

reinhard  
braun

## treba li nam novi dispozitiv? should we write a new dispositive?

▼ "Ustvari je na kocki cjelokupna povijest reprezentacije, i to u onoj mjeri u kojoj tehnologije umjetnoga iznova određuju odnos između subjektivnosti i njezina Drugoga."<sup>1</sup>

Posljednjih se godina uzbuđeni diskurs o digitalnome u fotografiji (i ne samo ondje) neobično primirio. Čini se da je općenito utvrđeno "topljenje" slike, kao i sustava reprezentacije uopće, sazrijelo u neku ne odviše zanimljivu činjenicu - the beat goes on. Dok George Ballard još 1970. godine izjavljuje: "Ne vjerujem da će organski seks - tijelo uz tijelo, koža uz kožu - ubuduće biti moguć, jednostavno zato što se sve ono što bi za nas trebalo imati nekakvo značenje mora smjestiti u vrijednosnu i iskustvenu domenu medija",<sup>2</sup> u međuvremenu se takva ideologija, odavno razočarana činjenicom da duh ni danas nije sposoban preseliti se u stroj, odrekla sličnih utopija. Digitala kao utopija sada se uglavnom vraća u obliku isplative podloge za reklamu, modnu fotografiju i prezentaciju proizvoda, što znači da je odavno postala svakodnevna pojava; pitanje umjetnoga u reprezentaciji izokrenulo se u neku vrstu vizualne retorike, pa čak i u *performance* robe. U istoj mjeri u kojoj se etablira "digitalni stil života", a telefoni se pretvaraju u fotoaparate i *mp3 playere*, nastaje, cirkulira (i vjerojatno se briše) više slika nego ikada prije te se rasplinjava uloga slike kao "oruđa" za proizvodnju autentičnosti.

Ali ako je dijagnoza današnje situacije u pogledu slika, kakvu nalazimo u citatu Timothyja Druckreya, ispravna, onda je ta "normalizacija" digitalnoga u svakodnevici nužno varka, onda u toj nepreglednoj proizvodnji slika, toj očitoj i trajno prisutnoj, a ipak neshvatljivoj manipulaciji slikama, mora biti upisano nešto što ukazuje na dramatično prekrajanje odnosa reprezentacije. A upravo rasprave o *fluidnosti* suvremene slikovnosti, o preinačljivosti slike i njezinoj gotovo neograničenoj cirkulaciji, guraju pitanje realizma u nove kontekste, u kojima je uočljiva težnja za autentičnošću i doživljajem istinskog vremena, koja je više nego zarazila masovne medije i preko njih društvenu vizualnu kulturu posljednjih godina.

Tu je raspravu o transformaciji slikovnosti, prema mojem mišljenju, obilježio niz nesporazuma, a na području fotografije manifestirala se prije svega u kontekstu tehnike - činilo se da se nazire neka nova estetika, svojstvena slici, u kojoj se istodobno

● "In fact, the whole history of representation is at stake, insofar as the technologies of the artificial are redefining the relationship between subjectivity and its Other."<sup>1</sup>

In the past few years, the animated discourse about the digital in photography (and elsewhere) has been conspicuously subdued. It appears that the generally identified "liquefaction" of the image, as well as of the system of representation in general, has been established as a not too interesting fact - the beat goes on. Whereas George Ballard could still claim in 1970: "I do not believe that organic sex - body to body, skin to skin - will be possible in the future, simply because all that should have any meaning for us must be settled into the domain of media values and experiences,"<sup>2</sup> the corresponding ideology, long disappointed by the circumstance that the mind is incapable, now as much as in the past, of migrating into a machine, has turned its back to such utopias. The digital, as a utopia, is presently having its comeback, but rather as a profitable base for advertising, fashion photography, and product presentation; in other words, it has long become an everyday phenomenon. The issue of artificiality in representation has turned into some sort of visual rhetoric, even a show of commodities. Parallel to the assertion of a "digital lifestyle," where telephones are becoming cameras and audio gadgets and where more images are made, circulated (and probably deleted again) than ever before, the role of the image as an "instrument" in the production of authenticity has faded away.

