

JOSIP VANIŠTA

„Došao sam u Zagreb iz Karlovca 1945. godine. Miron Makanec me upoznao s obitelji koja je imala kuću na Goljaku u kojoj je bila slobodna jedna soba bez komfora. Vlasnici su se bojali da će im se netko useliti u taj stan, pa sam tako tamo ostao deset godina, od 1945. do 1955. godine.

Sve kao da je proizašlo iz tog prostora. Nakon mnogo godina prolazio sam Goljakom i ugledao istu kuću sada oronulu. Na jednom prozoru bio je muškarac koji je vidio kako je promatram i upitao „Što gledate?“. Objasnio sam mu da sam nekad stanovao u maloj sobi na zadnjem katu.

Kapitalni dio - ideja - je mali prozor kroz koji sam gledao u susjednu kuću u kojoj je stanovao August Cesarec, na broju 31. Postoji crtež telegrafskog stupa koji stoji između te dvije kuće i koji označava konstantu vertikalnog. Na kući sam našao stari kućni broj 7c koji je bio prekrižen. Poštar ga je prekrižio nakon što su izgrađene nove zgrade u ulici.“

INSERT IZ RAZGOVORA SANDRE KRIŽIĆ ROBAN I JOSIPA VANIŠTE, VELJAČA 2011.

GOLJAK 7C, 1945.-1955. / 2010.



GOLJAK 7C, 1945-1955 / 2010

„I came to Zagreb from Karlovac in 1945. Miron Makanec introduced me to a family that had a house at Goljak in which they offered me a spare room without much comfort. The owners were afraid that someone might occupy the apartment and so I remained there for ten years, from 1945 until 1955.

Everything seems to have originated in that space. Many years later, I was passing through Goljak and saw the house, it seemed quite derelict. There was a man at the window and he saw me looking at the house. "What are you looking at?" he asked. I explained that I used to live in a small room on the top floor.

The main part - the idea - is the small window through which I used to look at the neighbouring house No. 31, where August Cesarec lived. There is a drawing of a telegraph pole standing between the two houses, which marks the constant vertical line. I found the old number plate at the house, it was No. 7c, crossed out. The postman did that after some new houses were built in the same street.“

EXCERPT FROM A CONVERSATION BETWEEN SANDRA KRIŽIĆ ROBAN
AND JOSIP VANIŠTA IN FEBRUARY 2011

„Poštovana gospodo,

Gorgona br. 1. god. 1961. antičasopis, istih 9 je fotografija izloga trgovine rabljenom robom u Vlaškoj ulici, u kući nasuprot kina Studio, iz 1961 g. Do 1966 izašlo je 11 brojeva, svaki kao autorsko djelo. P.S. (Post Scriptum) nastavio je a Postgorgona je na neki način posljedica sličnih težnji: ostaviti formu, zamijeniti je riječju i umjesto crteža ili likovnog djela koristiti fotografiju. Na izložbi J. V. *Vrijeme Gorgone i Postgorgone*, sedamdesetak eksponata sačinjavale su fotografije kao dokumenti vremena, bez estetskih težnji, kao ev. nadopuna ponekoj rečenici, dakle riječi. Težnje koje iznosim nisu tada (prije 50 godina) bile kao takve prepoznate, i Gorgona je ležala u kliničkoj smrti više desetljeća. Njene su značajke bile uočene od nekoliko ljudi u svijetu: Piero

Manzoni, npr. svjedoče njegovi projekti i pisma, Rauchenberg (Rauschenberg) u Americi, Diter Rot (Dieter Roth) Island, Njemačka, Lucio Fontana, Italija. Kod nas Ješa Denegri, M. M. (Matko Meštrović), M. (Mihovil) Pansini, Ž. (Žarko) Vijatović, Sl. (Slobodan) Mašić, i drugi. G. (Gorgona) bila je brutalno napadana od G. Gamulina, Horvatića, Malekovića, Mavigniera i Novih tendencija, Radovana Ivšića.

S poštovanjem

J. Vaništa

Zgb 11. IV 2011.

PISMO JOSIPA VANIŠTE UPUĆENO SANDRI KRIŽIĆ ROBAN,
TRAVANJ 2011.

