. Matjaž Neudauer

in the seventies and the eighties, but then stopped creating for a whole decade. In the last years he started to get actively involved again and so the locals can once more see him – and his camera – attending various events, of course, also in our library.

The co-operation between Srdan Mohorič and Ivan Potrč Library in Ptuj was a coincidence. The photographer, impressed by the renovated Mali grad and its new contents asked me for permission to photograph the house, its residents and visitors. After an interesting conversation an idea of the exhibition and the catalogue was born.

In the following months the librarians came across Srdan Mohorič day by day, persistently pushing the trigger on his camera and documenting scenes from the life of the Library. When making a selection from numerous photographs the author had help from skilled photographer Stojan Kerbler.

Our invitation to participate in the making of the catalogue received a friendly response from an art historian and an expert in art photography Marjeta Ciglencčki, PhD, who wrote the accompanying text to the photographs.

At the opening of the exhibition the selected photographs are presented to you all in one place, the exhibition hall. After the end of the exhibition they will get their permanent places in the staircases and rooms of the central building of the Library.

Matjaž Neudauer, MA



*Notranje dvorišče / Internal courtyard*



*Po čtivo / Getting books*





*Dobrodošli v knjižnici / Welcome to the library*

Marjeta Ciglencečki

## SRDAN MOHORIČ

PTUJSKI FOTOGRAF  
O KNJIGAH, KNJIŽNICI,  
BRALCIH IN KNJIŽNICARJIH,  
PESNIKIHI IN PISATELJIH

PTUJ PHOTOGRAPHER  
ON BOOKS, LIBRARY,  
READERS AND LIBRARIANS,  
POETS AND WRITERS

Stavba na Prešernovi ulici št. 33 in 35, v kateri od leta 2000 domuje Knjižnica Ivana Potrča, ima dolgo in zanimivo preteklost, ki sega najmanj v 13. stoletje, morda pa je še za stoletje starejša. Visoka zgradba s šotorasto streho in dvema kriloma, ki sestavljata tloris v obliki črke L, je med najbolj opaznimi v ptujski mestni veduti. Če se na Ptuj zazremo z južne strani, se nam mesto prikaže v značilni trikotni obliki, poglobitveni poudarki pa veljajo gradu, ki krona celoto, dominikanskemu in minoritskemu samostanu v vogalih trikotnika, mestnemu stolpu, ki se dviga visoko nad strehe, ter gmoti Malega gradu, kakor radi imenujemo nekdanji Zgornji svobodni dvor, danes Knjižnico Ivana Potrča.

Ime Mali grad je pravzaprav pomota. Dolgo je namreč veljalo, da je potrebno stavbo povezati z omembami t. i. castrum minus, Wenichhaus in Kleines haus, ki se od leta 1231 pojavljajo v različnih dokumentih. Kasneje se je izkazalo, da se te navedbe nanašajo na utrdbo vrh grajskega griča, stavbi na Prešernovi 33 in 35 pa še vedno pravimo Mali grad. Mogočna zgradba v zaključku Prešernove ulice in v soseščini dominikanskega samostana je bila v dokumentih

The building on the Prešernova ulica 33 and 35, which has been housing the Ivan Potrč Library since 2000, has a long and interesting past, reaching as far as in 13th or maybe even 12th century. The tall building with a hip roof and two wings, composing a floor plan in the shape of letter L, is among the most noticeable buildings of Ptuj old town centre. If we look at Ptuj from the south side, we can see the town in its characteristic triangular shape. The main emphasis is on the castle, crowning the view, the Dominican and Minorite Monastery in the corners of the triangle, the city tower, rising well above town roofs and Mali grad (the Little Castle), as we like to call former Upper independent court, today the Ivan Potrč Library.

The name Mali grad is actually incorrect. For a long time it was thought the building should be linked with the so-called castrum minus, Wenichhaus and Kleines haus, mentioned in various documents from 1231 onwards. Later it proved that these descriptions apply to the fort on the castle hill, but the building on Prešernova 33 and 35 is still called Mali grad. This mighty building at the end of Prešernova ulica

prvič omenjena šele leta 1376, ko je bila v lasti salzburških nadškofov, ti pa so jo podelili v fevd gospodom Ptujskim. Imela je status svobodnega dvora z lastnim sodstvom in bila branik mesta na njegovem zahodnem robu. Po izumrtju Ptujskih (1438) so se plemiški lastniki velikokrat zamenjali, po drugi svetovni vojni pa so v Malem gradu prebivali različni najemniki in stavba je postopoma propadala. Ob koncu 20. stoletja so ptujske oblasti pričele z velikopoteznim projektom, t. i. trojčkom, katerega cilj je bil rekonstrukcija minoritske cerkve, gradnja nove pošte in obnova Malega gradu. Ob koncu druge svetovne vojne se je minoritska cerkev zrušila pod bombami iz zavezniških letal, v šestdesetih letih pa so na njenem mestu postavili pošto, namesto da bi rekonstruirali še obstoječe cerkvene zidove. Odločitev za rekonstrukcijo je bila sprejeta šele čez nekaj desetletij, vzporedno s pripravami na ponovno gradnjo minoritske cerkve pa sta potekali zidava nove pošte in obnova Malega gradu. Knjižnica je po drugi vojni gostovala v minoritskem samostanu, za njeno izselitev pa je bilo potrebno zagotoviti drug ustrezen prostor.

