

Problem perspektive i pogleda u videoinstalaciji Dalibora Martinisa *Pogled na drugi pogled*

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The Issue of Perspective and Gaze in Dalibor Martinis' Video Installation *The View to Another View*

PRETHODNO PRIOPĆENJE

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SAŽETAK: Videoinstalacija Dalibora Martinisa *Pogled na drugi pogled* sagledana je s aspekta teorije pogleda kroz probleme discipliniranja pogleda perspektivom, ali i kroz dezorijentiranje promatrača osvještavanjem mogućnosti više različitih pogleda. Uzimajući u obzir Lacanove psihološke teorije kontrole pogleda i Merleau-Pontyjeve filozofske teorije o percepciji i doživljavanju prostora, istražuju se odnosi između oka, pogleda i videnja te načini na koji perspektiva uspostavlja raskol između tih elemenata. Perspektive se tumače u kontekstu relativističkih teorija, koje kritiziraju ideje o nevinom oku te opažanju i videnju pristupaju kao semantički kompleksnoj i društveno određenoj radnji. Autor vođenjem promatrača kroz tri pogleda, koji su uvjetovani prostorno i povijesno, osvještava ulogu različitih konteksta u razumijevanju remek-djela u sadašnjem trenutku.

KLJUČNE RIJEČI: oko, perspektiva, prostor, skopički režim, teorija pogleda, videnje

Prostori između subjekta i objekta, koji se manifestiraju u pogledu, oduvijek su intrigirali umjetnike, dajući umjetničkom stvaranju filozofsku komponentu. U videoinstalaciji Dalibora Martinisa *Pogled na drugi pogled* (1986.),¹ koja je nastala kao nastavak videofilma *Dutch Moves*, pojavljuje se, kao i u videofilmu, slika Hansa Holbeina *Ambasadori*. Ova renesansna slika bavi se baš problemom rascjepa, koji nastaje u prostoru između očista promatrača i točke nedogleda. Promatranje sa zadane točke, s koje nam se slika otkriva frontalno i potpuno, ne dozvoljava videnje ključnog elementa slike, ljudske lubanje koja je prikazana izduženo i neprepoznatljivo u tom kontekstu. Postaje prepoznatljiva tek nakon pogleda iz bočnog kuta koji postizemo izlaskom iz prostorijske kada nam se otkriva kao anamorfoza. Odgovornost videnja prenosi na promatrača, koji se ne zadovoljava zadanim pogledom, nego vraća pogled na sliku iz neobičnog ugla, čime narušava renesansno jedinstvo jednog pogleda. Videoinstalacija, koja je postavljena pred slikom *Ambasadori*, uključuje tri pogleda međusobno različito postavljena u prostoru – ispred, iza i pokraj slike. Upravljanjem pogledima problematizira mogućnost tumačenja kompleksnoga semiotičkog značenja slike u različitim prostornim i vremenskim dimenzijama.

Na tlocrtu instalacije vidimo prostorni prikaz odnosa između promatrača i slike, koji je uvjetovan i zadan različitim okvirima, od

DALIBOR MARTINIS,
POGLED'S-PRVE TOČKE POGLEDA

DALIBOR MARTINIS,
VIEW FROM THE FIRST FRONTAL GAZE

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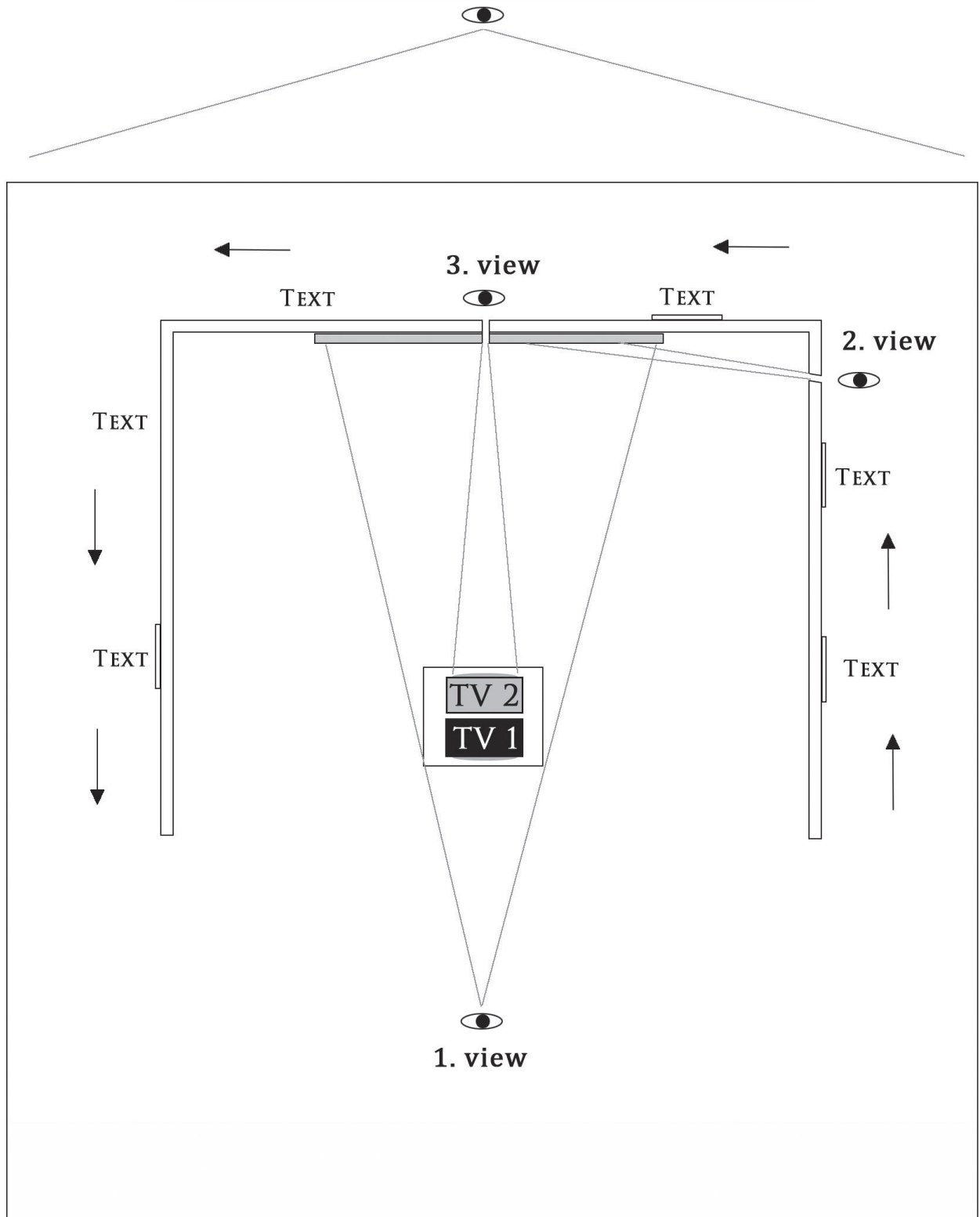
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SUMMARY: Dalibor Martinis' video installation *The View to Another View* is examined from the position of the theory of the gaze and through disciplining the gaze with perspective, as well as through the disorientation of the observer by making him aware of the numerous different gazes. By taking into account Lacan's psychological theory of the gaze and Merleau-Ponty's philosophical theory of perception and the experience of space, the relationship between the eye, gaze and sight, as well as the ways in which a perspective creates a conflict between those elements, is examined. The perspectives are analyzed in the context of relativist theories which criticize the ideas of an innocent eye, and approach seeing and observing as semantically complex and socially determined actions. By leading the observer through three views which are defined spatially and historically, the author unveils the role of different contexts in understanding the masterpiece in the present.

KEYWORDS: eye, perspective, space, scopic regime, theory of the gaze, observing

Spaces between the subject and object which are made manifest in the gaze, have always intrigued artists by giving an artistic creation a philosophical component. In Dalibor Martinis' video installation *View to Another View* (1986),¹ which was made as a sequel to the video film *Dutch Moves*, the painting *Ambassadors* by Hans Holbein appears yet again. This renaissance painting deals with the issue of the fissure which occurs in the space between the line of sight of the observer and the vanishing point. Observing from a given vantage point from which the painting reveals itself to us frontally and completely does not allow us to see the key element of the painting, the human skull which is elongated and unrecognizable in that context. It becomes distinct only when viewed from an angle from the side which we achieve by leaving the room, at which point it reveals itself to us as an anamorphosis. The responsibility of seeing is transferred onto the observer, who is not satisfied by the given perspective and returns his gaze to the painting from an unusual angle, which ruins the renaissance unity of the gaze. The video installation, placed in front of the *Ambassadors*, includes three different perspectives situated in space – the frontal, back and the side perspective in relation to the painting. The directing of the gaze questions the possibility of interpreting the complex semiotic meaning of the painting in different spatial and temporal dimensions.