ANTI-MAGAZIN GORGONA BR. 1, 1961., IZLOG TRGOVINE RABLJENOM ROBOM
U VLAŠKOJ ULICI IZ 1960., SNIMIO PAVAO CAJZEK



ANTI-MAGAZINE GORGONA NO. 1, 1961, THE SHOP WINDOW OF A SECOND-HAND SHOP
IN VLAŠKA STREET, 1960, PHOTO BY PAVAO CAJZEK

Dear Madam,

Gorgona No. 1 from 1961, an anti-magazine, these nine photographs are showing the window of a second-hand shop in Vlaška Street, across the Studio cinema, in 1961. Eleven issues were published until 1966, each of them an original work of art. P.S. (Post Scriptum) continued it and Postgorgona is a result of the same tendency, in a way: to abandon all form, substitute it through word, and replace the drawing or any other form of visual arts with photography. At the exhibition of J. V. called *The Times of Gorgona and Postgorgona*, there were around seventy exhibits, all of them photographs and documents of the times, with no aesthetic pretensions, perhaps as a complement to some sentence, to the written word. Such tendencies were not acceptable at the time (fifty years ago) and Gorgona was in the state of clinical death

for several decades. Its features have meanwhile been recognized internationally by a number of people: Piero Manzoni, for example, which is attested in his projects and letters, Rauchenberg (Rauschenberg) in the USA, Diter Rot (Dieter Roth), Iceland, Germany, Lucio Fontana, Italy. Here it was Ješa Denegri, M. M. (Matko Meštrović), M. (Mihovil) Pansini, Ž. (Žarko) Vijatović, Sl. (Slobodan) Mašić, and others. G. (Gorgona) has been brutally attacked by G. Gamulin, Horvatić, Maleković, Mavignier, and the New Tendencies, as well as Radovan Ivšić.

Sincerely yours

J. Vaništa

Zagreb, 11 April 2011

LETTER BY JOSIP VANIŠTA TO SANDRA KRIŽIĆ ROBAN, APRIL 2011

EDITA SCHUBERT

EDITA SCHUBERT Fotografija bi trebala biti u vizuri oka. Važan je odnos gledaoca. Kada jedan stoji unutra i okreće se, drugi, koji stoji vani, obilazi ga i okreće se i oko prvog i oko horizonta... Ta mi se igra sviđa. Te su fotografije fotokopirane i plastificirane. Zagreb ima najkičastiji horizont, tako je ispalo... Ovo je Venecija... Ovo je najbolje osvjetljenje. Najbolje osvjetljenje imaš kada je pomrčina sunca. (...)

To je moje najomiljenije mjesto - Tuscania, u južnoj Italiji.

Niske kuće na livadi i kapija velika, što se šika u tim malim talijanskim gradićima. Ja ulazim u taj grad i tamo je fantastični trg. Jedan dio je žbukan, ne znam koje je razdoblje u povijesti arhitekture, a drugi je rimski, u cigli, i njega sam slikala

fotoaparatom, bilo je prekrasno plavo nebo i suton. Odjednom mi zvoni telefon i ja se probudim. Tako sam prije sanjala jednu vilu na varaždinskom brijegu i nakon godinu-dvije sam došla do tog mjesta i točno sam ugledala san.

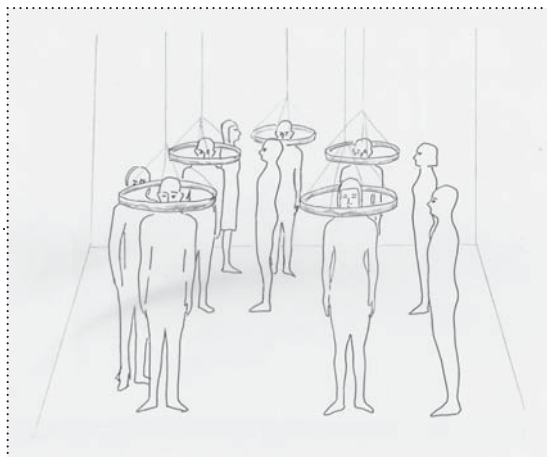
Sve je bilo kako sam sanjala. Da li se to tebi dogadalo?

LEONIDA KOVAČ Da.

EDITA SCHUBERT Ti ideš na desno i ja na desno, kužiš? I negdje se sretnemo...

INSERTI TRANSKRIPTA RAZGOVORA IZ NEDOVRŠENOG DOKUMENTARNOG FILMA *EDITA*, KOJI SU SNIMILE EDITA SCHUBERT, LEONIDA KOVAČ I ANA OPALIĆ (ZAGREB, LIPANJ-SRPANJ 2000.).

