

RAZGOVORI S UMJETNICIMA



Važan segment istraživanja koje je prethodilo izložbi *Nulta točka značenja. Nefunkcionalna, neprikazivačka, elementarna, eksperimentalna i konceptualna fotografija u Hrvatskoj* bili su razgovori koje su autorice izložbe vodile s umjetnicima: Boris Cvjetanović, Petar Dabac, Sandro Đukić, Igor Eškinja, Ivan Faktor, Tomislav Gotovac, Boris Greiner, Vlatka Horvat, Željko Jerman, David Maljković, Antun Maračić, Enes Midžić, Marijan Molnar, Ivan Posavec, Davor Sanvincenti, Edita Schubert, Mladen Stilinović, Slaven Tolj, Goran Trbuljak, Josip Vaništa, Mirjana Vodopija i Fedor Vučemilović. Dijaloška forma, koja je bila ključna i u postavi izložbe, pokazala se kao vrlo značajan istraživački instrument, a ovdje donosimo izbor 7 od 22 razgovora.

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An important segment of research that preceded the exhibition *Zero Point of Meaning. Non-functional, Non-representational, Elementary, Experimental and Conceptual Photography in Croatia* were the interviews that the authors of the exhibition conducted with the following artists: Boris Cvjetanović, Petar Dabac, Sandro Đukić, Igor Eškinja, Ivan Faktor, Tomislav Gotovac, Boris Greiner, Vlatka Horvat, Željko Jerman, David Maljković, Antun Maračić, Enes Midžić, Marijan Molnar, Ivan Posavec, Davor Sanvincenti, Edita Schubert, Mladen Stilinović, Slaven Tolj, Goran Trbuljak, Josip Vaništa, Mirjana Vodopija, and Fedor Vučemilović. The dialogue form, which played a crucial role in the exhibition setup, turned out to be a very important research tool, and therefore we bring you a selection of 7 from those 22 interviews.



INTERVIEWS WITH THE ARTISTS

Kako je nastao rad *Realnost slike – slika realnosti*? Možeš li pojasniti proces koji ga određuje, i njegove karakteristike?

Sredinom 90-ih radio sam seriju kratkih videozapisa dnevnickog karaktera, tehnikom *in-camera editing*, gdje sam bilježio situacije u kojima sam se nalazio, a za koje sam smatrao da su referentne za moju osobnu stvarnost. Istovremeno sam imao osjećaj da oslikavaju vrijeme u kojem živimo i da je to šire od privatnog sadržaja.

Radi se o videozapisima na kojima si snimao sam sebe?

Snimao sam prijatelje, mjesta ili situaciju u kojoj sam se našao, a na mnogim snimkama se i osobno pojavljujem. Velik dio tih filmova, od ukupno 38 videozapisa koje sam isproducirao, u trajanju od 30-ak sekundi do 10 minuta, snimljen je na putovanjima. Put kojim sam mnogo puta prošao: Zagreb – Düsseldorf – Amsterdam – Berlin – Prag – Zagreb. Filmovi nisu nastajali s unaprijed određenom

- **SANDRO**
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REALNOST SLIKE – SLIKA REALNOSTI (2 MINUTE I 10 SEKUNDI GALERIJE MARINO CETTINA), IZ PROJEKTA „BIBLIOTEKA (ARCH_0001_005_04)“, KNJIGA 3400 FOTOGRAFIJA / FRAMEOVA IZ KRATKOG DOKUMENTARNOG FILMA („IN CAMERA EDITING“) SNIMLJENOG PRILIKOM SPROVODA GALERISTA MARINA CETTINE, VERZIJA JE DIO ZBIRKE MMSU RIJEKA

THE REALITY OF IMAGE – THE IMAGE OF REALITY (2 MINUTES AND 10 SECONDS OF MARINO CETTINA GALLERY), FROM THE PROJECT CALLED “LIBRARY (ARCH_0001_005_04)“, A BOOK OF 3400 PHOTOGRAPHS / FRAMES FROM THE SHORT DOCUMENTARY FILM (“IN-CAMERA EDITING“) SHOT AT THE FUNERAL OF GALLERY MANAGER MARINO CETTINA; THIS VERSION IS PART OF THE COLLECTION OF MMSU RIJEKA

What is the story behind *The Reality of Image – The Image of Reality*? Could you explain the process of its creation and its characters?

In the early 90s, I made a series of brief, diary-like video recordings in the technique of *in-camera editing*, in which I documented situations that I found myself in at a particular moment, whenever I found them relevant for my personal reality. At the same time, I had the feeling that they were images of time in which we lived and therefore had a significance that was more than just purely personal.

Do you appear in these videos?

It is mostly my friends, places, and situations that I’ve encountered, but in many videos you can see me as well. Most of these films, and I’ve produced 38 of them in total, lasting from 30 seconds to 10 minutes, were shot during various trips. It is the route that I’ve travelled many times: Zagreb – Dusseldorf – Amsterdam – Berlin – Prague – Zagreb. They were not shot with a particular intention. One of the recordings was made at Dante – Marino Cettina Gallery after the funeral of a

namjerom. Jedan od zapisa napravljen je u Galeriji Dante – Marino Cettina, točnije nakon sprovoda prerano preminulog prijatelja. Marino Cettina bio je pionir galerističkog posla na ovim prostorima. Osupnuo me njegov sprovod – od svih ljudi koji su se oko njega kretali, a bilo ih je puno, na sprovodu je bilo samo devet umjetnika. Svi se nalaze na snimci – Boris Cvjetanović, Vlasta Delimar, Vlado Martek, Mladen Stilinović, Miran Mohar i Borut Vogelink te Roman Uranjek iz Irwina, Aina Šmit, Sabina Salomon koja mu je u to vrijeme bila asistentica i ja. Razmišljao sam o toj situaciji i nešto mi je nedostajalo. Svijet umjetnosti sam uvijek doživljavao jako osobno, kao način života, više od produkcije – stvaranja proizvoda, prije kao kreiranje duhovnog prostora.

Nedugo nakon tog događaja s Dezi Cettinom dogovorio sam izložbu u Galeriji koja se tada još uvijek nalazila u istom prostoru. Želio sam rekreirati tu situaciju kako bih sâm shvatio što se to dogodilo. Mislio sam da je to referentno za naše opće stanje, za ono što umjetnost znači i zanimao me odnos sudionika u toj priči. Poveo sam se za idejom da ću, ako transferiram materijal u neki drugi medij, u konačnici dobiti dodatnu informaciju i novo razumijevanje samog događaja.

Video iz Galerije Dante procesirao sam na način da sam ga pretvorio u *frameove*, spekulativno sam ih nazivao fotografijama i isprintao sam ih u formi knjige. Za razliku od videa, knjiga je kao medij puno kontemplativnija i sporija. Osim knjige na izložbi sam iz *frameova*

napravio velike fotografije i njima obložio cijelu galeriju. Na taj sam način rekreirao situaciju u mjerilu 1:1, sagledivu u jednom pogledu. Tragom istog istraživanja kasnije sam proizveo 38 filmova i pretvorio ih u knjige i tako je nastala moja prva arhiva. Rad se zvao *Biblioteka*, i bio je izložen na prvoj izložbi WHW povodom obljetnice Komunističkog manifesta, za čiji je reprint Slavoj Žižek napisao predgovor. Knjige sam stavio na police i na taj način omogućio publici da prolazi kroz materijale. Govorim o snimkama iz Galerije Dante, razgovorima s Nan Hoover, putovanju kroz Istočnu Njemačku, kroz Potsdamer Platz u nastajanju, o videu s prijateljem Antonom Laikom (ruskim umjetnikom, koji se u potrazi za slobodom našao u Njemačkoj, gdje je, paradoksalno, doživio cenzuru i izbacivanje s akademije zbog nepoćudnih političkih ideja), a neki materijali snimani su na Jadranu...

Zanimao me privatni prostor, moje osobne priče i koja je njihova veza s realnošću koju živimo. S druge strane, zanimao me problem samog medija – što se događa kad se jedan te isti sadržaj prenese u drugi medij.

I što se događa? Koja vrsta pomaka, drugačija slika, drugačije iskustvo – što si postigao tim prebacivanjima?

Ključno je vrijeme, tj. ekspanzija u vremenu; čini mi se da materijal postaje kontemplativniji. Poput ogledala pomoću kojeg se promatrač okreće prema unutrašnjem osjećanju, to je okidač za razmišljanje. Promatranje intimnog prostora unutarnjeg svijeta.

prematurely deceased friend. Marino Cettina was a pioneer of gallery business in this region. I was stupefied by his funeral – of all the people that moved around, and there were many, only nine were artists. All of them can be seen in the video: Boris Cvjetanović, Vlasta Delimar, Vlado Martek, Mladen Stilinović, Miran Mohar, and Borut Vogelink, Roman Uranjek from Irwin, Aina Šmit, Sabina Salomon, who was Cettina's personal assistant at the time, and me. I was reflecting on the situation and realized that something was missing. I've always experienced the world of art as something very personal, as a way of life, something more than production – more than coming up with a product – for me, it has always meant primarily creating a spiritual space.

Soon after the event, I agreed with Dezi Cettina that we would make an exhibition at the Gallery, which was at that time still at its old location. I wanted to recreate the situation in order to be able to understand what had actually happened. I considered it relevant for our situation in general, for what art was actually all about, and I was also interested in the relationship between the protagonists of the story. The idea behind it was that, by transferring the material into a different medium, I might eventually obtain some additional information and reach a new understanding of the whole event.

I processed the video from Dante Gallery by transforming it into frames, speculatively calling these frames photographs, and printed them in a book form. Unlike the video, the book as a medium is far slower and more contemplative. Apart from the book, I also made

some large-format photographs, extracted from the video frames, and used them to cover the walls of the gallery. In this way, I recreated the situation in its original proportions, which could be grasped in a single view.

In the same line of research, I later produced 38 films and turned them into books, which is how my first archive was created. The project was called *Library* and it was presented at the first exhibition of WHW, at the anniversary of the *Communist Manifesto*, which was published in reprint with a preface by Slavoj Žižek. I put the books on shelves so that the visitors could go through the materials. I am speaking of the shots from Dante Gallery, interviews with Nan Hoover, my journey through East Germany, through Potsdamer Platz in creation, a video that I made with my friend Anton Laika (a Russian artist who came to Germany in search of freedom and was then, paradoxically, censored and expelled from the Academy because his political ideas were considered inappropriate), and some materials shot at the Adriatic... I was interested in private space, in my personal stories and their link to the reality in which we live. But then again, I was also interested in the medium as such – what happened if a particular material were transferred into a different medium.

And what was it that happened? Some sort of shift, a different image or experience perhaps – what did you achieve with these transfers?

The key element is time, or rather expansion in time; it seems to me that the material tends to become more contemplative. It is like a

Spomenuo si da se za njegovo konačno značenje mora znati ovo što si ispričao. Znači da naracija možda nije naracija, nego autorsko objašnjenje, vrlo važno za shvaćanje rada. Funkcionira li rad bez toga?

Intimno sam osjećao frustraciju prema cijelom tom vremenu, vremenu rata i turbulentnih promjena. Bio sam frustriran i nisam znao kako to savladati i formulirati. Godinama sam, govoreći o „Biblioteci“, izbjegavao govoriti o sadržaju filmova i isključivo interpretirao što se događa s medijem. Nisam pričao priče koje sam proživljavao i zašto sam ih snimio. Tek nakon dosta vremena počeo sam otvorenije govoriti što je tamo snimljeno i zašto mi je to važno. No, mislim da taj rad funkcionira na više razina, da ima slojeve koji su uvijek čitljivi, što još uvijek ne znači da promatrač dopire do svih njegovih elemenata. Danas kad gledamo kolekciju Marino Cettina jasno nam je kako je to bilo profilirano, Marino je imao jasnu ideju što radi, kojim se prostorom kretao, što značajno oslikava ideje umjetničke scene ovih prostora, ideologije i vremena u kojem je sve to nastajalo.

Možeš li pojasniti razliku između makroslike i mikroslike – makro neminovno podsjeća na instalaciju složenu od velikih projekcija, u odnosu na mikroframe koji su zadržani u vrlo privatnoj sferi odnosa (prostora, iskustva).

Radi se o inverznom postupku. *Biblioteka* je rad u kojem sam

pokretnu videosliku zaustavio u vremenu, a kod instalacije *Arhiva* radi se o brojnim fotografijama koje sam snimao pojedinačno i onda ih dinamizirao, pretvorio u video i ubrzao njihovo prikazivanje. Videozapis koji je sastavljen od 25 sličica u sekundi, u ovom slučaju ima, umjesto povezanih sekvenci, različite fotografije. Iz statične situacije radim pokretnu sliku. Mozak funkcionira neusporedivo brže nego što to naša svijest registrira. Sve ostaje zabilježeno. Zanimalo me što se događa kad na takav način pokrenem sliku. Više puta iste sam materijale pokazivao prijateljima i zanimalo me što u stvari ljudi vide. A oni su prepoznavali nešto što su povezivali sa svojim osobnim iskustvom. Ja zapravo mislim da su vidjeli sve, sve je ostalo zabilježeno, a ono što im je svijest u toj brzini mogla vratiti natrag prepoznavanje je uzoraka koji su pohranjeni prethodno stečenim iskustvom.

Zanimljiva mi je ta nevjerojatna razlika između nečeg što je ograničeno – poput snimanja jednokratnom kamerom od 12 snimaka na Islandu i za razliku od toga 200 tisuća snimaka, nešto što je neizmerno, nesavladivo. Cijela tvoja praksa odnos je između makrosvijeta i mikrosvijeta, a odabir načina snimanja je u tom razmeđu...

