

silva  
kalčić

pitka  
protežnost

potable  
extensity

▼ "Na čemu se zasniva budućnost? Na obećanjima. Što se obećava? Sreća. Što je sreća? Nitko ne zna što je, svi je žele..."

Ranko Marinković, *Kiklop*

Na čemu se, međutim, zasniva prošlost? Možda na fotografiji, dvodimenzionalnoj iluzionističkoj plohi koja čuva slike iz prošlosti pobijajući ili potkrepljujući sjećanja živih ljudi, kao barthesovska camera lucid(n)a? "U stvarnom svijetu nešto se događa i nitko ne zna što slijedi. U svijetu slika to se dogodilo i zauvijek će se događati na taj način." Susan Sontag

Fotografija je isto što i leptir pribadačom naboden na stiropor, cvijet pritisnut u herbariju - produženo je trajanje nečega što je trebalo biti efemerno. Fotografski medij je utjelovljenje suvremene kulture slike, začete u trenutku kada je Nadar snimio prvu fotografiju: izabrao je banalan, neatraktan prizor, stol prostrt za objed, a očito mu je taj prizor u tom trenutku bio važan. Ako uvažimo Sokratovo mišljenje da nepropitan život nije vrijedan življenja, je li tada fotografija način propitivanja svijeta u životu čovjeka iza kamere?

Tudorove fotografije kronika su promjena u ruralnom i urbanom životu Hrvatske: fotografija *Zagreb, 1958.* zamrznu je vrijeme nove stambene gradnje u južnom predgrađu Zagreba s modernim stanovima - "strojevima za stanovanje" - okruženima blatnjavim, tek utabanim cestama, kojima seljaci na biciklima opremljenim "bisagama" od pletenih košara - *commutiraju* u grad. Likovi su tretirani skulpturalno i samo su *mijene istoga*, ljudski krajolici. U međuvremenu je redefiniran javni prostor izbrisao takve prizore iz grada, no ta me fotografija potiče da se prisjetim dovođenja medvjeda pod prozore novozagrebačkih zgrada još u prvoj polovici 70-ih. Ako je povijest simulacija, vremenski model, jesu li onda fotografije svojevrstne vremenske kapsule?

Na fotografiji *Darda, 1965.* pozaspali su, isprepleteni, naslonjeni jedni na druge, zaustavljeni u vremenu koje više ne postoji, regruti vojske čija se titovka više ne nosi. Slika kao živi simbol "bratstva i jedinstva" - bismo li si danas tako uzajamno pružali oslonac? Tudor ne hvata nesvakidašnjost običnoga poput *candidae camere*, već pokušava zadržati upravo tu dragocjenu svakodnevicu u međuvremenu promijenjene ruralne Hrvatske; kao dijakronijski

● "The future - what makes it? Promises... And what is promised? Happiness. What is happiness? Nobody knows, but everybody wants it."

Ranko Marinković, *Cyclops*

But, on other hand, what makes the past? Perhaps a photograph, a two-dimensional illusionist surface that preserves the images of past to deny or to enforce the memories of living people, as a sort of a barthesian camera lucid(e)a. "Here in the real world something is happening, and no one knows what follows. In the world of pictures the event already took place and will continue to occur in the same way forever". Susan Sontag

A photograph is just like a butterfly pinned down onto styrofoam, a flower pressed within a herbarium - the existence of something supposed to be ephemeral has been prolonged. The photographic media is the embodiment of the contemporary culture of pictures, conceived in the moment when Nadar created his first photograph. He chose a common, unattractive scene: the table covered for lunch. Still, that scene was obviously important to him at that point in time. By acknowledging Socrates' standpoint that the life that cannot be questioned is also not worth living, one can wonder whether the photograph is a way to question the world in the life of the man behind the camera?

Tudor's photographs follow the changes in Croatia's rural and urban life. The photo *Zagreb, 1958* has frozen the time of constructing new residential blocks in Zagreb's southern suburbs - modern lodgings - "dwelling machines", surrounded by muddy walking paths with peasants on bicycles, equipped with mounted baskets, *commuting* to town. The characters are treated in a sculptural manner and represent only the *phases of a single item*, human landscapes. In the meantime, redefined public space has wiped such scenes out of the city, but this photograph reminds me of early '70-ties in Novi Zagreb, when dancing bears would be brought under the windows. If the history is a simulation, a temporal model, are the photographs then some sort of time-capsules?

On the photograph *Darda, 1965* recruits of an army whose titoist emblems are no more worn have fallen asleep, entangled, leaning on each other, frozen time that





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presjek ubrzavanja uličnog ritma velegrada. On snima i "anonimne skulpture", simbole industrijskog svijeta uronjene u krajolik koji (i simboli i krajolik) polako nestaju u postindustrijsko doba... No, njegova je fotografija uvijek i prije svega subjektivan izraz čovjeka iza kamere (uostalom, viđenje, oko promatrača, nikada nije neosobno), gdje je fotograf idiosinkratska mješavina reportera i umjetnika, a Tudorove snimke nisu odraz samo snimljenog motiva, već i načina na koji ga on vidi i doživljava. Tudor radi i portrete domaće kulturne elite (bez ironije) u karakterističnom okruženju (slikar u ateljeu) ili osobite geste (prinošenje ruke licu, ruka u džepu, poentiranje kažiprstom, lik nerazlučiv od cigarete među prstima...). Prisetimo se - dobra portretna fotografija mora ispunjavati dva osnovna uvjeta: sličnost i karakter. Tudor, kao dobar fotograf, hvata izražaj lica koji pristaje osobi po njezinoj naravi. Njegova je fotografija svjedočanstvo povijesti društva (u smislu "Ljudske obitelji", Tenžerinim riječima) u drugoj polovici dvadesetog stoljeća ("zadržao je objektiv u razini ljudske visine"), fokusiranjem leće na likove koji poziraju ili rade svoj posao ne znajući za, ignorirajući ili odbijajući umjetnikovu pažnju. Pozadina je mutna, neoštra, kadar sužen, lišen horizonta i dubine, bez, kako piše Tenžera, "literarnih asocijacija beskraj". Svjetlo je meko, ponekad razmazano uslijed dugih ekspozicija; autor, naime, ne koristi bljeskalicu (Henri Cartier-Bresson također radi u mediju crnobijele fotografije bez umjetne rasvjete, za koju smatra da "razara" objekt). Sociološki aspekt Tudorovih radova stoga je izazovniji od likovnog. Ali to nije slučajno. Društvo je materijal od kojeg će dobar fotograf napraviti *dobre* radove, koristeći kao alat fotografsku kameru i "prirodenu znatiželju". Ian Heywood piše kako objekti fotografiranja imaju osobitost koja nije činjenična jedinstvenost, već posjeduje značenje koje u našim životima imaju stvari, ljudi i događaji koje se ne može ni zamijeniti ni reproducirati - kao utjelovljen, privremeni doživljaj. Fotografija, "oruđe gledanja", povijesno nastaje kao način preispitivanja "načela funkcioniranja stvarnosti". Fotografska slika je istodobno kaptiranje svijeta i jezik, odnosno sustav znakova. Umjetnik rabi fotoaparat kako bi brzo reagirao na ono što se događa u prostorima koji ga svakodnevno okružuju, u skladu s idejom da je svaki čovjek i umjetnik i umjetničko djelo, zato što *umjetnost jest život*: "Zar nije varka