EDITA SCHUBERT, HORIZONTI, 1999., CRTEŽ,
SKICA POSTAVA ZA IZLOŽBU, 1999.



EDITA SCHUBERT, HORIZONS, 1999, DRAWING,
DESIGN FOR EXHIBITION SET UP, 1999

EDITA SCHUBERT, HORIZONTI, 1999.,
SNIMILA ANA OPALIĆ



EDITA SCHUBERT, HORIZONS, 1999,
PHOTO BY ANA OPALIĆ

EDITA SCHUBERT Photographs should be placed at the eye level. What is important is the attitude of the spectator. When someone stands inside and turns, while another, who is outside, walks around him, turning around the first one and around the horizon... I like that game. These photos are Xeroxed and plasticized.

Zagreb has the tackiest horizon, that's how it turned out... This is Venice...

This is the best lighting. The best lighting is during the sun eclipse.

(...)

This is my favourite place - Tuscania in South Italy. Low houses on the meadow and a large gate, that's what is considered proper in these small Italian towns. I enter the town and there's that fantastic square. A part of it is plastered, I have no idea

what age it is in terms of history of architecture, while another is Roman, built in brick, and I took photos of it as well, the sky was exquisitely blue in the sunset. Suddenly my phone rings and I wake up. The other night I dreamed about a villa on the Varaždin hill and after a year or two I visited that place and saw everything exactly the same. Everything was like I dreamt it. Has it ever happened to you?

LEONIDA KOVAČ Yes.

EDITA SCHUBERT You go to the right and I also go to the right, you get it? And then somewhere we meet...

EXCERPTS FROM THE TRANSCRIPT OF A CONVERSATION IN *EDITA*, A FILM BY EDITA SCHUBERT, LEONIDA KOVAČ, AND ANA OPALIĆ (ZAGREB, JUNE-JULY 2000.).

EDITA SCHUBERT, HORIZONTI, 1999., POSTAV IZLOŽBE „NULTA TOČKA ZNAČENJA“,
UMJETNIČKI PAVILJON, ZAGREB, LIPANJ-SRPANJ 2011., SNIMIO PAOLO MOFARDIN



EDITA SCHUBERT, HORIZONS, 1999., EXHIBITION SET UP "ZERO POINT OF
MEANING", ART PAVILION, ZAGREB, JUNE-JULY 2011,
PHOTO BY PAOLO MOFARDIN

BORIS CVJETANOVIĆ

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Tako bi jedno od pitanja koje bi se u ovom dijelu Cvjetanovićeve opusa moglo postaviti, bilo: Jesu li Prizori bez značaja samo i isključivo lijepi? I drugo: Jesu li uistinu bez značaja? Na toj su točki podjednako jaki izazovi točno određivanje osjećajnosti tog svijeta, kao i određivanja značenja termina značaj.

INSERT IZ TEKSTA BRANKA SLIJEPCHEVIĆ „BORIS CVJETANOVIĆ“,
OBJAVLJEN U ČASOPISU ŽIVOT UMJETNOSTI, 64 (2001.), 4–17

PRIZORI BEZ ZNAČAJA (1981.–)

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SCENES WITHOUT SIGNIFICANCE (1981.–)

So one question possible to ask with reference to Cvjetanović' opus would be: Are the Scenes without Significance but and exclusively beautiful, and are they indeed lacking any significance?

