

FOTOGRAFIJE KOJE RAČUNAJU NA ANGAŽIRANOG GLEDATELJA

-

Slika se moramo čuvati kao i riječi.

Ne postoji književnost bez lingvističke kritike, bez autora koji kritizira postojeći jezik. Isto vrijedi i za film. Nije potrebno tragati za novim, još neviđenim prizorima, nego se mora raditi s postojećima na način da oni postanu novi.

IVANA HANAČEK
IRENA GESSNER

-

One must be just as wary of pictures as of words.

There is no literature without linguistic criticism, without the author being critical of the existing language. It's just the same with film. One need not look for new, as yet unseen images, but one must work with existing ones in such a way that they become new.

-

PHOTOGRAPHS THAT COUNT ON THE ENGAGED SPECTATOR

Te riječi Haruna Farockia, jednog od vodećih filmaša nove njemačke kinematografije, moguće je dovesti u vezu s fotografijama prikazanim na izložbi *Nulta točka značenja*. Iako je vremenski raspon nastanka fotografija odabranih za tu prigodu izuzetno širok,¹ sve ih povezuju (već) viđeni prizori: prazan izlog dućana, igra djece na gradskome trgu, stolna lampa, industrijski pejzaž grada, urbana vila, slučajni prolaznici na željezničkom kolodvoru. No, njihov(a) sadržaj(nost) odmaknut(a) je od doslovnosti konvencionalnog mimezisa. Čitanje tih fotografija složeno je i slojevito, one računaju na upućenost gledatelja. Pozicija „upućenog gledatelja“ potrebna je i da bi se razumio film *Svaka revolucija je bacanje kocke* (1971.) autora Jean-Marie Strauba i Danièle Huillet.² U njemu ne postoji hijerarhijski strukturiran niz prizora koji uzročno-posljedično razlaže događaje. U tom desetominutnom filmu-eseju vidimo grupu muškaraca i žena, njih devet, koji sjede ne brežuljku ispod krošnje drveta i bez ikakvih vidljivih međusobnih veza izgovaraju recital. Oni upućeniji u filmu će prepoznati element *intermedijalne citatnosti*,³ tj. prisutnost poezije, točnije Mallarméovu pjesmu *Bacanje kocke nikada neće ukinuti slučaj*, koju protagonisti izvode u naizmjeničnim ritmičkim sekvencijama mirno sjedeći na brežuljku. Film obiluje kodiranim jezikom koji nije moguće jasno razlučiti „gledanjem“ – značjenjske

strukture su (ostale) „izvan kadra“. Primjerice, mjesto radnje nije nasumično odabrano. Brežuljak je smješten na pariškom groblju Père Lachaise, mjestu na kojem su pokopane žrtve Pariške komune iz 1871. godine. Time je u film uveden fenomen „tektonike senzacije“. Ukoliko promotrimo položaje tijela i mizanscenu, izvođači recitala na filmu (svi odreda filmaši i kritičari, među kojima je i Danièle Huillet) doimaju se poput nadgrobnih spomenika.⁴ I fotografije s izložbe, radove dvadeset i dvoje umjetnika, *izvađene iz gomile* (hiper)produciranih slika nastalih posljednjih pola stoljeća, nije moguće čitati baveći se tehnikom, stilom ili školom, jer one se opiru brzom konzumiranju i preispituju moć artikulacije. Svaki izloženi rad teži „nečistim“ formama, u sprezi je s drugim umjetnostima te duboko zalazi u metapolje, a ta je umjetnička praksa bliska strategiji izgradnje filma-eseja. Ako je spreaga intertekstualnosti, intermedijalnosti i interdisciplinarnosti, odnosno ispreplitanje različitih umjetničkih disciplina s humanističkim i drugim znanstvenim disciplinama osnovna značajka filma-eseja, zanimljivo je istražiti kako se te strategije upotrebljavaju i reflektiraju u mediju fotografije.⁵ Postavljamo pitanje: je li aspekte intermedijalnosti, intertekstualnosti i interdisciplinarnosti u mediju fotografije moguće razdvajati i međusobno odjeljivati ili se oni među sobom preklapaju i čine