Selitev knjižnice leta 2000 je bila velik praznik. Knjižnice so bogate in privlačne predvsem zaradi knjig, ki jih hranijo, a ptujska je vznemirljiva tudi zaradi arhitekture. Stavba je skozi stoletja spreminjala svoj videz in se večala, v novem veku pa je tudi niso več potrebovali za obrambo in so jo uredili bolj reprezentančno. Ko so jo prenavljali za potrebe knjižnice, so arhitekti Aleksander Grebenšek, Marjan Berlič in Miran Lasič temeljito preobrazili njeno notranjost, najbolj atraktivna

and in the vicinity of the Dominican monastery was first mentioned in the documents in 1376, when it was owned by the Salzburg's archbishops, who conveyed it to the Lords of Ptuj. It had a status of an independent court with its own judiciary and was defending the town on its western edge. After the Lords of Ptuj became extinct (in 1438), its noble owners often changed; after the II. World War Mali grad became home to different tenants and the building slowly deteriorated. At the end of the 20th century Ptuj authorities began implementing a large-scale project, called "the triplet" and started with reconstruction of the Minorite Church, building of the new post office and renovation of Mali grad. At the end of the Second World War the Minorite Church was bombed by the allies and in the sixties, instead of reconstructing church walls, which were still standing, they built a post office in its place. The decision to reconstruct the church was made only a few decades later and concurrently with the preparation to rebuild the Minorite Church they were building the new post office and renovating Mali grad. The Minorite Church was home to the Library after the Second World War and the Library needed another, suitable space.

The relocation of the Library in the year 2000 was a truly festive day. Libraries are rich and compelling mostly because of the books they keep, but Ptuj Library is exciting also because of its architecture. The building was changing its appearance through centuries and was getting bigger, but in the new age, when it was not needed for defence anymore, it was organised in a more representative way. When it

pa sta dva ohranjena baročna elementa: zapletena konstrukcija ostrejša in velika dvorana v nadstropju, odprta skozi dve etaži. Knjižnica v Malem gradu je takoj po odprtju postala pomembno kulturno središče. Osrednja dejavnost je povezana z izposajo knjig, v knjižnici pa prirejajo tudi različne razstave in literarna srečanja, medtem ko so v programu za otroke posebej privlačne pravljичne ure. V zadnjem obdobju je tovrstne dogodke dokumentiral ptujski fotograf Srdan Mohorič, ki se je naloge lotil nadvse odgovorno; nabralo se je veliko fotografij, ki dokumentirajo poslanstvo knjižnice. Med številnimi posnetki je bilo mogoče narediti izbor, dovolj tehten in značilen za Mohoričev način fotografiranja, da se je rodila zamisel o razstavi.

Srdan Mohorič je Ptujčan, ki je v otroštvu živel v dominikanskem samostanu, zato Mali grad, ki je samostanu bližnji sosed, dobro pozna. Za fotografijo se je zanimal že kot otrok in to nagnjenje negoval tudi v času šolanja. Leta 1974 se je zaposlil v Tovarni glinice in aluminija v Kidričevem, kjer je že nekaj let delal mojster Stojan Kerbler. Mohorič in Kerbler sta se zblížala, Srdan je s kolegi leta 1976 ustanovil Foto kino klub DPD Svoboda in postal njegov prvi predsednik, Kerbler pa je bil mladim fotografom mentor. Za časa Mohoričevega predsednikovanja, to je bilo vse do leta 1990, je bil klub zelo dejaven. Povezovali so se s klubi po Jugoslaviji in dobro desetletje je bil Ptuj opazno fotografsko središče. Vsako drugo leto so priredili razstavo, na katero so vabili kolege iz cele Jugoslavije. Imeli so urejeno temnico, debatirali so o fotografijah, jih pošiljali na natečaje in razstave po drugih krajih in državah ter

was being renovated for the needs of the Library the architects Aleksander Grebenšek, Marjan Berlič and Miran Lasič thoroughly changed its interior. The most attractive features are the two preserved Baroque elements: the complex structure of the roofing and the great hall, open through two floors. After opening, the Library in Mali grad immediately became an important cultural centre. Its central activity is renting books, but it also houses various exhibitions and literary meetings, as well as organises story hours for children in its children's programme. Lately such events were documented by Ptuj photographer Srdan Mohorič, who undertook this task in a very responsible manner; as a result there are a lot of photographs, documenting the Library's mission. Among these photographs a selection, characteristic enough of the artist could be made, and the idea of an exhibition was born.