Na drugoj samostalnoj izložbi u starom PM, koju sam otvorio neposredno prije odlaska na Island, izložio sam objekt koji se sastojao od velike crno-bijele fotografije smještene u sredini i po

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mirror that helps the observer to turn towards an inner sensation, like a trigger for thoughts. It means observing the intimate space of an inner world.

You have mentioned that one must know all that you've just said in order to understand it. That means that narration may actually not be a narration, but rather the author's explanation, since it is important in order to understand the artwork. But does the artwork function without it?

Deep within I felt very frustrated about those times, which were the times of war and turbulent changes. I was frustrated and didn't know how to overcome and formulate that frustration. When talking about the "Library", for years I avoided speaking about the subject of my films, interpreting them exclusively in terms of what was happening with the medium. I was not telling the stories that I had been through and why I had documented them. It was only after a considerable time that I began to speak more openly about what was documented there and why it mattered to me. But I think that this artwork functions on various levels; it has layers which are still readable, which doesn't mean that the observer will be able to reach all its elements. Today, when we look at Marino Cettina's collection, its profile is transparent to us, we can see that Marino had a clear idea of what he was doing, what space he was moving in, and that significantly represents the idea of the artistic scene of this region, the ideology and the time in which it had all emerged.

Could you clarify the difference between macro and micro image – since macro inevitably recalls an installation consisting of large projections, while micro frames tend to remain in the very private sphere of relations (spaces, experiences).

It is the inversion method. *Library* is a project in which I stop a video image from moving in time, whereas the *Archive* installation consists of numerous photographs that I shot individually and then mobilized them by turning them into a video and by accelerating their projection. The video, which consists of 25 images per second, in this case has various photographs instead of related sequences. I have turned a static situation into a moving image. Our brains function immeasurably faster than we can consciously register. Everything remains documented. I wanted to see what I could achieve by making an image move in the same way. I showed the same materials to many people many times, wanting to know what people actually saw. They would usually recognize what they could link to their personal experience. What I actually think is that they saw everything, everything remained recorded, only that their mind was able to return to them at that speed only the recognition of patterns that were deposited in their mind owing to their previous experience.

I am fascinated by that unbelievable disproportion between something that is rather limited – like shooting on Iceland with a disposable camera of 12 shots – and the 200 thousand shots, which are something comparably immeasurable, uncontrollable. All your

jednog crteža olovkom sa svake strane. Crteži su bili jednostavni geometrijski monokromi. Želio sam fotografiji, strojno izrađenoj slici, suprotstaviti manualni princip. S Kniferom sam razgovarao o tehnologiji izrade monokroma grafitnom olovkom. Papir se oblaže grafitom na način da se kreće od tvrdih olovaka prema mekšim i postupak se ponavlja u beskonačnom nizu. Radeći na način kojem me podučio, proveo sam mjesec crtajući monokrome. Da bi se postigla ta vrsta crteža potrebno je stanje apsolutne koncentracije koja je istovremeno i neka vrsta transa, meditacije.

To je stanje duha u kojem sam se nalazio kada sam krenuo u Reykjavik. U Düsseldorfu sam naišao na panoramske Quick Snapp Fuji aparate, s filmom od 200 ASA. Kupio sam dva aparata i svjesno sam odabrao ograničen broj filmova za putovanja od mjesec dana. Smatrao sam da bih bilo kakvom vrstom hiperprodukcije izgubio koncentraciju nad pojedinačnim. Moram priznati da sam uz to ponio i jedan crno-bijeli film, ali nisam ga smatrao radnim materijalom. On je trebao poslužiti za dokumentiranje – „obiteljsku fotografiju“. Svakim Quick Snapp aparatom mogao sam snimiti 12 fotografija i samo te 24 snimke trebale su poslužiti za rad. Takav pristup je zahtijevao potpunu koncentraciju i drugu vrstu odgovornosti. Kreativni proces koncentriran je u momentu samog snimanja. Za razliku od digitalne fotografije i masovnog snimanja gdje se kreativnost događa većim dijelom u postprodukciji.

Što točno komunicira knjiga s ispisanim metapodacima? *Vanishing book* je ispis metapodataka kolekcije od 30-ak tisuća fotografija napravljenih Fuji digitalnim aparatom. Pogled na drugo lice fotografije. Bez vizualne naracije. Brojevi, koji su nosioci informacija, govore o stanju tehnologije u okruženju u kojem se to događa, o strukturi arhive, podacima o snimanju, arhiviranju. Sve to govori o životu, tempu i prirodi digitalne tehnologije. Informacija je jednako vrijedna na narativnoj razini sadržaja.

RAZGOVOR VODILE SANDRA KRIŽIĆ ROBAN I IRENA GESSNER, 8. TRAVNJA 2011.

artistic practice is, in fact, the relationship between the macro and micro worlds, and your choice of the photographing method is somewhere in between...

At my second solo exhibition at the old PM, which was opened just before I left for Iceland, I exhibited an object that consisted of a large black and white photograph, placed in the centre, and two pencil drawings, one on each side. The drawings were simple, geometric monochromes. My intention was to juxtapose the photograph, which is a machine-produced image, and the principle of manual work. I talked with Knifer about the technology of making monochromes by using a graphite pencil. The paper is covered in graphite starting from the pencils with a harder core and proceeding towards the softer ones, repeating the procedure indefinitely. By working in the way he had taught me, I spent several months drawing monochromes. In order to produce that sort of drawing, you need to achieve a state of absolute concentration, which is also a sort of trance or meditation.

That was the state of mind in which I left for Reykjavik. In Dusseldorf, I came across panoramic Quick Snapp Fuji cameras, with 200 ASA films. I bought two and consciously chose a limited number of films for my trips, which were to last for a month. I was of the opinion that any hyperproduction would lead to the loss of focus on particularities. Admittedly, I also took a black and white film with me, but I didn't count it as my working material. I took it for documentation purposes – for "family photography". With each Quick Snapp camera I could

shoot 12 photographs and only those 24 shots were supposed to serve for my work. That approach required maximum concentration and a different sort of responsibility. The creative process is concentrated in the moment of photographing. It is different from digital photography and bulk shooting, where creativity mostly occurs in postproduction.

What is it exactly that the book of printed metadata communicates? *Vanishing Book* is an offprint of metadata related to the collection of ca. 30 thousand photographs made with a Fuji digital camera. It is a view into the reverse of photography. There is no visual narration. Numbers carry the information, and they speak about the state of technology in the setting in which the whole thing was taking place, about the structure of the archive, the production data, and the archiving process. And all that tells about the life, tempo, and nature of digital technology. Information has an equal value on the narrative level of the content.

INTERVIEW BY SANDRA KRIŽIĆ ROBAN AND IRENA GESSNER, 8 APRIL 2011

Istraživanje koje smo poduzele fokusirano je oko nekoliko termina – eksperimentalna, konceptualna, neprikazivačka, elementarna, nefunkcionalna fotografija – koji termin je najbližiji tvom radu? Meni na pamet pada primarna fotografija. Prisjećam se tog vremena, primarnog i analitičkog slikarstva, premda se kod mene radi o početku 80-ih. Ti termini, ali i ovi spomenuti, ulaze u moje stvaralaštvo.

Govorimo o kontekstu neprikazivačke fotografije. Što tvoje fotografije prikazuju? Koja je to realnost, i postoji li uopće realnost, ili se u nekima od njih radi „samo“ o postupku razgradnje medija, pri čemu se vraćaš na njegove elementarne dijelove? U drugima razrađuješ nešto drugo, recimo kontinuitet vremena, promjene u kadru, odnos prema filmu.

U stvari, počeo sam u mediju filma. I u mediju filma postoje razni

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IVAN
FAKTOR
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PRVI PROGRAM, 1980.,
4 C/B FOTOGRAFIJE, BIJELE
ZID 4 – 0,5 M 0,5 M – 4
M, 1981., FOTOGRAFIJA,
BLEND A EKSPOZICIJA,
1990., FOTOGRAFIJA

THE FIRST PROGRAMME,
1980, 4 B/W PHOTOGRAPHS,
WHITE WALL 4 – 0.5 M 0.5 M
– 4 M, 1981, PHOTOGRAPH,
APERTURE EXPOSURE, 1990,
PHOTOGRAPH

Our research focuses on several terms: experimental, conceptual, non-presentational, non-functional photography. Which of these terms comes closest to your work?

What first comes to my mind is primary photography. I remember those times of primary and analytical painting, although with me it was in the early 80s. These are the terms that refer to my art, but also those that you have mentioned.

Let us talk about the context of non-presentational photography.

What is it that your photographs show? What is the reality behind them and is there any, are some of them “merely” about the procedure of analyzing the medium back to its elementary segments? In other photographs you elaborate something else, let’s say the continuity of time, changes in frames, your relationship with cinema.

termini, eksperimentalni i slično. Najdraže mi je reći samo film. Jer koliko je duga povijest ovog takozvanog narativnog filma, koji neki teoretičari i autori ranog eksperimentalnog filma zovu *primijenjenim*, toliko je onda sve ovo drugo *pravi* film, koji ima istu povijest. Uostalom – prvi film je eksperimentalan. *Ulazak vlaka u stanicu* je snimljen u jednom kadru. Možemo reći da je ono što radim bilo elementarno i da govori najviše o samom mediju. Ono što sam na neki način počeo, pa čak nešto i riješio u mediju filma, htio sam pokušati realizirati i u drugom mediju. Budući da me fotografija zanimala, odlučio sam to raditi u fotografiji.

Što si to riješio u mediju filma, a htio zatim istražiti u fotografiji? Recimo, moj takozvani manifestni film je *Prvi program* iz 1978., gdje je kamerom od 16 mm snimljen prazan televizijski ekran s normalnom brzinom. Znači, 24 filmske sličice u sekundi snimile su 25 televizijskih sličica, a u toj razlici, u tom spoju dvaju medija rezultat je horizontalna crta koja putuje po ekranu. Zatim me zanimalo što će se dogoditi u fotografiji. Dogodila se dijagonalna crta, što ne mogu jednostavno objasniti. Ekрани se stalno provlače kroz moje radove. Premda to zvuči školski, McLuhanovski, da je sadržaj jednog medija drugi medij, to je tako. Devedesete sam napravio rad *Blenda ekspozicija* gdje sam mislio da sam konačno razriješio tzv. problem *Prvog programa*. U jednom trenutku sam htio da taj rad ima vizualan naslov, a ne tekstualni, da sam raster fotografija bude naslov rada. Moram nešto reći i o osamdesetima –

naime, donekle je ono što sam radio reakcija na pojavu tzv. *nove slike* koja me užasno živcirala i jedva sam preživio to razdoblje.

Zašto te to živciralo?

Ne znam, jednostavno sam mislio da je prekinut kontinuitet, i to programatski kontinuitet sa sedamdesetima.

Misliš na procesualne, elementarne i analitičke strategije?

Da, i postkonceptualne. Sve se moglo nastaviti razvijati, pa i nastavilo se razvijati, ali u nekakvoj ilegali jer je najedanput buknuła *nova slika*, sve se šarenilo, svijet je postao tako lijep da je to bio užas. Hvala bogu da je došao rat i da je sve to prekinuto. Mislim da je meni devedeseta godina strašno važna, iako trenutno govorimo o mojim ranim radovima u fotografiji. Te 1990. bio sam na Venecijanskom bijenalu kad je u Palazzo Grassi prikazana retrospektiva Warhola. Tad sam konačno vidio sve njegove filmove i sve radove, ogromne autoportrete-polaroide, gdje se vidi svaki detalj, savršeno. Osim toga održavala se retrospektiva Fluxusa i tamo sam vidio još jednog umjetnika kojeg sam i prije cijenio – Wolfa Vostella. Njegov genijalan rad zvao se *Requiem*, a sastojao se od sekvencijalnih pravokutnih fotografija većih formata. To su bile crno-bijele fotografije razrušenog Berlina nakon savezničkog bombardiranja 1945. na koje su bile nalijepljene cigle sa žbukom, grubo. To je bio objekt koji mi je bio fascinantan.

Primarno dolaziš iz medija filma. Na koji način te zaintrigirala fotografija? U mediju filma postoji čitav niz aspekata koji su slični

In fact, my original medium was cinema. In cinema, there are also various terms, experimental cinema and alike. I prefer to call it simply cinema. If you say that the so-called narrative film, which some theoreticians and authors of early experimental film have termed *applied*, has a long history, then everything else is *real* cinema, which has the same history. After all – the first film was experimental. *Arrival of the Train at La Ciotat* was shot in a single frame. One could say that what I was doing was elementary and that it was telling mostly about the medium as such. What I initiated or even solved in the medium of cinema, I tried to achieve in another medium as well. Since I was interested in photography, I decided to do the same thing there.

What was it that you solved in the medium of cinema and then wanted to explore in photography?

Let's say that my so-called manifesto film was *The First Programme* from 1978, where I shot an empty television screen at the normal speed with a 16-mm camera. It means that 24 film images per second recorded 25 television images and the result of that difference, the borderline between the two media, was a horizontal line travelling across the screen. Then I wanted to see what would happen in photography. The result was a diagonal line, which was not easy to explain. Screens have been a permanent thread running through my work. I might sound like a textbook or McLuhan when I say that the content of one medium is another medium, but that is so. In the 90s, I made the *Aperture Exposure*, thinking that I finally resolved the

so-called problem of *The First Programme*. At one point, I wanted the project to have a visual title rather than a textual one, I wanted the very raster of photographs to be the title. I should also say something about the 80s – namely that what I was doing was partly a reaction to the phenomenon of the so-called *new image*, which was going on my nerves so much that I barely survived that period.