But if the diagnosis of present circumstances related to the image, such as offered by Timothy Druckrey, is correct, then this "normalisation" of the digital in everyday life must be an illusive one, for something must be inscribed into that vast image production, into the obvious and permanently present, but at the same time incomprehensible manipulation of images, that points to the dramatic reshaping of representation relations. And it is precisely the debates on the *fluidity* of contemporary imagery, on the ability of image to be transformed and almost endlessly circulated, which pushes the issue of realism into new contexts, characterised by a noticeable yearning for authenticity and real-time experience, which has more than just infected the mass-media and the public visual culture in the past few years.

- ▼
- <sup>1</sup> Timothy Druckrey, "C<sup>m</sup>", u: Brigitte Felderer (ur.), *Wunschmaschine Welterfindung*. Beč: Springer, 1996.
  - <sup>2</sup> Mak Dery, *Cyber. Die Kultur der Zukunft*. Berlin: Volk & Welt, 1997. (engl. izdanje: New York: Escape Velocity, Grove Press, 1996).
- 
- <sup>1</sup> Timothy Druckrey, "C<sup>m</sup>", in: Brigitte Felderer (ed.), *Wunschmaschine Welterfindung*. Vienna: Springer, 1996.
  - <sup>2</sup> Mak Dery, *Cyber. Die Kultur der Zukunft*. Berlin: Volk & Welt, 1997 (engl. edition: New York: Escape Velocity, Grove Press, 1996).

1. B. Probst, iz / from: "EXPOSURE # 9: N.Y.C., GRAND CENTRAL STATION, 12.18.01, 1:21 p.m.", 2001

2. K. Schuster, *Flip-Flops*, 2004



1

2

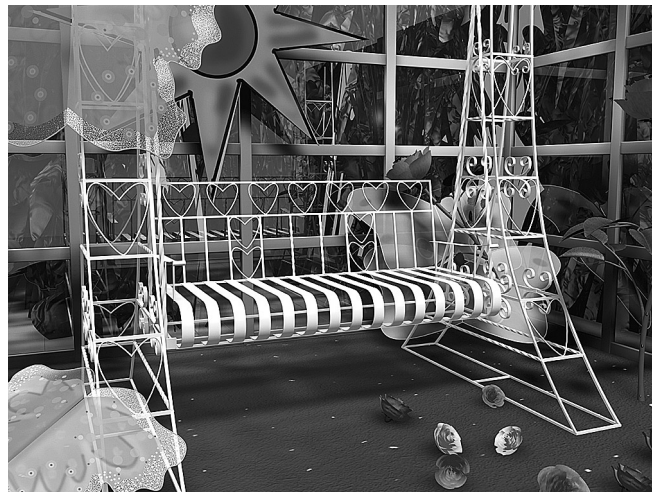




3



4



5

moglo prikazati sve na svemu, a podrijetlo slika se rasplinjavalo te se njihova virtualnost činila nezaobilaznom. Međutim, konstatacija činjenice da je indeksikalnost slike uzdrmana iz temelja sama po sebi nema neposrednih posljedica za trajno nužnu debatu o slikama kao kulturnoj pozadini društva, za koju je cjelokupnost informacijskih mašinerija kao dijela stvarnog - a ne utopijskog - ekonomskog društva stege postala važnija od pitanja o tijelu i njegovoj spolnosti. Ono što je na kocki ne može se izraziti u kategorijama transformacije koja je svojsvena slici, već se tiče prije svega one rasprave koja sliku shvaća kao kulturnu tehniku i koja, osim promjena u tehničkim osnovama proizvodnje slika, uzima u obzir i promjene na drugim područjima kulture. Kako je to formulirao Tom Holert, upravo su "načini korištenja slika i njihova instrumentalizacija" ono što određuje odnose vidljivosti.<sup>3</sup>