—
 UVODNA SCENA IZ FILMA CARLA THEODORA
 DREYERA *LA PASSION DE JEANNE D'ARC*, 1928.
 (IZVOR: [HTTP://FIRSTANDLASTCINEMA.BLOGSPOT.COM](http://firstandlastcinema.blogspot.com))

OPENING SCENE FROM THE MOVIE BY CARL THEODOR
 DREYER *LA PASSION DE JEANNE D'ARC*, 1928
 (SOURCE: [HTTP://FIRSTANDLASTCINEMA.BLOGSPOT.COM](http://firstandlastcinema.blogspot.com))

These words of Harun Farocki, one of the leading filmmakers of the new German cinema, can be associated with photographs presented at the exhibition *Zero Point of Meaning*. Even though the time span within which the photographs chosen for this occasion were made is exceptionally broad,¹ they are all linked to one another through images that we have (already) seen: an empty shop window, children playing on the city square, a reading lamp, an industrial landscape of the city, an urban villa, occasional passers-by on the train station. Nevertheless, their content and their substance are detached from the literality of conventional mimesis. The reading of these photographs is complex and multilayered; they count on the informed spectator. The position of an “informed spectator” is also needed to understand the film called *Every Revolution Is a Throw of the Dice* (1971) by Jean-Marie Straub and Danièle Huillet.² It contains no hierarchically structured sequence of images that would causally explain the events. In that ten-minute film-essay, we see a group of men and women, nine of them, sitting on a hill under the tree and performing a recital with no visible mutual connection. The informed spectator will recognize the element of *intermedial quotation*³ – from poetry, more precisely Mallarmé’s *A Throw of the Dice Will Never Abolish Chance*, which the protagonists perform

in alternating rhythmical sequences while peacefully sitting on the hill. The film abounds in encoded language, which cannot be clearly discerned by “watching”, since its structures of meaning have remained “beyond the frame.” For example, the place of action has not been chosen arbitrarily. The hill is actually the Parisian cemetery of Père Lachaise, where the victims of the Paris Commune of 1871 were buried, which introduces the “tectonics of sensation” (term by Tanja Vrvilo) into the film. If we observe the body postures and the *mise-en-scène*, the recital performers (who are all filmmakers and critics, including Danièle Huillet) seem like tombstones.⁴

In a similar way, photographs from this exhibition, authored by twenty one artists and *singled out from the crowd* of (hyper) produced images from the past fifty years, cannot be read in terms of technique, style, or school, since they defy such fast consummation and test the power of articulation. Each of the exhibited photographs tends to acquire “impure” forms, combines with other arts, thus entering deeply into the metafield, which artistic practice is close to the strategy of constructing a film-essay. If the combination of intertextuality, intermediality, and interdisciplinarity, that is, the fusion of various artistic disciplines with humanistic and other sciences, is the main feature of the

jednu, nerazdvojnu cjelinu? Ovim prilogom nastojimo ispitati mogu li pojedini radovi s izložbe, samosvojni misaono-poetski sustavi, funkcionirati i kao fotografije-eseji. Istraživanje se temelji na analizi intermedijalnosti i ispitivanju primjenjivosti te primarnih značajki filma-eseja u mediju fotografije.

Intermedijalnost na filmu je, nakon izuma zvučnog filma, sama po sebi razumljiva (spoj slike, sinkroniziranog tona i glazbe). Ipak, javne su projekcije te šeste umjetnosti, i u njenoj nijemoj fazi (do 1927. godine), bile gotovo uvijek popraćene zvukom – uglavnom glazbom. Volker Roloff intermedijalnost filma u širem smislu tumači kao transformaciju diskursa jednog medija u tekstove, elemente i slike drugog medija, odnosno kao asimilaciju i fuziju elemenata drugog medija, a da se ne prekorači prvi medij.⁶

Što bi bila intermedijalnost fotografije i na koji način u jednu jezgru – fotografsku sliku – umjetnici i umjetnice uvode elemente slikarstva, glazbe, zvuka i filma, a da pritom ostaju u mediju fotografije?