Why was it going on your nerves?

I don't know, I simply thought that it broke the continuity, the programmatic continuity with the 70s.

You mean the processual, elementary, and analytical strategies?

Yes, and the post-conceptual ones. Everything could evolve further, and it did evolve, but in some sort of underground, since suddenly there was the *new image*, everything was colourful, the world became so pretty that it freaked me out. Fortunately, the war came and put a stop to all that. I think that 1990 is a terribly important year for me, although we are talking about my early photography at the moment. In 1990, I was at the Venice Biennial and they made a retrospective of Warhol's work at Palazzo Grassi. I finally had the opportunity to see all his films, all his work, those huge Polaroid self-portraits where you see every detail, perfect. Besides, there was a retrospective exhibition of Fluxus and that's where I saw an artist that I had been appreciating for some time – Wolf Vostell. His fascinating artwork was called *Requiem* and consisted of large-formatted rectangular photographs in a sequence. These black and

fotografiji, ali istodobno i posve drukčiji. Izdvajanje kadra, poimanje vremena, realnosti, naracije ili bilo kojeg drugog aspekta se razlikuju. Što si htio postići fotografijom?

Kad se pogledaju moji fotografski radovi, vidi se da su sekvencijalni, tu nema jedne izdvojene fotografije. Imamo niz, kao što je u filmu brzina super osmice 18 sličica u sekundi, šesnaestice 24, trideset petice 24, tako ja postížem nekakav odnos u tom sekvencijalnom slijedu i gotovo su svi radovi sekvence. Osjeća se pokret, on je naslijeđen i samo je presaden u drugi medij.

Ponekad radiš manje serije, kao na primjer *Prvi program*. Kako određuješ broj sekvenci? O čemu to ovisi?

Blenda ekspozicija je jedan takav konceptualan rad. Prvo sam napravio križaljku i zatim sam iskoristio i iscrpio sve oznake na fotoaparatu. To je zaokružena cjelina. Slično je i s Johnom Fordom i *Pošanskom kočijom* – kao što sam u 16 mm filmu koristio rolu duljine 122 metra, odnosno 10 minuta u jednom kadru, tako je ovdje korišten jedan film s 36 snimaka za vrijeme gledanja filma. Ono što sam snimio dok je iscurio film, to je bio rad. A *Prvi program* – mislim da mi je bila važna ova dijagonala, i da su dovoljne četiri fotografije koje pokazuju dijagonalu.

Tvoje kasnije radove, nastale 90-ih, koji se odnose na vrijeme Domovinskog rata, nemoguće je usporediti s ranijima ponajprije zbog političkog i društvenog konteksta. Ali zanima me je li moguće

u potpunosti zanemariti značenje prvog televizijskog programa, svega onoga što je bilo emitirano u sklopu programa, poput Dnevnika, kad govorimo o *Prvom programu*? Je li taj širi kontekst uopće bio važan u nastanku tog rada?

Bilo mi je važno da je to Prvi program te televizije koju, moram priznati, nisam podnosio. Ja sam filmofil, filmaš i televizija nije moj medij. Osim toga, to je bilo vrijeme kad su još postojale prazne slike, kad program nije trajao 24 sata, kad nije bilo emisija do kasno u noć. Ta je prazna slika bila dominantna. Mislim da su odlučujući bili estetski razlozi. Taj rad, u vrijeme kad je napravljen, djelovao je strašno hladno. Recimo, za film *Prvi program* iz 1978., kao i ove nešto kasnije fotografske radove, dosta je ljudi (koji nisu umjetnici ili teoretičari) reklo da je to „ništa“ ili su pitali „Što je to?“. Dvadeset pet godina nakon što je snimljen održana je retrospektiva hrvatskog eksperimentalnog filma i *Prvi program* bio je također prikazan. Jako dugo ga ni sâm nisam vidio, a neki meni jako dragi ljudi, koji su o njemu samo čitali i rekli „Pa tu se nema što gledati, to je samo prazan ekran!“, sada su bili iznenađeni koliko je taj hladan medij najednom postao topao. Koliko se promijenio u tom vremenu. Ranije je to bila hladna slika bez slike, a odjednom se uočio rub ekrana starog televizora s plastičnom minirantom. Sve je u stvari ukazivalo na dokument tog vremena, a dok sam ga snimao nisam razmišljao o tome da će jednom imati dokumentarne slojeve. Tek kasnije uočio se odblesak koji se pojavljuje, ili neki detalji za koje nisam mislio da postoje.

IVAN

FAKTOR

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white photographs showed devastated Berlin after the bombing raids of 1945, and there were bricks with mortar coarsely glued onto them. I found that object fascinating.

Your original medium is primarily cinema. How did you become interested in photography? In cinema, there are a number of aspects that resemble photography, but at the same time they are completely different. Isolating frames, understanding time and the reality, narration, and many other aspects – they are all different. What did you want to achieve with photography?

If you look at my photographic work, you will see that these are all sequences, there is not a single isolated photograph. Just as in cinema, the speed of the super eight is 18 images per second, with 16 mm it is 24, and with 35 mm 24; I am also achieving some sort of relationship between images in that sequential part and almost all my projects are sequences. You can feel the movement, which has been inherited and merely transposed into a different medium.

Occasionally you've produced minor series like *The First Programme*. How do you determine the number of sequences? What does it depend on?

Aperture Exposure is one of these conceptual pieces. First I made a raster and then I used and exploited all marks on the camera. That is a complete entity. You can see the same thing with John Ford and his *Stagecoach* – just as I used a 122 m role of 16 mm film, which amounts

to 10 minutes in one frame, he used a film tape with 36 shots for the time of watching the film. What I shot before the film tape ran out – that was it. And *The First Programme* – I think that it was the diagonal line that mattered and that the four photographs showing that line were enough.

It is difficult to compare your later work from the 90s, from the period of the Croatian Liberation War, with the earlier projects, primarily because of their political and social context. But can we ignore entirely the significance of that first television programme and all that was broadcasted there, for example the evening news, when speaking about *The First Programme*? Did that broader context have any impact at all on the way it was made?

For me, the important thing was that it was the first programme of that particular television, which, admittedly, I couldn't stand. I am a cinema lover and a filmmaker and television is not my medium. Besides, those were the times when empty images did exist, since there was no 24-hour broadcasting and there were no programmes late at night. That image was dominant. I think what prevailed were the aesthetic reasons. At that time my work seemed terribly cold. For example, there were many people (who were neither artists nor art theoreticians) who said about *The First Programme* from 1978, as well as some of the later photographic artworks, that it was "nothing", or asked "What's that?" Twenty five years after its making, a retrospective of Croatian experimental cinema included *The First Programme*. I hadn't seen

Zanima me priča oko *Plasticiranog crnog papira* – radi se o „rubnoj“ strategiji u fotografiji, jednom od procesa razgradnje medija, osvještavanja njegovih karakteristika. Što si želio postići tim radom?

Kako su ovi drugi radovi bliski filmu, tako je ovaj najbliži slikarstvu. Mislim da se tu radi o izravnom utjecaju primarnog i analitičkog slikarstva – radi se o objektu, o negativu koji nema nikakav značaj. Negativ se baca, napravile su se samo dvije fotografije koje su bile u doticaju s crnom plastikom. Kad sam napravio taj rad već je nestajao papir i uvodila se plastika, a meni su papiri bili lijepi. Mislim da je to posljedica slikarskog utjecaja.

RAZGOVOR VODILA SANDRA KRIŽIĆ ROBAN, 6. TRAVNJA 2011.

it myself for quite a while and some of the people who had only read about it and said “Well there’s nothing to see here, it’s just an empty screen!”, people who were otherwise very dear to me, were now surprised to see how that cold medium had suddenly become so warm. How it had changed with time. It used to be a cold image without an image, and now suddenly one could see the edge of an old TV-set with a plastic mini-frame. In fact, everything indicated that it was a document of the old times, but while making it, I didn’t think that it might acquire documentary layers in the future. It was only later that one could see a moment of reflected light, for example, or other details that I had never noticed before.

I would like to know something about the story surrounding the *Plasticized Black Paper* – it is a “borderline” strategy in photography, one of the processes of dissolving the medium and drawing attention to its properties. What did you want to achieve with it?

Whereas those other artworks stand close to cinema, this one is related to painting. I think that it shows direct influences of primary and analytical painting – it is an object, a negative with no character. The negative was discarded, resulting only in two photographs that had been in contact with the black paper. At the time I made it, paper was already disappearing and in the process

of being substituted through plastic, but I thought that paper was beautiful. I think it may have been the influence of painting.

INTERVIEW BY SANDRA KRIŽIĆ ROBAN, 6 APRIL 2011

Zanimljiva mi je generalna veza između koncepta, ideje koja je sadržana u tekstu, i fotografije.

Na početku moram spomenuti okolnosti u kojima je došlo do povezanosti između ovog teksta i tih fotografija. Jean de Bryne i Martina Kramer već nekoliko godina uređuju časopis *L'Ollave* (Rustrel, Francuska) čiji je koncept predstavljanje raznih autora koji sami predlažu oblik svog predstavljanja u pojedinim brojevima tog časopisa.

Kao gost/autor jednog broja zaključio sam da bi predstavljani materijal kao prvo trebao poštovati medij časopisa – da to bude ishodišna forma te ideje, da se dakle takav rad ne može nigdje drugdje idealnije napraviti nego u časopisu. Sjetio sam se teksta koji sam već ranije napisao, eseja pod nazivom „Zakrivljenost“, napisanog u formi scenarija za videoperformans, koji je s obzirom na tehničke elemente nemoguće izvesti. Pa kad ga je već nemoguće izvesti palo mi je na

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BORIS
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ZAKRIVLJENOST,
2010.
CURVATURE,
2010

I would like you to tell me something about the general link between the concept, the idea contained in the text, and photography.

First of all, I must mention the circumstances that led to the link between the text and the photographs. For several years now, Jean de Bryne and Martina Kramer have edited *L'Ollave* journal (Rustrel, France), which is conceived so as to allow various authors to suggest the way they will be presented in a particular issue by themselves. As the guest/author of one of the issues, I concluded that the

presented material should, first of all, pay respect to the journal as a medium – and that it should serve as a starting point for an idea, be the perfect setting for such an artwork. I remembered a text that I had written earlier, an essay entitled “Curvature”, composed in the form of a screenplay for a video performance, but impossible to perform because of the technical elements it contained. And if it was impossible to perform, I thought, perhaps I could cut it up into smaller chunks and illustrate them with photographs of details from my atelier, in which I was sitting and thinking about it. And the photographs

pamet da ga razlomim na odlomke i njih ilustriram fotografijama detalja prostora mog ateljea u kojem se nalazim razmišljajući o tome. I da te fotografije ne odgovaraju izravno, formalno, odlomcima kojima su pridružene, nego na nekom prenesenom, asocijativnom planu. Istodobno one bi trebale približiti atmosferu, oslikati metafizički prostor nekoga tko zamišlja da drži predavanje pred nepostojećom publikom – što je zapravo sadržaj tog scenarija za performans. Na taj način sam došao do petnaest duplerica i prelomio ih tako da je uvijek desno tekst a lijevo fotografija koja se referira na taj dio teksta.

A ponekad se čini kao da tih veza uopće nema.

Uvijek ih ima, možda nisu na prvi pogled vidljive, ponekad ironiziraju „ozbiljan“, gotovo filozofičan ton, a ponekad skoro infantilno nastoje dočarati raspoloženje.

Znači, fotografija ima u ovom kontekstu nekakvu klasičnu ilustrativnu formu? Fotografije prate tekst?

Da, s tim da ne ilustriraju izravno tekst nego izostanak akcije na fotografijama sugerira prazninu, recimo onu koja se nalazi između redova. Osim toga u tekstu postoje didaskalije. Scenarij za videoperformans u svojoj formi sadrži i upute za glumca ili za režisera ili opisuje scenografiju pa fotografije ponekad imaju aktivan odnos prema tim uputama. Nadam se da je taj odnos uspio biti duhovit.

Određeni elementi na ovim fotografijama ipak ne upućuju na prazninu, nego na to da njihova dispozicija ovisi o ljudskoj ruci, spomenimo način na koji su poslagane knjige na polici. Istina, priznajem da raspored nije slučajan. Morao sam malo namjestiti naslove na policama s knjigama, da predstave nešto o meni. Jer ta nepostojeća publika – to su ti pisci, njima se obraćam. Prema njima govornik u performansu osjeća poštovanje, oni predstavljaju nekakvu komisiju kojoj se on obraća s prikrivenom, pretencioznom željom da i sam postane članom te ekskluzivne manjine. Nepostojeća publika istodobno i simbolizira kontekst pisanja – onaj koji piše za vrijeme tog pisanja mora biti sam, ali on neprestano vodi u sebi dijalog s tom zamišljenom publikom kojoj se obraća a koje ovaj čas nema.

S druge strane, kad se to pretvori u vizualnu činjenicu, što fotografija ipak je, počinje se obraćati i drugoj publici, ne onoj publici do koje fotografija zapravo neće stići, nego publici u realnom prostoru i vremenu.