ceased to exist. A living symbol of "brotherhood and unity" - would we today relay in that way on each other? Tudor is not trying to catch the extraordinarities within the ordinary as *candidae camere* do, instead he tries to preserve this precious everyday images of life in once rural Croatia, as a diachronical cross-section of the accelerated rhythm on the streets of a megalopolis. He also shoots "the anonymous sculptures", symbols of industrialized world, submerged into the landscape (both the symbols as well as landscapes) and slowly dissolving into the post-industrial age... Yet, his photograph is always and before all a subjective expression of the person behind the camera (indeed the views and the eye of the observer are never impersonal), wherein the photographer is an idiosyncratic mixture of a reporter and an artist and Tudor's pictures are not only a reflection of the chosen motif but, also, of the way he sees experiences it. Tudor, also makes portraits of the local cultural elite (without irony) in its characteristic environment (a painter in his atelier) or particular gestures (the hand moved toward the face, a hand in the pocket, pointing with the forefinger, a figure indistinguishable from the smoke of a cigarette placed between its fingers...). Let us remind ourselves: a good portrait photograph needs to fulfill two fundamental conditions - personality and character. Tudor, as a good photographer, catches the facial expressions that fit a person's nature. His photography is a record of the social history (in the context of the "human family", as Tenžera puts it) in the second half of the 20th century ("he kept the objective at the human height level"), focusing the lenses on both people that pose, as well as people working without any knowledge, interest or acceptance of his attention. The background is blurred, lacks sharpness, the frames are narrowed, there is a lack of horizon, depth, and, as Tenžera said, there are no "literary associations of infinity". The light is soft, sometimes smeared due to long exposure times: namely the author chooses not to use the flashlight (Henri Cartier-Bresson, also operating in the black and white photographic media, refuses to use artificial light in belief it "destroys" the object). For that reason, the sociological aspect of Tudor's work is more provocative than the pictorial. That is no accident. For a good photographer, the society is the material to produce *good* works - using photographic camera and his

2. M. Tudor, *Darda* 1965.

3. M. Tudor, *Pariz 1971., II. / Paris 1971, II*

4. M. Tudor, *New York 1984.*, I.  
 5. M. Tudor, *Zagreb 1958.*, I.  
 6. M. Tudor, *Zagreb 1959.*, II.

i ono što vidiš u običnom ogledalu, taj drugi što te promatra osuđen da se svako jutro iznova brije lijevom rukom?" (Umberto Eco, *Foucaultovo njihalo*).

Kao što je Irving Blum život u gradu usporedio s "polaganim potonućem u zdjelu tople kaše", tako grad ugrađuje u sebe svoje stanovnike. Umjetnik "grad" razumijeva kao historijski osebujan način viđenja, strukturu vidljivoga, suprotstavljen konceptni grad moći i pješačku poetiku otpora (prema De Certeau). Tudor snima urbane vedute, *streetscapes*. Pomoću slika prolazimo gradovima, koji nam zauzvrat otkrivaju svoje manje reprezentativno lice, svakodnevicu na tržnici, na ulici zaposjednutoj i prosjacima i prolaznicima. U svome gradu fotograf prepoznaje "fantastičan svijet običnoga", stvari kakve jesu, ništa pamćenja vrijedno, izdvajajući nedignitetni fragment svakodnevnice u fotografskom *flash-backu*. Takve su fotografije mizanscene grada, "dubliranje stvarnosti" u koje autor uvodi vrijednost osobnog iskustva, činjenice iz običnog života tzv. "malog čovjeka" (prepoznamo li se u toj skupini?) i "nemonumentalnih predmeta" koji sačinjavaju cjelinu svijeta. Na fotografijama je vidljiva hijerarhijska podjela društvenih uloga (mikrogeste koje otkrivaju društvenu podređenost), miješanje svjetova - modernoga i suvremenoga doba, ruralne/tradicijske i urbane kulture, nesenzacionalne teme dnevne rutine brojnih automatskih ponavljanja koja mogu izazvati dosadu. Fotografsko kadriiranje simulira filmsko: nagnuta linija horizonta, snimanje iz ruke, slučajni motiv u fokusu slike. Tudor "izvana" promatra zajednicu na margini grada i društva, tj. izvan glavnih društvenih tokova, s poštovanjem tretirajući likove staraca u suvremeno doba koje, naprotiv, daje prednost produktivnosti mladosti. No, ne tvrdi li Heinrich da je još jedina moguća umjetnost slučajna ili retrospektivna?

Od početka nužan medij crnobijele fotografije Tudor zadržava i nakon višestruke tehnološke smjene - uvođenja boje i zamjene analognog medija digitalnim. Zadržava strogost forme, hermetičnost izraza i statičnost kompozicije nalik na nizozemske barokne slike, na fotografijama gdje je "slučaj samo dio fotografova sistema" u "dobro postavljenoj jednadžbi snimanja". Na seriji fotografija koje dokumentiraju život gastarbajtera u detaljima razaznajemo klišeizirane attribute koji utjelovljuju predrasude o njima - harmonika, *tatoo*, kovčeg povezan

own "natural curiosity" as tools. Ian Heywood writes that objects of photography have a particularity that has no factual uniqueness, but possesses the meaning of objects, people and events within our lives. Such particularity is impossible to be replaced and reproduced as an embodied, temporary experience. Photography, "the tool of observation", historically evolved as a means to question "the principles on which reality functions". The photographic image simultaneously captures the world and the language, i.e., a system of signs. The artist uses the camera to quickly react to the events that happen in his daily surrounding, in accordance with the idea that everyone is both an artist and a work of art, because *art* is *life* itself. Why is that so? "Is the image that you see in the mirror - the other person, looking at you, condemned to shave with left hand every morning, also not a deception?" (Umberto Eco, *Foucault's pendulum*).