Intermedijalnost fotografije, sudeći po uzorcima istraženima i odabranima za izložbu *Nulta točka značenja*, najčešće je vezana uz citate, i to iz njoj najbližeg medija – filma. Referencije na film u fotografiji su često očigledne ili bolje rečeno očekivane. Ne treba zaboraviti da pojedini autori, poput Tomislava Gotovca, na primjer, zbog skučenih produkcijskih uvjeta nisu bili u mogućnosti nabaviti filmsku kameru pa se zbog toga odlučuju snimati fotografije. U seriji

Glave (1960.) Gotovac se izravno referira na Buñuelov film *To se zove zora* (1956.), točnije, na fotografiju u filmu koja visi na zidu, a prikazuje kip Krista koji je zapravo stup za električne žice.⁷ U tom slučaju možemo govoriti o dvostrukom transmedijalnom citatu čiju putanju pratimo od fotografije do fotografije koja prolazi i kroz medij filma. Ipak, Gotovcu je film primarni fokus interesa (u duhu njegove životne filozofije *Sve je to movie!*), i često je isticao da je stvarao serije fotografija zbog filma, jer je želio govoriti o filmu. Krupni planovi njegovih fotografija zapravo su iz filma *La Passion de Jeanne d'Arc* Carla Theodora Dreyera (1928.), odnosno podsjećaju na Renée Mariu Falconetti, a često je mislio i na Annu Karinu. Izravnu vezu s mlađim bratom fotografije, filmom, nalazimo i u radu Ivana Faktora. Njegovi fotografski radovi u pravilu su sekvencijalni i u cjelokupnom opusu ne nalazimo na jednu izdvojenu fotografiju. U serijama se osjeća pokret koji je naslijeđen iz filma i samo prenesen u drugi medij. Transfer iz medija u medij Faktor je razvijao i u trijadi odnosa televizija – film – fotografija: autor je 25 televizijskih sličica prenio u 24 filmske sličice te potom u seriju od 36 fotografija. Na taj način sadržaj jednog medija postaje drugi medij. Iako Faktor nije fan televizije, zamjetna je opsjednutost ekranima, odnosno analognom televizijskom slikom.

Zanimljivo je istražiti na koji način protokonceptualni, konceptualni i postkonceptualni fotografski radovi asimiliraju slikarske elemente i po čemu se razlikuju od strategije asimilacije slikarstva u film.

PIERRE SCHAEFFER RAZVIO JE GLAZBENI ŽANR KONKRETNE GLAZBE (GLAZBENA TRAKA SASTAVLJENA OD KOLAŽA SNIMLJENIH ZVUKOVA), SNIMIO JOHN SADOVY (IZVOR: [HTTP://FACSIMILEMAGAZINE.COM](http://facsimilemagazine.com))

PIERRE SCHAEFFER DEVELOPED THE GENRE OF MUSIQUE CONCRÈTE (TAPE MUSIC USING COLLAGES OF RECORDED SOUNDS), PHOTO BY JOHN SADOVY (SOURCE: [HTTP://FACSIMILEMAGAZINE.COM](http://facsimilemagazine.com))

ANNA KARINA I JEAN LUC GODARD, SCENA IZ FILMA *PIERROT LE FOU*, 1965. (IZVOR: [HTTP://WWW.CRITERION.COM](http://www.criterion.com))

ANNA KARINA AND JEAN LUC GODARD, SCENE FROM THE MOVIE *PIERROT LE FOU*, 1965 (SOURCE: [HTTP://WWW.CRITERION.COM](http://www.criterion.com))

IVANA HANAČEK
IRENA GESSNER

film-essay, it may be interesting to investigate in what ways these strategies are used and reflected in the medium of photography.⁵ We may ask whether these aspects of intermediality, intertextuality, and interdisciplinarity can be separated and divided among themselves in the medium of photography, or else they overlap and create a single, indivisible entity? This article seeks to investigate whether some of the exhibits, which are a sort of reflexive and poetic systems, can also function as photographs-essays. My research is based on an analysis of intermediality and on exploring the applicability of that primary feature of the film-essay in the medium of photography.