Da, obraćanje književnim uzorima je tema teksta, ili jedna od dimenzija. Ta tematika je uzeta kao žanr koji se u konačnici predstavlja pravoj, konkretnoj publici. Fotografije jednim dijelom demistificiraju okolnosti, prokazuju i ironiziraju tu „visokoparnu“ motivaciju autora. On postavlja sebe na svjetsku pozornicu dok sjedi doma u kuhinji.

should not correspond directly or formally to the excerpts they were assigned to, but rather on a metaphoric, associative level. At the same time, they were supposed to transmit the atmosphere, to depict a metaphysical space of someone who imagines he's holding a lecture in front of a non-existing audience – which was actually the subject of that performance screenplay. Thus I created fifteen centrefolds, which I folded in such a way that the text was always on the right and the photograph referring to that text on the left.

And sometimes it seems that there are no links whatsoever.

They are always there, only perhaps they are not always visible at first sight. Sometimes they are an ironical comment on the "serious", almost philosophical tone, and sometimes they try to render the mood in an almost infantile way.

In other words, photography in this context has a sort of classical illustrative form? Photographs accompany the text?

That's right, only they do not illustrate the text directly. The lack of action on photographs suggests the void, for example that between the lines. Besides, there are stage instructions within the text. As a form, the video screenplay contains instructions for the actor or the director, and it also describes the stage set, which is why these photographs sometimes have an active relation towards these instructions. I hope that I've succeeded in making that relation humorous.

And yet, certain elements in these photographs do not indicate the void, but rather the fact that their disposition depends on a human hand, for example the way in which books are arranged on the bookshelf.

That's true. I admit that the arrangement is not accidental. I had to arrange the titles on the bookshelf because I wanted them to say something about me, since that non-existing audience – it was the writers, it was them that I was addressing. The speaker in the performance feels awe towards them, they are a sort of jury that he approaches with a secret, pretentious wish to become himself a member of that exclusive minority. At the same time, the non-existing audience symbolizes the context of writing – the one who is writing must be alone during that writing, since he is constantly engaging in an interior dialogue with that imagined audience whom he is addressing, although it may be momentarily absent.

But then again, when that becomes a visual fact, which photography is after all, it begins to address a different audience: not the one that the photographs will actually never reach, but the one in real space and time.

Yes, addressing the literary models is the subject of the text, or one of its dimensions. The theme was taken as a genre that is eventually presented to a real, specific audience. In one part, photographs demystify the circumstances, revealing the "high-flown" motivation of the author and

U principu, ove fotografije ne bi mogle funkcionirati bez teksta. Ne, one kao cjelina čine to što se želi izraziti. Na kraju, zadnja fotografija je i eksplicitno priznanje kako sve izrečeno nije istina.

Nakon što si ih snimio, prekadrirao si snimke. Kakav je bio tvoj odnos prema mediju?

To je proces u kojem me ne zanima odgovornost prema pojedinim etapama. Za razliku od fotografa koji ne dira ono što je snimio, ja to što snimim prilagođujem onome što mi u konačnici treba, a trebali su mi detalji prostora koji odgovaraju konkretnom dijelu teksta, s time da sve fotografije ipak imaju istu atmosferu, da je jasno da pripadaju istom ciklusu.

Zašto su crno-bijele?

Prvo, zato jer je časopis tiskan crno-bijelo. Drugo, kad je već tako, tu sam crnobijelost htio učiniti malo sivijom, ne previše kontrastnom, kao da je preko svega pala neka prašina, što nije bio problem jer je povećavanje detalja i rezultiralo smanjivanjem kontrasta. Činilo mi se da takav dojam naglašava situaciju bez stvarnih događaja, neku kontemplaciju.

Da su u boji, detalji bi možda potaknuli naracije neke druge vrste. Naravno, tada bi dobio uobičajeniji, magazinski dojam, a trebao mi je

karakterističan, dakle autorski. Osim toga one su postavljenje u nizu i logično je da ih slijediš u nizu; u časopisu to funkcinira kao neko uputstvo.

Da, djeluju na način semantičkog pristupa, poput rečenice, što izlazi iz karaktera jezika. Čini mi se da je to karakteristično za tvoj rad. U temelju svega je pisanje. Snimane su u kontinuitetu?

Točno, meni manje-više sve i proizlazi iz napisanog, kasnije mi padne na pamet kako bi se to moglo vizualizirati. I snimio sam ih odjednom, u jednom prijepodnevu.

Zanimljiva mi je ideja konkretnog i imaginiranog prostora, i teksta koji stoji između njih (poput poveznice, razdjelnice). A naslov, „Zakrivljenost“?

Tekst je parodija navodno filozofskog izlaganja gdje je autor bio malo pretenciozan i htio je sve reći o svemu – životu, Zemlji, odnosima među tim pojmovima, o tome gdje čovjek u fizičkom i metafizičkom smislu postoji... I njegovo se „fizičko“ postojanje prevodi u nekakvu pretpostavljenu, duhovnu situaciju. I ta duhovna situacija je obrazložena, iskazuje se kroz uprizorenje koje funkcinira kao konceptualna instalacija, kao primjer za umjetnički rad. Performans se događa na nekoj vrsti pozornice. Scenografski elementi su ogledala – nezatno ali ipak zakrivljene slike – što se ponovo „elaborira“ u tekstu:

ironically commenting on it. The author actually places himself onto the world stage while sitting at home, in his kitchen.

In theory, these photographs could not function without the text. No, they comprise a unity of what is to be expressed. Eventually, the last photograph is also a confession that nothing that has been said is true.

After making the photographs, you reframed them. What was your attitude towards the medium?

It is a process in which I am not interested in my responsibility towards the individual phases. Unlike the photographer, who never touches what he has shot, I tend to adapt what I've photographed so that it eventually answers my needs, and what I needed here were details of space that corresponded to a specific part of the text, whereby all photographs had to have the same atmosphere in order to show clearly that they belonged to the same series.

Why are they black and white?

Firstly, it's because the magazine was printed in black and white. Secondly, as it was so, I wanted to make that black-and-whiteness a bit more greyish, without harsh contrasts, as if everything were covered with a layer of dust, which was not a problem because the enlargement of details resulted in diminished contrast. It seemed to me that such an

impression emphasized the situation without any real action, a sort of contemplation.

If they were coloured, the details might trigger narrations of a different sort.

Certainly, that would have created a more common, more magazine-like impression, but what I needed was a characteristically artistic one. Besides, they are set into a sequence and it is only logical that one should follow them in sequence; in a magazine, that functions like a sort of instruction.

Yes, they function like a sort of semantic approach, like a sentence resulting from the character of language. It seems to me that it is a permanent characteristic of your work. Writing is the basis of everything. Were they shot in continuity?

That's right, with me it all originates in writing, more or less, and only later it occurs to me how something might be visualized. And yes, I shot them one after another, on a single morning.

Could you tell me more about the idea of concrete and imaginary space, and the text that stands between them (like a link or a borderline). And what about the title – "Curvature"?

The text is a parody on a recent philosophic talk where the author was rather pretentious and wanted to say everything about everything

Taj je prostor živ, neznatno zakrivljen kao što je i ogledalo neznatno zakrivljeno, kao i prostor isječka kugle čije zakrivljenosti postajemo svjesni tek kad se iz same kugle izmaknemo odnosno popnemo iznad. /.../ Pojam dualizma bih protegnuo i na osnovne univerzalne značajke zakrivljenosti – ona se nikada ne događa samo u prostoru, nego uvijek i u vremenu – te su dimenzije neraspelive, u zajedništvu uvjetuju bezbrojne mogućnosti naših putanja. Iz čega proizlazi da ono što nas čini, a čega smo tako malo svjesni, ipak presuđuje o izboru.

U radu se primjećuje i tvoj odnos prema vremenu. Ima li vrijeme jednu konstantu, i na koji način ju provlačiš u radu?

Moram ovdje spomenuti da sam deset godina bio urar – „doktor“ za vrijeme (to mi je zvučalo privlačno). Kao što mi je bilo privlačno i literarno bavljenje s enigmatičnošću tog fenomena – cijele 1999. sam (zajedno s Kropilakom) provodio akciju pisanja svakotjednih pisama koje smo slali na 12 adresa (iz čega sam kasnije izvukao materijal za knjigu *Pješakov gambit*). To je bila godina u kojoj je, po nama, vrijeme završilo. Satni mehanizam moguće je protumačiti kao pojednostavljenu presliku zaokruženosti svemira. U toj preslici zupčanici i nemirnica čine sustav koji nam pokazuje sate, minute i sekunde, svaka se sekunda sastoji od „tika“ i „taka“, tamo i natrag, dakle u krug. Za vrijeme mog bavljenja satovima elektronski su mehanizmi potpuno potisnuli mehaničke. U tima elektronskima nema više nemirnice, nema

kruženja, nema „tik-taka“, nego ima samo „tik-tik-tik-tik“. Vrijeme postaje linearno, ravna crta. A to se može povezati s krajem epohe.

RAZGOVOR VODILE SANDRA KRIŽIĆ ROBAN I IVANA HANAČEK, VELJAČA 2011.

– life, the planet, the relationship between these terms, and how man exists in both physical and metaphysical sense... his “physical” existence being translated into a sort of presumed spiritual situation. And that spiritual situation is here explained, it is expressed as a performance that functions as a conceptual installation, as a model of artistic creation. The performance is taking place at some sort of a stage. The stage props are mirrors – slightly, yet perceptibly curved images – which is then further “elaborated” in the text: *That space is alive, slightly curved just like the mirror is slightly curved, just like the space of a segment of the ball, whose curvature we may become aware of only after we have detached ourselves from the ball itself, or rather lifted ourselves above it. /.../ I would like to extend the notion of dualism to the basic, universal properties of curvature – it never occurs only in space, but always also in time – these dimensions are inextricably connected and together they determine the numerous possibilities of our trajectories. That means that what makes us decides about the choice, although we are so perfectly unaware of it.*

In your work one also notices your attitude towards time. Do you think that time is a constant and how do you incorporate it in your work?

I must mention here that I worked as a clockmaker for ten years – a “time doctor” as I liked to say. I liked to deal in a literary way with

the enigmatic character of that phenomenon – throughout 1999, I was writing letters every week (together with Kropilak) that we were sending to twelve different addresses (which later served as the basic material for my book *Pawn's Gambit*). It was the year in which, according to us, the time stopped. The clock mechanism can be interpreted as a simplified replica of the roundedness of the universe. In that replica, the gears and the balance wheel constitute a system that shows hours, minutes, and second, each second consisting of a “tick” and a “tack”, forwards and backwards, that is, in a circle. Since I started working with clocks, the electronic mechanism has completely prevailed over the mechanical one. In these electronic mechanisms, there is no balance wheel, no circular movement, there is no “tick-tack” and all that has remained is a “tick-tick-tick”. Time has become linear, a straight line. And that can be related to the end of an epoch.

INTERVIEW BY SANDRA KRIŽIĆ ROBAN AND IVANA HANAČEK, FEBRUARY 2011

Možeš li pojasniti svoj put prema mediju fotografije i onome čemu si posvećena?

U mnogim radovima, koji nastaju u različitim medijima – od videa i fotografije do kolaža, instalacije i performansa – pokušavam se uhvatiti ukoštac s problemom tijela: tijelo kao element prostora i vremena, tijelo kao predmet u odnosu prema prostoru, prema drugim predmetima i tijelima, prema sebi i svojoj subjektivnosti. Taj interes za centralnost tijela u našem poimanju svijeta vuče se još od mojih početaka koji su bili u kazalištu.

Snimaš li sama svoje radove i jesi li svjesna položaja tijela i svega onoga performativnog u samom trenutku snimanja?

Od početka sam radila s izuzetno minimalnim sredstvima i s vremenom je ta ekonomičnost sredstava postala jedna od bitnih odrednica mog rada. Kad radim s videom ili fotografijom, istovremeno obavljam posao osobe i iza i ispred kamere – ja sam istovremeno ta koja fotografira i to što fotografiram. Tako da se uvijek na neki način bavim dinamikom gledanja i percepcije – odnosom oka koje gleda i onog što se gleda. Kad radim na fotografskim projektima,

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HORIZONT, 2009.

HORIZONT, 2009

Could you say something about your journey towards the medium of photography and about your main fields of interest?

In many of my artworks, which are produced in various media – from video and photography to collage, installation, and performance – my aim is to deal with the problem of the body: the body as an element of space and time, as an object with regard to space or in relation to other objects and bodies, itself, and its subjectivity. This interest in the central role of the body in our understanding of the world emerged when I first got involved with art, namely in theatre.

Do you photograph all your projects by yourself and are you aware of the position of the body and all its performative aspects at the moment of shooting?

From the outset I've been working on an exceptionally tight budget and with time that deficiency of finances has become one of the crucial features of my work. When working with video or photography, I do the job of the person behind the camera and at the same time I'm in front of it – I am the photographer and the photographed at once. Thus, I am always somehow involved in the dynamics of viewing and

uvijek radim s fotoaparatom na stativu, i okinem s 10" zaostatka. U tih 10 sekundi trčim u kadar. Zbog takvog prilično neadekvatnog procesa fotografiranja moj proces se bazira na brojnim pokušajima i promašajima, na mnogostrukom ponavljanju. Taj performativni proces trčanja između fotoaparata i kadra, mijenjanje pozicije gledanja postaje kao neko traženje – traženje slike kroz proces „ne-videnja“. Zanima me odnos onog što gledaš i onog što vidiš, odnosno *ne* vidiš, što možeš, a što ne možeš uhvatiti fotoaparatom. Često sam preokupirana problemom kako vizualnim rječnikom artikulirati određena iskustva ili stanja, nešto živuće, proživljeno, nešto što se odupire reprezentaciji, što je izvan vizualnog, nešto za što je fotografski aparat jednostavno nedostatan. U cijeloj priči me zanima i određena distanca. S jedne strane živuće iskustvo, iskustvo osobe u svom tijelu, u vremenu i prostoru, iskustvo svijeta u iskustvu tijela, i s druge strane proces gledanja samog sebe, taj dualitet našeg odnosa prema vlastitom tijelu.