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videoekrana do rupa koje usmjeravaju oko. Povezuje umjetničku vrijednost slike sa slučajnim događajima koji su tijekom vremena utjecali na nju i otvorili nove prostore interpretacije. Kao dramatični, ali i izvedbeni kontekst slike uvodi stvarni događaj ubojstva agenta tijekom promatranja slike u National Galleryju u Londonu. S obzirom na to da je na slici pronađena rupa od metka, čini se da je agenta ubila slika, što je ostavilo materijalni trag na platnu. Uvođenjem transpovijesnog konteksta priznaje slici život u vremenu, koje uvjetuje različite načine viđenja i tumačenja. Prvi pogled, koji se na sliku pruža frontalno, ometan je videoekranom na kojem možemo pratiti ubojstvo agenta, zaklanja ključni element slike (ilustracija 2). Drugi je pogled zadan bočno, usmjeren kroz rupu na zidu iz kuta koji nam jedini omogućava viđenje anamorfoze lubanje, postavljen još od autora u renesansi. Onemogućava nas da vidimo sliku, ali nam otvara put za opažanje anamorfoze. Treći pogled vodi promatrača iza slike. Kroz rupu u slici na drugom monitoru gleda slikara koji slika sliku, vraćajući je povijesno u period samog nastanka. Funkcija je ekrana predstavljanje dviju povijesnih faza interveniranja na sliku od nastanka slike do uništenja slike metkom. Čin pucanja kroz sliku ne vidi kao destrukciju, nego kao mogućnost otvaranja novih konteksta koji se stvaraju na akumuliranim sjećanjima slike u vremenu i prostoru. Funkcija je promatrača istražiti sliku s različitim zadanih pogleda, koji su predstava povijesno različitim

skopičkih režima i uvjeta pogleda. Uvođenjem trećeg pogleda vodi promatrača iza slike, daje pogled na slikara i događaje iz oka same slike. Autor se duhovito poigrava događajima koji su obilježili sliku jer se tek tada otkriva tekst „navodno je slika bila ljuta na slikara pa ga je odlučila ubiti, ali je promašila vrijeme i mjesto te je, kao kolateralna žrtva, stradao agent”. Šetanjem promatrača kroz prostor i vrijeme, mijenjanjem pogleda i različitih povijesnih događaja slike, autor propituje problematiku pogleda, koja se kroz povijest tumačila isključivo kroz „ispravnu” i „neispravnu” perspektivu. Učinkovitost povijesnoumjetničkoga hermeneutičkog oruđa, kojim se slika tumači isključivo iz konteksta vremena u kojem je nastala bez osvrtnja na promjene značenja koje su se događale s vremenom, relativna je jer remek-djela danas ne doživljavamo kao nekad. Kroz različite zadane poglede propituje odnose između svih aktera velike trijade – autora, djela i promatrača, stavljajući promatrača u različite prostorne pozicije u odnosu na sliku, koji vode otkrivanju različitih konteksta. Videoinstalacija se može sagledati iz konteksta perspektive, kroz odnose oka pogleda i viđenja te kroz implicitnu ulogu promatrača.

Problem perspektive s aspekta teorije pogleda

U vizualnoj umjetnosti pojam perspektiva odnosi se na predočavanje prostora u slici, dok je optika definira kao

DALIBOR MARTINIŠ, TLOORT INSTALACIJE
POGLED NA DRUGI POGLED, 1986.

DALIBOR MARTINIŠ, THE VIEW TO ANOTHER VIEW,
1986, INSTALLATION LAYOUT

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The blueprints of the installation show us a spatial image of the relationship between the observer and the picture, which is determined and set by common frames, from video screens to the hole which direct the eye. It connects the artistic value of the painting with arbitrary events which have, through time, influenced it and created new spaces for interpretation. As a dramatic but also performative context of the painting, it introduces the real event of the murder of an agent while he was observing the painting in the National Gallery in London. Since there is a bullet hole in the painting, it seems as though the painting had killed the agent, which left a mark on the canvass. The introduction of a transhistoric context of the painting recognizes its life in time, which demands different ways of observing and interpreting. From the first frontal gaze, the painting is disturbed by a video screen on which we can follow the murder of the agent and which hides the key element of the painting (Illustration 2). The second side gaze is directed through a hole and it is the only angle which allows us to see the anamorphous skull, placed there by the renaissance author. It makes it impossible to see the painting but allows us to notice the anamorphosis. The third gaze leads the observer behind the painting. Through a hole in the painting, the observer sees a second screen depicting a painter creating the painting, returning

it historically to the period of its creation. The function of the screen is the introduction of two historic periods of intervention on the painting, from the creation of the painting to its destruction by a bullet. The act of firing through the painting is not seen as an act of destruction but as a possibility of opening new contexts which arise from the accumulated memories of the painting in time and space. The role of the observer is to explore the painting from different perspectives, which are depictions of historically different scopic regimes and conditions of observing. The introduction of the third perspective leads the observer behind the painting, provides a glance of the painter and of the events from the perspective of the painting itself. The author is playfully using events that marked the painting because that is when the text appears “apparently, the painting was angry at the painter and decided to kill him but miscalculated the time and space which led to the death of the agent as a collateral victim”. By walking through time and space, changing the perspective and various historic events concerning the painting, the author questions the problem of the gaze, which has been interpreted throughout history only as adopting a “right” or “wrong” perspective. The efficiency of hermeneutic tools in art history, which interpret the painting solely within the context of the time when it was created without reflecting on the changes in meaning

pravilo postupnog smanjivanja likova prema dubini u odnosu na oko promatrača. Perspektiva, iako zaslužna za formiranje zapadnjačke ideje o slici koja je obilježila našu kulturu, potječe iz arapskih teorija o vidnim zrakama i geometriji svjetla.² Izvorno se tumačila u kontekstu teorije opažaja i optike, ali u tumačenju recentne teorije umjetnosti, kako kaže Hans Belting, „razotkriva svoje kulturalne dimenzije”.³ U svakom slučaju, povezana je s pojmom prostora i njegovim shvaćanjem u određenom povijesnom periodu. Iako je do 20. stoljeća perspektivom smatrana samo geometrijska perspektiva, zbog okulocentrične orijentiranosti zapadnjačke kulture, nakon modernizma u fokus istraživanja ulaze i druge mogućnosti predočavanja prostora koje nisu matematički utemeljene. Razloge njihova postojanja nalazimo više u filozofiji života i poimanju prostora, a manje u umjetničkim vještinama i znanstvenim dostignućima. Teorija prostora, koja se kao znanstvena paradigma pojavljuje osamdesetih godina 20. stoljeća, sagledana s različitih aspekata, prostoru pristupa kao socijalnoj konstrukciji važnoj za razumijevanje uloge različitih povijesnih i geografskih konteksta na kulturne fenomene.⁴ Francuski filozof Michael de Certeau prostor definira kao „učinak proizveden radnjama koje ga usmjeravaju, uvjetuju i vremenski određuju”⁵, što potvrđuje da se ne sagledava isključivo po svojim geometrijskim značajkama, nego dobiva dimenzije vremena i kretanja. Kantova interpretacija prostora kao čistog

opažaja i Cassirerova interpretacija umjetnosti kao subjektivne i idealne simboličke forme otvaraju mogućnosti za tumačenje prostora kroz osjetilno iskustvo, koje je podložno uvjerenjima i interpretaciji pojedinca. „Vrijednost prostornih sintaksi” Michael de Certeau pripisuje i narativnim sintagmama jer sustav kodova kojima se koriste u komunikaciji proizlazi iz prostora u kojem se događaju i uvjetuju njegove promjene.⁶ Prostor je dobio važnu ulogu u socijalnim konstrukcijama društva jer se određuje kao „practicirano mjesto” koje je obilježeno „radnjama povijesnih subjekata”.⁷

Praksa gledanja pripada tim radnjama, jer se fizički odvija u prostoru između promatrača i vidljivog, pa možemo reći da ima onoliko različitih pogleda koliko i različitih prostornih iskustava. Odnos između promatrača i umjetničkog djela, posredovan pogledom, može se tumačiti kao i čitanje, za koje vrijedi da je „prostor proizveden praksom mjesta koje čini sustav znakova”.⁸ Prakse mjesta određene su različitim kulturološkim okvirima koji utječu na stvaranje drugačijih načina pogleda ili bolje rečeno skopičkih režima. Američki filozof Martin Jay skopički režim objašnjava kao „kulturalnu varijablu okularnog iskustva”,⁹ koja se pojavljuje paralelno s fizičkim procesom gledanja, odnosno da „načini gledanja nisu prirodni, nego konstruirani: gledanje je fizička operacija, a vizualni svijet socijalna činjenica”.¹⁰ Europski skopički režim uvelike se razlikuje od istočnjačkog pa ga teško

which occurred with time, is relative, since we do not experience masterpieces as we used to. Through various assigned perspectives the relationship between the big triad, the author, the work and the observer, is questioned by placing the observer into different spatial positions in relation to the painting, which leads to discovering different contexts. The video installation can be analyzed from the context of perspective, from the relationship of looking and seeing, as well as through the implicit role of the observer.

