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tamo, tada...  
ovdje, sada

there, then...  
here, now

▼ Pitanje “što je fotografija?” postavlja se na raznim stranama svijeta već dugo vremena. Ta osobita vrsta komunikacije, prikaz 'zamrznuta' trenutka koji se dogodio u zajedničkom prostoru i vremenu, uz ostalo pridonosi spoznaji o njihovoj (i prostornoj i vremenskoj) dislociranosti. Istodobno postojanje “tamo i tada” i “ovdje i sada” godinama intrigira kritičare, teoretičare, filozofe i sve ostale privučene svijetom i značenjem fotografskih slika.

Pitamo se na koji se način fotografi kreću među nama? Imaju li stalno u pripravi, negdje pri ruci, kameru s priređenim filmom, pravilno odabranom ekspozicijom, isključenom ili uključenom bljeskalicom? Kako se prepoznaje i dočekuje onaj “odlučujući trenutak” koji je svojedobno definirao Henri Cartier-Bresson? Koliko je potrebno čekati da se pred fotografovima očima dogodi smrt vojnika, padaju li plamene bombe tek kad je kamera spremna?

Okruženi smo slikama. I riječima koje te slike pojašnjavaju, dovode u raznovrsne kontekste, više ili manje uvjerljive. Nekoć izravna komunikacija u međuvremenu se uslojila, zato što se čini kako danas više ništa ne možemo gledati, osjetiti niti spoznati bez posrednika. (Ili ipak možemo? No ostaje pitanje hoćemo li osvijestiti baš sve nijanse koje nam oni posreduju?)

Ovaj broj *Života umjetnosti* u cijelosti je posvećen raznovrsnim aspektima fotografskog medija. Korišten u najraznovrsnije svrhe - represivne, počasne, reklamne, dokumentarne - različito djeluje na one koji se njime bave. Svatko pojedinačno biva kaptiran nečime, dok oštrice fotografskih pogleda razdiru današnje iskustvo tražeći da ih se iznova doživi i interpretira. Upravo ta transformacija medija uvjetovana kontekstom “ovdje i sada” okvir je iniciranog fotografskog diskursa. ▼

● The question “what is photography?” has been raised long ago and in various parts of the world. That special type of communication, the representation of a 'frozen' moment that occurred in some common space and time, has contributed, among other things, to our knowledge of their (both spatial and temporal) dislocation. The coexistence of “there and then” with “here and now” has been intriguing critics, theoreticians, philosophers, and all those attracted by the world and the meaning of photographic images for years.

We keep wondering how the photographers move among us. Are they always prepared, do they always have a camera at hand, together with a fresh film roll, adjusted exposition, flesh turned on or off? How do they recognize and encounter that “decisive moment”, once defined by Henri Cartier-Bresson? How long do they have to wait in order to focus their camera on a soldier dying, and do blazing bombs fall only when the camera is ready?

We are surrounded by images. And with words explaining those images, words which set them in various, more or less convincing contexts. Communication, once direct, has meanwhile become multilevel, since it seems that there is no longer anything that we could see, feel, or know without a mediator. (Or can we? Still, the question remains: are we able to realize all the shades that are mediated?)

This issue of *Život umjetnosti* has been dedicated entirely to the various aspects of the photographic medium. This medium has been used for many various purposes - repressive, solemn, advertising, documentary - thus having a different impact on each and every person involved with it. Every individual is captured by something, while the sharp eye of the photographer keeps tearing our present experience apart, demanding that it should be lived again and reinterpreted. It is precisely this transformation of the medium, conditioned by the context of “here and now”, that forms the framework of an initiated photographic discourse. ●

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