Ta je distanca zanimljiva pogotovo u procesu samosnimanja, u onih 10 sekundi praznog hoda, u procesu imaginacije i pogleda same na sebe i očekivanja da se taj pogled zapravo dogodi, a već je bio. Ta „igra“ je odlična.

Zanimljiva je i što se tiče vremena. Prvo gledaš u prazan prostor i zamišljaš što bi tamo moglo biti. Ali kad to utjeloviš, 10 sekundi kasnije, već je nešto sasvim drugo od onoga što si zamislila. Već je nešto bivše. To utjelovljenje se temelji na projekciji nečeg mogućeg

i budućeg, a artikulacija toga u prostoru uvijek je nedostatna. I kao takva, treba se neprestano ponavljati – nedostatnost postaje poriv za ponovne pokušaje.

Moji rani fotografski radovi često prikazuju figuru koja se skriva. Privlači me ta igra između eksponiranosti i skrivanja te paradoksa koji skrivanje pred kamerom podrazumijeva. Uči u kadar i onda se u njemu sakriti gesta je suprotna onom što medij fotografije zahtijeva od subjekta koji fotografira. Čitav moj proces fotografiranja „bez gledanja“ može se okarakterizirati kao nešto *pogrešno*, suprotno logici i očekivanju medija koji se bazira na vizualnom.

Pomoću gesti skrivanja često se pokušavam baviti raščlambom tijela u vizualnoj reprezentaciji. Ugurano u rupe, otvore i procijepa, djelomično skriveno iza različitih predmeta i struktura u prostoru, tijelo se gotovo uvijek u mojim fotografskim radovima pojavljuje raščlanjeno, fragmentirano, djelomično „neprisutno“. U kolažima pak, primjerice seriji *Stairways*, tijelo je i doslovno osakaćeno, izrezano, svedeno samo na ruke i noge. Takvo reducirano tijelo prikazano je isprepleteno sa slikama stepeništa. S jedne strane, stječemo dojam da je ljudsko tijelo zaglavljeno u tim stubištima, s druge strane spoj slike fizičke strukture i ljudskog tijela zamućuje razliku između tijela i stepeništa, i stvara neki hibridni predmet/stvorenje, koji je napola ljudsko, a napola element prostora.

Rad *Prema ničemu / To Nothing* pak prikazuje proces postepenog nestajanja tijela, odnosno transformacije tijela od „nečega“ prema

perception – the relationship between the observing eye and the object observed. When I work on my photography projects, I always have my camera fixed on the tripod and I set the shutter button with a 10" delay. In those 10 seconds, I run into the frame. Because of that rather inadequate process of taking photographs, my procedure is based on numerous trials and errors, numerous repetitions. That performative process of running between the camera and the frame, the change of the viewing position becomes a sort of quest – quest for the image through the process of “non-seeing”. I am interested in the relationship between what you look at and what you see, or rather what you *don't* see; what you can or cannot capture with the camera. I am often concerned with how to articulate certain experiences or situations in the visual language, since it is something alive and lived, something that defies representation and remains beyond the visual, something for which the apparatus of photography is simply insufficient. In the whole story, I am also interested in a sort of distance. On the one hand, there is the living experience, experience of a person in his or her body, in time and space, experience of the world through the experience of the body; on the other hand, there is the process of observing oneself – that is the duality of our attitude towards our own body.

That distance is particularly interesting in the process of self-photographing, in those 10 seconds in between, in the process of imagination; of looking at oneself and expecting that look to actually

happen, although it has already happened. That “play” is exquisite. It is also interesting in terms of time. First you look at the empty space and imagine what could be there. But when you embody it 10 seconds later, it is already something completely different from what you imagined. It is already past. That embodiment is based on the projection of something possible and future, but articulating it in space is something that remains forever inadequate. And as such, it should be constantly repeated – which turns inadequacy into a motivation for new trials.

My early photographs often show a hiding figure. I am attracted by that play between exposure and concealment, as well as the paradox entailed in hiding before the camera. Entering the frame and then hiding in it is a gesture opposite to what the medium of photography requires from the photographed person. My entire process of photographing “without looking” can be described as something *wrong*, something that is contrary to the logic and the expectations of a medium that is based on the visual.

By using these gestures of hiding, I am often trying to deal with the way the body dissolves in visual representation. Squeezed into holes, openings, and crevices, partly concealed behinds various objects and structures in space, the body almost always appears in my photography as dismembered, fragmented, and partly “absent”. In my collages, for example in the series called *Stairways*, the body is also literally maimed, cut up, reduced only to arms and legs. Such reduced body is

„ničemu“ procesom oduzimanja jednog po jednog dijela, dok na kraju svakog niza ne ostane samo prazni prostor. U svakom nizu između prvog i zadnjeg okvira prikazana su rekonstruirana tijela, različite poluosakaćene figure, hibridna stanja između „nečeg“ i „ničeg“. Nizovi pojedinačnih fotografija kao da pokušavaju animirati na papiru – na jedan veoma mehanički i (namjerno) nedostatan način – taj proces nestajanja.

Potpuno drugačije doživljavamo rad *Horizont*.

Početni materijal za *Horizont* je bila fotografija jednog stvarnog horizonta: niz stabala reflektiranih u jezeru. Tu sam sliku zarotirala horizontalno, kao bočni odraz u ogledalu, i nastavila u dugački niz, spajajući sliku do slike po principu a-b-a-b, i to tako da se šav gdje su slike spojene ne vidi. Ponovljena u neprekinutu petlju, slika postaje nešto sasvim drugo od svoje prvotne manifestacije idiličnog pejzaža: u ovakvom manipuliranom stanju ona asocira na ispis nekog mjerenja, na EKG, ili seizmograf, na mehaničke procese. U prostornoj instalaciji taj produženi horizont je prikazan na zidu kao svitak, ili lenta vremena, no u jednom trenutku otkida se od zida i pada na pod gdje ostaje ležati zarolan, kao da je izbačen iz stroja, izbačen iz takta.

RAZGOVOR VODILE SANDRA KRIŽIĆ ROBAN I IRENA GESSNER, 8. OŽUJKA 2011.

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depicted as intertwined with the images of stairways. On the one hand, we get the impression that the human body is stuck in those stairways, while on the other, that fusion of the image of a physical structure and a human body blurs the difference between the body and the stairways, thus creating a hybrid of object/creature, half-human and half an element of space.

To Nothing shows the process of gradual disappearance of the body, or rather its transformation from “something” to “nothing” through the process of reduction, piece by piece, until there is only empty space left at the end of each sequence. In each of the sequences, between the first and the last frame, one can see reconstructed bodies, various half-maimed figures, hybrid states between “something” and “nothing”. These sequences of individual photographs seem to be trying to animate that process of disappearance on paper – in a very mechanical and (intentionally) inadequate way.

We see the *Horizon* in two completely different ways.

The original material for the *Horizon* was a photograph of an actual horizon: a line of trees reflected in a lake. I rotated the image horizontally, as a mirrored image from the side, and continued it so as to produce a long sequence, connecting one image to another according to the a-b-a-b scheme, taking care not to reveal the seam. Repeated in the form of an uninterrupted loop, the image became something completely different from its original depiction of an

idyllic landscape: in such a manipulated state, it resembled the results of some measurements, such as the ECG or the seismograph, some mechanical process. In the spatial installation, that prolonged horizon was exhibited on the wall as a scroll, a lent of time, until the moment it detached itself from the wall and fell on the floor, where it was lying all rolled up, as if spitted out of the machine or derailed.

INTERVIEW BY SANDRA KRIŽIĆ ROBAN AND IRENA GESSNER, 8 MARCH 2011

U radu koristiš fotografije idealizirane, utopijske prirode koje su se koristile u reklamne svrhe. Ta ničija, nedefinirana mjesta postaju „pozornice“ tvojih fotografskih asamblaža. Bakićev spomenik dobiva posve drugačiji kontekst, izmašan, lišen dosadašnjih konotacija. Zašto? Može li se u tom običnom pejzažu izazvati drugačiji interes javnosti, lišene političkih i povijesnih značenjskih slojeva koji vladaju kod nas?

Da, to se odnosi na ciklus radova *Retired Form*, odnosno na grupu kolaža gdje sam spomenik Vojina Bakića na Dotrščini dislocirao u neka drugačija okruženja. U ovom radu su ključna pitanja bila što se

dogada s formom kad ju napusti ideologija i koji prostori se mogu otvoriti formi lišenoj sadržaja.

Što si želio postići transformacijom Bakićeva spomenika? Izrezivanjem i lijepljenjem nekoliko slojeva fotografija i nekoliko pogleda na spomenik dobiva se hibrid. Od čega se on sastoji? Što znači proces raslojavanja?

Ti procesi imaju više likovno, nego sadržajno značenje. Gledajući na to kao zapostavljeni umjetnički artefakt on postaje oslobođena forma, koja se može pretvoriti u bilo koju drugu formu. Što bi značilo da

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DAVID
MALJKOVIĆ



UMIROVLJENA FORMA,
2008.–2010., KOLAŽI

RETIRED FORM,
2008.–2010., COLLAGES

In your work, you use photographs of idealized, utopian nature that have been made for marketing purposes. Those nobody's, undefined places have become "stages" for your photographic assemblages. Bakić's monument has acquired a completely different context, which is a figment void of its previous connotations. Why all that? Is it possible to attract a different sort of public attention, freed from all political and historical layers of meaning that are dominant in this country?

Yes, that is the case with the series called *Retired Form*, a group

of collages in which I dislocated the monument of Vojin Bakić at Dotrščina into different settings. The crucial question was what happened to the form when it is abandoned by ideology and what spaces could be opened towards a form that is void of all content.

What did you want to achieve by transforming Bakić's monument? By cutting out and gluing together several layers of photographs and different perspectives, you have obtained a hybrid form. What does it consist of? What is the meaning of this analytical process?

je društvena neodgovornost prema navedenom spomeniku stvorila svojevrstan hibrid.

Je li ideologija doista napustila mjesto uokolo spomenika i je li to praksa na koju si naišao i u primjeru velesajamskog paviljona? U što se spomenik pretvorio zbog tih promijenjenih uvjeta? Koja je njegova nova uloga koju posreduješ ovim radom?

Može se raspravljati u kojoj količini je ideologija „napustila“ mjesto, ali je evidentno da ta ideologija nije više relevantna u našem političkom trenutku. I da su ti spomenici napušteni i zapušteni, a poneki srušeni, i to je isto činjenica. Budući da su ti spomenici danas svedeni samo na formu, odnosno formu u javnom prostoru koja živi svoj „novi“ život, otvorio se cijeli niz mogućnosti, a samim time i pitanja i to je jedino što sam ja u ovom trenutku mogao posredovati. Znači, mogu reći kako se radi o određenoj inicijaciji, a uloga će se morati pokušati iznaći na nekim drugim razinama.

Pojasni svoj odnos prema fotografiji, tj. korištenje medija u svojoj praksi. Postoje li razlike koje ovise o produkcijskim uvjetima?

Kada koristiš strategiju kolaža ili kombinaciju s crtežom? Možeš li pojasniti odluke koje donosiš i koje utječu na konačnu produkciju rada?

Moj odnos prema mediju je uvijek takav da je u službi moga rada, ali ga ne određuje. Svejedno radi li se o slici, videu, filmu, crtežu, kolažu

itd. Medij nije nikada bio tema moga rada, on je uvijek pratio rad, a ako su određeni subjekt ili tema zahtijevali određeni medij ili način rada, tada sam za njima i posegnuo. U većini slučajeva korištenje kolaža težilo je kreiranju određenih odnosa i vrlo često se tu radi o odnosu subjekta i imaginarija u koji se pozicionira. Ta imaginarna podloga ponekad može biti preuzeta, kao što si spomenula u pitanju, a ponekad su ti odnosi kreirani crtežom.

Karakter tvojih radova nastalih posljednjih deset godina daje za pravo da te nazovemo „umjetnikom-povjesničarom“. Gotovo u pravilu referiraš se na spomenike i arhitekturu 60-ih i 70-ih godina u kojima se zrcali propala ideja o društvu „bolje budućnosti“. Te si radove dosta izlagao vani, u SAD-u, Nizozemskoj, Francuskoj... Zanima me kakva je vani, u nekim neformalnim, intimnijim krugovima, bila recepcija tvojih radova? Da li svijet bez utopije na utopijske ideje, pa makar i propale, gleda kao na neku vrstu egzotike? Ako se neki umjetnik u svom radu dotiče nekih povijesnih sadržaja ili bilo kojeg drugog sadržaja, i tu se ne radi samo o mojem slučaju, mislim da ga se ne može proglasiti „umjetnikom povjesničarom“ ili mu davati bilo koji drugi epitet zbog bavljenja nekim sadržajem. U svakom slučaju moj se rad ni u kojem svojem segmentu ne bavi povijesnom elaboracijom, to bi zahtijevalo, doista, jedan ozbiljan akademski pristup. Ni u jednoj od zemalja u kojima sam izlagao utopija nije strani pojam, niti bi to bio neki naš specifikum. I naši su se autori

Such processes have a meaning that is related to visual expression rather than content. If you look at the monument as a neglected artefact, it becomes a freed form, which can be transformed into any other form. And that means that the irresponsibility of the society towards that monument has created a sort of hybrid.