After the invention of sound film, intermediality in cinema has become self-understandable (fusion of image, synchronized tone, and music), but the public projections of the sixth art, even during its mute phase (before 1927), were almost always accompanied by sound – mostly music. Volker Roloff has interpreted the intermediality of cinema in broader terms as a transformation of the discourse of one media into texts, elements, and images of another; that is, as an assimilation and fusion of elements from that other medium without leaving the first.⁶

What would be intermediality in photography and how do artists introduce elements of painting, music, sound, and cinema into a single core – the photographic image – while remaining in the medium of photography?

In photography, judging from the samples researched and selected for the exhibition *Zero Point of Meaning*, intermediality is largely linked to quotations, mostly originating from its closest medium – cinema. References to cinema are obvious, or rather expected. One should not forget that certain authors, such as Tomislav Gotovac, could not get hold of a film camera owing to their modest conditions of production, which is why they chose to shoot photographs. In his series called *Heads* (1960), Gotovac directly refers to Luis Buñuel's film *That Is the Dawn* (1956), more precisely to a single photograph from that film, which hangs on the wall and shows the statue of Christ that is actually a utility pole.⁷ In this case, we can speak of a double transmedial quotation, with an orbit that leads from one photograph to another, yet also traverses the medium of cinema. Nevertheless, cinema remains the primary focus of Gotovac's interest (*It's all movie*), and he often emphasized that he created sequences of photographs because of cinema, because he wanted to talk about cinema. His close-ups remind us of Carl Theodor Dreyer's movie *La Passion de Jeanne d'Arc* (1928) with Renée Maria Falconetti, and he also often referred to Anna Karina.

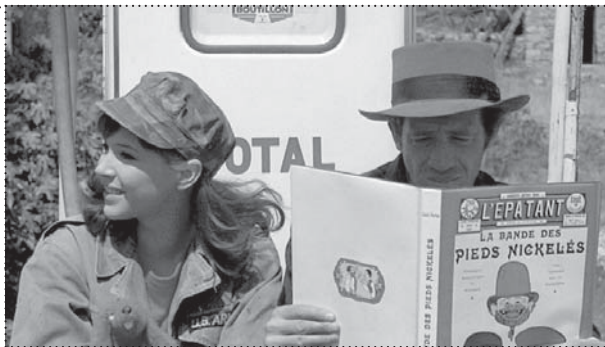
A direct connection with photography's younger sibling – cinema – can also be observed in the photography of Ivan Faktor. His photographs are usually sequential and the entire opus does not contain a single isolated photograph. In his sequences, one feels

Primjerice, filmovi-eseji Jean-Luc Godarda obiluju slikarskim referencijama, no ta medijska preklapanja nisu uvijek očigledna, čitljiva su tek na onom sjecištu gdje slikarstvo i film dijele konfiguraciju pogleda (primjerice u odnosu mizanscena-fikcija).⁸ Čini se da u seriji fotografija Ivana Posavca *Bez naslova* (1973.–1975.) slikarska estetika nije produkt htijenja, nego je dijelom uvjetovana skućenim produkcijskim mogućnostima, a dijelom neadekvatnim procesom izrade fotografije. Rad s nekvalitetnim ORWO-filmom, nepažnja u tamnoj komori, izrađivanje fotografija na tvrdom, neosjetljivom fotopapiru i neadekvatna rasvjeta rezultirali su reduciranom fotografskom estetikom⁹ bliskom onoj tradicionalnog slikarstva građenog principom naglašenog akromatskog kontrasta. Na neoštroj fotografiji *Ruke* iz spomenute serije nedostaje cijela skala tonova i polutonova, nedostaju detalji, nedostaje struktura kože, čime je autor fotografiju emancipirao od dokumentarnosti. Za razliku od Posavčeve „slučajne“ slikarske estetike, u seriji Antuna Maračića *Usvojene slike* (2000.) referencija na metafizičko slikarstvo, impresionizam i apstrakciju je (pro)mišljena. Fotografije