The problem of perspective from the position of the theory of the gaze

In visual arts the term perspective refers to the representation of space in a painting, while optics define it as the rule of gradual reduction of characters towards the depth in relation to the eye of the observer. Perspective, even though it is responsible for forming the Western idea of a painting, which marked our culture, comes from Arab theories of lines of sight and the geometry of light.² Originally it was interpreted within the context of the theory of observing and optics, but in the interpretation of the recent art theory, as Hans Belting put it, it “uncovers its cultural dimensions”.³ In any case, it is related to the idea of space and its understanding in any period of history. Even though up until the 20th century only geometric perspective was considered as

a perspective, due to the oculocentric orientation of Western culture, after modernism other possibilities of representing space, which are not mathematically based, have become subjects of research. The reason for their existence can be found in the philosophy of life and the understanding of space, rather than in artistic skills and scientific achievements. The theory of space, which appears as a scientific paradigm during the 1980s, seen from different viewpoints, approaches space as a social construct important to the understanding of the role of various historic and geographic contexts on cultural phenomena.⁴ French philosopher Michael de Certeau defines space as “a result created by actions which direct it, and define it temporally”⁵, which confirms that it is not viewed exclusively by its geometric qualities but that it also gains the dimensions of time and movement. Kant’s interpretation of space as pure observation and Cassirer’s interpretation of art as a subjective and ideal symbolic form, open up the possibility of interpreting space through sensory experience which is influenced by the beliefs and interpretations of individuals. “The value of spatial syntaxes” Michel de Certeau ascribes to the narrative structures, since the system of codes used in communication comes from the space in which it occurs and therefore influences its changes.⁶ Space gained a more significant role in social constructions because it is determined as a “practiced space” marked by “actions of historic subjects”.⁷

možemo valorizirati i uspoređivati prema jednakim kriterijima jer počiva na različitim sustavima znakova i procesima recepcije. Teorija prostora pristupa pogledu kao radnji, koja je određena izvana kulturološkim kontekstom, što je otvorilo mogućnosti za istraživanje i uspoređivanje skopičkih režima geografski i filozofski udaljenih kultura te umanjilo važnost europocentričnog pogleda na svijet i umjetnost u korist razumijevanja pluralnosti pogleda i mišljenja. Odnosi se na interpretativne prostore između promatrača i umjetničkog djela, odnos geografskog prostora i projekcije prostornosti u slici te na povijesno-filozofske komponente koje utječu na tumačenje i doživljaj prostora. U videoinstalaciji *Pogled na drugi pogled* perspektiva je u središtu koncepta, koji počinje problematiziranjem renesansne okulocentrične vizije svijeta, referiranjem i apropiacijom Holbeinove slike *Ambasadori*. Uvođenjem anamorfoze kao alternative jednom zadanom pogledu Holbein otvara probleme pogleda i konteksta koji su aktualni i danas. Videoinstalacijom autor problematizira prostor u kojem se događa pogled, određen zauzimanjem tjelesnog položaja u odnosu na sliku, ali i kontekstom različitih povijesnih vremena u životu slike.

Teoretski okvir odnosa oka, pogleda i viđenja

Odnos promatrača s umjetničkim djelom započinje fiziološkim radnjama oka jer umjetnost prije svega doživljavamo vizualno.

Suvremene teorije pogleda percepciji ne pristupaju isključivo sa stajališta *Gestalt* psihologije i doslovnog opažaja, već u mnogo širem kontekstu razmatraju okolnosti i razloge zbog kojih nešto vidimo i interpretiramo baš tako. Dok su *Gestalt* psihologija i doslovni opažaj više rezultata polučili u čitanju forme, teorija pogleda usmjerila se na narativne reprezentacije i uvjete njihova tumačenja u različitim prostornim i vremenskim uvjetima, istražujući odnose između subjektova oka, pogleda i viđenja. Oko nije isključivo okularni mehanizam neopterećen znanjem, kako se da naslutiti iz teorije nevinog oka Johna Ruskina koja se pojavila u drugoj polovici 19. stoljeća.¹¹ Prema poslijeratnom teoretičaru umjetnosti Ernstu Gombrichu svako gledanje ovisi o promatraču, njegovim znanjima i vjerovanjima koja su mu posredovana iz okoline, što je otvorilo razmišljanje o oku kao kulturološkom okviru.¹² Osvrćući se na poslijeratna filozofska tumačenja Merleau-Pontyja, francuski psihoanalitičar i psihijatar Jacques Lacan, koji je obilježio razvoj psihoanalize nakon Freuda, tvrdi: „Pojavljujem se kao oko izbijajući na neki način iz onoga što bi mogao nazvati funkcijom viđenja.”¹³ Ukazuje na to da oko subjekta nije čisti, neopterećeni preduvjet gledanja, već je unaprijed određeno funkcijama koje su u njega usađene izvana. Lacan se slaže s Merleau-Pontyjem da onaj koji gleda ovisi o vidljivom te da je voditelj viđenja oko samo. Oko je samo metafora za „izdanak vidioca, nešto ispred njegova oka” i „preegzistenciju

The practice of observing belongs to those actions since it is physically happening in a space between the observer and the visible, so we can say that there are as many different views as there are different spatial experiences. The relationship between the observer and a work of art, intermediated by looking, can also be seen as reading which states that “space is produced by the practice of places made by a system of signs”.⁸ The practice of space is determined by various cultural borders which influence the creation of different ways of looking or more precisely, scopic regimes. American philosopher, Martin Jay explains that a scopic regime is a “cultural variable of ocular experience”,⁹ which appears in parallel with the physical process of looking, meaning that “the ways of looking are not natural but constructed: looking is a physical operation and the visual world is a social fact”.¹⁰ European scopic regime is significantly different from the Eastern one, making it hard to rate and compare them based on equal criteria since they are based on a different system of signs and processes of reception. The theory of space approaches looking as an action determined from the outside by a cultural context, which opens up the possibility of research and comparison of scopic regimes of geographically or philosophically distant cultures and decreases the importance of the Eurocentric view of the world and art, in favor of understanding the plurality of views and opinions. It refers to the interpretative spaces between

the observer and the artwork, the relationship of the geographic space and the projection of space in a painting, as well as to the historic-philosophical components which influence the interpretation and experience of space.

In the video installation *The View to Another View*, the perspective is in the key concept and broaches the issue of the renaissance oculocentric worldview, refinement and appropriation of Holbein's painting, *Ambassadors*. By introducing anamorphosis as an alternative to a single point of view, Holbein opened up questions on the problems of looking and context, which are still being discussed. Through the video installation, the author poses questions about the space where looking occurs, defined by adopting a physical position in relation to the painting, but also by the context of various periods of history in the lifetime of the painting.

The theoretical frame of the relationship of the eye, the gaze and seeing

The relationship of the observer to the artwork begins with physiological actions of the eye because our experience of art is primarily visual. Contemporary theories of the gaze do not approach perception exclusively from the position of gestalt psychology and literal noticing; they rather examine the circumstances and reasons why we interpret some things

pogleda” koja subjekt postavlja pod oko.¹⁴ Promatrač gleda sliku s određene točke, „a ono što posreduje između njih drugačije je prirode od geometrijskog optičkog prostora, nešto što igra upravo obrnutu ulogu, koje djeluje ne zato da bude probojno, već, naprotiv, da bude neprozirno – to je ekran”.¹⁵ Ideja Lacanova ekrana zadržala se u postmodernoj teoriji umjetnosti kroz razmišljanja Normana Brysona, koji zaslon, slijepe pjege ili mrlje, interpretira kao bacanje sjene između retinalnog opažaja i vanjskog svijeta.¹⁶

Hrvoje Turković dvostruko tumači pojavljivanje oka u perspektivi, razlikujući unutarlikovno i izvanslikovno oko.¹⁷ Unutarlikovno oko možemo poistovjetiti s točkom nedogleda, dok izvanslikovno oko predstavlja motrište, kut gledanja, odnosno stvarnu poziciju promatrača u prostoru. Lacan u pogledu vidi izražavanje skopičkog nagona, koje nastaje shizom oka i pogleda, kao raskola koji se događa kada se subjekt susreće s okolinom,¹⁸ dok postmoderni teoretičar umjetnosti Hal Foster viđenje interpretira kao socijalni čin, u kojem se retinalna iskustva interpretiraju kodovima iz socijalnog okruženja, iako pogled doživljavamo kao svoju osobnu spoznaju.¹⁹ Osjećaj subjekta da vidi svojim očima i misli svojom glavom zapravo je samo prilagodba na uvjete skopičkog režima koja se događa nesvjesno jer „čim nastane pogled, subjekt mu se pokušava prilagoditi”.²⁰ Zbog toga je Lacan tvrdio da je prava funkcija skopičkog režima nadzor okoline nad

subjektom, subjekt je prije gledan nego što počinje gledati i posve je određen pogledom koji je zadan izvana.²¹