Just as Irving Blum compared urban life to "a slow submersion into a bowl of warm mash", so the town builds its inhabitants into itself. The artist understands "the town" as a historically special way of seeing, a structure of the visible, an adversed *conceptual town of power* and a pedestrian poetry of resistance (according to De Certeau). Tudor shoots the *streetscapes*-urban landscapes. The images help us pass through cities that, in turn, reveal to us their less representative face: everyday at the market place, in the streets occupied both with beggars, as well as passing people. In his town, the photographer recognizes "the fantastic world of common", things as they are, nothing worth remembering, separating the undignified fragments of everyday life in a photographic *flash-back*. Such photographs are town's mis-en-scenes, the imitation of the reality within which the author introduces the values of own experience, simple facts from the lives of so called "little people" (can we see ourselves in this group?), and "non-monumental objects" that make the world's entirety. On the photographs is visible the hierarchical division of social roles (micro-gestures displaying social submission), mixing of worlds - modern and contemporary age, rural/traditional and urban culture, the unattractive themes of daily routines of numerous, sometimes possibly boring, automatic repetitions. Photographic framing follows the cinematic: sliding horizons, shooting by hand, an accidental motif in the image's



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7. M. Tudor, *Dalmatinska zagora 1960.* / *Dalmatinska zagora region 1960*
8. M. Tudor, *Dalmatinska zagora 1972.* / *Dalmatinska zagora region 1972*
9. M. Tudor, *Rogoznica 1977.*
10. M. Tudor, *Supetar 1982.*

konopom, ispijanje “unučića”, bočice konjaka u kupeu uz špek i luk, nametljivo preglasan razgovor na javnim mjestima... Tu je i bijela vrećica, koju Mladen Stilinović proglašava atributom siromaštva, te trgovanje jeftinom i rabljenom robom. Tiče li se Tudora Baudrillardova natuknica kako se intelektualci uvijek smatraju odgovornim za nešto, smatrajući tu odgovornost povlasticom radikalne svijesti? Baudrillard govori o asimetričnom teroru siromašnih protiv bogatih i obrnuto. “Svijet je prepun nejednakosti moći (a i drugih nejednakosti, usput)”, piše Gellner. Novinski fotoreporter, što je Tudor primarno bio, nenaoružan cinizmom kao čestim oblikom autodistance (kako Sloterdijk definira “cinički um”), ima moć nepropitivog svjedočanstva na sivim, bezbojnim, dnevnopolitičkim stranicama nacionalnih novina. Kronologija, fabula, vremenski kauzalitet ustupaju mjesto stalnoj nuždi rekonstrukcije odnosa, odsustvu stabilnog okvira zapleta i raspleta, podriivanju interpretativne izvjesnosti.

Na slici *Pariz, 1971.* gospođa s novinama pod rukom šeće psa. S mješavinom prijezira prema ljudima te pažnje i vlasničkog ponosa gleda kako pas obavlja nuždu na neprimjerenu, čak zabranjenu mjestu - nogostupu (ljudske izlučevine s ulica srednjovjekovnog grada zamijenile su pseće)... Dječaka na slici *Zagreb, 1960.* vidimo kroz izlog u kojemu ga privlači kolač pod staklenim zvonom (no, pogledajmo bolje na što je još taj kolač nalik... Što će dječak dobiti, što ga čeka kad odmotu svoju kutiju s bombonima. Promatramo sliku iz vizure slastičara, želimo mu ponuditi taj kolač, dobrohotno mu ga darovati...).

Poput geometrijski konstruirane slike klasične kompozicije izvrsna je fotografija naslovljena *London, 1968.* (kratki, suhi, faktografski naslovi svedeni su na oznaku mjesta i godinu nastanka). Prikazuje sasvim običan prizor aukcije u Sothebyju; na dražbi je upravo rana Picassova slika Bogorodice s djetetom. Na fotografiji je uočljivo nekoliko skupina likova: poput kora u antičkoj drami, tu je štafaža - niz glava posjetitelja aukcije u gledalištu, viđenih straga, od tjemena; u sredini kompozicije je službeno osoblje aukcije, a tu je i lik tehničara s predivnim, gotovo klasičnim slikarskim detaljem visoko u zrak podignute ruke koja drži mikrofon. U skupini se ističe nalakćeni činovnik s naočalama u poluprofilu, okrenut prema publici s izrazom istodobne ravnodušnosti i ljubopitljivosti. Zdesna je djevojka počešljana prema modi 60-ih, pogleda,

focus. Observing from “outside” the marginal community of town and society, i.e. outside main social streams, Tudor respectfully treats the figures of old people, contrary to contemporary, modern age that gives the priority to the productivity of the young. But was it not Heinrich that claimed the only possible art left to be is either casual or retrospective?

Even now, after multiple technological shifts - introduction of color and changing the analog media into digital, Tudor sticks to the black-and-white photographs, necessary in the beginning. Persisting on a rigid form, hermetic expression and static compositions similar to Dutch baroque paintings, he produces photographs with “the chance being only a part of the photographer’s system” in a “well-set shooting equation”. Photographic series that documents the life of guest workers displays in detail the standard attributes embodying the prejudices against them: the accordion, the tattoo, the rope-bound suitcases, in compartments, drinking bottles of brandy, eating bacon and onions, being too loud in public places. Here is also a white bag - the attribute of poverty, as proclaimed by Mladen Stilinović, and trading cheap and used goods. Is Tudor concerned by Baudrillard’s comment on intellectuals that always feel responsible for something, considering the responsibility to be the privilege of a radical mind? Baudrillard speaks of the asymmetric terror of poor people against the rich and vice versa. “The world is full of the unbalance of power (and other unbalances, by the way)”, writes Gellner. Former newspaper photo-reporter, not armed with cynicism as a frequent form of self-distancing (Sloterdijk’s definition of “cynical mind”), Tudor has the power of unquestionable testimony on gray, colorless, daily-political pages of the national press. Chronology, story, time causality, gives place to the constant need of reconstructing the relationships, to the absence of a stable frame of the creating and resolving the plot, to the subversion of interpretative certainty.