Srdan Mohorič is a local from Ptuj, who lived his childhood in the Dominican Monastery and knows Mali grad, the neighbouring building, really well. He became interested in photography as a child and continued to nurture this interest in his schooling years. In 1974 he started working in Tovarna glinice in aluminija (Bauxite and Aluminium Factory) in Kidričevo, where Stojan Kerbler started to work a few years earlier. Mohorič and Kerbler became close; Srdan founded the photo camera club Foto kino klub DPD Svoboda in 1976 and Kerbler was the young photographers' mentor. During the years Mohorič was chairing the Club, until 1990, the Club was really active. They cooperated with clubs throughout Yugoslavia and for a decade Ptuj was

pripravljali lastne razstave. Tudi Srdan Mohorič je v klubu nadgrajeval svojo fotografijo. Posebno pozornost so vzbudile njegove črno-bele fotografije s prizori s kurentovanja (1976), s serijama Podhodi (1978) in Sejem (1980) pa si je prislužil nagrade na vsejugoslovanskih fotografskih razstavah na Ptuj in naziv »amater I. razreda«. Mohoričeve fotografije iz sedemdesetih let so motivno vezane na Ptuj, njihova posebnost pa je zamegljenost prizorov, saj je bila fotografova težnja na film zabeležiti gibanje.

Leta 1991 je ptujski Foto kino klub ugasnil in takrat je Srdan Mohorič prenehal razstavljal. Nov izziv je bil digitalni fotoaparat, ki ga je dobil za darilo leta 2003, kar je pomenilo tudi novo tehnologijo. Motivi so se ponujali v tovarni aluminija v Kidričevem, kjer je bil zaposlen in kjer je fotografiral za tovarniški časopis Aluminij. Mohoriča je pritegnila lepota oblik in vse raje se je odločal za bližnje posnetke izdelkov iz aluminija. Leta 2007, ko se je upokojil, je v Salonu umetnosti na Ptuj pripravil samostojno razstavo barvnih fotografij z naslovom Planet aluminij in z njo v naslednjih dveh letih gostoval še v Fotogaleriji Stolp v Mariboru in v razstavišču v gradu Sevnica. Na razstavi smo občudovali pretanjeno estetično posnetkov, ki so dokazovali Mohoričev smisel za uravnoteženo kompozicijo. Prizori so še predmetno prepoznavni in tudi naslovi nas opozarjajo, da so posnetki nastali v tovarni aluminija, vendar so forme abstrahirane. Fotograf je dosegel izčiščenost linij, barve pa ožaril do iskrenja. V ospredju je lepota oblik sama po sebi.

Tokratna razstava ima povsem drug značaj, posvečena je knjigam, knjižnici, bralcem in knjižničarjem ter

a well-known photography centre. They organised photography exhibitions every other year and invited photographers from all of Yugoslavia to participate. They had a darkroom, discussed their photographs, sent them to competitions and exhibitions in other places and countries and organised their own exhibitions. During that time Srdan Mohorič was also evolving as a photographer. His black and white photographs of the Kurentovanje Carnival (1976) attracted special attention and his series Podhodi (Underpassings, 1978) and Sejem (Fair, 1980) earned him awards in the all-Yugoslav photography exhibitions in Ptuj and the "Class 1 Amateur" title. His photography from the seventies is thematically linked to Ptuj and its characteristic is the blurriness of the images, as the photographer's goal was to capture movement on film.

In 1991 Ptuj Foto kino klub (Photo cinema club) ended its activity and Srdan Mohorič stopped exhibiting his work. The digital camera he received as a birthday present in 2003 presented a new challenge because of the new technology. He found the motifs in the aluminium factory in Kidričevo, where he worked and photographed for the factory paper Aluminij. Mohorič was drawn by the beauty of shapes and soon he preferred to take close-ups of the aluminium products. When he retired in 2007 he prepared a solo exhibition of colour photography entitled Planet Aluminij (Planet Aluminium) in the Art Salon in Ptuj. In the following two years he also exhibited this series in photo gallery Fotogalerija Stolp in Maribor and in Sevnica Castle. At the exhibit we could admire a sophisticated aesthetics of the images

pesnikom in pisateljem. Razstavljenе fotografije so dokument in hkrati več kot zgolj pričevalci o dogodkih. Življenje knjižnice prikazuje, kot ga je skozi objektiv videl in interpretiral Srdan Mohorič.

Mohorič nam kot prvo fotografijo ponuja pogled na Mali grad z desnega brega Drave v sončnem zimskem dnevu, ko je reka umirjena in odsev na njeni gladini čist. Strehe prekriva tanka plast snega, majhna okna na južnem pročelju Malega gradu pa rišejo natančno urejen raster. Tudi poletni pogled na dvorišče izkazuje strogo kompozicijo, ki jo poudarjajo linije na pravkar pokošeni trati, globino prostora pa načrtavajo tudi obiskovalci: dekle v ospredju hiti proti levi, gruča šolarjev pa koraka proti nam. Kompozicijsko pretehtane upodobitve notranjščine oživljajo knjižničarji in bralci. Izstopajo prizori iz velike dvorane, kjer potekajo literarna srečanja. Police s knjigami predstavljajo izvrstno ozadje za portrete pesnikov in pisateljev. Miha Remec zavzeto pripoveduje o Ptuju petdesetih let, Peter Kolšek, Andrej Brvar in Boris A. Novak pa so bolj zamišljenih obrazov, a se bodo obiskovalci prireditve spomnili, kako so navdušili s pravim pesniškim turnirjem. Posebej žlahtne pa so podobe velike dvorane, ki jih je Srdan Mohorič posnel v svojem preskušenem načinu. Ob razmeroma dolgi ekspoziciji se je dvorana prikazala v topli osvetljavi, knjige so urejene v poskakajoč ritem kratkih pisanih navpičnic, medtem ko je figura moškega, ki stopa po prostoru, povsem zamegljena; rahlo vijugast vzorec njegovega pisanega črtastega puloverja je dinamična protiutež strogo urejeni kompoziciji celote.

that were proving Mohorič's sense for a balanced composition. The images are recognisable and the titles inform us that the photographs were taken in an aluminium factory, but the forms are abstract. The photographer managed to achieve pure lines and vibrant, intense colours. The focus is on beauty of the shapes themselves.