FROM THE TEXT BY BRANKA SLIJEPCHEVIĆ "BORIS CVJETANOVIĆ"
PUBLISHED IN ŽIVOT UMJETNOSTI, 64 (2001), PP. 4–17

IGOR EŠKINJA

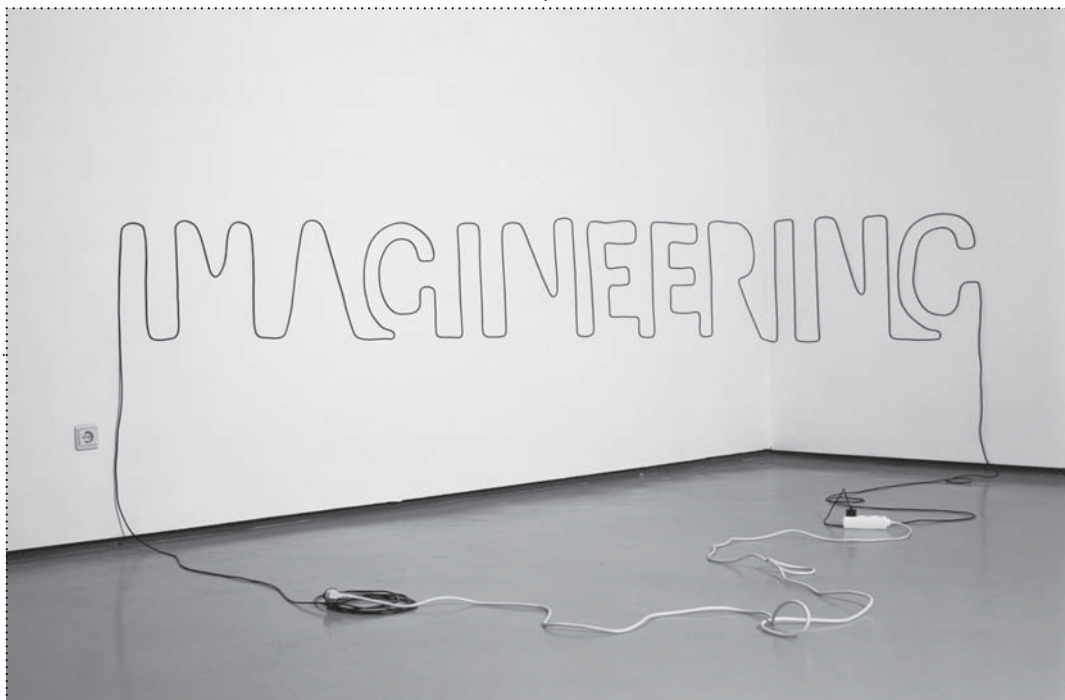
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Pokušavam, kao aktivni promatrač, sagledati cijeli umjetnički sistem - što se događa s prostorom, radom, umjetnikom, kako rad živi u knjigama, časopisima, prezentaciji, kakav je naš odnos prema tom radu, koliki je tu udio stvarnosti a koliki udio onoga što mi utiskujemo u neku sliku ili informaciju.

IZ RAZGOVORA SA SANDROM KRIŽIĆ ROBAN
I IRENOM GESSNER, 11. TRAVNJA 2011.

IMAGINEERING, 2006.

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IMAGINEERING, 2006

I am trying to be an active observer who overviews the entire system of art - what happens to space, to the artwork and the artist, how the artwork lives on in books, magazines, and presentation, what is our attitude towards it, to what extent it is reality and to what extent just what we impress into an image or a piece of information.

FROM THE INTERVIEW BY SANDRA KRIŽIĆ ROBAN
AND IRENA GESSNER, 11 APRIL 2011

MLADEN STILINOVIĆ

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Gledajući i čitajući novine dolazio bih do određenih ideja i tema i onda bih izrezivao fotografije ili naslove iz novina i to složio u određene cjeline, tj. radove. Fotografije su birane prema sadržaju, a ne po tome kako su snimljene, na primjer, serija fotografija političkih sastanaka, itd. Fotografija je za mene određeni sustav znakova. Taj sustav određuje osoba koja snima ili režira fotografiju.

IZ RAZGOVORA SA SANDROM KRIŽIĆ ROBAN, OŽUJAK 2011.

FOTOGRAFSKA KNJIGA 100%, 1975., SNIMIO PAOLO MOFARDIN (2010.)

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100% PHOTOGRAPHIC BOOK, 1975, PHOTO BY PAOLO MOFARDIN (2010)

For me, photography is a specific system of signs and that system is defined by the person who shoots or assembles the photograph. While looking at the newspapers or reading them, I would get to certain ideas and topics. Then I would cut out photographs or headlines from the newspaper and assemble them in units or projects. I selected photographs according to their context rather than the way they were made; for example, I would take a series of photographs showing various political meetings, and so on.

FROM THE INTERVIEW BY SANDRA KRIŽIĆ ROBAN, MARCH 2011

MARIJAN MOLNAR

Za mene su bila važna dva poticaja - Boris Demur, koji je do tad već nešto radio, i Documenta 1977. godine gdje sam vidio nešto slično. U to sam vrijeme bio u Milanu i vidio Fontanu, Manzoni, a na Documenti sam gledao video, filmove umjetnika, i Beuysa. Nije to bilo isto, ali radi se o sintezi vremena. Pokušao sam stvar rastaviti na segmente, na procesualno.

IZ RAZGOVORA SA SANDROM KRIŽIĆ ROBAN, 20. OŽUJKA 2011.