iz serije *Usvojene slike* autor direktno preuzima iz novinske crne kronike, čime je u fotografiju uveo i element izvanestetske citatnosti. *Usvojene* fotografije je zatim izrezao, skenirao, povećao i printao u tehnici digitalnog tiska. Riječ je o besadržajnim, apsurdnim prizorima mjesta zločina,¹⁰ vizualnom materijalu koji prati novinski članak, a u pravilu je snimljen nakon samog događaja. Na jednoj fotografiji vidimo hodnik pred ulazom u stan, otirač, nekoliko posloženih cipela pred vratima i dio nečije ruke, podlakticu i šaku s prstom uperenim u mjesto zločina. Riječ je o fotografijama koje prosječnom gledatelju/čitatelju novina vjerojatno ne znače ništa, no Maračić je novinske fotografije birao zbog njihove metafizičke atmosfere, jer su ga podsjećale na slike Carla Carràa, Giorgia de Chirica. Pojedine snimke birao je zbog humora ili tragike, a neke jer su ga podsjećale na atmosferu vlastitih fotografija. U *Usvojenim slikama* tako, uz izravne veze sa slikarstvom, nalazimo i drugi izvanestetski citat, subjektivnu autoreferencijalnu strategiju koja je na direktnoj liniji s Maračićevim fotografskim opusom (tu strategiju je moguće nazvati subjektivnim *međufotografskim*¹¹ citatom).



FOTOGRAFIJE
KOJE RAČUNAJU
NA ANGAŽIRANOG
GLEDATELJA



PHOTOGRAPHS
THAT COUNT ON
THE ENGAGED
SPECTATOR

the movement that is inherited from cinema, only transposed into a different medium. Faktor also developed this transfer from one medium into another in the triad of television – cinema – photography by taking 25 television frames and transposing them into 24 film frames, and then a sequence of 36 photographs. In that way, the content of one medium was transformed into another medium. Even though Faktor was not a fan of television, he was openly obsessed with screens, that is, with the analog television image.

It is interesting to explore in what way protoconceptual, conceptual, and postconceptual photographs have assimilated elements from painting, and how they differ from the strategy of assimilating painting in cinema. For example, Jean-Luc Godard's films-essays abound in references from painting, but such overlaps of two different media are not always manifest; instead, they are readable only at the intersection where painting and cinema share the configuration of their views (such as the relationship between *mise-en-scène* and fiction).⁸ It seems that in the photographic series by Ivan Posavec *Untitled* (1973-1975) painting aestheticism is not intentional, but largely a result of his modest conditions of production, and partly of the inadequate processing of the photographs. Working with the low-quality ORWO film, careless handling in the dark chamber, producing the photographs on a hard, insensitive photo-paper, and inappropriate lighting resulted

in reduced photographic aestheticism⁹ which comes close to traditional painting, constructed on the principle of accentuated contrast. The blurred photograph called *Hands*, which is a part of this series, lacks a whole scale of tones and half-tones, including the structure of the skin, which helped the artist to emancipate photography from its documentary aspect. Contrary to Posavec's "accidental" painting aestheticism, in the series by Antun Maračić called *Appropriated Pictures* (2000) references to metaphysical painting, impressionism, and abstraction are intentional. Photographs from this series are directly taken over from the newspaper crime page, whereby he has introduced an element of extra-aesthetical quotation into photography. He cut out his *adopted* photographs, scanned them, enlarged them, and printed them out in the technique of digital print. They show absurd crime scenes with no meaning,¹⁰ as the visual material that accompanies a newspaper article is mostly shot after the event. One of them shows a corridor with the door leading into an apartment, including a mat, several pairs of shoes arranged at the door, and a part of someone's arm: the forearm with the hand and a finger pointing at the crime scene. These photographs probably mean nothing to the average spectator/newspaper reader, but Maračić chose them for their metaphysical atmosphere, since they reminded him of Carlo Carrà's and Giorgio de Chirico's paintings. Some shots were chosen for their humorous or tragic quality,