The picture *Paris, 1971* shows a lady holding a newspaper in her hand and walking her dog. With a mixture of contempt towards people, attention and owner’s pride, she observes the dog leaving its excrement on an inadequate or even forbidden place - the pavement (human secretions from streets of medieval towns have been replaced with dogs’). A boy on the picture *Zagreb*



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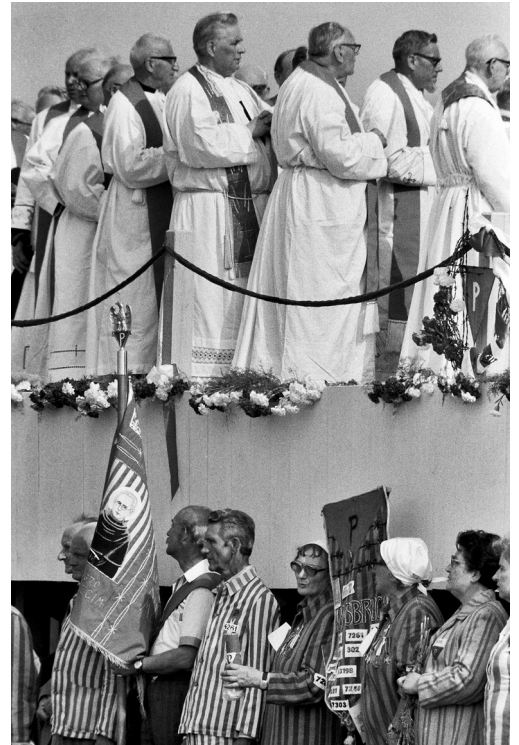


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ali ne i glave, uzdignuta prema govornici (u simboličnom značenju sakralnog antependija) na kojoj se nalazi izvikivač aukcije. Djevojka je živi pandan patosu geste okrunjenog, autoritativnog ženskog lika zaokupljena proučavanjem svitka s graditeljskim projektom, s goleme tapiserije nadnaravnih veličine likova u pozadini.

Za razliku od "visoke umjetnosti" koja je tema spomenutog snimka, u Tudorovoj fotomonografiji toj je slici sučeljen prizor sa zagrebačke ulice 20 godina kasnije: Giganin u kaubojkama kao čovjek-sendvič, sav obložen jeftinim reprodukcijama ponuđenim na prodaju: erotiziranim sličicama sumnjive estetske vrijednosti u okviru od fabriciranih materijala koji simuliraju plemenito drvo; smiješan, gotovo karikaturalan lik koji na težak način zarađuje za život. Različiti isječci stvarnosti dovode se u različite odnose jedni prema drugima. Tudor manipulira različitim razinama stvarnosti: *New York, 1984.* i *Borovo, 1975.* dva su prizora u kojima su neskladno suprotstavljeni hrana i industrija (propala je Fordova ideja da radno mjesto u tvornici hrani cijelu obitelj, a uz to da ostane za automobil za nedjeljne izlete u prirodu; na slici *Zagreb, 1958.* pretili starac u potkošulji bezuspješno popravljiva stari kamion). Na prvoj slici iza zida udobne pošumljene terase njujorškog restorana leži/počiva sasvim drugačiji svijet, golemo odlagalište automobilskih guma. Tanka staklena pregrada simbolički povezuje prizore - na fotografiji se na restoran, promatran iz gornjeg raskursa, "nalijepio" odraz nagomilanih guma, raste sačinjenog od ovalnih oblika omiljenih u psihodeličnoj umjetnosti. Nagomilavanje ili *akumulaciju* predmeta, *kvantifikaciju* i *repetitivnu* uzorka, možemo uočiti i na fotografijama riječke luke. Na fotografiji iz Borova radnica u tvornici odjeće, simbolu socijalističke industrijske decentralizacije, čučnula je kraj poslužavnika s gulašem i kriškom kruha, na brzinu gutajući ručak očito dopremljen iz restorana radničke prehrane, dok se straga vide kalupi na koje se navlači koža. Konstruktivizam se u Rusiji stavio u službu revolucije, kao i mnogi poslijeratni fotografi u Hrvatskoj 50-ih godina koji veličaju državna graditeljska i industrijalizacijska postignuća. Tudor na svojim slikama hladno i mirno ("osnovni instrument je uskrata, temeljni postupak je strogost", definira Tudorov postupak Albert Goldstein), sa zatajenom crtom radničke/klasne solidarnosti ("ne samo točno, već i ispravno"), i izvjesnim "poštenjem iskaza" (ne svodeći

1960 is seen through a pastry-shop window, attracted by the cake under the glass bell (but look better what else does this cake look like? What will the boy get, what awaits him when he opens his box of sweets? We are watching the picture from the baker's standpoint: we wish to offer him this cake, to make a present in a good will).

Reminiscent of a geometrically constructed painting of classical composition, *London, 1968*, an excellent photograph, (short, dry, factographic titles are reduced to the mark of the place and year of making). It shows a rather usual scene of an auction at Sotheby's. On auction is just an early Picasso's painting of Madonna with Child. One can see groups of figures in the photo - like a chorus in an antique drama, we also have a staffage - heads of auction visitors in the theater, seen backwards. The center of the composition is occupied by the auction officials and here also is the figure of a technician with wonderful, almost classical pictorial detail of the hand held high, holding the microphone. Among people in the group is a clerk resting on his elbows, wearing spectacles, in a semi-profile, facing the audience with an expression of simultaneous irrelevance and interest. On the right-hand side is a girl with a haircut in the style of 1960-ties, her eyes, but not head, raised towards the speaker's bench (with symbolic meaning of sacral antependium), where the speaker stands. The girl is a living counterpart to the pathos-full gesture of a crowned, authoritative female figure studying the scroll with architectural project, displayed on tapestry in the background with huge supernatural figures.

Differing from the "high art" theme on mentioned photograph, in his photo-monograph, Tudor confronts this picture with the scene on the streets of Zagreb 20 years later: a gypsy in jeans as a human sandwich, totally covered with cheap reproductions that have been offered for sale: little erotic pictures of suspicious aesthetical value in frames made of synthetic material that imitate precious wood; silly, almost caricaturist figure earning his money in a hard way. Different parts of reality are juxtaposed in different relationships. Tudor manipulates different levels of reality: *New York, 1984* and *Borovo, 1975* depict two scenes of disharmonious contrast of food and industry (Ford's idea of a job in a factory feeding the whole family and still leaving enough money to buy a car for a weekend

11. M. Tudor, *Karlovac 1961.*

12. M. Tudor, *Gospić 1961.*

13. M. Tudor, *Auschwitz 1979., II.*

fotografiju na stil), snima apotropejski život plavih ovratnika. Narativne fotografije (fotostrip) tovarenja vagona u brod u riječkoj luci koje anticipiraju nadolazeći proces tranzicije i deindustrijalizacije Hrvatske, premda ničim posebno, odbilo je objaviti nekoliko domaćih tiskovina (1980.), da bi ih naposljetku 1999. objavio *Oris* pod nazivom *Raskoš fotografske samozatajnosti*, što ga je dobro izabrao Damir Fabijanić.