This exhibition has a completely different character, as it is devoted to books, library, readers and librarians, poets and writers. The exhibited photographs are a document and at the same time more than just witnesses of events. They portrait the life of the library as it was seen and interpreted through the lens by Srdan Mohorič.

In the first photograph Mohorič offers a view of Mali grad from the right bank of river Drava in a sunny winter day, when the river is still and the reflection on its surface is clear. The roofs are covered with a thin layer of snow and small windows on the south front of Mali grad draw a correct raster. The summer view of the courtyard also displays a strict composition, emphasised by lines on freshly cut lawn and the depth of the space outlined also by the visitors: the girl in the forefront rushes towards left and a group of students is walking towards us. The carefully thought-out composition of the interior becomes alive through the librarians and the readers. The scenes from the great hall, which houses literary meetings, draw special attention. Bookshelves are a perfect background for portraits of poets and writers. Miha Remec energetically speaks of Ptuj in the fifties; Peter Kolšek, Andrej Brvar and Boris A. Novak have a more thought-

Posebna dragocenost knjižnice so stare knjige. V belo ali rjavo usnje oblečene platnice in stare nalepke s skrbno izpisanimi signaturami predstavljajo privlačne motive, še bolj vznemirljiv pa je pogled med liste. V ptujski knjižnici hranijo veliko raritet, med katerimi je tudi knjiga iz herbersteinske knjižnice na gradu Hrastovec z naslovom Gratac posteritati, ki je bila natisnjena na Dunaju leta 1560. Biografijo Žigo Herbersteina (1486–1566), ki je bil izobražen plemič in cenjen diplomat, je v latinskem jeziku napisal Peter Pegan, besedilo pa dopolnjujejo kolorirani lesorezi, ki prikazujejo Žigo Herbersteina v različnih diplomatskih opravah. Srdan Mohorič je knjigo odprl na mestu, kjer je predstavljeno diplomatovo sicer neuspešno, a zanimivo in z razkošjem zaznamovano poslanstvo k turškemu sultanu Sulejmanu Veličastnemu. Cesar Karel V. je Žigo Herbersteina in Nikolaja de Salmo leta 1541 poslal v Budo, kjer je taboril turški sultan, da bi poizvedela, kakšne pogoje postavlja osmanski veljak, ki je malo pred tem premagal cesarske čete. Njuna odprava ni rodilo posebnih sadov, saj je bila turška politična in vojaška moč takrat na višku. Plemiča sta se za diplomatsko pot skrbno pripravila, s sabo sta imela dragocena darila, in tudi sama sta prejela darove, za sprejem pri sultanu pa sta si dala izdelati posebna oblačila. Na levem listu odprte knjige je upodobljen Sulejman Veličastni s turbanom in v kaftanu, kako sedi na klopi v pokrajini. Na desnem listu pa vidimo Žigo Herbersteina, starejšega gospoda slokega telesa, s sivimi lasmi in dolgo sivo brado. Tanke noge ima obute v temne nogavice, oblečen pa je v kratek plašč iz brokata, pretkanega z zlatimi nitmi, s širokimi rameni in nabranimi rokavi. Gizdalinsko modno oblačilo

ful expression on their faces, but the visitors will recall how they impressed with an actual poetry tournament. Especially noble are the photographs of the great hall that Srdan Mohorič took in his well-known manner. In a relatively long exposition the hall is portrayed in a warm lighting, the books are organised in a bouncing rhythm of short colourful vertical lines and the figure of a man, walking through the space is completely blurred; slightly curved pattern of his colourful striped sweater presents a dynamic counter balance to the strict composition of the whole image.

A special treasure of the Library are the old books. Covers, dressed in white or brown leather and old tags with book numbers carefully written down present attractive motifs, and a look at the leaves is even more exciting. Ptuj Library keeps many rare books, among others also a book entitled Gratae posteritati from the Herberstein library in Hrastovec Castle, which was printed in Vienna in 1560. The biography of Sigismund Herberstein (1486-1566), who was an educated aristocrat and a respected diplomat, was written in Latin by Peter Pegan. The book is furnished with colour woodcuts, portraying Sigismund Herberstein in various diplomatic outfits. Srdan Mohorič opened the book on the pages that describe the unsuccessful, yet interesting and luxurious travel of the diplomat to the Ottoman Sultan Suleiman the Magnificent. In 1541 Emperor Charles V. sent Sigismund Herberstein and Nicolas de Salma to Buda to find out, what were the terms of the Ottoman Sultan, who just defeated the Emperor's troops. Their expedition did not bear fruits



je v nasprotju s figuro moža, ki se mu na obrazu zrcalita izkušnost in modrost. Avtor lesorezov, ki se je na eno od ilustracij podpisal z inicijalkama DL, je plemiča upodobil v praznem prostoru, ki ga določa le kvadratni vzorec tlaka s perspektivno potekajočimi linijami, kar pomaga ustvariti vtis prostorske globine in urejene kompozicije. Prav v tem najdemo stično točko med ilustratorjem iz 16. stoletja in fotografom, ki se je leta 2010 z občudovanjem zazrl v staro podobo.