36 KORAKA OD „PODROOMA“, 1978., FOTOSEKVENCA (DIO SERIJE)



36 STEPS FROM "PODROOM", 1978, PHOTO-SEQUENCE (PART OF THE SERIES)

For me, there were two important influences - Boris Demur, who had already done some things, and Documenta 1977, where I saw something similar. At that time I also visited Milan and saw Fontana and Manzoni, while at Documenta I saw videos and films by various artists, and Beuys. It was not the same thing, but it was about synthesizing time. I tried to analyze the whole thing into segments, into something processual. There was an atmosphere of demystifying all possible stories and of extending the limited areas of painting and art. Everyone wanted to experiment as broadly as possible. I was interested in various forms, as well as processuality, but what mattered to me was also the time factor.

FROM THE INTERVIEW BY SANDRA KRIŽIĆ ROBAN, 20 MARCH 2011

DAVOR SANVINCENTI

Fotografija *Versus* bila je „proširena“ prilikom 50-minutne strukturalne improvizacije održane u Landesmuseum Joanneum u Grazu u suradnji s austrijskim suvremenim kompozitorom elektronske glazbe Christianom Fenneszom. Kao pojedinci, svatko u svojem mediju, propitivali smo dualnosti statično- dinamično i početak-kraj poistovjećujući se s izoliranom prisutnošću čovjeka s fotografije. Ulazeći u izolirane raspadajuće strukture fotofilma, kroz živi medij gledatelji su bili uronjenji u pretapajuće ambijente, tekuće kontemplativne prostore. Takav način izvedbe omogućio je dužu ekspoziciju te gledateljima vremenski prostor u traganju k ontologiji audiovizualnog pejzaža.

IZ RAZGOVORA S IVANOM HANAČEK, TRAVANJ 2011.

RIJEKA, 2009., VIDEO, 7'30"



RIVER, 2009, VIDEO, 7'30"

Versus was "extended" during the 50-minute structural improvisation that took place at Landesmuseum Joanneum in Graz, in collaboration with Christian Fennesz, Austrian composer of contemporary electronic music. As individuals, we explored these dualities each in his own medium, identifying ourselves with the isolated presence of man from the photograph. By entering the isolated, dissolving structure of photo-film, the spectators were immersed into the overflowing ambiances and fluid contemplative spaces through a living medium. That method of performance enabled us to apply longer exposition and offered a time span to the spectators in which they could search for the ontology of the audio-visual landscape.

FROM THE INTERVIEW BY IVANA HANAČEK, APRIL 2011

ENES MIDŽIĆ

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Počeli smo se baviti fotografijom drugačijom od one koju smo uz Tošu radili, počeli smo eksperimentirati... Tu smo od Arsovskog, Picelja, Srneca i ljudi iz tog kruga imali veliki poticaj. Čini mi se da je dosta bitno što smo se inicijalno formirali u Tošinom ateljeu. Zanimali su me trodimenzionalni objekti, kombinacija grafike, mobila i fotografije. Tako je nastala serija objekata s portretima Jagode Kaloper i Pierrea Schaeffera.

IZ RAZGOVORA SA SANDROM KRIŽIĆ ROBAN I IVANOM HANAČEK, 7. SIJEČNJA 2011.

PIERRE SCHAEFFER, 1971., FOTOOBJEKTI

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PIERRE SCHAEFFER, 1971, PHOTO-OBJECTS

And we started doing photography that was different from what we had been doing with Tošo, we began to experiment... We were very much supported by Arsovski, Picelj, Srnec, and other people from that circle. It seems to have been of major importance that we had in itially been formed at Tošo's studio.