“Fotografija nije obična kopija prirode, već transpozicija, mehaničkim putem, svih svjetlosnih vrijednosti, čak i dubinâ i struktura oblika u prostoru” (Franz Roh). Mario Bošnjak navodi kako bi nam trebao “osrednji tom socioloških razmatranja da nam kaže isto” što i fotografija usnule djevojčice iz Dalmatinske zagore (1972.). Tudor u svome opusu izdvaja drugu fotografiju djevojčice: *Vrlika, 1972.* Ona se upravo penje na stolicu kako bi dosegnula školsku ploču na kojoj je ispisan zadatak čija prazna polja u tablici čekaju da budu popunjena. Caravaggiovsko bočno svjetlo (koncentrirano u mlaz), dolazeći zdesna, tonom otkrivajući predivan ljetni dan negdje u blizini Mediterana, prosijava kroz teksturu odjeće i kroz raširene prste na djevojčičinoj ruci dijeleći joj lice na svijetlu i tamnu polovicu, s pogledom usmjerenim prema nevidljivom razredu, grize usne, zaustavljene u pokretu, zgrčene u trenutku prije nego što će uspostaviti položaj ravnoteže i uspraviti se pred pločom.

Tudor usmjerava oko svoje kamere prema reporterskom zadatku, ali ono zahvaća sve na tom putu poput šurikena - pogledajmo pobliže fotografiju *Wien, 1973.* Gospođa na slici želi ostaviti strog dojam i pogledom prekorava fotografa. Postavlja se autoritativno, iako nosi neprimjerene uvijače na glavi. Smatra da na to ima pravo zato što su uvijači, po njezinu mišljenju, moderan/avangardan detalj. No takav stav pobija sama - *punctum* fotografije je komadić gole kože jedne noge prebačene preko druge, koja se prosijava ispod suknje, vičući kako je car gol. Maska se sama raskrinkava.

Fotografije *Zagreb, 1966.* i *Rogoznica, 1977.* povezuje *punctum*, ženski lik u bijeloj haljini, koju iščitavamo kao vjenčanicu, u pogrešnom kontekstu: prva prikazuje rutinsku probu cirkusa u kojoj klaun otkriva svoje obično neveselo lice ispod debele naslage šminke; otraga je plavuša, odjevena u haljinu od tila i glave ogrnute koprenom s umornom ravnodušnošću razgovara sa žonglerom koji jednako besciljno maše bejzbol

excursion in the country failed; on the picture *Zagreb, 1958* a fat older man unsuccessfully tries to repair his old lorry). On the first picture, behind the wall of a comfortable garden terrace of a New York restaurant lies/rests a totally different world - a gigantic tire graveyard. A thin, glass screen symbolically connects both scenes: on a photograph is the restaurant seen from above, *stuck* with the reflection of piled-up tires in a pattern of oval forms favored in psychedelic art. The piling-up or *accumulation* of objects, *quantification* and *repetition* of motives is visible also on photographs of the harbor in Rijeka. On a photograph from Borovo, a working woman in a dress-factory, a symbol of socialistic industrial decentralization, kneels beside a tray of goulash and sliced bread, hastily swallowing the lunch obviously brought from the canteen, while behind her one can see the molds for stretching leather. In Russia, constructivism put itself into the service of the revolution, just like a lot of post-war photographers in the 1950-ties, glorifying the constructivism and industrial achievements of the state.

On his photographs, Tudor - cold and calm - (“basic instrument is deprivation, fundamental procedure is rigor”, as Albert Goldstein describes Tudor’s procedure), covering up the line of workers’/class solidarity (“not only exact, but also correct”) with certain “honesty in statement” (never reducing photograph on style), is shooting the apotropaic life of blue collars. Narrative photographs (a photo strip) on loading wagons on the ship in Rijeka harbor, anticipating the process of transition and deindustrialization in Croatia, have been refused for no particular reason by home journals (1980), until finally *Oris* published them in 1999 under Damir Fabijanić’s excellently chosen name: *the luxury of photographic selfdenial*.

“A photograph is not just a copy of nature, it is a mechanically produced transposition of all light values, even from depths and structure of forms in space” (Franz Roh). Mario Bošnjak claims that we need a “middle-sized book of sociological discussions to say the same thing” as does a photograph of the sleeping girl from Dalmatinska Zagora (1972). In his work, Tudor chooses yet another photo of a girl: *Vrlika 1972* The girl is climbing on the chair to reach the school blackboard and fill-in the empty fields in a table. The flash of a side-

palicom. Druga spomenuta fotografija snimljena je na dalmatinskoj obali, kadrirana prema pučini: u prvom je planu skupina žena koje stojeći razgovaraju; kraj njih je čučnula (tipična poza dokolice ili stav čekanja u orijentalnoj kulturi), ne sudjelujući u razgovoru, umorna djevojčica u pričesnoj haljini. U drugom planu fotografije ribar raspliće mrežu; iza njega scenu orubljuju, zatvarajući kompoziciju, šumom zacrnjeni otoci poput olujnih oblaka, nagovještaja drame. *Punta Planka, 1986.* je triptih fotografija gdje nas dva prizora primicanja vala obali poput uvodnih kadrova pasice stripa uvode u dramatičan prizor sudaranja valova nadomak obale, kao pljesak dlanom o dlan, zatvaranje školjke vlastitim mišićima...

Na fotografiji *Supetar, 1982.* snimljen je tovar u kamenjaru, u nervoznom pokretu usredotočenom na tjeranje muhe. Krivulju vrata i stražnjih nogu tovara prati, odnosno kompozicijski "usklađuje", maslinovo stablo. Rep, uši i stražnje noge životinje, kao i suhozid u drugom planu, vuku silnice kompozicije, ali u suprotnom smjeru.

Oval lica pod rupcem seljanke u poluprofilu likovno je jednakovrijedan motivu slična oblika i smjera protezanja: potplata muške cipele potkovane čavlima koji se na neobjašnjiv, ali ne i dramatičan način (iako takva jukstapozicija sugerira opasnost, žena se smije) našao kraj njezina lica, u nekakvoj možda kolodvorskoj gužvi (*Karlovac, 1961.*). Pogledajmo ni po čemu senzacionalan, izmješten domaći prizor na fotografiji *Priština, 1960.* - natpis "zanatlija" (nije na albanskom, nije na ćirilici) nad dućanom u prizemlju kuće funkcionira kao tekstualni komentar keatonovski humornog prizora električara koji balansira na rasvjetnom stupu iznad kuće.