Oštri kritičar nevinog oka i direktnog opažaja, osim Ernsta Gombricha, bio je i Norman Bryson. Pogled, koji se pojavljuje tijekom opažanja, objasnio je kroz dva različita pojma od kojih je jedan pažljiv (*the gaze*), a drugi letimičan pogled (*glance*).²² Letimičan je pogled (*glance*) nesvjestan, slučajan, aktivan pogled u kojem promatrač sudjeluje u temporalnosti procesa nastanka djela.²³ Vođen je tragovima procesa, rukopisom umjetnika, tokom linije, udarom kista i često se povezuje sa slikarstvom istoka koje ima posve drugu životnu filozofiju od zapada. Pažljiv je pogled (*the gaze*) usmjeren, razuman, fiksiran pogled podređen specifičnom sustavu gledanja, takozvanom skopičkom režimu. Dovodi ga u vezu s okulocentričnim načinima gledanja zapadne kulture i mimetskim slikarstvom zapada koje reprezentira stvarnost prema logici pogleda s jedne točke. Tumačenje viđenja kao čina koji nije nevin, nego društveno uvjetovan, jer mu prethode iskustva i znanja, nalazimo i kod Hala Fostera. Prema Fosteru odnosi gledanja i viđenja međusobno su isprepleteni. Gledanje, iako je psihološki čin, uvjetovano je i socijalno i povijesno, a viđenje kao socijalni čin uključuje i tijelo i psihi.²⁴ Svaki skopički režim socijalna viđenja oblikuje svojom retorikom i načinima reprezentacije, kojima teži zatvaranju ovih razlika.²⁵

in a specific way from a much wider context. While gestalt psychology and literal noticing produced more results in the reading of form, the theory of the gaze is directed towards the narrative representations and conditions of their interpretation under different conditions of time and space, by exploring the relationships between the subject’s eye, the gaze and seeing. The eye is not exclusively an ocular mechanism unburdened with knowledge, as can be inferred from the theory of the innocent eye by John Ruskin, which appeared in the second half of the 19th century.¹¹ According to the post-war art theoretician Ernst Gombrich, looking depends on the observer, his knowledge and beliefs which he gained from his surroundings and which created the idea of the eye as a cultural frame.¹² Commenting on the post-war interpretations of Merleau-Ponty, the French psychoanalyst and psychiatrist Jacques Lacan, who marked the development of psychoanalysis after Freud, claims “I appear as the eye, bursting out of what could in a way be called the function of seeing”¹³. He points out that the eye of the subject is not a pure, unburdened precondition of looking but rather that it is pre-determined by functions placed upon it from the outside. Lacan agrees with Merleau-Ponty that the one who is looking relies on what is visible and that the guide of seeing is the eye itself. The eye is only a metaphor for the “offshoot of the observer, something in front of his eye” and the “preexistence of the gaze” which places

the subject in front of the eye.¹⁴ The observer is looking at the painting from a certain spot “while that which forms the mediation from the one to the other, is something of another nature than geometric, optical space, something that plays an exactly reverse role, which operates, not because it can be traversed, but on the contrary because it is opaque—I mean the screen.”¹⁵ The idea of Lacan’s screen lived on in the postmodern art theory through the work of Norman Bryson, who interprets the screen, the blind spots, as the casting of a shadow between the retinal reception and the outside world.¹⁶

Hrvoje Turković interprets the appearance of the eye in perspective in two ways, by making a distinction between the intra-painting and extra-painting eye.¹⁷ The intra-painting eye can be identified with the point of view, while the extra-painting eye presents the vantage point, the angle of the gaze, that is, the real position of the observer in space. In the gaze, Lacan sees the expression of the scopic drive, which is created by a schism of the eye and the gaze, a schism which occurs when the observer meets his surroundings,¹⁸ while the postmodern art theoretician Hal Foster interprets seeing as a social act, in which the retinal experience is interpreted by codes from the social surroundings, even though we experience the gaze as our personal cognizance.¹⁹ The subject’s feeling that he is seeing with his own eyes and thinking with his head is actually only

Perspektiva i adresiranje promatrača

Kompleksan proces komunikacije između umjetničkog djela i promatrača, koji analizira Wolfgang Kemp, odvija se između elementa unutar slike, koji na određeni način uključuju ili isključuju promatrača.²⁶ U umjetničkim djelima promatrač je određen pogledom ili očištem s kojeg je dan uvid u sliku te često preuzima pogled autora, koji je ugrađen u načine gledanja djela, ali ponekad se potpuno odvaja jer nema zadanu točku pogleda. Kako ističe Kemp, odnosi između promatrača i umjetničkog djela nisu „klinički čisti i izolirani“, iako dijele istu prostornu i vremensku dimenziju jer je promatrač određen različitim faktorima – spolom, znanjem i trenutkom.²⁷ Njegova je uloga u značenju umjetničkog djela aktivna jer „funkcija promatrača ugrađena je u samo djelo”.²⁸ Uvodi pojam „implicitni promatrač”, misleći pri tome da je na unutarnju ulogu promatrača računao umjetnik tijekom stvaranja djela te da ga je „umjetničko djelo adresiralo prema unutarnjim orijentacijama”.²⁹ Interpretacija umjetnosti vezana je ne samo za osobni razvoj i karakteristike promatrača nego za kulturološke kontekste koji zauzimaju važno mjesto u teoriji prostora. Njihovim uvjetima i mogućnostima bavi se teorija pogleda, koja percepciju tumači kao socijalni čin. Povezanost promatrača s umjetničkim djelom djelomično se uspostavlja perspektivom jer se promatrač dovodi u odnos s prostorom slike, ali perspektiva ima i ulogu glasnogovornika

slike, određuje kako sliku treba gledati, ali i čitati, jer određuje poziciju promatrača.³⁰ Ugrađivanjem određenog pogleda u sliku autor prenosi svoj pogled na promatrača, čime postiže tjelesno sjedinjenje između onoga koji djelo stvara i onoga koji ga gleda. Prema Lacanu, pogled ne pripada ni autoru ni promatraču, već je zadan izvana skopičkim režimom. Nije toliko važno od kuda promatrač uputi pogled, kad mu je on već dan kroz ekran, koji ga oblikuje kao što oblikuje i ono što autor ugrađuje u djelo. Perspektiva, kao surogat pogleda u slici, nije samo prikazivanje dubine nego je kompleksnija refleksija odnosa prema prostornosti oblikovana filozofijom danog prostora i vremena. Merleau-Ponty u *Fenomenologiji percepcije* (1945.) prostoru ne pristupa kao matematički izmjerenoj kutiji, nego kao doživljenom i proživljenom iskustvu. Razlikuje „geometrijski prostor”, koji je mjerljiv i matematički definiran u geometrijsku konstrukciju, od „antropološkog prostora”, koji je rezultat iskustava o svijetu.³¹ Čovjek ne može odjednom biti na više mjesta pa nužno gleda s jedne točke, dok Bog gleda odsvuda, što se i odrazilo na shvaćanje prostora u različitim povijesnim periodima. Antropološki prostor, kao i geometrijski, ovisan je o ljudskom pogledu, njegovoj točki s koje gleda i s koje mu se prostor otkriva. Prva iskustva pripadaju antropološkom prostoru koji je odraz duha, a tek se onda projiciraju u plošni prikaz prostora. Odnos prema prostoru u umjetnosti, koji možemo pratiti kroz

an adjustment to the conditions of the scopic regime, which occurs subconsciously because “as soon as a gaze occurs, the subject tries to adapt to it”.²⁰ This is why Lacan claimed that the true function of the scopic regime is the surveillance of the surroundings on the subject – the subject is seen before he starts to see and is completely determined by the gaze which is determined from the outside.²¹

A harsh critic of the innocent eye and direct sight, besides Ernst Gombrich, was Norman Bryson. He explained the gaze, which appears during observing, through two different terms, one of which is the careful (*the gaze*), and the other superficial look (*glance*).²² The superficial look (*glance*) is the unconscious, accidental, active look in which the observer participates in the temporal aspect of the process of creating a piece of art.²³ He is driven by traces of the process, the artists handwriting, the path of the line, the stroke of the brush, and it is often connected with the painting of the East, which has a completely different life philosophy from the West. The careful look (*the gaze*) is a directed, reasonable, fixed look subservient to the specific system of looking, the so-called scopic regime. He connects it with the oculo-centric way of looking of the Western culture, and the mimetic painting of the West which represents reality according to the logic of seeing from one spot. The interpretation of seeing as an act which is not innocent, but is socially

determined since it follows experience and knowledge, can also be found with Hal Foster. According to Foster, the relations of looking and seeing are interconnected – even though looking is a psychologic act, it is determined both socially and historically and seeing as a social act includes both the body and the psyche.²⁴ Each scopic regime shapes social seeing with its rhetoric and ways of interpreting, through which it tends towards removing these differences.²⁵

Perspective and addressing the observer

The complex process of communication between a work of art and the observer, analyzed by Wolfgang Kemp, occurs between the elements within the painting, which in a certain way include or exclude the observer.²⁶ In works of art the observer is determined by the gaze or the perspective from which he sees the painting and he often takes over the perspective of the author, which is ingrained into ways of looking, but is sometimes completely separated since it does not have a determined point of sight. As Kemp points out, the relationship between the observer and a work of art are not “clinically clean and isolated”, even though they share the same dimension of time and space since the observer is determined by various factors including gender, knowledge and the moment.²⁷ His role in the meaning of the art work is active since “the function of the observer is ingrained in the work itself”.²⁸

primjenu različitih perspektiva u slikarstvu, odraz je različitih pogleda na svijet, a ne isključivo umjetničkih vještina i tehnoloških instrumentarija.