as the Ottoman political and military strength was at its peak. The aristocrats carefully prepared for their diplomatic trip, brought with them precious gifts and also received some; they also had special clothing made for the reception. The left leaf of the book portrays Sulciman the Magnificent in turban and kaftan, sitting on a bench in the country. On the right leaf we see Sigismund Herberstein, an older slim gentleman with grey hair and a long grey beard. His skinny legs are covered with dark socks and he wears a short brocade coat, intertwined with golden thread, with broad shoulders and pleated sleeves. This dandy outfit is in contrast with the figure of the man, showing experience and wisdom in his face. The author of woodcuts, who signed one of them with initials DL, portrayed the aristocrat in an empty space, defined only by the square pattern of the pavement with perspectival lines, which help create the impression of spatial depth and tidy composition. And that is the common point between the illustrator from the 16th century and the photographer, who in 2010 looked at this old image with admiration in his eyes.

*V mladinskem oddelku / The youth section*







*Katka*

*Pravljíčna sobica / The Story room*







*Pustna pravljica / A carnival story*



*V Potrčevi sobi / In Potrč's room*





*Izposoja / Book rental*



*Med policami / Among the shelves*

*Na knjigomatu / Automated book rental*



*Leposlouna dvorana / Literary hall*









*Branje je užitek! /  
Reading is pleasure!*



*V Leskovcu / In Leskovec*



*Najmlajši bralci / The youngest readers*



*V bibliobusu / In the bibliobus*

*Zgodbe, ki jih piše življenje / Stories, written by life*



*Littera scripta manet*







*Raritete / Rare books*







*Žiga Herberstein / Sigismund Herberstein, Gratae posteritati (1560)*

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**I**TA Bula in nomine Tunc presentis, in eadem veste ad vestem. Reg  
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I. V. CARVM IMPERATOREM HILL



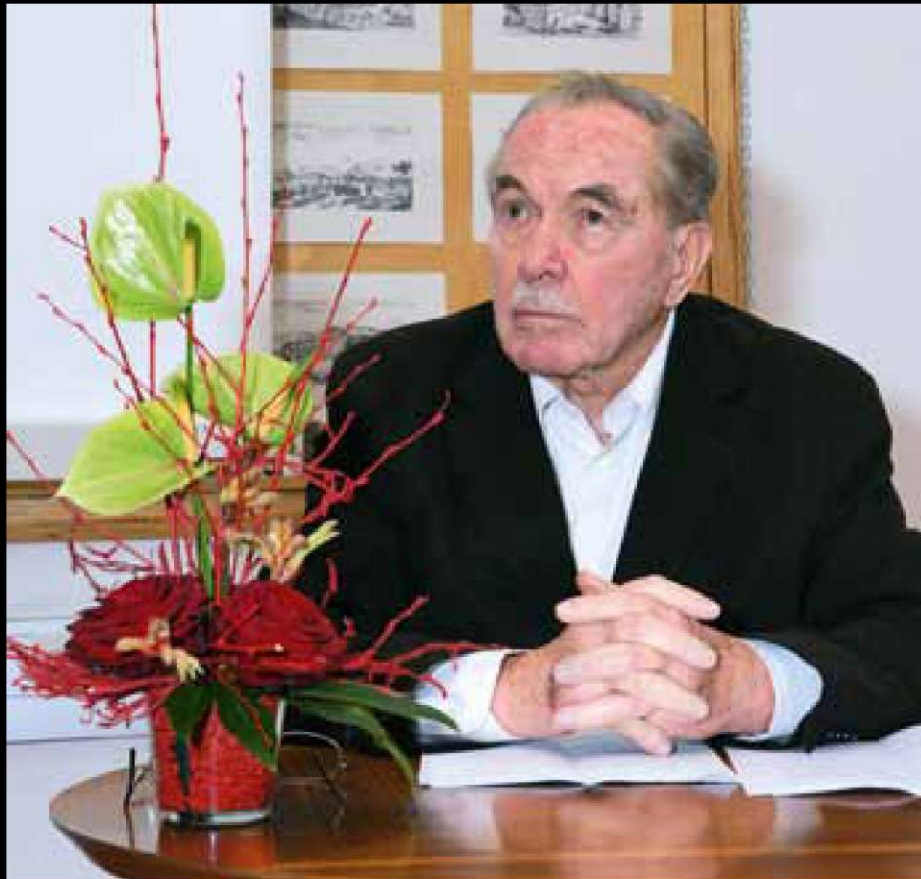
*Literarni večer / The literary evening*