Has the ideology really left the place around the monument and is it something that you have also encountered in case of the Fairgrounds Pavilion? What has this monument become owing to such altered circumstances? What is the new role that you wish to communicate through your work?

It is a matter of debate to what extent ideology has “left” the place, but it is quite evident that it is no longer relevant for our political moment. And that these monuments have been abandoned and neglected, some of them even torn down – that is a fact. Since these monuments have been reduced to pure form, that is, a form in public space that lives its “new” life, that fact has opened up a whole range of possibilities, as well as raised questions, and that is all that I could communicate at this point. In other words, I can say that it is about a sort of initiation, but its role will have to be sought for on other levels.

Could you say something about your relationship with photography, or rather about the use of various media in your art? Are there

differences depending on the circumstances of production? When do you use collage as your strategy and when do you combine it with drawing? Could you explain the decisions that you make and the way they influence the final product of your work?

My attitude towards the medium has always been such as to serve my work, yet it has never defined it. I mean the fact whether it’s a painting, video, film, drawing, collage, or something else. The medium has never been the subject of my work, it has merely accompanied it; and if a subject or a topic demanded a particular medium or working method, I would go for it. In most cases, the use of collage tended to create certain relationships and it was mostly about the relationship between the subject and the imagery into which it was positioned. That imaginary background can sometimes be appropriated, as you’ve indicated in your question, but at other times these relations are created by drawing.

The character of your artworks from the past ten years seems to justify calling you an “artist-historian”. You almost regularly quote monuments and architecture from the 60s and 70s, which mirror the failed idea of a society of the “better future.” You’ve often exhibited these artworks abroad, in the USA, the Netherlands, France... So what was the reception of your work abroad, in some informal, more intimate circles? Does the non-utopian world see

60-ih i 70-ih poprilično referirali na autore sa Zapada. Mislim, nema tu ničeg egzotičnog. Kada govorimo o recepciji, tu se više radi o nepoznavanju spomenute materije budući da je naša novija povijest umjetnosti internacionalno neafirmirana, i tu stvari mogu postati egzotične. Ako umjetnik sa Zapada u svom radu postaje referentan na svoju povijest umjetnosti to se čita kao normalan proces bez ikakvih specifikuma, a ako umjetnik koji dolazi iz sredine u kojoj povijest umjetnosti nije elaborirana u širem smislu, to onda ima potencijala da bude egzotično. To dosta govori u kojem se statusu nalazi povijest umjetnosti određene zemlje, ali to nije bilo presudno za čitanje moga rada budući da se on ne bavi povijesnim trenutkom nego likovnim jezikom pozicionira subjekt na univerzalniju razinu.

Kažu da tamo gdje nema izgleda za „realnu utopiju“ raste potražnja za utopijskim diskursom. Kako komentiraš tu konstataciju?

Mislim da tim pitanjem ulazimo u vrlo kompleksno područje, koje zahtijeva određeno poznavanje same materije. Mora se uzeti i trenutak, odnosno vrijeme u kojem je djelovao Bloch i na koji se način njegova razmišljanja odnosno „konstelacije“ apliciraju na današnji suvremeni svijet. Možda se nameće pitanje gdje to ima izgleda za „realnu utopiju“ i koja je to razina potražnje.

Zanimao te je fenomen nesvrstanih, pozicija „između Istoka i Zapada“. Možeš li pojasniti svoj interes za arhitekturu paviljona na Zagrebačkom velesajmu?

Interes je krenuo iz više pozicija i kretao se u više smjerova. Jedna je bila i činjenica kako je to tada bilo mjesto u mom susjedstvu, a na neki način je bio povezan uz šire istraživanje koje se odnosilo na rad *Scene for New Heritage*, koji mu je prethodio. Iz tog projekta su nastala dva videorada, knjiga umjetnika (*artist book*) i nekoliko kolaža. Počelo je s videoradom *These Days*, koji je snimljen ispred bivšeg talijanskog paviljona. Zagrebački velesajam, koji je nekad bio važan za društveni, politički i ekonomski rast i jedna od glavnih platformi društvenog optimizma, zasigurno je bio zanimljiv za detekciju i preispitivanje postojećeg trenutka. Zanimljiv detalj je da je rad sniman 2005., a u podnaslovu rada je stavljeno „za 2009. godinu“. To je tada bila potencijalna godina ulaska u EU.

Gledano kroz prizmu trenutne političke klime u Hrvatskoj, možemo li i dalje o toj baštini govoriti, da parafraziram Milana Preloga, kao o „baštini bez baštinika“?
Možemo reći da se određena baština nalazi u vrlo problematičnom statusu, ako gledamo nama bližu povijest umjetnosti od 50-ih naovamo. Naravno, tu je bio i dugogodišnji problem i frustracija nepostojanja fizičkog prostora muzeja u kojem bi se ta građa mogla

these utopian ideas, even if failed, as something exotic?

I believe, and it is not just my case, that even if an artist touches upon historical subjects or any other subjects in his work, he cannot simply be proclaimed an “artist-historian” or given any other label simply because he has engaged himself with that sort of topic. In any case, my work does not perform historical elaboration in any of its segments, and that would indeed require a serious academic approach. Utopia is not an unknown term in any of the countries in which I’ve exhibited and it is far from being our specificity. Our writers from the 60s and 70s also referred to the western authors a lot. What I want to say is – there’s nothing exotic in that. Speaking about reception, it is rather the question of not knowing enough about the subject, since our recent art history is not known enough in international circles, and that’s where things can become exotic. If an artist from the West refers to his art history, it is considered as a normal process without any peculiarities, but if an artist coming from a setting in which art history has not been really elaborated, he has the potential for being seen as exotic. That, in fact, tells a lot about the state of art history in a particular country, but is not decisive for interpreting my work, since my work is not about a historical moment. It uses visual language in order to position its subject on a more universal level.

It is said that the demand for utopian discourse increases with the absence of chances for a “real utopia.” What do you think of that statement?

I think that it might take us into a very complex field, which would require better knowledge of the matter. One must take into account the moment, the time in which Bloch was writing, as well as the way in which his way of thinking, or rather his “constellations”, can be applied to our contemporary world. That might raise the question of what are those places for a “real utopia” and what level of demand it implies.

You’ve also been interested in the phenomenon of non-allied countries, the position “between East and West.” Could you say something about your interest in the architecture of pavilions at the Zagreb Fairgrounds?

That interest had several starting points and followed several different courses. One of them was the fact that I was living nearby at the time and that it was somehow related to a broader research for my previous project, called *Scene for New Heritage*. That project resulted in two videos, an artist book, and several collages. It began with the video called *These Days*, which was shot in front of the former Italian pavilion. The Zagreb Fairgrounds, which was of crucial importance for social, economic, and political growth in times of Yugoslavia, as

pokazivati i obrađivati. Sada, kad napokon imamo taj fizički prostor, ta građa je u svom fizičkom smislu prisutna, ali to nije dovoljno. Naš osnovni problem zadnjih 50 godina je to što je određeni dio povijesti umjetnosti, pa čak i neki pojedinci unutar određenog vremena, egzistirao isključivo na principu samoodrživosti, što bi značilo da su nam neki pojedinci i grupe napravili fantastične rezultate i bili su dio svoga vremena, ali su oni postojali onoliko koliko su djelovali unutar toga vremena. Sama kulturna politika i nebriga struke i institucija su na neki način marginalizirali te fenomene.

RAZGOVOR VODILE SANDRA KRIŽIĆ ROBAN I IVANA HANAČEK, 20. OŽUJKA 2011.

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well as one of the main platforms of social optimism, was certainly an interesting object for detecting and exploring the actual moment. An interesting detail is that the video was made in 2005 and its subtitle was “for 2009”. At that time, it was a possible year of entering the EU.

Seen through the prism of the current political climate in Croatia, can we still speak of that heritage as – let me paraphrase Milan Prelog – “heritage without the heirs”?

We could say that a particular segment of our heritage is in a very problematic state, if we take into account the relatively recent art history, from the 1950s until today. To be sure, there was a longer period of time when the main problem was absence of physical space, a museum in which that material could be exhibited and documented, and it led to lots of frustration. But now, when we finally have that physical space and the materials are physically present, it seems insufficient. Our main problem during the past 50 years has been that a particular segment of art history, and even certain individuals within a specific period of time, existed exclusively owing to their self-sustainability, which means that some individuals and groups had fantastic results and left considerable trace as a part of their time, but they existed only insofar as they were active within that particular period. In a way, it was the cultural

policy as such, as well as the irresponsibility of the art historical profession and its institutions, since they have pushed those phenomena to the margins.

INTERVIEW BY SANDRA KRIŽIĆ ROBAN AND IVANA HANAČEK, 20 MARCH 2011

Radovi nastali krajem 70-ih godina danas se shvaćaju kao ključni u vašem radu. Koji biste rad iz tog vremena sami apostrofirali?

Uz neke ranije, sklon sam apostrofirati rad *Alea iacta est*, koji je nastao 1980. godine. To su fotografije koje je snimio netko drugi jer sam ja, svojim fizičkim likom, demonstrator vlastite ideje. Fotografija sama tada meni nije bila važna kao moje autorstvo (dobrim dijelom tako je i danas), nego kao medij kroz koji mogu provući neku ideju. *Alea iacta est* je izjava koja prethodi nekoj sudbonosnoj, presudnoj gesti, akciji. Toj bombastičnoj kobnosti ideje suprotstavio sam

minimalizam radnje, odnosno odluke: da li uzeti knjigu s police ili ne, da li otrgnuti grančicu s grma ili ne. Želio sam time naglasiti da svaka pa i najsitnija radnja ima latentnu sudbonosnost. Tim parovima fotografija na kojima je moj lik (na prvoj, na kojoj je ispisana navedena sintagma, u stanju sam odluke, pred akcijom, a na drugoj čin je obavljen), izražavam egzistencijalnu/egzistencijalističku strepnju pred posljedicama neke odluke i pripadajućeg čina. To je, uz imanentnu tjeskobu i hipertrofirani osjećaj odgovornosti, vezano i s mojim zaziranjem od dodatnog zatrpavanja svijeta vlastitim

ANTUN MARAČIĆ



ANTUN MARAČIĆ,
POSTAV IZLOŽBE
„NULTA TOČKA
ZNAČENJA“

ANTUN MARAČIĆ,
EXHIBITION SET
UP "ZERO POINT
OF MEANING"

Your artworks from the late 70s are nowadays considered as a crucial part of your career. Which one would you single out from that period?

Besides some of the earlier ones, I'm inclined to single out *Alea iacta est*, which I made in 1980. It is a series of photographs shot by someone else, in which I demonstrated my own idea with my physical presence. At that time, I didn't care much about photography in terms of authorship (which is largely so even today), but rather as a medium through which I can

express an idea. *Alea iacta est* is a statement that precedes a fatal and decisive gesture or action. The bombastic fatality of the idea was juxtaposed by the minimalism of action, or rather decision: whether to take a book from the shelf or not, whether to break a twig from the bush or not. I wanted to emphasize that every gesture, even the slightest one, possesses some latent fatality. These pairs of photographs with my figure (in the first one, in which the abovementioned saying is inscribed, I am in the phase of deciding before the action, while in the other

produktima, s tendencijom da ne gomilam artefakte, predmete koji pridonose općoj poluciji životnog nam okoliša, pa i u smislu gomilanja umjetnosti. Fotografija, koja je fizički tek simbolične zapremine, oblik je kaptiranja organskog *ready madea*, dakle trenutka neke dinamičke konstelacije stvari i događaja. Naime, svijet je dinamički rezervoar prizora – tvoje je samo da to učiniš vidljivim, da to osvijestiš. Ti kaptiraš jedan trenutak, izoliraš ga i formiraš prema mogućnostima vlastite percepcije, iskustva, afiniteta. A koliko ima kreativnih pogleda toliko je i mogućih novih aspekata poznatih prizora, dakle kreacija. Za mene je *ready made* ogroman izum, predstavlja mentalnu revoluciju, koja između ostalog sadrži pionirsku ekološku svijest, jer reciklira i revalorizira resurse koji su zanemareni, štedi energiju i reducira zagađivanje prostora oko nas, kako fizičkog tako i nematerijalnog.

Tko je autor fotografija u radu *Alea iacta est*?

To je nevažno. Mislim da je bio Sven (Stilinović, op. a.), ali to nije bitno. Genijalni Man Ray jedanput je rekao da se ne može nekog tko je pritisnuo okidač na aparatu nazvati autorom fotografije, ako je on (makar u svojstvu modela) taj koji je odlučio gdje će stati, kako se namjestiti, ako je kalkulirao sa svjetlom, pozadinom itd. Fotografija je u krajnjoj liniji stvar ideje, a ne zanata. Za sebe ne bih rekao da sam fotograf. Završio sam slikarstvo na Akademiji, a u fotografiji sam zapravo amater. Ali to ne znači da je ne mogu suvereno koristiti u svom radu.

Za razumijevanje konteksta u kojem nastaju vaši radovi 70-ih godina također je važan i rad *Odnos subjekt – objekt* (1979.). Na čemu je ovdje naglasak, koja je poanta ovog rada?