Kao što obrazlaže i Andrej Mirčev, koji se u novije vrijeme bavi srodnim temama, određivanje pogleda hijerarhijski ustrojava prostor jer različite pozicije nose različite poglede, od kojih su neki povlašteni, a neki zakinuti, pa možemo reći da perspektiva izražava „demonstracije moći koja ima jasne prostorne dispozicije”.³² Perspektivom se prostor disciplinira, sistemizira i mjeri, stavlja u kontekst moći i upravljanja pogledom.³³ Radovan Ivančević prepoznao je sociološku komponentu prikazivanja prostora objasnivši je prije svega kao „način pogleda na svijet”.³⁴ To nam je omogućilo da perspektivu sagledamo u širem kulturološkom kontekstu, pod utjecajem povijesnih okolnosti i društvenog razvoja. Njegova knjiga *Perspektive* predstavlja potpuno ravnopravno šest perspektiva, koje su se izmjenjivale i kombinirale tijekom različitih povijesnih perioda, bez davanja prednosti geometrijskoj perspektivi. Takve sociološke interpretacije perspektive imaju svoje korijene prije svega u objašnjenjima Erwina Panofskog, koji je perspektivi pristupio kao simboličnoj formi, a ne isključivo reprezentacijskom mehanizmu. Iako većinom analizira renesansno konstruiranje geometrijske perspektive posredstvom Albertijeva sustava, ističe da je perspektiva „prevodenje psihološkog prostora u matematički”,

čime ističe važnost kulturalnog okvira videnja.³⁵ Radovan Ivančević nezainteresiranost za prostor u kasnoj antici i ranosrednjovjekovnoj umjetnosti smatra odrazom Plotinova učenja, u kojem je Duh bitak, a materija nebitak, dok je funkcija umjetničkog djela izražavanje duhovne stvarnosti.³⁶ Iako Plotin primjećuje zakonitosti geometrijske i atmosferske perspektive, smatra da dubinu treba svjesno isključiti i okrenuti se plošnosti i svjetlosti kao simbolu vječnosti i istine, što praksu pogleda udaljava od opažajnih iskustava gledanja.³⁷ Prostor je beskonačan i nemjerljiv pa se niti ne može prikazati unutar okvira slike. Teocentrične slike svijeta, u kojima je bog onaj koji vidi sve jer gleda „odozgo”, nalazimo od Egipta pa do srednjeg vijeka u plošnim prikazima s karakterističnim primjenama ikonografske i vertikalne perspektive. Ikonografska perspektiva semantički je sustav koji ne teži prikazu prostora, nego uspostavljanju značenjskih odnosa između likova.³⁸ Oni ne proizlaze iz stvarnog opažanja, nego usvojenih vrijednosti. Prostor se predočava vertikalnom perspektivom, koja prostorne planove strogo prilagođava plohi i vertikalno ih niže prema gore. Prikazuje ono što znaju, a ne što vide, i ne vodi računa o položaju promatrača u procesu gledanja. Prostor prikazan bez optičke točke i skraćivanja, bez smanjenja veličina, ima svoje logično opravdanje jedino ako je točka s koje promatramo dovoljno visoko. Promatrač je distanciran od svetog prizora

He introduces the term “implicit observer”, meaning that the artist counted on the internal role of the observer during the creation of the work and that “the work of art addressed him towards internal orientations”.²⁹ The interpretation of art is connected not only to personal development and the characteristics of the observer but also to culturological contexts which take up a significant place in the theory of space. Their conditions and possibilities are the subject matter of the theory of the gaze, which interprets perception as a social act. The connection of the observer with the work of art is partially established through perspective since the observer is put in relation with the space of the painting, but perspective also has the role of the painting’s spokesperson, determining how the painting should be seen and read, since it determines the position of the observer.³⁰ By ingraining a certain view into the painting, the author transmits his own view onto the observer, which creates a corporal unity between the creator and the observer of the work of art. According to Lacan the gaze does not belong to either the author or the observer but rather, it is determined from the outside by the scopic regime. It is not so important where the observer directs his view, since it is already given to him through the screen which shapes it as it shapes what the author puts into his work.

Perspective, as a surrogate to the view in a painting, is not only the depiction of depth but a more complex reflection of the

relationship towards space, shaped by the philosophy of the given space and time. Merleau-Ponty in *The phenomenology of perception* (1945) does not approach space as a mathematically measured box, but rather as an experienced and lived experience. He makes a distinction between “geometric space”, which is measurable and mathematically defined in a geometric construction, from “anthropologic space” which is the result of experiences of the world.³¹ Man cannot be in more places at once, so he must look from one spot, while God looks from everywhere, which made an impact on the understanding of space during various periods of history. The anthropologic space, as well as the geometric, is dependent on man’s viewpoint, the spot from where he is looking and from where space is revealed to him. The first experiences belong to anthropologic space which is a reflection of the spirit, and only then are they projected onto a flat depiction of space. The relationship towards space in art, which can be followed by applying various different perspectives in painting, is a reflection of various different worldviews and not exclusively artistic skill and technologic instruments.

As is also explained by Andrej Mirčev, who has recently been dealing with related topics, the determination of the gaze hierarchically determines space since different positions carry with it different views, some of which are privileged and some not, which means that we can say that perspective expresses

jer mu u njemu nije mjesto, vremenski je i prostorno udaljen od slike. Promatranje s visine nepoznato je njegovu iskustvu pa preuzima vizuru onoga koji ima pravo gledati, a to je bog. Individualni pogled ne postoji, ni unutar ni izvan slike. U kasnom srednjem vijeku, zbog prodora humanističkih učenja, dolazi do postupnih promjena u shvaćanju i prikazivanju prostora. U slici se pojavljuje težnja prostornosti kao što se na likovima pojavljuje privid volumena. Prostor se konstruira iz nekoliko različitih očista ili pogleda s obrtanjem prirodne zakonitosti sužavanja oblika prema dubini. Prostor je izvrnut i neki se oblici prema dubini šire umjesto da se sužavaju. Radovan Ivančević, analizirajući različite teoretičare, izlučuje razna tumačenja prema kojima je inverzija rezultat: svetog pogleda unutar slike, binokularnog gledanja, preslikavanja s drugih svetih slika ili simultanog prikaza s više pogleda, kojemu je najviše sklon.³⁹ Primjećuje da je obrnuta perspektiva često prezentirana kao rezultat neznanja i nevjeste konstrukcije prostora jer se sagledavala isključivo s aspekta geometrijske perspektive. Prvi put, a ipak prije službene renesanse, promatrač je prisutan u slici. Andrej Mirčev ističe da pogledom s više očista promatrač nužno postaje aktivan, barem pogledom mijenja mjesto jer se prostorni elementi „objedinjuju tek posredstvom recepcijske aktivnosti gledatelja”.⁴⁰ Promatrač nije više na prostornoj i vremenskoj distanci jer je smanjena razdaljina između oka i naslikanog objekta.⁴¹ Kao što naglašava

i Marina Vicelja-Matijašić, u renesansi, razvojem znanosti, prostor postaje sinonim univerzuma, dio fizikalne stvarnosti koja se može izmjeriti različitim instrumentarijem i izračunati matematičkim formulama.⁴² Sama konstrukcija prostora, prema Albertijevoj piramidi, temelji se na stvarnom položaju tijela u prostoru i njegovu odnosu prema prostoru koji gleda. Ako uzmemo u obzir objašnjenja Hansa Beltinga o promatraču, koji se „pozicionira ispred slike i razvija aktivnost pogleda”,⁴³ ljudski pogled postaje točka s koje se prostor promatra kao dio njegova stvarnog opažajnog iskustva. Takvo napuštanje teocentričnog promišljanja prostora u korist antropocentrične vizije prostora i svijeta rezultat je samosvjesnosti pojedinca koji se osnažio razvojem znanosti i humanizma. Belting ističe da se čak i religiozne teme prikazuju iz perspektive čovjeka i omogućavaju promatraču izravno sudjelovanje kroz očiste.⁴⁴ Renesansno shvaćanje prostora, kroz metaforu pogleda kroz prozor, potvrđuje perspektivu kao simboličku formu.⁴⁵ Baš kao Lacanov ekran, i prozor strogo hijerarhijski uvjetuje pogled, određuje mu oblik i širinu. To je posebno vidljivo u metodama prenošenja vidljivog u plohu slike preko Albertijeve koprene, kojom se Dürer koristio za crtanje akta, jer se trodimenzionalni nepravilni oblik promatra kroz geometrijski raster, koji olakšava točan prijenos skraćanja u plohu. Belting primjećuje da stvaran ili naslikan prozor simbolizira motrište subjekta, koji kroz prozor gleda „van” u svijet, tvoreći

the “demonstrations of power which have clear spatial dispositions.”³² Perspective gives space discipline, it systemizes and measures it, puts it in the context of power and the directing of the gaze.³³ Radovan Ivančević recognized the sociological component of depicting space, defining it before all else as a “way of looking at the world”.³⁴ This enabled us to look at perspective in a wider culturological context, under the influence of historic circumstances and social development. His book *Perspectives* presents, completely equally, 6 perspectives which have interchanged and combined through various periods of history, without giving an advantage to the geometric perspective. Such sociological interpretations of perspective have their roots primarily in the explanations of Erwin Panofski, who approached perspective as a symbolic form, and not as an exclusively representational mechanism. Although he mostly analyses the renaissance construction of the geometric perspective through Alberti’s system, he points out that perspective is “the translation of the psychologic into mathematic” which accentuates the importance of the cultural frame of seeing.³⁵ Radovan Ivančević considers the lack of interest for space in late antiquity and early medieval art to be a reflection of Plotinus’ teachings, in which the Spirit is being and matter is non-being, while the function of an art work is the expression of spiritual reality.³⁶ Even though Plotinus recognizes the laws of geometric

and atmospheric perspective, he believes that depth should be consciously excluded and that we should turn to light and flat surfaces as a symbol of eternity and truth, which distances the practice of the gaze from the sensory experience of looking.³⁷ Space is endless and immeasurable, meaning that it cannot be represented inside the frames of a painting. Theocentric paintings of the world, in which God is the one who sees all “from above”, can be found from Egypt all the way to the Middle Ages in flat representations with characteristic usage of iconographic and vertical perspective. The iconographic perspective is a semantic system which does not tend toward the depiction of space, but rather towards establishing relationships of meaning between characters.³⁸ They do not come from true recognition but from adopted values. Space is represented in a vertical perspective, which strictly adapts space plans to a surface and places them vertically downwards. It depicts what they know, not what they see, and it does not take into account the position of the observer in the process of looking. Space depicted without an optical point and shortening, without the reduction in size, has its logical excuse only if the point from which we are observing is high enough. The observer is distant from the holy sight since he has no place in it, he is distant both in time and space from the painting. Observing from a height is unknown to his experience so he takes on the vista of the one who has the right to look, which

metaforu promatrača, koji se kroz njega konstituira kao funkcija slike.⁴⁶ Perspektiva funkcionira između položaja promatrača i točke nedogleda koja fiksira pogled, dok je horizontom iskazan doseg pogleda. Nakon renesanse ograničavanje dubine pogleda horizontom postaje problem, težnja beskonačnosti i dalekim svjetovima više se ne može zadovoljiti prostorom kutijom koji zaustavlja pogled. Spuštanjem horizonta u baroknim krajolicima pogled se uvlači u iluziju beskrajne dubine. Smekšavanje obrisa i stapanje njihovih granica zbunjuje oko i ono ne može prepoznati konačni kraj slike. Slikarski potezi i sitni akcenti mrlja boje navode oko na stalne skokove. Pogled više nije fiksiran na horizontu, nego istražuje površinu slike i postaje letimičan (*glance*).