FROM THE INTERVIEW BY SANDRA KRIŽIĆ ROBAN AND IVANA HANAČEK, 7 JANUARY 2011

IVAN POSAVEC

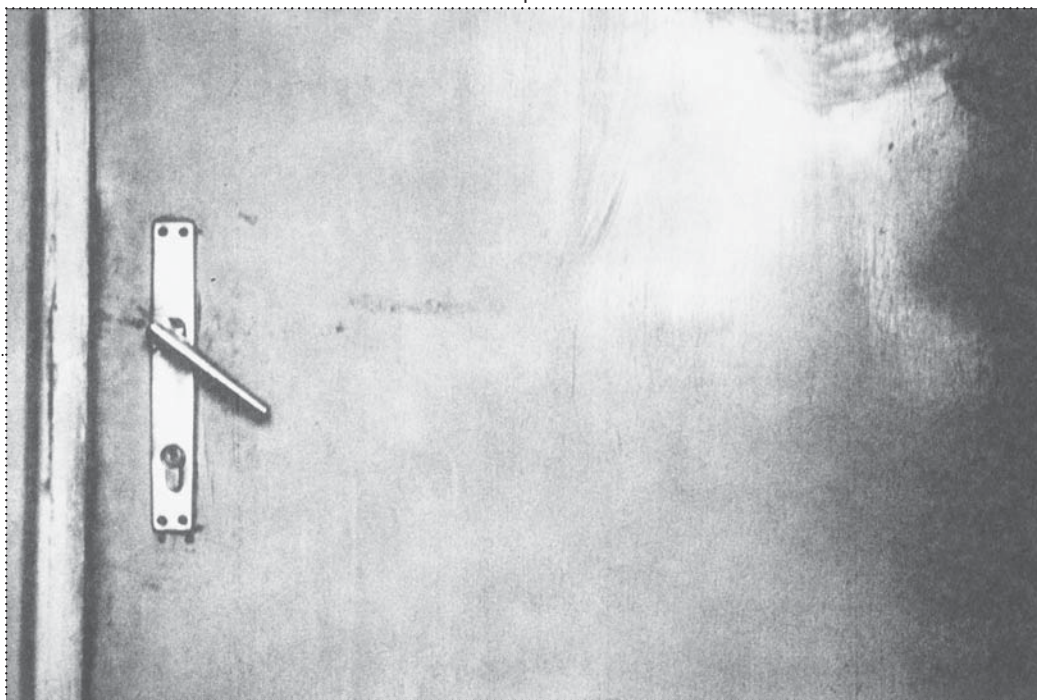
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Tada smo radili na lošim materijalima, bio je to uglavnom ORWO, tek smo nakon 80-ih počeli raditi na Kodaku. Ta se razlika u materijalu vidi, i ona je vrlo važna. Uzeli smo to kao prednost, čak smo i pretjerivali. Kad bi nekom profesionalnom fotografu ove snimke došle u ruke, on bi vjerojatno poludio, jer nedostaju crni tonovi, bijeli tonovi, polutonovi. Reducirali smo fotografsku sliku do maksimuma.

IZ RAZGOVORA SA SANDROM KRIŽIĆ ROBAN, 25. TRAVNJA 2011.

BEZ NASLOVA, 1973.–1974.–1975.

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UNTITLED, 1973–1974–1975

At that time, we were working with low-quality materials, it was mostly ORWO, and it was only after the 80s that I started working with Kodak. That difference in the material is quite obvious and it's very important. The technology is important. We took it as an advantage rather than disadvantage. We didn't give up. We exaggerated. If a "normal" photographer took this photographs in his hands, he would probably get mad, since with a normal material you must have the black tones, the white tones, and the half-tones, whereas here it's all reduction.

FROM THE INTERVIEW BY SANDRA KRIŽIĆ ROBAN, 25 APRIL 2011

FEDOR VUČEMILOVIĆ

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Taj rad je elementarna fotografija, jer govori o samoj tehnologiji nastanka fotografije. Ona nastaje osnovnim elementima - fotopapir, razvijач, fiksir i kist. A linija je opet taj neki najegzaktiji grafičar koji dopunjuje tu elementarnost.

IZ RAZGOVORA S IRENOM GESSNER, 28. VELJAČE 2011.

LINIJA POVUČENA FIKSIROM I RAZVIJAČEM, 1977.

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A LINE DRAWN WITH FIXER AND DEVELOPER
ON PHOTO PAPER, 1977

Except for the practical aspect, which was essential, there was also a feeling of connection with nature. That work belongs to elementary photography, since it speaks about the very technology of creating a photograph. It has been made by using some basic elements - photo paper, developer, fixer, and a brush. And the line is again some sort of exact graphic element that complements this elementarity.

FROM THE INTERVIEW BY IRENA GESSNER, 28 FEBRUARY 2011

TOMISLAV GOTOVAC

Početak moje aktivnosti u fotografiji opet imam zahvaliti Vladimiru Peteku. Zahvaljujući njegovu fotoaparatu snimio sam svoju prvu seriju 1960., to su bile *Glave*. To je bilo u Kinoklubu Zagreb. Na tim fotografijama ja se pojavljujem u različitim situacijama ispred različitih pozadina. Od nekih reflektora, lampi, napravili smo scenu. Bitno je na tim fotografijama moje lice različitih izražaja; u jednoj glumim ljubav s rešetkama... zapravo, ne glumim, nego ljubim rešetke; onda ima jedna ozbiljna i trebalo je da pokaže shvaćanje nadrealizma, ukaže na neke Dalieve i Buñuelove stvari.