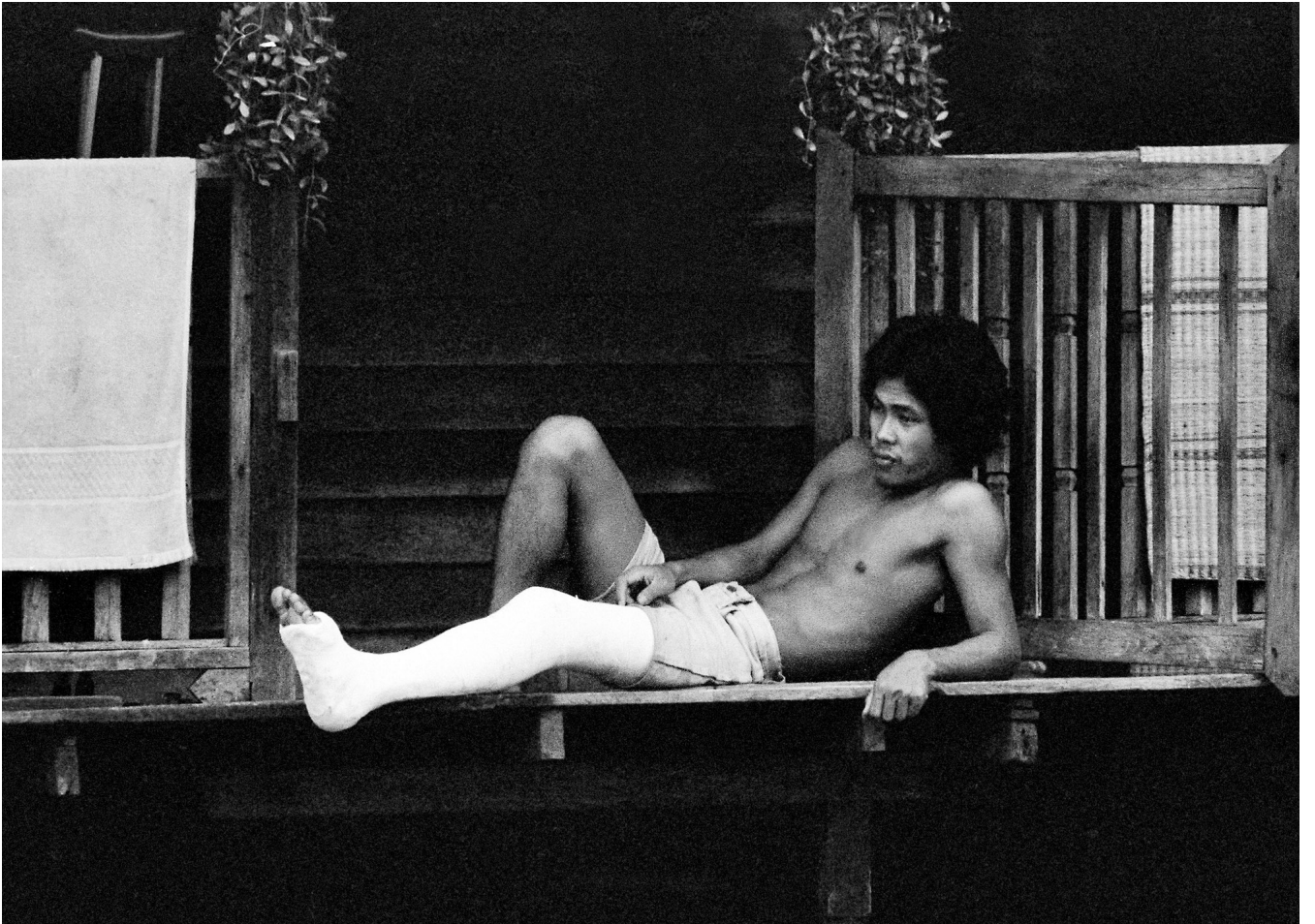
Zapis iz ruralne kontinentalne Hrvatske: *Gospić, 1961.* bukolička je scena s razdraganim parom staraca. Seljanka poput bakantice rukama podiže suknju otkrivajući iskrivljena stopala, umjesto buketa u ruci držeći korabicu. Kao da poziva starca da odloži svoje oruđe, što je ovaj i učinio, i da pleše s njom. Kosa odložena kraj plota svojim drškom kompozicijski prati pokret likova, dok se krovni lim kuće u pozadini svija u suprotnom smjeru. Sudar civilizacijskih sfera utjelovljuje fotografija snimljena u Američkom paviljonu Zagrebačkog velesajma 1960. Antun Maračić ovako je opisuje: "U prvom planu veliki je model atoma i njegova kruženja, postavljen na sjajnoj zrcalnoj podlozi. Dva posjetitelja iz istočnih krajeva

light coming from the right, in Caravaggio's style, discovers a beautiful summer day somewhere near the Mediterranean, shines through the dress and stretched fingers on the girl's hand, dividing her face into a dark and bright half, her eyes directed towards the invisible classmates, chewing her lips, frozen in a movement, caught before the equilibrium is restored to allow her to stand in front of the board.

The eye of Tudor's camera aims on the work of a reporter, like a shuriken, it catches everything in its path - so look better at the photo *Wien, 1973:* the lady in the picture wishes to leave a rigid impression, accusing the photographer with her look; standing with authority although she is wearing a set of inappropriate curling-rolls in hair. She believes to be right because, in her opinion, it is a modern/avant-garde detail. But she herself beats this attitude - *the punctum* of the photo is a piece of naked skin on one of her legs, resting over the other, shining through the skirt and crying: the emperor is naked! The mask unmasks itself.

The photos *Zagreb, 1966* and *Rogoznica, 1977* share the same *punctum*: the figure of a woman in a white dress, supposedly a wedding-dress, but in a wrong context: on the former is a routine rehearsal in a circus with a clown showing, behind a thick layer of make-up, his usually unhappy face. Behind him is a blonde woman wearing a white dress and a veil, speaking with tired irrelevance to a juggler that equally pointlessly swings a baseball stick. The latter photo was shot on the Dalmatian coast and directed against the sea: in the first plan a group of women are standing and talking, close to them is a little girl sitting on her heels (a typical pose of boredom or, in oriental culture, the pose of waiting), taking no part in conversation - a tired girl dressed for the Holy Communion. In the second plan a fisherman stretches his net and behind him the scene is closed by wood-blackened islands heralding, like stormy clouds, the incoming drama. *Punta Planka, 1986* is a photograph triptych with two scenes of a wave approaching the coast, introducing, like a strip of drawings, the dramatic event of a wave-crash near the coast, just like clapping hands, just like the closing of a clam by its own muscle.