Poglavlje audioreferencija u fotografiji-eseju možemo razmotriti u radovima Enesa Midžića i Davora Sanvincentija, a zanimljivo je da su oba autora, posredno ili neposredno, transmedijska istraživanja i eksperimente jednim dijelom razvijali u korelaciji s novim tendencijama. Midžić radikalno odbacuje tradicionalne aspekte fotografije te se okreće tzv. *novoj fotografiji*, a takav pristup vidi kao posljedicu izravnih poticaja iz kruga ljudi koji su se kasnih 60-ih i početkom 70-ih zatekli u ateljeru Toše Dabca. Sam Midžić među njima ističe Aleksandra Srneca, Ivana Picelja i Mihajla Arsovskog.¹² Na fotoobjektima *Pierre Schaeffer* (1971.) Midžić je na nekoliko razina uveo element ritma, odnosno referencije na eksperimentalnu glazbu. Prva je referencija izravna – na fotoobjektu je prikazan portret francuskog kompozitora, pionira elektronske glazbe, s time da je fotografija maksimalno reducirana, a njezin vizualni kôd gotovo je istovjetan grezzo-grafici. Transformiran fotografski materijal Midžić je oblikovao u dva mobila, čime je aspekt ritma i pokreta formalno i sadržajno sljubio s fotografijom. Davor Sanvincenti pak u kreiranju audio-vizualnih pejzaža često istražuje

rubna područja percepcije te kroz složene poetske sustave promatraču uronjenom u njegov rad na svim receptivnim poljima otvara mogućnost doživljaja onog što je u svakodnevnom opažanju gotovo nečujno, ili nevidljivo. Njegove inverzije i transmisije iz medija u medij vođene su idejom „gledanja zvuka i slušanja slike“, čime Srnečovu strategiju slikanja svjetlošću, bojom i materijom proširuje elementom zvuka. Mitsko doba početka – *Veliko Vrijeme*, odnosno temu *vječnog povratka* možemo naslutiti na fotografiji *Versus* (2009.), s kojom Sanvincenti eksperimentira te ju proširuje u video *Rijeka* (2009.),¹³ a zatim ga nadopunjuje zvukom otvarajući prostor za promišljanja same ontologije audio-vizualnog pejzaža.¹⁴ Osim intermedijalnosti, u Sanvincentijevu radu eksplicitno je prisutna i interdisciplinarnost, a međusobna preplitanja antropologije, psihologije, poezije, *land arta*, povijesti fotografskog medija i filma nije moguće lako razlučiti. One su poput prostornih labirinta, u njihovu čitanju možemo iskušati različite puteve, no do samog središta vjerojatno nećemo stići. Princip intermedijalnosti u fotografiji nije jednoznačan, ne možemo



GIORGIO DE CHIRICO,
PJESMA LJUBAVI, 1914., MOMA,
NEW YORK (IZVOR: HTTP://
ATLANTEDELLARTEITALIANA.IT)

GIORGIO DE CHIRICO,
THE SONG OF LOVE, 1914, MOMA,
NEW YORK (SOURCE: HTTP://
ATLANTEDELLARTEITALIANA.IT)



DAVOR
SANVINCENTI,
VERSUS, 2009.

DAVOR
SANVINCENTI,
VERSUS, 2009

IVANA HANAČEK
IRENA GESSNER

others because they reminded the artist of the atmosphere in his own photographs. Thus, in *Adopted Images*, besides a direct connection to painting, we find another extra-aesthetic quotation, which is the subjective, self-referential strategy that is directly related to Maračić's photographic opus (we might call this strategy subjective *interphotographic*¹⁷ quotation).