INSERT IZ RAZGOVORA GORANA TRBULJAKA I HRVOJA TURKOVIČA S UMJETNIKOM (IZVORNO OBJAVLJEN U ČASOPISU *FILM*, BR. 10-11, ZAGREB, 1977., STR. 39-66; PRENESEN U: ALEKSANDAR BATTISTA ILIĆ, DIANA NENADIĆ, *TOMISLAV GOTOVAC*, HRVATSKI FILMSKI SAVEZ – MUZEJ SUVREMENE UMJETNOSTI, ZAGREB, 2003., STR. 15-33)

TOMISLAV GOTOVAC, POSTAV IZLOŽBE „NULTA TOČKA ZNAČENJA“



TOMISLAV GOTOVAC, EXHIBITION SET UP "ZERO POINT OF MEANING"

For the start of my activities in photography I again have to thank Vladimir Petek. Thanks to his camera I shot my first series (of photos) in 1960 and that was *Heads*. That was at the Cine Club Zagreb. Considering that I had to go to the army, I was thinking about how I could leave all that. It would be the first longer, considerable departure from the parental home, from the Zagreb environment at all... You go for a year and a half - it's still a considerably great shock all the same. I then said to Petek, let's go shoot a series of photos. I appear in those photos in various situations in front of different back-grounds. We created a scene using some reflectors, lamps. What's important in these photographs is my face in different expressions; in one I'm pretending to make love to the bars... actually, I wasn't acting but kissing the bars; then there's one serious and it was meant to show an understanding of surrealism, on some of Dali's and Buñuel's works.

INSERT FROM THE INTERVIEW BY GORAN TRBULJAK AND HRVOJE TURKOVIČ WITH THE ARTIST (ORIGINALLY PUBLISHED IN THE MAGAZINE *FILM*, NO. 10-11, ZAGREB, 1977, PP. 39-66; TRANSFERRED TO: ALEKSANDAR BATTISTA ILIĆ, DIANA NENADIĆ, *TOMISLAV GOTOVAC*, CROATIAN FILM ASSOCIATION – THE MUSEUM OF CONTEMPORARY ART, ZAGREB, 2003, PP. 15-33).

PETAR DABAC

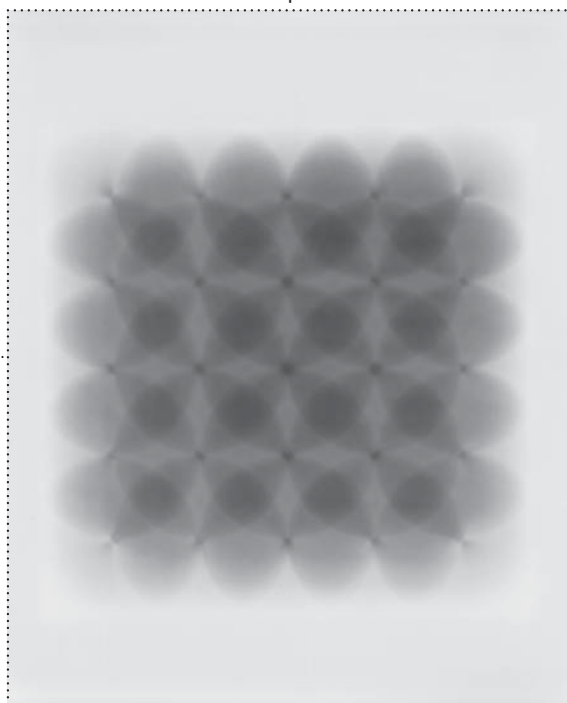
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Zanimali su me slučajnost i igra. S eksperimentima sam započeo na samom početku 70-ih. Prvi fotogrami su nastali negdje polovinom 70-ih, možda već 1973. godine. Prvi put ću priznati da je ishodište bilo u jednom negativu koji je slučajno ostao u aparatu za povećavanje. Negativ je bio presnimak pravokutnog rastera koji mi je donio Mihajlo Arsovski s molbom da mu ga presnimim.

IZ RAZGOVORA SA SANDROM KRIŽIĆ ROBAN I IVANOM HANAČEK, VELJAČA 2011.

FOTOGAM, 1975.