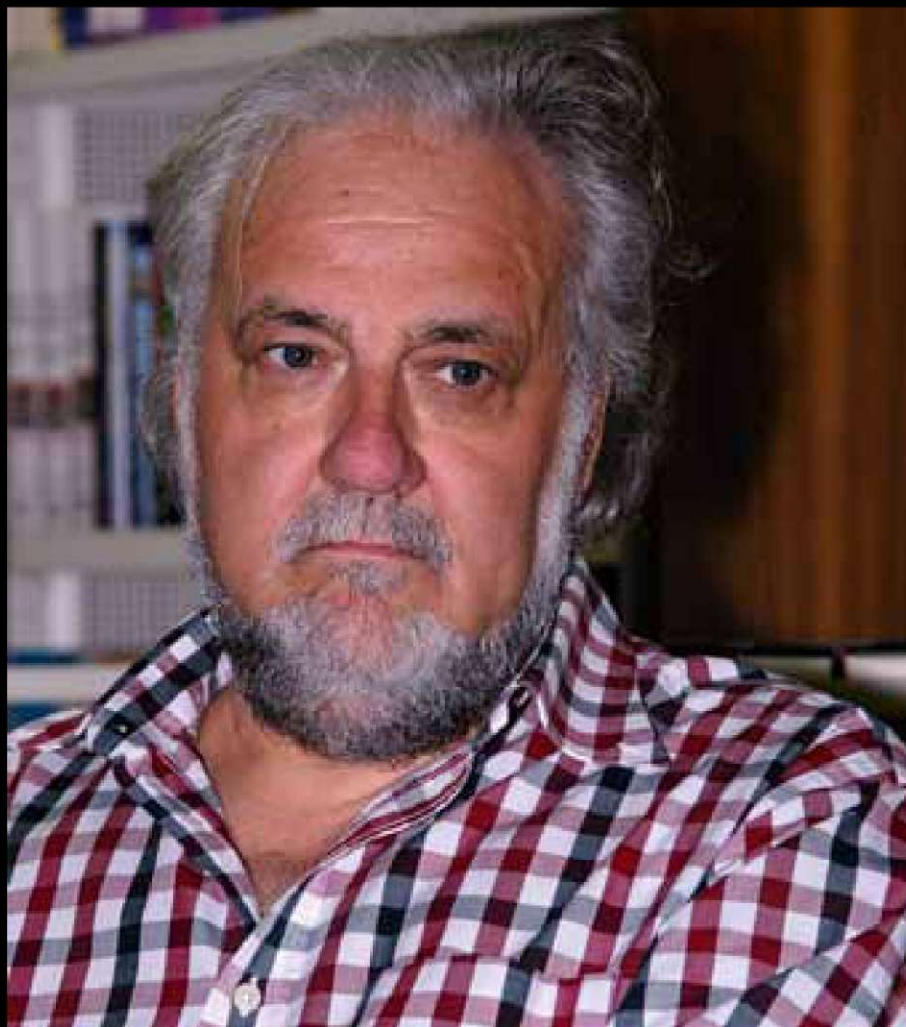
*Andreja Rustija*



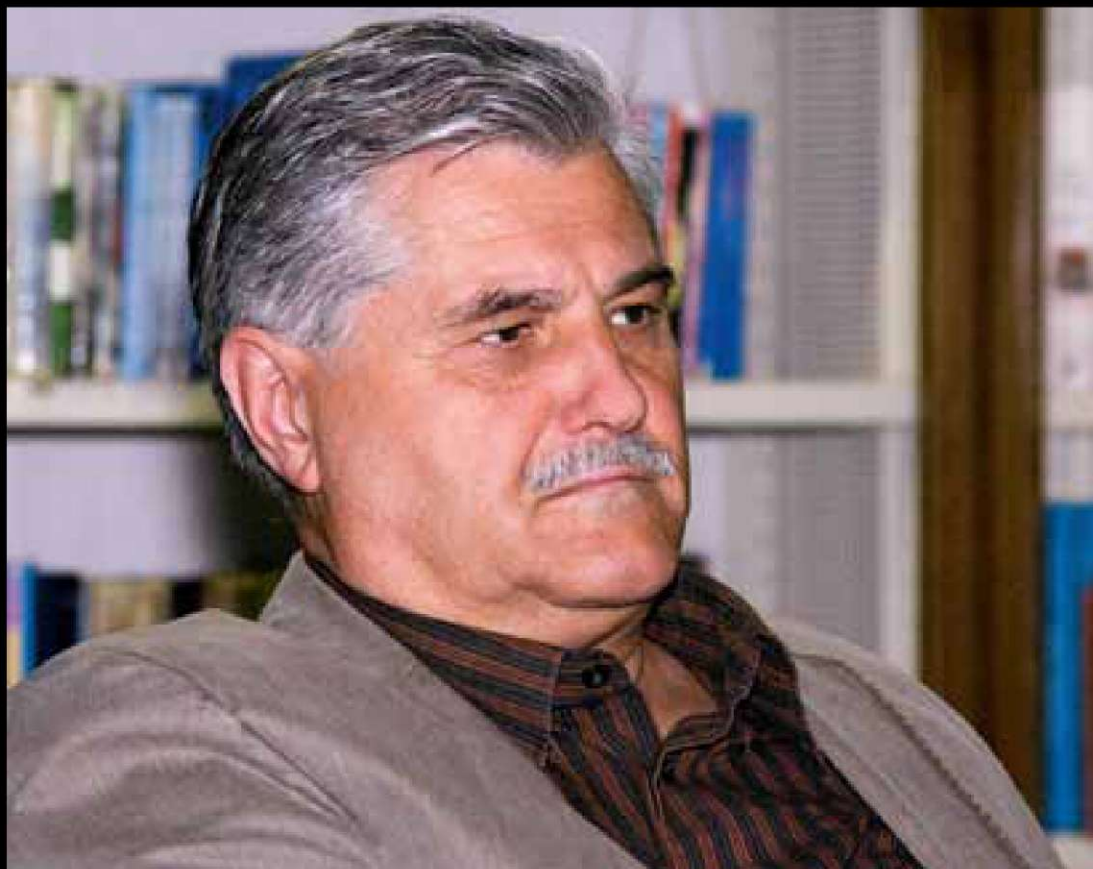
*Dr. Lojze Gostiša / Lojze Gostiša, PhD*