The chapter on audio references in the photography-essay can be read with the help of photographs by Enes Midžić and Davor Sanvincenti. It is interesting that both authors, be it directly or indirectly, partly developed their transmedial research and experiments in correlation to the New Tendencies. Midžić radically rejected the traditional aspects of photography and turned towards the so-called *new photography*, which was a result of direct encouragement from the circle of people who gathered around the atelier of Tošo Dabac in the late 1960s and early 1970s. Among them, Midžić singled out Aleksandar Srnec, Ivan Picelj and Mihajlo Arsovski as particularly important.¹² The element of rhythm, or references to experimental music in the photo-objects called *Pierre Schaeffer* (1971), have been introduced on more than one level. The first reference is direct: the photo-object shows a portrait of the French composer and pioneer of electronic music, whereby the photograph has been reduced to the maximum and its visual code is almost equivalent to the graphic art of grezzo. Midžić has transformed the photographic material into two

mobiles, thus fusing the aspect of rhythm and movement with photography in terms of both form and content. While creating his audio-visual landscapes, Davor Sanvincenti often explores marginal areas of perception, so that his complex poetic systems open up towards the observer, who can be immersed in his work in all fields of reception, with the possibility of experiencing that which remains barely audible or visible in everyday perception. Sanvincenti's inversions and transmissions from one medium to another are guided by the idea of "seeing the sound and hearing the image," whereby he extends Srnec's strategy of painting with light, colour, and material through the element of sound. The mythical time of the beginning, *Big Time*, or the subject of *eternal recurrence*, can be sensed in a photograph called *Versus* (2009), with which Sanvincenti has experimented by expanding it into the video *The River* (2009),¹³ which he then supplied with sound, thus opening a space for reflection on the very ontology of audio-visual landscape.¹⁴ Besides intermediality, Sanvincenti's work explicitly shows interdisciplinarity, while the fusion of anthropology, psychology, poetry, land art, and history of the photographic medium and cinema is difficult to solve. It is like a spatial labyrinth and we can try out various ways while reading it, yet we will probably never reach the centre. The principle of intermediality in photography is far from uniform and we cannot talk about the mechanical appropriation of content

govoriti o mehaničkom preuzimanju sadržaja i izražajnih sredstava drugog medija. Primjerice, Gotovčeve referencije na Godarda i Buñuela nisu slučajne, čine se simptomatičnima, ne samo za spomenutu seriju *Glave*, nego i za cjelokupan njegov opus. Nije moguće zanemariti da je u Dreyerovu nijemom filmu *Maria Falconetti*, članica pariške bulevarske kazališne trupe (u svojoj jedinoj filmskoj ulozi) izvela jedan od ponajboljih performansa impresivne ekspresivnosti ikad snimljenih na filmu. Gotovcu, predstavniku radikalne umjetničke prakse, otac nadrealističkog filma morao je biti važan i kao snažan kritičar Crkve, društvenih normi i konformizma.

Treba biti oprezan i ne inzistirati isključivo na aspektu intermedijalnosti u kontekstu istraživanja esejsističkog potencijala fotografije, jer on je često isprepleten s interdisciplinarnošću i intertekstualnošću. Među njima nije moguće detektirati hijerarhiju ulaznih i izlaznih točaka, iako informacijski kôd na čisto vizualnoj razini ne sugerira mnogoznačnost rada. On je ostao na nultoj točki značenja. U tom smislu fotografski eseji traže angažiranog gledatelja koji će se sa zadovoljstvom prepustiti istraživanjima njegove nelinearane, rizomatične strukture.

¹ Riječ je o domaćoj fotografskoj produkciji od početka 60-ih godina prošlog stoljeća pa do danas.

² *Hod po dršci noža: između reprezentacije i radikalne akcije*, iz razgovora Bojana

Mucka i Ivane Hanaček s Tanjom Vrvilo i Damirom Bartolom Indošem, rukopis, 2011.