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PHOTOGRAM, 1975

I was interested in chance and play. . I think I started experimenting in the very early 70s. The first photograms were made sometime in the mid-70s, perhaps as early as 1973. This is the first time I will admit that the starting point was a negative that remained in the enlarger by accident. The negative was a copy of the rectangular raster that was brought to me by Mihajlo Arsovski, who asked me to copy it because he needed it for a catalogue.

FROM THE INTERVIEW BY SANDRA KRIŽIĆ ROBAN AND IVANA HANAČEK, FEBRUARY 2011

MIRJANA VODOPIJA

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Kod triptiha *Lampa u lampu*, *Lampa u ogledalo* i *Lampa u foto* ne koristim fotografiju kako bih prenijela određeni vizualni sadržaj u galerijski prostor. Ovdje je fotografija samo jedan od tri nivoa pojavnosti istog sadržaja koji sam htjela prikazati.

IZ RAZGOVORA S IRENOM GESSNER, 11. OŽUJKA 2011.

LAMPA I FOTOGRAFIJA, 2001.



A LAMP AND A PHOTOGRAPH, 2001

In my triptych *Lamp to a Lamp*, *Lamp to a Mirror*, and *Lamp to a Photo* I didn't use photography in order to transfer a particular visual content into the gallery space. Here, photography was only one of the three levels of appearance of the same content which I wanted to present.

FROM THE INTERVIEW BY IRENA GESSNER, 11 MARCH 2011

SLAVEN TOLJ

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Ovaj rad ne potječe od zamisli, ideje koju treba formirati, iz nje stvoriti materijalno djelo, artefakt. On nije ideja koja iz mentalne percepcije treba omogućiti predodžbu i stvoriti fizički objekt, već djeluje suprotnim pravcem; iz postojećeg oblika stvara imaginaciju.

INSERT IZ KNJIGE JANKA VUKMIR, *PERCEPTUALNA UMJETNOST – SLAVEN TOLJ*,
SCCA – ZAGREB I MEANDAR, ZAGREB, 1997.

PREKINUTE IGRE, 1993., SNIMIO BORIS CVJETANOVIĆ

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INTERRUPTED GAMES, 1993, PHOTO BY BORIS CVJETANOVIĆ

It does not originate in an idea, a concept waiting to be formed and materialised as an artifact. It is not an idea envisaged through the process of mental perception as a physical object, it works in the opposite direction; it creates imagination from an existing form.

INSERT FROM THE BOOK JANKA VUKMIR, *PERCEPTUAL ART – SLAVEN TOLJ*, SCCA – ZAGREB & MEANDAR, ZAGREB, 1997 (TRANSLATED BY NICOLE HEWITT).

ŽELJKO JERMAN

„Polovicom sedamdesetih godina reducira postupak na elementarnu upotrebu fotokemikalija na fotopapiru bez upotrebe fotoaparata. Zanima se za multimedijске umjetničke postupke i sve se češće koristi tekstem u radovima. Od 1975. počinje izlagati s grupom umjetnika („Šestoricom”; op.a.) na javnim prostorima, a statično izlaganje radova zamjenjuje procesualnim akcijama... Polovicom osamdesetih godina intenzivno radi na ciklusima fotoslika, realiziranih ekspresivnim tragovima fotokemikalija na fotopapiru.“

INSERT IZ TEKSTA ŽELJKA JERMANA „ZAGUBLJEN AUTOPORTRET”, PROLOGA NJEGOVE KNJIGE ZAGUBLJENI PORTRETI (BRANKO ČEĞEC (UR.), MEANDARMEDIA ZAGREB, 2006., STR. 108–111).

KRAJ, 1973.–1974.



THE END (1973–1974)

The same source continues: “In the early 70s, he reduced his procedure into an elementary use of photo-chemicals on photo-paper, without the use of a camera. He was interested in multi-media artistic procedures and increasingly often used texts in his art. In 1975, he began to exhibit with a group of artists (“The Six”, editor’s note) in public spaces, replacing static exhibitions through processual actions... In the mid-80s, he intensely worked on various series of photo-paintings, which he made by producing expressive traces on photo-paper with photo-chemicals. That working principle, with minor alterations, he has retained until today.”

EXCERPT FROM AN ESSAY BY ŽELJKO JERMAN “A LOST SELF-PORTRAIT”, PROLOGUE TO HIS BOOK LOST PORTRAITS (ED. BY BRANKO ČEĞEC, ZAGREB: MEANDARMEDIA, 2006, PP. 108–111).