*Miha Remec*



*Peter Kolšek*



*Andrej Brvar*









*Večer z Mirom Cerarjem / The evening with Miro Cerar*



*Srđan Mohorič*

*Foto / Photo: Stojan Kerbler*

## SRDAN MOHORIČ

Srdan Mohorič se je rodil 30. maja 1953 na Ptuju. Mladost je preživel na Ptuju v hiši na Muzejskem trgu 1 (nekdanji dominikanski samostan), v neposredni bližini Malega gradu, današnji knjižnici Ivana Potrča.

Njegove prve izkušnje s fotografijo segajo v čas osnovne šole, ko mu je teta podarila fotoaparata Smena ruske izdelave. V srednji strojni tehnični šoli ga je fotografija še bolj pritegnila in kupil si je fotoaparata Praktika, s katerim je fotografiral sošolce, prijatelje, dogajanje na izletih in drugod. Po končani srednji tehnični šoli je razmišljal celo o likovni akademiji. Poklicna pot ga je kasneje sicer vodila v tehniko, ostala pa mu je ljubezen do lepega.

V Tovarni glinice in aluminija v Kidričevem se je zaposlil leta 1974, kjer je ostal do upokojitve leta 2007. Tu se je srečal s fotografom Stojanom Kerblerjem, ki mu je bil ves čas vzor in tudi mentor pri njegovem fotografskem delu. Leta 1976 je skupaj s kolegi ustanovil Foto kino klub DPD Svoboda Ptuj. Srdan je postal njegov prvi predsednik in to ostal vse do leta 1990, torej ves čas, ko je bil klub najbolj dejaven.

V času, ko je Srdan vodil Foto kino klub, je bil Ptuj eden od uspešnejših središč jugoslovanske fotografije. Vzporedno z rastjo kluba je rasla tudi njegova fotografija. Srdan je že leta 1976 sam izdeloval

Srdan Mohorič was born on 30 May 1953 in Ptuj. He spent his youth in Ptuj in a house on Muzejski trg 1 (a former Dominican monastery) in the close proximity of Mali grad (the “Little Castle”) that now houses the Ivan Potrč Library.

His first experience with photography was during his years in primary school, when his aunt gave him a Russian Smena camera. In the Secondary Technical School of Mechanical Engineering photography attracted him even more and he bought a Practica camera. He took photographs of his classmates, friends, on field trips and other occasions. After finished secondary school he even thought of enrolling in the Academy of Fine Arts and Design, but his professional career evolved in the field of engineering. In spite of that his love for everything beautiful had remained.

He worked in Tovarna glinice in aluminija (Bauxite and Aluminium Factory) in Kidričevo from 1974 until 2007, when he retired. There he met photographer Stojan Kerbler, whom he looked up to and who was also his mentor regarding his photography work. In 1976 he and his colleagues founded a photo cinema club Foto kino klub DPD Svoboda Ptuj. Srdan was its first chairman and remained one until 1990, through all the most active years of the Club.

svoje fotografije. Njegove prve fotografije, ki jih je uspešno razstavljal, so bili posnetki kurentovanja. Že kar na začetku delovanja kluba je uspešno razstavljal na razstavah po Jugoslaviji, uspehe pa je dosegal tudi na vsejugoslovanskih razstavah na Ptuj. Klub je namreč vsako drugo leto organiziral razstavo fotografij, na katero so povabili fotografe iz nekdanje skupne države. Srdan je bil nagrajen že na prvi razstavi na Ptuj leta 1978 in to za zbirko fotografij Podhodi, ki prikazuje človeka v urbanem okolju. Dve leti pozneje je bil nagrajen za zbirko fotografij Sejem, s katero je na izviran način prikazal ptujski živinski sejem.

Sodeloval je na številnih razstavah po Srbiji, Hrvaški, Bosni in Sloveniji oz. na področju tedanje Jugoslavije ter na vseh razstavah, ki jih je organiziral Foto kino klub Ptuj.