On the photograph *Supetar, 1982* a donkey in a stony landscape is nervously trying to get rid of the fly. The curve of donkey's neck and back legs is followed, better



bivše države u karakterističnoj odjeći pozorno promatraju model, pri čemu su podigli noge na postament. Tako se ističe bogato izvinut kljun opanka koji se odražava u zrcalu sjajnog materijala. Taj susret atoma i opanka predstavlja najpregnantniju moguću paradigmu konfuzije prostora i vremena koje dijelimo s lucidnim fotografom.". U bolničkoj sobi pacijent nosi scenografski važnu prugastu pidžamu (na slici je ona vizualni pandan tetoviranoj kobri) koja sugerira njegovu pomirenost sa institucionalizacijom, a drugi, razodjeven do pasa, ponosno pokazuje svoje shematski izvedene diskrepantne tetovaže nalik na *stickere* iz tinejdžerskog magazina (*Zagreb, 1978.*). Isti motiv odjeće s uzdužnim prugama nalazimo na slici *Auschwitz, 1979.*: prikazuje dvije kompozicijski superponirane povorke - svećenika i preživjelih logoraša na obljetničkoj proslavi, suprotstavljenih smjerova kretanja/koncentriranosti obreda, svi u odorama simbolička značenja (bijela, posvećena haljina svećenika; logoraška martirijska, s našivenim brojem). U svojem eseju *Camera lucida* Barthes donosi reprodukciju fotografije roba, a zaprepastila ga je činjenica da je ropstvo postojalo u tako nedavnoj prošlosti i da je uspjelo biti kaptirano medijem fotografije. Istodobno, ne treba smetnuti s uma činjenicu da je i danas posjedovanje ljudi raširena pojava (na ropски rad je prisiljeno preko 12 milijuna ljudi), a Barthes je i sâm iskoristio siromaštvo dječaka po Aziji i Južnoj Americi... Ono što fotografiju razlikuje od ostalih sustava umjetničkog prikazivanja jest njezin referent (objekt, motiv), koji je nužno stvarni predmet, dok referent slike može biti i nepostojeći (imaginaran). Fotografija ne može hiniti stvarnost: ona može lagati o smislu stvari, ali ne i o njezinu postojanju. Prema Barthesu, "svaka je fotografija svjedodžba prisutnosti", što znači da fotografija nepobitno svjedoči egzistenciju objekata koji u ovom trenutku ne moraju više postojati.

Neke fotografije na Tudorovoj izložbi donesene su s turističkih i službenih putovanja (nikad nije opterećen potragom za "iznimkama, kuriozitetima, egzotikom, ekscesima i znamenitostima"). Čine se poput itinera u slikama: Azijat u poluležećem položaju na trijemu drvene kuće u uvjetovanoj je fizičkoj ograničenosti pokreta dodatno zaustavljen, nepomičan (*Bangkok, 1978.*). S puta u London Tudor ne donosi fotografiju katnog autobusa, već dječaka kako se mlate na pločniku, u borbi za stjecanjem/očuva-

to say, "accorded to composition" by an olive tree. The tail, ears and back legs of the animal, as well as the stone wall in the second plan, draw the power-lines of composition, but in an opposite direction.

The oval of a peasant woman's face with a scarf in half-profile has an equal pictorial value as a motif similar in form and direction - the sole of a man's shoe with iron rivets, occurring inexplicably but not dramatically (although such juxtaposition means danger, the woman is laughing) near her face in a crowded place, perhaps a railway station (*Karlovac, 1961*). Let us see now a domestic, in no way sensational or prepared scene, on photo *Priština, 1960* - the inscription "craftsman" (written neither in Albanian, nor in Cyrillic) on the shop in the ground floor is a textual comment on a Keaton-style scene of the electrician trying to keep his balance on the lamp-column high above the roof.

A record of rural, continental Croatia: *Gospić 1961*, is a bucolic scene of a couple of happy old people. Like a bacchante, a peasant woman raises her skirt, exposing her deformed feet and, instead of a bouquet, holds a kohlrabi in one hand. She seems to call the old man to put down his tools, what he did, and dance with her. The line of a handle of a scythe laying against the hedge follows the movement of figures in composition, while in the background the tin on the house roof bends in the opposite direction. The photo made in the American pavilion at the Zagreb Fair 1960 embodies the cash of civilisations. Antun Maračić describes it in following way: "In the first plane is a big model of an atom and its circling, mounted on a shiny, mirror surface. Two visitors from the east part of former state watch the model with interest, putting their legs on postament, thus emphasizing the rich curve on top of their traditional shoes that is being mirrored in the shiny material.

This encounter of the atom and the traditional shoe illustrates the most pregnant paradigm of the confusion of space and time that we share with the lucid photographer." In a hospital room, a patient wearing scenographically important striped pyjama (comparable, on a photograph, with a cobra tattoo) suggests his resignation towards the institutionalization, while the other patient, half naked, proudly shows his schematically discrepant tattoos looking like "stickers" in a teenagers' magazine (*Zagreb, 1978*).

14. M. Tudor, *Bangkok 1978., I.*

15. M. Tudor, *Milano 1981.*

njem prava ili teritorija. *Milano, 1981*. donosi scenu s kolodvora: transvestit u širokom raskoraku provokativno uzvraća pogled oku kamere (Ili mu je to radna odjeća? Nalikuje na mačka u čizmama u slikovnici iz djetinjstva.), srčuci dim cigarete koji kao da će nam svakog časa ispuhati u lice. Kraj njega na zidu u humornoj je sličnosti plakat koji prikazuje stiliziran par nogu okrenutih uvis, vizualizirajući tekstuálnu poruku plakata: "naopaki svijet". Jedan, ljubopitljiviji od dvojice tradicionalno određenih muškaraca, u pozi iščekivanja sa strane odmjera pogledom lik koji se nameće u prostoru zgrade i fotografije (jednako je tako izrazito odmicanje glave u stranu drugog muškarca). Dok mladi transvestit pozira, dvojica *straight* građana povlače se u zidnu nišu, ne žele biti zahvaćeni fotografijom, iskazuju to tijelom, ne i verbalno.

Radeći kao fotoreporter (to posljednje dijete novinarstva, prema Veselku Tenžeri), Mladen Tudor i u svoje "privatne" fotografije uvodi stalnu kvalitetu nereziranosti snimljenih situacija (ni portretirane osobe nisu se pozirajući unaprijed preobrazile u vlastitu sliku, što je primarno fotografova zasluga). Istinitost prikaza važna je za reportažnu fotografiju. Prisjetimo se, vijest da je Cappa možda režirao smrt lojalističkog vojnika na fotografiji koja postaje ikonom pravedne partizanske borbe (njezin dokumentarizam potkrjepljuje detalj puške u ruci ratnika odrezane *snap-shot* kadriranjem) odjeknula je snažnije nego da se radi o tekstuálnoj krivotvorini informacije, upravo zbog pretpostavljene neupitne objektivnosti reportažne fotografije kao slike "gole činjenice".