Bilo mi je bitno pronaći način kako pokazati neprijeporan odnos onoga tko gleda i onoga što se gleda, tj. učiniti tu relaciju potpuno evidentnom. Tako sam upotrijebio ogledalo i na njega postavio točku (kao minimalnu fizičku i vizualnu stavku) izrezanu iz crne ljepljive trake, koja je migrirala u 9 faza po ogledalu kako bi shematski pokrila cijelu površinu. Svaki put je moj pogled bio fiksiran na točku, što je na fotografiji bilo čitljivo. Tako sam potpuno dokumentirao taj odnos, odnos subjekta koji gleda i predmeta pogleda. Bilo mi je jako važno ustanoviti evidenciju te vizualne veze subjekta i objekta, trenutak u kojemu se radi i bilježi iskustvo viđenog, uzbudljiv trenutak događaja susreta koji u biću ostavlja zapis, trag, posljedice.

Zašto je bitna serijalnost u ovom radu?

Naprosto da se potvrdi teza, odnosno da cijela priča dobije svoje varijable, svoje aspekte, ona se tako elaborira i utvrđuje. Uostalom to ima veze i s trajanjem moje senzacije, koja u meni postoji kao potreba da određenu fenomenologiju prikažem i obznanim.

Nova dimenzija ideje koju inače zamjećujemo u vašem radu – ideje prostorne povezanosti u kontekstu jedne akcije, javlja se u seriji

the act has already been performed) express an existential/existentialist fear that one feels before the consequences of a decision and the corresponding act. Apart from the imminent anxiety and my exaggerated feeling of responsibility, that is also related to my unwillingness to suffocate the world additionally with my own products, which is why I tend not to accumulate artifacts, objects that contribute to the general pollution of our living environment, even if it means accumulating art. A photograph, which physically has a merely symbolic volume, is a way of capturing an organic ready-made, that is, a moment of some dynamic constellation of things and events. In other words, the world is a dynamic reservoir of scenes – your job is merely to make it visible, to draw attention to it. You capture a moment, isolate it, and form it according to the possibilities of your own perception, experience, and affinity, and the number of these creative views corresponds to the number of possible new aspects of familiar scenes, that is, of creations. For me, ready-made is a huge invention; it represents a mental revolution that contains, among other things, a pioneer form of ecological awareness, since it recycles and reevaluates resources that have been neglected, saves energy, and reduces the pollution of space around us, both physical and immaterial.

Who is the author of photographs in *Alea iacta est*?

That's unimportant. I think it was Sven (Stilinović, editor's note), but that's not essential. The genius Man Ray once said that you can't consider someone who pressed the button to be the author of an photograph, if he (even as a model) was the one who decided where he would stand, what posture he would take, or if he calculated the light, background, and so on. After all, photography is a matter of idea rather than skill. I wouldn't call myself a photographer. I graduated painting from the Academy, and in photography I'm actually an amateur, but that doesn't mean that I can't use it in my work with integrity.

In order to understand the context in which your projects were created in the 70s, one also needs to know something about the work called *Relationship Subject-Object* (1979). What was the accent there, what was the point?

What mattered to me was to find a way to show the unquestionable relationship between the observer and the observed, that is, to make that relationship completely evident. Therefore, I used a mirror and marked it with a dot (as a minimal physical and visual item) cut out of black duct tape, which migrated in nine phases across the mirror in

Usvojene slike iz 2000. Radi se o fotografijama mjesta na kojima nikad niste bili, da parafraziramo naslov izložbe Tihomira Milovca iz 2000.

Riječ je o fotografijama iz novinske *crne kronike* koje izrezujem, skeniram i povećavam u tehnici digitalnog tiska. Tu se ponovno vraćamo na *ready made* i činjenicu da nije važno tko je snimio fotografiju. Kod ovih prizora mene je fasciniralo da takvi nevažni kutevi svijeta – kao što je primjerice pod uz vrata u hodniku nečijeg stana, s odloženim cipelama, sa svim kućnim neuglednostima i nereprezentativnostima – u jednom trenutku ulaze u fokus interesa i bivaju izloženi javnosti. Taj je aspidur dupliciran dodatnim aspidur – da ta činjenica pokazivanja prostora nema nikakvog bitnog značenja, njegova slika u jednom trenutku naprosto prati i osnažuje vijest da se na tom mjestu dogodila nekakva nesreća ili zločin. Fascinira me činjenica da se fokus objektivna usredotočio na neko mjesto koje nikad ne bi ugledalo svjetlo dana da nije bilo tog nekog konkretnog inicijalnog događaja. Druga činjenica je moj osobni pijetet prema neuglednosti nekog mjesta, možda stvar identifikacije koja je uvjetovala da me stvar zaintrigira. U toj mješavini interesa postoji i likovni interes. Neki prizori imaju „metafizičku“ atmosferu, podsjećaju na slike Carràa ili De Chirica. Neki pak podsjećaju na impresionističke slike. Dakle, postoje neke slikarske reference, a u nekima od njih prepoznajem atmosferu vlastitih fotografija. U pojedinima ima humora, groteske, tragike pa čak i poezije. U prizoru „mjesto na cesti

na kojemu je pronađena sumnjiva tvar“ možemo pročitati i subverziju same novine u kojoj je objavljena ta fotografija, jer je slika posve apstraktna i prosječnom čitatelju ne govori ništa.

Što se, ponovno u smislu prijenosa slojeva značenja, događa u ovim usvojenim radovima? Vidimo fotografiju i tekst, povremeno i ime fotografa. Preuzimate zatečeni prizor za razradu neke svoje ideje i prenošenjem u autorsku foto-grafiku to postaje vaš rad. Što se u tom prijenosu događa s dimenzijama originalne fotografije – s prostorom, vremenom, pogledom gledatelja?

Male fotografije iz novina prebacujem na puno veći format.

Već u novini te su fotografije u dosta skromnoj rezoluciji, a pri transponiranju u grafiku i povećavanju struktura rastera im se dodatno raspada. No time slika dobiva neku pikturalnu draž. Ja još dodatno koketiram s grafičkim uzusima pa te otiske printam na ručno radenom papiru velike gramature, potpisujem ih olovkom... Primjenjujem otmjenu, artistsku formu, baš zbog tog mizerabilnog motiva te mu na taj način pridajem određeni dignitet. A fotografija kada se reproducira u nekom novom mediju dobiva novu auru.

Stvarate novi kanal u kojem gledatelj komunicira s prikazom. Ja izoliram fotografiju iz novinskog konteksta, osamostaljujem i pretvaram u artefakt i motiv koji je sada apsolutno vrijedan promatranja i razmišljanja. Dodatno potenciram fokus koji je taj prizor imao i u novinama.

order to cover schematically the entire surface. Each time my gaze was fixed to the dot, which could be seen in the photograph. Thus, I completely documented the relationship between the observing subject and the object of his gaze. It was very important to establish the evidence of that visual link between the subject and the object, the moment in which the experience of what has been observed is born and documented, the exciting moment of encounter that leaves an imprint, a trace, and consequences in a living entity.

Why is the serial character essential to this project?

It is simply in order to confirm the hypothesis, so that the whole story acquires its variables and aspects in order to get elaborated and established. After all, it has something to do with the duration of my sensation, which persists in me as a need to show and proclaim a particular phenomenology.

There is a new dimension to the idea that is usually noticeable in your work – the idea of a spatial link in the context of a single action – in the series called *Appropriated Images* from 2000. They are photographs of places where you *have never been*, if we paraphrase the title of an exhibition by Tihomir Milovac from 2000.

Those were photographs from the crime page in the newspaper, which I have cut out, scanned, and enlarged in

the technique of digital offset. That is where we come back to the ready-made and the fact that it doesn't really matter who has shot the photograph. In these scenes I was fascinated by the fact that such unimportant corners of the world – such as the floor next to the door of the hall of someone's apartment, with the shoes at the side and all domestic trifles and non-representable things – suddenly entered the focus of interest and became exposed to the public gaze. That absurdity was doubled through an additional absurdity – the fact that this way of presenting space had no importance whatsoever, the image simply accompanied and enhanced the news of an accident or a crime having occurred on that spot. I was fascinated by the fact that the camera lens had focused on a place that would have never seen the light of the day had it not been for that particular initial event. The other fact was my personal respect for the non-representability of places; it is perhaps a matter of identification that made the thing intriguing for me in the first place. There is also a visual interest in that mixture. Some scenes have a “metaphysical” atmosphere, they remind me of paintings by Carrà or De Chirico. Others again remind me of impressionist paintings. Thus, there are certain references to paintings and in some of them I even recognize the atmosphere of my own photographs.

Kako biste mogli definirati poziciju iz koje nastaju vaši fotografski radovi?

Kod mene je granica između rada i ne-rada, ili doslovce ljenčarenja i produkcije vrlo varijabilna, tj. odražava jednu egzistencijalnu nestabilnost. Rad se zapravo svodi na aktivnost pogleda i snimanje-potpisivanje.

RAZGOVOR VODILA IRENA GESSNER, 15. TRAVNJA 2011.

ANTUN

MARAČIĆ

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Occasionally, there is humor, grotesque, tragedy, and even poetry. In a scene like “a spot on the road where a suspicious substance has been found,” we can even read some subversion by the newspaper itself, since the image is completely abstract and says nothing to an average reader.

What happens in these *appropriated* photographs in terms of transferring the layers of meaning? We see a photograph and a text, occasionally even the photographer’s name. You appropriate a ready-made scene in order to elaborate an idea of yours and by transposing it into an artistic photo-print it becomes your own work. What happens during that transfer with the dimensions of the original photograph – with space, time, the spectator’s gaze?

I transfer small photographs from newspapers into far larger formats. While in the newspaper, those photographs have a rather modest resolution and when transposed into a print and enlarged, the structure of their raster gets completely dissolved. However, that makes an image acquire some pictorial charm. I like to flirt additionally with the rules of graphic arts, so I print these images on a heavy handmade paper and sign them in pencil... I apply a high-standard artistic form, especially because of the miserable motif, assigning a sort of dignity to it. And the photograph obtains a new aura when reproduced in a new medium.

You create a new channel in which the spectator communicates with the scene.

I isolate the photograph from the newspaper context, make it autonomous, and transform it into an artifact and a motif which is now absolutely worthy of looking at and reflecting upon. I additionally enhance the focus that the scene has already had in the newspaper.

How would you define the initial position of your photographs? With me, the borderline between working and not working, or literally idleness and production, is quite variable, it reflects a sort of existential instability. My work can actually be reduced to the activity of looking and photographing-signing.

INTERVIEW BY IRENA GESSNER, 15 APRIL 2011

Zanimljiv mi je rad iz 1977., provala u prazan stan koji je trebao postati atelje, a nalazio se u kuli Lotrščak. Možete li nešto konkretnije reći o egzistencijalnim uvjetima u kojima je živio mladi umjetnik 70-ih godina u Jugoslaviji?

U tom periodu pokušavao sam dobiti status samostalnog umjetnika. Bilo je dobro da takva mogućnost postoji. Meni moja mama nije vjerovala da će mi kad završim Akademiju i prijavim se na ZUH već od prve samostalne izložbe ići staž i socijalno. Njoj je to bilo neshvatljivo, ona je čitav život radila... To su bile dobre strane statusa

slobodnog umjetnika. Isto tako, postojali su ateljei koji su dodjeljivani umjetnicima pa sam 1976.–1977. aplicirao za dodjelu ateljea i naravno da nisam prošao. Ni danas ga nemam. Tako mi je tada ta tema ateljea postala zanimljiva. U stanu u kuli Lotrščak je tada stanovao gospodin Novosel koji je istovremeno bio biljeter u Galeriji suvremene umjetnosti. Od njega sam saznao da svaki dan nešto prije 12 u njegov stan dolazi čovjek koji točno u podne puca iz topa. Meni je to bilo zanimljivo (htio sam napraviti neki film o tome, ali nisam dobio pare). Zatim mi je rekao da se mora iseliti iz Lotrščaka jer će u tome

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**GORAN
TRBULJAK**



FOTOGRAFIJA
OGLASNOG
TRANSPARENTA ZA
KAZALIŠNU PREDSTAVU
"TRGOVAC KISOM,
LJUBAF, PATULJAK"
PRESLIKANA BIJELOM
BOJOM, 1975.

BANNER OF THE
THEATRICAL PLAY
"THE MERCHANT OF
RAIN, LOVE, DWARF"
COATED IN WHITE,
1975

I would like you to tell me something about your project from 1977, which was breaking into an empty apartment located in the tower of Lotrščak, which was meant to become an atelier. Can you say something more about the existential circumstances in which young artists lived in Yugoslavia in the 70s?