Emancipiranje i discipliniranje promatrača

S modernizmom 19. stoljeća postupno se napušta okulocentrična vizija svijeta i umjetnosti kao njegove projekcije. Promatrač se lagano destabilizira jer mu se pažnja odvlači na kolorističke senzacije poteza, deformacije i energiju vidljivog poteza kistom. Pogled se ne fiksira na točku nedogleda niti uvlači u dubinu, nego se zadržava i kreće po površini slike. Prostor nije dan sam po sebi, relativizira se i rekonstruira u svijesti promatrača. Cézanne pa kasnije kubistički umjetnici prikazivanju prostora pristupili su simultano prikazujući predmete s više točaka gledišta. Novija literatura temi perspektive pristupa sa stajališta promatrača i

njegove angažiranosti tijela i pogleda. Katarina Rukavina ističe da je poliperspektivizam zbog toga shvaćen kao kriza perspektive jer napušta zapadnjačku tradiciju okulocentričnog pogleda i stvara novu praksu promatrača.⁴⁷ Promatrač je dezorijentiran, ne može se više osloniti na poznatu praksu naučenu kroz povijest jer gubi čvrstu i zadanu točku pogleda. Primoran je na mentalnu rekonstrukciju onoga što gleda, čime afirmira svoju samosvijest i od pasivnog se promatrača pretvara u aktivnog recipijenta.⁴⁸ Osvrćući se na ovu temu Andrej Mirčev ističe da iako je geometrijska perspektiva obilježila europsku kulturu i formirala takozvani zapadni pogled, napuštanjem prostora kutije dolazi do emancipacije gledatelja i njegov pogled postaje isključivo njegova odgovornost.⁴⁹ Nova praksa akcijskog slikarstva Jacksona Pollocka potpuno je dezorijentirala promatrača jer je umjetnik ukinuo unutarnje oko autora i onemogućio promatrača da se s njime identificira. Mijenjajući prostorni položaj platna tijekom slikanja, polažući ga na pod, nestaje horizont i fiksirani pogled. Prskanjem i obilaženjem platna sa svih strana ukida se mogućnost bilo kakve prostorne orijentacije. Promatrač i oko postaju jedno, kreću se tokovima linija, zaustavljaju na mrljama i kroz pogled rekonstruiraju kretnje autora tijekom stvaranja. Ovdje više ne možemo govoriti o usredotočenom pogledu (*the gaze*), nego o letimičnom pogledu (*glance*) koji sjedinjuje autora i promatrača kroz pokret. Promatrač stoji na jednom mjestu, ali

is God. Individual gaze does not exist, either inside or outside the painting. During the Late Middle Ages, due to the introduction of humanist teaching, gradual changes occurred in the understanding and portrayal of space. A desire for space appears in paintings as well as the illusion of volume on characters. Space is constructed from several different lines of sight or views, with the reversal of the natural law of narrowing the shape towards depth. Space is twisted and some shapes get wider instead of getting narrower towards the depth. Radovan Ivančević, analyzing different theories, produces various interpretations according to which the inversion is the result of: the holy gaze inside the painting, binocular looking, reproduction from other holy images or simultaneous depiction from various views, to which he tends the most.³⁹ He notices that the reverse perspective is often presented as a result of ignorance and unskillful construction of space since it is viewed exclusively from the aspect of the geometric perspective. For the first time, and yet before the official renaissance, the observer is present in the painting. Andrej Mirčev points out that the gaze with more lines of sight makes the observer active – he changes his place at least with his gaze since spatial elements are “united only through the mediation of the receptive activity of the observer”.⁴⁰ The observer is no longer on the same spatial and time distance since the distance from the eye and the painted object is shorter.⁴¹ As Marina Vicelja-Matijašić

points out as well, during the renaissance, with the development of science, space becomes a synonym for the universe, a part of physical reality which can be measured by various instruments and calculated by mathematic formulas.⁴² The construction of space itself, according to Alberti's pyramid, is based on the real position of the body in space and its relation towards the space it is observing. If we take into account Hans Belting's explanations about the observer, who “positions himself in front of the painting and develops the activity of the gaze”⁴³ the human gaze becomes a point from which space is seen as part of his real sensory experience. Such abandonment of the theocentric understanding of space in favor of the anthropocentric vision of space and the world is a result of the consciousness of the self of the individual, made bold by the development of science and humanism. Belting points out that even religious themes are depicted from the perspective of man and enable the observer a direct participation through the viewpoint.⁴⁴ The renaissance understanding of space, as a metaphor of looking through a window, confirms the perspective as a symbolic form.⁴⁵ Just like Lacan's screen, the window conditions the gaze in a strictly hierarchical way, determining the shape and width. This is particularly visible in the methods of transferring the visible onto the surface of the painting through Alberti's veil, which Dürer used to draw nudes, since a three-dimensional irregular shape is observed through

ga pogled vodi po cijelom platnu bez mogućnosti pronalaženja vlastitog mjesta u slici. Takvo tjelesno stvaranje, koje afirmira tjelesnost ne samo umjetnika nego i promatrača, preteča je žanrovima izvedbenih umjetnosti u kojima ekspresivna tjelesnost postaje medijem koji narušava hijerarhijske vizure tehnologija moći i nadgledanja.⁵⁰ Suvremene ili postmodernističke umjetničke izvedbe koriste se decentriranim vizurama koje omogućavaju promišljanje i novo definiranje odnosa između promatrača i umjetničkog djela.⁵¹ U performansu promatrač je taj koji se kreće i mijenja vizure, reteritorijalizira se u odnosu na promatrani objekt i preuzima odgovornost za ono što se događa, zbog čega dolazi do emancipiranja promatrača.⁵² U performansu Marine Abramović *The Artist is Present*⁵³ nema distance između subjekta i objekta, pogled nastaje u izravnom kontaktu oči u oči bez ekrana. Promatrač više nije voajer koji gleda iz prikrajka bez mogućnosti utjecaja, već postaje ravnopravan umjetničkom subjektu koji mu vraća pogled. Takvo vraćanje pogleda iz slike na promatrača bilo je dio vjerskog mehanizma uspostavljanja veze sa svetima u bizantskoj kulturi. Hodočašćenje bizantskih ikona, koje su redovnike slijedile pogledom, omogućujući povezivanje zemaljskog i onozemaljskog, bilo je široko rasprostranjeno kao religiozna praksa. Perspektiva je za pogled sredstvo kontrole koje na različite načine uspostavlja vezu između socijalnih konstrukcija kulture i promatrača. Bez zadanoga fiksiranog pogleda promatrač

postaje fizički i mentalno aktivan, svjestan odgovornosti svojeg pogleda, otvoren za slučajna značenja koja nisu bila autorova namjera i nemaju veze s estetikom umjetnosti. Videoinstalacija *Pogled na drugi pogled* odražava učestalu praksu autora da se bavi prostorima koji nastaju između promatrača i umjetničkog djela služeći se aproprijacijom i referiranjem na slavna remek-djela. Ulazi u to bez straha od ponavljanja, neopterećen originalnošću koja je u postmodernizmu izgubila legitimitet, čime kritički zadire u estetiku i prirodnu odnosa između institucija, autora i promatrača. Problematizira ulogu i aktivnost promatrača u umjetničkom djelu, koja je na razne načine određena perspektivom, odnosno točkom s koje se događa pogled. Sagledanu s aspekta Lacanove psihološke kontrole pogleda i Merlau-Pontyjeve filozofske teorije o percepciji i doživljavanju prostora, instalaciju možemo tumačiti kroz raskol između oka i pogleda, koji se regulira odnosom između izvanslikovnog oka, mjesta s kojeg se događa promatranje, i unutarlikovnog oka, točke nedogleda u slici. Ti su odnosi zatvoreni, samodostatni, funkcioniraju kao usmjeravanje pogleda u određenom povijesnom trenutku slike. Kroz prva dva postavljena pogleda iskorištava zadane Holbeinove točke, dva izvanslikovna oka i dva unutarlikovna oka, koja ne funkcioniraju simultano nego sukcesivno kao zasebni diskursi pogleda, odvojeni u prostoru i vremenu. Trećim pogledom promatrača

a geometric prism which eases the correct transfer onto the surface. Belting notices that the real or painted image symbolizes the vantage point of the subject, who is looking "out" into the world through the window, creating the metaphor of the observer, who is through him constituted as a function of the painting.⁴⁶ Perspective functions between the position of the observer and the vanishing point which fixes the gaze while the horizon expresses the reach of the gaze. After the renaissance, limiting the depth of the gaze with the horizon becomes a problem, the tendency towards the endless and distant worlds cannot be satisfied with the box which stops the gaze. Lowering the horizon in baroque landscapes, the gaze is drawn into the illusion of endless depth. The softening of the outlines and merging of their edges confuses the eye and it cannot recognize the final end of the painting. Painting movements and small color spots lead the eye to constant jumps. The gaze is no longer fixed on the horizon but rather, it explores the surface of the painting and becomes superficial (*glance*).