Kada se snimao film *Prohujalo s vihorom*, producent David O. Selznick naložio je da se prilikom šivanja kostima za Vivien Leigh pažljivo izvede nekoliko slojeva podsuknji oruđenih čipkom, kao i rublje od fine svile. Kad su mu prigovorili zbog rasipanja novca na nešto što se na filmu ionako ne vidi, objasnio je tu gestu boljom uživljenošću glumice u vrijeme i lik koji prezentira: tako i na fotografijama Mladena Tudora iza običnog/nesenzacionalnog prizora pulsira neprimjetan, ali stvaran život. Danas, kada više ne radi kao fotoreporter, neopterećen instrumentalno-ilustrativnom ulogom fotografija, Tudor se, Tenžerinim riječima, zagledao u stare negative i počeo odabirati svoje slike. Tako je nastala fotomonografija - knjiga kao izložba (*Mladen Tudor 99 fotografija*, Durieux, Zagreb, 1998.), i izložba (*Mladen Tudor - Fotografije 1954 -*

Similar motif of clothes with vertical stripes is also present in the photo *Auschwitz, 1979*: the two processions in a superposed composition - one being the priests and the other being the camp survivors in a commemoration festivity, services of confronted directions of movement/concentration wearing significant symbolical robes (white, sacral robe of the priests and martyr robes with number of the prisoners). In his essay *Camera lucida*, Barthes presents the reproduction of a photograph of a slave, appalled by the fact that slavery existed not very long ago and was captured on photographic media. In the same time, we must keep in mind the fact that, even today, the possession of people is a rather widely spread practice (more than 12 millions of humans are forced to slave work) - Barthes himself took the advantage of boys' poverty in Asia and South America. What differs a photograph from other systems of artistic presentation is its reference (object, motif) - an obligatory real object, while in painting the reference can just as well be an unreal (imaginary) object. Photographs cannot mimic reality: they can lie about the purpose of something, but not about its existence. After Barthes, "each photograph is a testimony of presence", meaning that a photograph undeniably witnesses the presence of the object although they need not to be in existence any more.

Some photos on Tudor's exhibition came from tourist or official tours (he has never been under pressure to chase "exceptions, curiosities, exotics, excesses or famous"). They look like an illustrated itinerary: an Asian male half-laying on the porch of a wooden house, in conditions of physically restrained movement, additionally stopped, immobile (*Bangkok 1978*). From his trip to London, Tudor does not bring a London bus, but boys fighting on a pavement struggling to win/keep their rights or their territory. *Milano 1981* is a scene from a railroad station: a transvestite standing with widely spread legs and provocatively staring into the camera's eye (Is this maybe his working uniform? He looks just like a cat in the boots from a children's picture book.), inhaling the smoke of a cigarette as if he'll blow it directly in your face. Near-by, on a wall, is a humorously similar poster of stylized legs stretched in the air, visualizing the textual message: "The World upside down". One of two traditionally oriented men, a more curious one, looks with



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expectation from beside the figure imposed over the space of the house and the space of the photo (of same significance is also the other man's sidewise movement of the head). While the young transvestite poses, two straight citizens recede into the niche on the wall, wishing not to be caught by a photograph and telling it with their bodies rather than words.

Working as a photo-reporter (this last child of journalism, after Veselko Tenžera), Mladen Tudor introduces even in his "private" photographs the constant quality of unprepared shooting situations (the portrayed persons are not transformed into their own picture by posing, a primary merit of a photographer). The truthfulness of a record is important for a reporter's photo. Let us remember: the news that Cappa might have had arranged the death of a loyalist soldier on the photograph that became the icon of the rightful partisans' fight (its documentarity supported by the detail of a rifle in the soldier's hand, cut by snap-shot framing), echoed stronger than possible textual forgery of information, just because of the supposed unquestionable objectivity of a reporter's photograph as a "naked fact".

On shooting the movie *Gone with the wind*, the producer David O. Selznick demanded additional carefully made layers of embroidered petticoats and underwear of fine silk on Vivian Leigh's costume. Confronted with the comments that he spent too much money on things that cannot even be seen in the movie, he explained that it would impart to the actress a better feeling of the time and the personality that she represents: similarly, on Mladen Tudor's photographs, behind the orderly and non-sensa-

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2004) u MUO 2005. - oprostorena knjiga. Tudor od svjedočenja događajima preuzima status tvorca vijesti, pružajući materijal za nova/druga hibridna djela novinarstva i fotografije. Neopterećen dopisivanjem vlastite biografije pokazuje svoj fotografski rast i kontinuitet izlažući prve školske studijske fotografije modula od papira te posljednje, koje povezuje pravilan ritam kompozicije s trostruko ponovljenim nađenim motivom (svojevrsnim fotografskim *objet-trouvéom*). U doba senzacionalističkog žurnalizma i prenapregnutih fotografskih prizora u tiskovinama, žalimo za dobrim (starim) spojem novinarstva i literature, fotografije i umjetnosti. ▼

tional, pulsates the hidden, but real, life. Today, when he is no more working as photo-reporter, liberated from the instrumental-illustrative role of the photographs, Tudor, in Tenžera's words, pondered into his old negatives and began to choose among his pictures. The result is his photo-monograph - a book as an exhibition (*Mladen Tudor 99 photographs*, Durieux, Zagreb 1998) and the exhibition (*Mladen Tudor - photographs, 1954 - 2004*) in the Museum of Arts and Crafts, 2005 - a spatial book. Once a witness to the events, Tudor now has the status of a news-maker, producing materials for some new/other hybrid works of journalism and photography. Free from writing his own biography, he shows his photographic growth and continuity exposing his first, school-age photographic studies of a paper-made module together with his recent works, mutually connected by a regular rhythm of composition, containing the threefold repetition of a found motif (some sort of photographic *objet-trouvé*). In the time of sensationalistic journalism and over-tense photographic scenes in newspapers, we grieve after the old (good) compound of journalism and literature, photography and art. ●

18. M. Tudor, *Entebe* 1969.

prijevod / translation: Jasna Friščić

→ Silva Kalčić - diplomirala povijest umjetnosti i tekstilni dizajn na Sveučilištu u Zagrebu. Radi kao free-lance likovni kritičar i kustos te u izdavaštvu.

Silva Kalčić - graduated History of Art and Textile Design at the University of Zagreb. Free-lance art critic and a curator, also engaged in editorial work.