Sam si za svoj največji uspeh na področju razstavne fotografije šteje dodelitev naslova amaterja I. razreda. Naslov se pridobi z osvojitvijo določenega števila točk na razstavah različnih ravni in s pozitivno oceno zbirke desetih fotografij, ki jo je treba predložiti umetniški komisiji.

During the years Srdan was chairing the Club, Ptuj was one of the successful centres of Yugoslav photography. As the Club evolved, so did his photography. His first successfully exhibited photographs were images of the Kurentovanje Carnival. In the first years of the Club he successfully participated in exhibitions throughout Yugoslavia and was also successful in the all-Yugoslav exhibitions in Ptuj. Namely, every other year the Club organised a photography exhibition and invited photographers from the former common country. Srdan received an award in the first exhibition in Ptuj in 1978 for his collection of photographs entitled Podhodi (Underpasses), which portraits a man in the urban environment. Two years later he received an award for his collection entitled Sejem (Fair), which presented the Ptuj cattle fair in an original way.

He participated in numerous exhibitions in Serbia, Croatia, Bosnia and Slovenia, that is in the former Yugoslav republics and all exhibitions, organised by the Foto kino klub Ptuj. In his opinion his biggest success in the field of exhibition photography is the Class 1 Amateur title. The title is gained by scoring a certain number of points in exhibitions of different levels and a positive grade of a photograph collection, consisting of ten photographs, submitted to an artistic commission for judging.

Po prenehanju delovanja Foto kino kluba leta 1991 se je Srdan prenehal aktivno ukvarjati s fotografijo. Digitalni fotoaparati, ki mu ga je ob 50-letnici podarila družina, pa mu je dal ponovno vzpodbudo za intenzivnejše fotografiranje, seveda tokrat izključno v barvni tehniki. Dejavno sodelovanje pri časopisu Aluminij ga je spodbudilo, da se je še bolj zavzeto lotil fotografiranja tovarne. IIkrati je spoznaval, da se lepota skriva v bližnjih posnetkih in to lepoto predstavil v zbirki Planet aluminij. Danes je Srdan član Foto kluba Maribor.

Ni nepomembno, da že od rane mladosti zbira znamke. Tudi pri tem delu se je izostril njegov občutek za lepoto. Le-te so mu bile enak izziv kot fotografija. Z njegovo zbirko znamk z naslovom AIDS ubija, borimo se s poznavanjem dejstev, je sodeloval na nekaj svetovnih razstavah in dosegel kar nekaj pohval in nagrad.

After dissolution of the Foto kino klub in 1991 Srdan stopped being actively involved with photography. The digital camera he had received from his family for his 50th birthday gave him a new incentive and he took up photography more intensely again, but this time only in colour. His active participation in Aluminij newspaper motivated him to take up photographing the factory even more seriously. He realised that beauty was in the close-ups and presented this beauty in his Planet aluminij (Planet aluminium) collection. Today Srdan is a member of the photo club Fotoklub Maribor.

The fact that he has been collecting stamps from his youth is also important, as it helped him sharpen his sense of beauty. He found stamps as challenging as photography. With his stamp collection entitled AIDS ubija, borimo se proti temu s poznavanjem dejstev (AIDS kills, fight against it by knowing the facts) he participated in a number of world exhibitions and received quite a few praises and awards.

V zadnjem času je Srdan predstavil svoje fotografije na sledečih samostojnih razstavah:

*2007*, Salon umetnosti v Ptuju – samostojna razstava, Planet aluminij

*2008*, Fotogalerija Stolp v Mariboru – samostojna razstava, Planet aluminij

*2009*, Razstavišče gradu Sevnica – samostojna razstava, Planet aluminij

*2009*, Razstavišče v Društvu upokojencev Ptuj, samostojna razstava,  
Utrinki iz zbirke Planet aluminij

Sodelovanje na skupinskih razstavah:

*2009*, Fotogalerija Stolp v Mariboru, Klubska razstava Fotokluba Maribor

V okviru fotografiranja za časopis Aluminij je leta 2009 prejel nagrado Papirus 2009 za najboljšo naslovnico internih glasil v Sloveniji.

In the last years Srdan presented his photographs in the following solo exhibitions:

*2007*, Art Salon in Ptuj – solo exhibition, Planet aluminium

*2008*, Photo gallery Fotogalerija Stolp in Maribor – solo exhibition, Planet aluminium

*2009*, Exhibition in Sevnica Castle – solo exhibition, Planet aluminium

*2009*, Exhibition in Društvo upokojencev Ptuj, solo exhibition,  
A selection from Planet aluminium collection

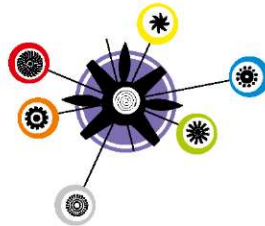
Participation in group exhibitions:

*2009*, Fotogalerija Stolp in Maribor, club exhibition of Fotoklub Maribor

In the context of photographing for the Aluminij newspaper he received a Papirus 2009 award in 2009 for the best internal newsletter cover in Slovenia.



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