The emancipation and disciplining of the observer

With the modernity of the 19th century, the oculo-centric vision of the world and art as its projection, is slowly abandoned. The observer is slowly destabilized since his attention is drawn toward colorist sensations of movement, deformation and the

energy of the visible brush stroke. The gaze is not fixed on the vanishing point nor is it drawn into the depth but is kept on and moves across the surface of the painting. Space is not a given by itself, it is relativized and reconstructed in the consciousness of the observer. Cézanne, and later on cubist artists, approached the portrayal of space by simultaneously depicting objects from several viewpoints. More contemporary literature approaches the topic of perspective from the position of the observer and the engagement of his body and gaze. Katarina Rukavina points out that poliperspectivism can be understood as a crisis of perspective, since it abandons the Western tradition of the oculo-centric view and creates a new practice of the observer.⁴⁷ The observer is disoriented, he cannot lean on a familiar practice learned through history since he loses a firm and given point of view. He is forced to mentally reconstruct what he is looking at, which affirms his consciousness and turns him from a passive observer into an active recipient.⁴⁸ Commenting about this Andrej Mirčev points out that even though the geometric perspective marked European culture and formed the so-called Western view, abandoning the space of the box leads to the emancipation of the observer and his gaze becomes exclusively his responsibility.⁴⁹ The new practice of action painting by Jackson Pollock completely disoriented the observer because the artist removed the inner eye of the author and made it

postavlja na inače nepristupačna mjesta, iza slike, čime otvara nove mogućnosti tumačenja koje nadilaze vizualno-likovnu estetiku i prelaze u semiotička čitanja različitih konteksta. Priznaje slici vlastiti život u vremenu i prostoru, koji je neovisan o autorovoj namjeri ili vremenu u kojem nastaje. Uvođenjem trećeg oka, možemo reći „izaslikovnog“, promatranje postaje performativna gesta jer promatrač preuzima ulogu aktera i vraća pogled umjesto slike. Promatrač nije reteritorijaliziran kao u performansu i odgovoran za svoje viđenje, nego je discipliniran kroz više ekrana. Postavljanjem strogo određenih, ali različitih pogleda dekonstruira perspektivu kao sredstvo kontrole pogleda osvještavanjem mogućnosti različitih pogleda, a time i različitih kontrola. Dezorijentacija se događa više na kognitivnoj nego fizičkoj razini, osvještavanjem pogleda kao sredstva kontrole i uvođenjem mogućnosti više različitih pogleda, od kojih svaki ima svoju istinu i određuje kontekst za razumijevanje umjetničkog djela. Aproprijacijom Holbeinove ideje o nužnosti drugog pogleda, koju ugrađuje u sliku *Ambasadori*, s kojeg se otkriva skriveni, ali ključni sadržaj slike, upućuje na važnost rekontekstualizacije i suvremene interpretacije značenja remek-djela u sadašnjem trenutku.

¹ Videoinstalacija *The View to Another View* bila je izložena 1986. u Kijkhuisu (Den Haag), 1987. u Galerie du Montpellier / JIPAM (Montpellier), 1988. u sklopu festivala Videoformes (Clermont-Ferrand), u Galerie Sigma (Bordeaux), u Caenu, 1990. u Musée d'Art Moderne et d'Art Contemporain (Nice).

² Hans Belting, *Firenza i Bagdad: Zapadno-istočna povijest pogleda*, Fraktura, Zaprešić, 2010., 9, (1. izd. 2008.).

³ Ibid, 10.

⁴ Barney Warf, Santa Arias, „Introduction: the reinsertion of space in the humanities and social sciences”, u: Warf i Arias (ur.), *The Spatial Turn: Interdisciplinary perspectives*, Routledge, New York, 2009., 1.

⁵ Michael De Certeau, *Invenicije svakodnevice*, Naklada MD, Zagreb, 2002., 183, (1. izd. 1980.).

⁶ Ibid, 181.

⁷ Ibid, 184.

⁸ Ibid, 183.

⁹ Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought*, University of California Press, Berkeley/Los Angeles/London, 1994., 9.

¹⁰ Katarina Rukavina, „Okulocentrizam ili privilegiranje vida u zapadnoj kulturi: analiza pojma u antičkoj, novovjekovnoj i postmodernoj misli”, u: *Filozofska istraživanja*, 127–128, sv. 3–4 (539–556), 2012., 541.

¹¹ John Ruskin u knjizi *Elements of Drawing* (1837.) uvodi pojam nevinog oka, neopterećenog znanjem i naučenim predodžbama. Povezuje ga s direktnim, naturalnim opažanjem koji se osvještava kroz spoznavanje vizualnih vrijednosti likovne pojave. Nevino je oko snažno utjecalo na avangardne stilove početkom 20. stoljeća, ali i likovni odgoj, koji se u Hrvatskoj i danas provodi prema tom načelu.

¹² Ernst Gombrich u knjizi *Umetnost i iluzija: Psihologija slikovnog predstavljanja* (1984., 1. izd. 1960.) objašnjava povijest umjetnosti kroz odnos prema mimezisu. Jedan je od začetnika semiotike umjetnosti koja umjetničkom djelu pristupa

impossible for the observer to identify with it. By changing the spatial position of the canvass while painting, laying it down on the floor, the horizon and the fixed gaze disappear. By spraying and covering the canvas from all sides the possibility of any kind of spatial orientation is removed. The observer and the eye are one, they move down the lines, stop on the stains and through the gaze reconstruct the movement of the author during the creative process. Here we can no longer talk about the focused look (*the gaze*) but of the superficial look (*glance*) which unites the author and the observer through movement. The observer stands still, but he is glancing all over the painting without the possibility of finding his own place in the painting. Such bodily creation, which affirms the corporeality of not only the artist but also the observer, is the forerunner of the genres of performative arts in which expressive body movement becomes a medium which ruins the hierarchical vistas of the technologies of power and overview.⁵⁰ Contemporary or postmodern artistic performances use decentered vistas which enable the rethinking and new defining of the relationship between the observer and the artwork.⁵¹ In a performance the observer is the one who is moving and changing vistas, changing territory in relation to the observed object and takes on the responsibility for what happens, which leads to the emancipation of the observer.⁵² In Marina Abramović's performance *The Artist is Present*,⁵³ there is no distance between

the subject and the object, the gaze is created in the direct eye-contact without the screen. The observer is no longer a voyeur looking from the shadows, unable to act – he now becomes the equal of the artistic subject which returns his gaze. Such a return of the gaze from the painting to the observer was a part of the religious mechanism of establishing contact with the holy in Byzantine culture. The pilgrimage of Byzantine icons which always followed the pilgrims with their gaze, enabling the connection between this and the other world, was widely distributed as a religious practice. The perspective is a means of control for the gaze, which creates in numerous ways a connection between social constructions of the culture and the observer. Without a given and fixed gaze, the observer becomes physically and mentally active, aware of the responsibility of his gaze, open to the accidental meanings which were not the author's intention and have nothing to do with the aesthetics of art.

The video-installation *The View to Another View* reflects the common practice of the author of dealing with spaces created between the observer and the work of art by using appropriation and referencing famous master-pieces. He enters into it without fear of repetition, unburdened by the originality which has lost legitimacy in postmodernism, which makes him critically question the aesthetics and nature of the relationship between the institutions, author and the observer. He questions the role and

kao sociološki uvjetovanom mehanizmu koji je ovisan o društveno-povijesnom kontekstu, ali i psihološkom doživljavanju svijeta. Tumačeći umjetnost kroz kulturalni kontekst negira mogućnost postojanja nevinog oka.

¹³ Jacques Lacan, *Četiri osnovna pojma psihoanalize*, Naprijed, Zagreb, 1986., 90, (1. izd. 1973.).

¹⁴ Ibid., 80.

¹⁵ Ibid., 106.

¹⁶ Norman Bryson, „The Gaze in the Expanded Field”, u: Hal Foster (ur.), *Dia Art Foundation Discussions in Contemporary Culture*, 2, (87–115), 91–92.

¹⁷ Hrvoje Turković, *Razumijevanje perspektive: teorija likovnog razabiranja*, Durieux, Zagreb, 2002., 31.

¹⁸ Lacan, op. cit., 81.

¹⁹ Hal Foster, „Preface”, u: Foster, op. cit., IX.

²⁰ Jacques Lacan, op. cit., 91.

²¹ Ibid., 116.