³ Ivana Keser Batista, *Intertekstualnost, intermedijalnost i interdisciplinarnost u filmu-eseju* (izvor: <http://www.mediaresearch.cro.net/clanak.aspx?hr&id=383>; 3. 10. 2011.)

⁴ Po mišljenju Tanje Vrvilo, koja definira i fenomen „tektonike senzacije“.

⁵ Isto.

⁶ Isto.

⁷ Goran Trbuljak, Tomislav Turković, „Razgovor s Tomislavom Gotovcem“, *Film*, 10–11 (1977.), Hrvatski filmski savez, Zagreb, 39.

⁸ Isto, 4.

⁹ Iz razgovora Sandre Križić Roban s Ivanom Posavcem (2011., rukopis).

¹⁰ Iz razgovora Irene Gessner s Antunom Maračićem (2011., rukopis).

¹¹ Termin je izveden iz termina „medufilmskog citata“ Ante Peterlića.

¹² Iz razgovora Sandre Križić Roban i Ivane Hanaček s *Enesom Midžićem* (2011., rukopis).

¹³ Fotografija je izvorno bila proširena prilikom strukturalne improvizacije održane u Landesmuseumu Joanneum u Grazu u suradnji s austrijskim kompozitorom elektronske glazbe Christianom Fenneszom.

¹⁴ Iz razgovora Ivane Hanaček s *Davorom Sanvincentijem* (2011., rukopis).

or means of expression from other media. Thus, Gotovac's references to Godard or Buñuel are not accidental; they seem symptomatic not only for the aforementioned series of *Heads*, but for his opus as a whole. We should not neglect the fact that it was in Dreyer's mute film that Maria Falconetti, member of a boulevard theatre company in Paris, had one of the best performances of impressive expressivity ever recorded on film, in her only cinema role. As a representative of radical artistic practice, Gotovac necessarily considered the father of surrealist cinema as equally important in his role of the critic of the church, social norms, and conformism.

Thus, we should be careful not to insist exclusively on the aspect of intermediality when researching on the essayistic potential of photography, since it is often fused with interdisciplinarity and intertextuality. It is impossible to detect the hierarchy of entry and exit points among them, even when the informational code on the purely visual level does not suggest that the work is multifaceted. It remains on the zero point of meaning. In that sense, photographic essays require an engaged spectator, who will devote himself with pleasure to the exploration of its non-linear, rhizomic structure.

¹ Including Croatian photographic production from the early 1960s until the present day.

² *Hod po dršci noža: između reprezentacije i radikalne akcije* [Walking on the knife

handle: between representation and radical action], from an interview conducted by Bojan Mucko and Ivana Hanaček with Tanja Vrvilo and Damir Bartol Indoš, manuscript, 2011.

³ Ivana Keser Batista, *Intertekstualnost, intermedijalnost i interdisciplinarnost u filmu-eseju* [Intertextuality, intermediality, and interdisciplinarity in the film-essay], source: <http://www.mediaresearch.cro.net/clanak.aspx?hr&id=383> (last accessed on 3 October 2011).

⁴ According to Tanja Vrvilo.

⁵ Ibidem.

⁶ Ibidem.

⁷ Goran Trbuljak and Tomislav Turković, *Razgovor s Tomislavom Gotovcem – Film* [An interview with Tomislav Gotovac – Film], Hrvatski filmski savez 10-11/1977 (Zagreb), 39

⁸ Ibidem, 4.

⁹ From the interview by Sandra Križić Roban with Ivan Posavec (2011, manuscript).

¹⁰ From the interview by Irena Gessner with Antun Maračić (2011, manuscript).

¹¹ The term has been derived from Ante Peterlić's notion of “interfilm quotation”.

¹² From the interview by Sandra Križić Roban and Ivana Hanaček with Enes Midžić (2011, manuscript).

¹³ The photograph was originally expanded during the structural improvisation that took place at Landesmuseum Joanneum, Graz in collaboration with the Austrian composer of electronic music Christian Fennesz.

¹⁴ From the interview by Ivana Hanaček with Davor Sanvincenti (2011, manuscript).