At that time, I was trying to obtain the status of a freelance artist. It was good that there was such a possibility. My mother didn't believe that after graduating from the Academy and applying at ZUH, my social and health security would be activated at the moment I had

my first solo exhibition. She couldn't possibly understand it, she had been employed all her life... Those were the good sides of the freelance status. Moreover, there were ateliers assigned to artists and in 1976/1977, I applied for such an atelier, but of course I didn't get it. I still don't have it. At that time, the question of having an atelier started to intrigue me. There was a Mr Novosel living in the tower of Lotrščak, he was selling tickets at the Gallery of Contemporary Art. He told me that every day, shortly before noon, a man comes to his apartment in order to fire the canon precisely at noon. I found it very interesting (I

prostoru biti ateljei. Istovremeno je galerija u kojoj sam htio napraviti izložbu, Galerija Nova na Zrinjvcu, koja se nalazila iznad apoteke, postala problematičan prostor. Trebao sam imati treću ili četvrtu izložbu u njoj i dok sam je spremao pojavila se glasina da će prostor u kojem je bila galerija biti vraćen vlasnicima ili će u njega doći neki drugi stanari. Nastala je dosta velika panika. Meni je to bila zanimljiva situacija. S jedne strane bila je galerija koja se ponovno pretvara u stan, preimenuje se i gubi lokaciju, a s druge strane privatan prostor, ne baš bogzna kakav stan, koji je postao nečiji elitni atelje. To mi je bio povod da napravim tu izložbu. Ja sam, dakle, provalio u stan, kada je on već bio napušten i koristio ga nekoliko dana kao atelje u kojem su nastali radovi za izložbu. Napravio sam tri stvari za tu izložbu: plakat, pozivnicu i fotke. Na plakatu su ključevi (trebao je biti „šperhak“ umjesto ključeva) kojima sam provalio; na pozivnici je shema na kojoj se vidjelo pretvaranje galerije u stan i stana u atelje. No ta je shema na toj pozivnici bila cenzurirana. Bio sam cenzuriran od kustosice, ali nisam bio tada jedini. Kako je o mom slučaju, a i o drugima koji su slično prošli, bilo pisano u novinama, kustosica je kompletnu ediciju kataloga te moje izložbe „za kaznu“ bacila u smeće. Jedan drugi rad sam pokazao na jednom od Salona. Na komadu papira napisao sam „Umjetnik bez ateljea je isto što i radnik bez tvornice“. Istom sam se temom bavio i u seriji fotografija, snimajući kuće u Zagrebu, na Rokovu perivoju, u kojima su umjetnici, „velike face“, imali svoje ateljee ili kuće. Dodavao sam svoje komentare, neke

rečenice, uz te fotografije. To su bila moja egzistencijalna razmišljanja. Ili, jednom sam prilikom (1979.) napravio jednodnevnu izložbu u iznajmljenoj sobi u hotelu Dubrovnik koja se zvala „Umjetnikov radni i životni prostor“. Na izložbi je bio samo jedan eksponat, plastična pločica s natpisom izložbe zalijepljena na vratima sobe, a u sobi jedna fotografija s rukom napisanim istim tekstom i datumom preko nje, kao neki plakat izložbe.

Koja je uloga fotografije u vašem radu? Tretirate li ju isključivo kao „dokaz“, ili vam je baš važan sam medij fotografije? Koliko u kontekstu konceptualne umjetnosti možemo razmišljati o ovom ili onom mediju? Nije li medij sporedan? To me zanima i s obzirom da se bavite i filmskim snimanjem i pedagoškim radom, budući da predajete na ADU.

Da, to je ključno pitanje. To postoji kod autora koji su poznati. Kossuth je najbolji primjer za to, tj. način na koji je on koristio fotografiju. Postoje dva osnovna pristupa koja sam koristio. Kod rada *Ne želim pokazati...* fotka nije važna. Ona, istina, ima svoju dramatiku, barem mi se tako čini danas (veliki kontrast, malo gadljiv izraz lica mlade osobe s dosta kose na glavi), no to nije toliko važno, ona je izvučena iz arhive, to je autoportret iz 1969. koji sam 1971. iskoristio u radu *Ne želim pokazati ništa novo i originalno*.

Imam i fotografskih radova koji su baš fotografski, gdje je tema baš sam medij fotografije. Imamo dakle dvije mogućnosti: fotografija koja

wanted to make a film on that topic, but I didn't get the money). Then he said that he had to move out of Lotršćak because the rooms would be used to create ateliers. At the same time, the gallery in which I was about to have an exhibition, Nova Gallery at Zrinjevac, which was located above the chemist's at the time, became a problematic space. I was supposed to have my third or fourth exhibition there and while I was preparing it, I heard the rumours that the rooms in which the gallery was located were to be returned to their original owners or rented to other tenants. That caused a considerable panic and I found the situation really interesting. On the one hand, there was this gallery that would be transformed back into an apartment, renamed and deprived of its rooms, while on the other, there was a private space, not particularly attractive as an apartment, which would become someone's private atelier. That motivated me to make that exhibition. So I broke into the apartment, since it was abandoned anyway, and used it for several days as an atelier, producing artworks for the exhibition. Three projects came out of it: the poster, the invitation, and the photos. The poster showed the keys (originally I had planned a bolt instead of them) that I had used to break into the apartment; the invitation contained a scheme showing the transformation of the gallery into an apartment and that of the apartment into an atelier. But that scheme was eventually censored. It was censored by the curator, and I was not the only case at the time. Since my case, as well as other

cases with a similar destiny, were covered by the newspapers, the curator "punished" me by throwing the complete edition of my exhibition catalogue into garbage.

There was another project, which I exhibited at one of the Salons. I wrote the following sentence on a piece of paper: "An artist without an atelier is like a worker without a factory." The same issue was in the focus of a series for which I photographed various houses in Zagreb, at Rokov Perivoj, where several artists, the "big shots", had their ateliers or houses. I added my own comments to those photographs, a couple of sentences. Those were my existentialist reflections. On another occasion (1979) I made a one-day exhibition in a rented room at Hotel Dubrovnik, which was called "The Artist's Living and Working Space." The exhibition contained a single exhibit, a plastic plate with the exhibition's title attached to the door, and in the room behind it, there was a photograph with the same text written by hand and a date over it, like some sort of an exhibition poster.

What has been the role of photography in your work? Do you treat it exclusively as "evidence", or are you interested in the photographic medium as such? To what extent can we reflect to this or that medium in the context of conceptual art? Isn't the medium secondary? I would also like to talk about it because you

se bavi samim medijem i fotografija koja služi kao dokumentacija, no u ovom posljednjem slučaju to ne znači da ta fotografija nije rad (danas, u tržišnom smislu). Ona je zamišljena da dokumentira neku situaciju, no kako je ostala jedini trag nekog rada, s obzirom da drugih materijala nema, ona sama postaje rad.

Isti slučaj je, recimo, primjer Gorgone; meni je super vidjeti gorgonaške fotke, da ih nema mi ne bismo danas imali nikakvih tragova o njihovim akcijama.

Što vam je bilo primarno kada ste radili u mediju fotografije?

S jedne strane mi je fotografija služila kao jedna vrsta dokumentacije.

Kada bih radio nešto na ulici, dokumentirao bih tu intervenciju kamerom. S druge strane, radio sam baš fotografske radove kod kojih me zanimao sâm medij fotografije. No postoji i taj međuprostor: na fotografiju koja je dokumentacija ja dodajem neki tekst pisan rukom ili otipkan pisačim strojem. Primjerice, kad sam šetao Gornjim gradom udario sam u cijev rukohvata na stepenicama i zanimalo me kako ta cijev zvoni. Kako je išao proces nastanka tog rada? Tu sam cijev fotografirao i zalijepio uz nju tekst na kojem je pisalo „Udarac po toj cijevi proizvodi zvuk koji je drugačiji od zvukova okolnih cijevi.“ Fotografija s tekстом koji je, nekako, tautološki. Jednom rečenicom se prepričava i ono što nije vidljivo na fotografiji. Pitanje je da li je ta informacija lažna ili istinita kada danas gledamo fotografiju samu za sebe. Kada je taj tekst bio uz tu cijev to je bilo

lako provjeriti. A i onda je to bilo malo besmisleno. Ponekad sam svojim tekstom dovodio u pitanje dokumentarnost fotografije. Njenu istinitost, kako se je onda vjerovalo da je to njeno najveće svojstvo. Na primjer, na fotografiju koja je snimljena u petak napisao bih da je snimljena u ponedjeljak. Znači, imam jedan niz fotografija koje imenujem „ponedjeljak“, „utorak“, „srijeda“ itd., po nekom svom redosljedju koji je zapravo lažan, a predstavljam ga kao da je autentičan. Pitanje je o čemu zapravo ta fotografija govori, ako mi ništa u vezi s njom ne možemo provjeriti. To je danas smiješno, ali morate znati da se u ono vrijeme fotografija nije pojavljivala u galerijama i izložbama drugačije nego kao „umjetnička fotografija“, što god to značilo. Bilo je fotografskih izložbi s pejzažima, portretima, aktovima itd., ali ne i sa sadržajima i izgledom gdje je estetika, u klasičnom fotografskom smislu, bila jednaka nuli. Namjerno je da su te fotografije izgledale fotografski neinteresantno jer su željele upozoriti na nešto drugo, mimo njene samo fotografske ljepote. I onda je tim fotografijama bio dodan još i tekst, pisan pisačim strojem.

Znači li to da istinu trebamo prepričati s obzirom da je ne možemo spoznati fotografijom?

Ne, zapravo sâm tekst koji sam pisao trebao je upućivati na istinitost, ali on je bio lažan. Radilo se o manipulaciji tekstem, a manje fotografijom. Fotografija je puka informacija unutar ograničenog

are involved in making films and in educational work as well, since you teach at the Academy of Dramatic Arts.

Yes, that is a crucial question. You will come across that issue with some famous artists. Kossuth is the best example, the way in which he was using photography. There are two basic approaches that I've been using. In my project *I Don't Want to Show...* photography is unimportant. To be sure, it has its own drama, at least I see it that way now (sharp contrasts, a sort of disgusted look on the face of that young person with lots of hair on his head), but that's not really what matters, that photo has been drawn out of the archives, it is a self-portrait from 1969 that I used in a project from 1971 called *I Don't Want to Show Anything New or Original*.

I also have photographic projects that are genuine photography, where the subject of photography is central. Thus, there are two possibilities: photography that deals with the medium as such and photography as documentation, but in the latter case, it still doesn't mean that photography is not art (today, in the marketing sense). It is meant to document a particular situation, but as it remains the only trace of a project, since there are no other materials, it becomes the project in itself.

There was this situation with Gorgona, for example; I love to look at Gorgona's photos, since if it wasn't for them, there would be no documentation of their actions today.

What was of primary importance to you while you were working with the medium of photography?

On the one hand, photography served as a sort of documentation.

Whenever I did something in the street, I documented the intervention with my camera. On the other hand, I was doing photographic projects in which I was interested in photography as a medium. But there were also borderline cases: sometimes I took a photo that was documentation and added a handwritten or typewritten text to it. For example, once when I took a walk around the Upper Town, I hit my hand on a tube of the stairway balustrade and I became interested in the sound that the tube was producing. So what was the process of creating that project? I photographed the tube and glued a text to it, which said: "Hitting this tube produces a sound that is different from that made by any other tube." It was a photograph with text that was somehow tautological. In that single sentence, I was also saying things that were not visible in the photograph. Today, when we look at the photograph as such, we may ask ourselves whether the information was false or true. As long as the text was next to the tube, it was easy to check. And even then it was sort of senseless. Sometimes I would question the documentary character of my photography by attaching a text. Its veracity, as in those times it was believed to be its most important feature. For example, I would take a photograph that was shot on Friday and write on it that it was shot on Monday. That

kadra. Istina, to je bilo puno prije photoshopa nakon kojega više ničemu, ionako, ne možeš u fotografiji pouzdano vjerovati.

Što ti je bitno kod ranih radova u kontekstu fotografije?

Zanimala me serijalnost fotografije u njezinoj istinitosti, odnosno lažnom predstavljanju trenutaka kada je ona nastala. Važan mi je bio odnos između fotografije i teksta, informacije.

Zanimala vas je percepcija gledatelja?

Apsolutno. Uvijek me zanimalo i ono što fotografija ne može pokazati. Jednom sam izložio samo seriju filmova koji su ostali u negativu, umjesto fotografija. Na tim filmovima snimljen je vjetar, zrak, itd. Nešto što je fotografski i vizualno neuhvatljivo pa je i ideja bila u tome da se fotografije od tih negativa nikada ni ne naprave.

RAZGOVOR VODILE IVANA HANAČEK I SANDRA KRIŽIĆ ROBAN, VELJAČA 2011.

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means that I have a series of photographs that are named “Monday”, “Tuesday”, “Wednesday”, and so on, according to an order of my own, which is in fact false, although presented as authentic. The question is what that photograph is actually about if we can't check anything in relation to it. Today it seems funny, but you must remember that in those times photographs did not appear in galleries or exhibitions in any other form than as “artistic photography”, whatever that was supposed to mean. There were exhibitions of photography in terms of landscapes, portraits, nudes, and so on, but none with motifs or forms where aestheticism would equal zero, in terms of classical photography. It was on purpose that these photographs were made in a photographically uninteresting way, since their aim was to indicate something else, not their photographic beauty. And then there was that typewritten text added to them.

Does it mean that the truth must be told, since we can't grasp it from the photograph?

No, the texts I was writing were actually supposed to point to the truth, yet they were false. It was about manipulating text rather than photography. Photographs were merely offering some information within their limited frames. To be sure, it was far before the appearance of Photoshop, now you can no longer trust anything in photography anyway.

What was important to you in your early photographic work?

I was interested in the serial character of photography in its veracity, or perhaps in the false presentation of moments in which it was made. What mattered to me was the relationship between photography and text, or information.

Did it matter how the public would see it?

Absolutely. I've always been interested in seeing what photography could *not* show. Once I exhibited a series of films that were still in negative, instead of photographs. What I had photographed there was wind, air, and such things. Something that was photographically and visually evasive, so the idea was that photographs should never be made out of those negatives.

INTERVIEW BY IVANA HANAČEK AND SANDRA KRIŽIĆ ROBAN, FEBRUARY 2011