²² Norman Bryson, *The Vision and Painting: The Logic of the Gaze*, Yale University Press, London, 94. Vidi i: Jovana Sibinović, „Uživanje u pogledu”, *Časopis za studije umjetnosti i medija / Journal of Art and Media Studies*, 4, 2013., 64.

²³ Ibid., 93.

²⁴ Hal Foster, op. cit., IX.

²⁵ Ibid.

²⁶ Wolfgang Kemp, „The Work of Art and its Beholder: The Methodology of the Aesthetic of Reception”, u: Mark Cheetham (ur.), *The subjects of art history: historical objects in contemporary perspectives*, Cambridge, (180–196), 1998., 187.

²⁷ Ibid., 181.

²⁸ Ibid.

²⁹ Ibid., 187.

³⁰ Ibid.

³¹ Maurice Merleau-Ponty, *Fenomenologija percepcije*, Veselin Masleša, Sarajevo, 1990., 343.

³² Andrej Mirčev, *Iskušavanje prostora*, UAOS / LEYKAM international, Osijek/

Zagreb, 2009., 63.

³³ Ibid., 67.

³⁴ Radovan Ivančević, *Perspektive*, Školska knjiga, Zagreb, 1996., 7.

³⁵ Erwin Panofsky, *Perspective as Symbolic Form*, Zoone Books, New York, 1991., 66 (1. izd. 1927.).

³⁶ Radovan Ivančević, op. cit., 214.

³⁷ Ibid.

³⁸ Ibid., 12.

³⁹ Ibid., 220.

⁴⁰ Andrej Mirčev, op. cit., 71.

⁴¹ Ibid.

⁴² Marina Vicelja-Matijašić, *Ikonologija: kritički prikaz povijesti metode*, Filozofski fakultet u Rijeci, Rijeka, 2013., 96.

⁴³ Belting, op. cit., 16.

⁴⁴ Vicelja-Matijašić, op. cit., 96.

⁴⁵ Belting, op. cit., 247.

⁴⁶ Ibid., 23.

⁴⁷ Rukavina, op. cit., 216.

⁴⁸ Ibid., 217.

⁴⁹ Mirčev, op. cit., 73.

⁵⁰ Ibid., 81.

⁵¹ Ibid., 73.

⁵² Ibid., 81.

⁵³ Performans se održavao od 14. ožujka do 31. svibnja 2010. u Museum of Modern Art u New Yorku.

activity of the observer in a work of art, which is in various ways determined by perspective, that is, by the point from which the gaze takes place. Seen from the aspect of Lacan's psychological control of the gaze and Merleau-Ponty's philosophical theory of perception and the experience of space, the installation can be interpreted through the schism between the eye and the gaze, which is regulated by the relationship between the extra-painting eye, the position from which the observation is happening and the intra-painting eye, the vanishing point in the painting. These relationships are closed, self-sufficient, their function is to direct the gaze to a certain historic moment of the painting. Through the first two set gazes he makes use of Holbein's given points, two extra-painting eyes and two intra-painting eyes which do not function simultaneously but successively as individual discourses of the gaze, separate in time and space. The third gaze places the observer into otherwise inaccessible places, behind the painting, which opens up new possibilities of interpretation which surpass the visual-artistic aesthetics and turn into semiotic readings of different contexts. He recognizes the paintings' individual life in time and space, which is independent from the author's intention or the time when it was created. By introducing the third, shall we say, "behind-painting" eye, observing becomes a performative gesture since the observer takes over the role of the actor and returns the gaze instead of the painting. The observer is not

re-territorialized and responsible for the way he sees, as he is in a performance – he is disciplined through several screens. By placing the firmly set but different views, he deconstructs perspective as a means of control of the gaze, through awakening the possibilities of different views, and through that, different controls. The disorientation happens on a more cognitive than physical level, by awakening the gaze as a means of control and introducing the possibility of several different perspectives, each of which hold their own truth and determine the context for the understanding of a work of art. By appropriating Holbein's idea about the need for a second perspective, which he built into the painting *Ambassadors*, from which one reveals the hidden but key element of the painting, he points out the importance of re-contextualizing and of a contemporary interpretation of the meaning of masterpieces in the present moment.

Translated by Dunja Opačić

¹ Video installation *The View to Another View* was exhibited in 1986 in Kijkhuis (Den Haag), 1987 in Galerie du Montpellier/JIPAM (Montpellier), 1988 as part of the festival Videofomes (Clermont-Ferrand), in the Galerie Sigma (Bordeaux), in Caenu, in 1990 in Musée d'Art Moderne et d'Art Contemporain (Nice).

² Hans Belting, *Firenza i Bagdad: Zapadno-istočna povijest pogleda*, Fraktura, Zaprešić, 2010, 9, (1st ed. 2008).

³ Ibid., 10.

⁴ Barney Warf, Santa Arias, "Introduction: the reinsertion of space in the humanities and social sciences", in: Warf and Arias (eds.), *The Spatial Turn: Interdisciplinary perspectives*, Routledge, New York, 2009, 1.

⁵ Michael De Certeau, *Invencije svakodnevice*, Naklada MD, Zagreb, 2002, 183, (1st ed. 1980).

⁶ Ibid., 181.

⁷ Ibid., 184.

⁸ Ibid., 183.

⁹ Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought*, University of California Press, Berkeley/Los Angeles/London, 1994, 9.

¹⁰ Katarina Rukavina, "Okulocentrizam ili privilegiranje vida u zapadnoj kulturi: analiza pojma u antičkoj, novovjekovnoj i postmodernoj misli", in: *Filozofska istraživanja*, vol. 127–128, . 3–4 (539–556), 2012, 541.

¹¹ John Ruskin in the book *Elements of Drawing* (1837) introduces the idea of the innocent eye, unburdened by knowledge and learned images. It is connected with the direct, natural observation which is made conscious through understanding the visual values of art. The innocent eye had a strong effect on avantgarde styles from the beginning of the 20th century and on art education, which is still driven by this principle in Croatia.

¹² Ernst Gombrich in the book *Umetnost i iluzija: Psihologija slikovnog predstavljanja* (1984, 1st ed. 1960) explains art history through the relationship towards the mimesis. He is one of the founders of the semiotics of art, which approaches a work of art as a sociologically determined mechanism which depends on the socio-historic context as well as the psychological experience of the world. By interpreting art through a cultural context he negates the possibility of the existence of an innocent eye.

¹³ Jacques Lacan, *Četiri osnovna pojma psihoanalize*, Naprijed, Zagreb, 1986, 90,

(1st ed. 1973).

¹⁴ Ibid., 80.

¹⁵ Ibid., 106.

¹⁶ Norman Bryson, "The Gaze in the Expanded Field", in: Hal Foster (ed.), *Dia Art Foundation Discussions in Contemporary Culture*, 2, (87-115), 91-92.

¹⁷ Hrvoje Turković, *Razumijevanje perspektive: teorija likovnog razabiranja*, Durieux, Zagreb, 2002, 31.

¹⁸ Lacan, op. cit., 81.

¹⁹ Hal Foster, "Preface", in: Foster, mentioned work, IX.

²⁰ Jacques Lacan, op. cit., 91.

²¹ Ibid., 116.

²² Norman Bryson, *The Vision and Painting: The Logic of the Gaze*, Yale University Press, London, 94. Also see: Jovana Sibinović, "Uživanje u pogledu", *Časopis za studije umetnosti i medija / Journal of Art and Media Studies*, 4, 2013, 64.

²³ Ibid., 93.

²⁴ Hal Foster, op. cit., IX.

²⁵ Ibid.

²⁶ Wolfgang Kemp, "The Work of Art and its Beholder: The Methodology of the Aesthetic of Reception", in: Mark Cheetham (ed.), *The subjects of art history: historical objects in contemporary perspectives*, Cambridge, (180-196), 1998, 187.

²⁷ Ibid., 181.

²⁸ Ibid.

²⁹ Ibid., 187.

³⁰ Ibid.

³¹ Maurice Merleau-Ponty, *Fenomenologija percepcije*, Veselin Masleša, Sarajevo, 1990, 343.

³² Andrej Mirčev, *Iskušavanje prostora*, UAOS / LEYKAM international, Osijek/Zagreb, 2009, 63.

³³ Ibid., 67.

³⁴ Radovan Ivančević, *Perspektive*, Školska knjiga, Zagreb, 1996, 7.

³⁵ Erwin Panofsky, *Perspective as Symbolic Form*, Zoone Books, New York, 1991, 66 (1st ed. 1927).

³⁶ Radovan Ivančević, op. cit., 214

³⁷ Ibid.

³⁸ Ibid., 12.

³⁹ Ibid., 220.

⁴⁰ Andrej Mirčev, op. cit., 71.

⁴¹ Ibid.

⁴² Marina Vicelja-Matijašić, *Ikonologija: kritički prikaz povijesti metode*, Filozofski fakultet u Rijeci, Rijeka, 2013, 96.

⁴³ Belting, op. cit., 16.

⁴⁴ Vicelja-Matijašić, op. cit., 96.

⁴⁵ Belting, op. cit., 247.

⁴⁶ Ibid., 23.

⁴⁷ Rukavina, op. cit., 216.

⁴⁸ Ibid., 217.

⁴⁹ Mirčev, op. cit., 73.

⁵⁰ Ibid., 81.

⁵¹ Ibid., 73.

⁵² Ibid., 81.

⁵³ Performance was held from 14/3 – 31/5 2010 in the Museum of Modern Art in New York.