Situaciju s današnjim slikama potanko sam opisao drugdje.<sup>4</sup> Slike su sve važnije s obzirom na to u kojem se obliku mogu iskristiti i konzumirati, što nude u pogledu reprezentacije i komunikacije, kakve im se mogućnosti reprezentacije pripisuju ili mogu pripisati, koje sve tehnologije identiteta mogu nagomilati, ukratko: kakav je njihov *performativni sadržaj*. "Na ovom području novoga slike prelaze granice diskursa i medija te djeluju kao oni koji ubrzavaju komunikaciju, kao strojevi za evidenciju",<sup>5</sup> pri čemu se "evidencija" ne shvaća kao dokaz stvarnosti, već kao potvrda svojstava nekog događaja. Ta skica odgovara opisu subjektivnosti kakav je dao Félix Guattari: "Subjektivnost ne može postojati sama za sebe i ni u kojem slučaju ne može accoslužiti kao osnova za postojanje subjekta." Umjesto toga, on opisuje subjekt, "proizvodnju subjektivnosti", kao nešto što je određeno "fluidnim označiteljima": kulturnim okolišem, potrošnjom kulture, ideološkim *gadgetima* i, naposljetku, "cjelokupnošću informacijske mašinerije".<sup>6</sup> Dakle, slike nisu jedine koje vrše pritisak na krhki odnos slike i Drugoga.

S obzirom na tu međusobnu povezanost tehnologije, subjektivnosti, kulturnih tehnologija i ekonomskih čimbenika, pitanje "digitalnoga u fotografiji" upravo se ne postavlja kao pitanje o digitalnome - kao postupku ili novom obliku proizvodnje, manipulacije i aproprijacije slika, njihove daljnje obrade i vrednovanja; radi se zapravo o pitanju kakvo mjesto - po mogućnosti novo - time biva stvoreno i utvrđeno za slike kao kulturne tehnologije, kao tehnologiju kul-

This debate on the transformation of imagery in the sphere of photography, which has, in my opinion, been marked by a series of misunderstandings, has manifested itself primarily in terms of technology - it seemed for a while that a new aesthetics was on the rise, immanent to the image, in which everything could be represented on anything at the same time, while the origin of images was fading away, making their virtuality seem unavoidable. But mere observation of the fact that the indexicality of image has been profoundly shaken, cannot directly affect the permanently needed debate on images as the cultural background of a society, the debate for which the entire information machinery, which makes part of an actual - not a utopian - economic society of restraint, has become more important than the question about the body and its sexuality. What is at stake here cannot be formulated in terms of transformation immanent to the image; it concerns primarily the debate that understands the image as a cultural technique and that, beside the change of the technological basis for image production, takes into consideration changes in other fields of culture. As Tom Holert has formulated, it is "the ways of using and the instrumentalization of images" that determine the relations of visibility.<sup>3</sup>

I have described elsewhere and in detail the situation of present imageries:<sup>4</sup> images are becoming increasingly important depending on the form in which they can be used and consumed, what they have to offer regarding representation and communication, the possibilities of representation that are or could be inscribed into them, the technologies of the Self that can be accumulated, briefly: on their *performance content*. "In this innovative field, images function across the boundaries of discourse and the media as communication accelerators and evidence machines",<sup>5</sup> in which "evidence" should not be understood as the proof of a reality, but as confirming the features of an event. This draft fits to the description of subjectivity suggested by Félix Guattari: "Subjectivity cannot exist autonomously and it can never serve as a basis for the existence of a subject." He has described the subject, the "production of subjectivity", as determined mostly by "liquid signifiers": by cultural environment, consumption of culture, ideological gadgets, and eventually "the entire information machinery."<sup>6</sup> The precarious relationship between image and the Other suffers pressure from more sides than just that of images.

▼

<sup>3</sup> Tom Holert, "Bildfähigkeiten", u: *idem* (ur.), *Imagineering. Visuelle Kultur und Politik der Sichtbarkeit*. Köln: Oktagon, 2000.

<sup>4</sup> "Weil ich es mir Wert bin / Because I'm Worth It", *Camera Austria* 74/2001.

<sup>5</sup> Tom Holert, *Bildfähigkeiten*, *op. cit.*

<sup>6</sup> Henning Schmidgen (ur.), *Ästhetik des Maschinismus. Texte zu und von Félix Guattari*. Berlin: Merve, 1995.

●

<sup>3</sup> Tom Holert, "Bildfähigkeiten", in: *idem* (ed.), *Imagineering. Visuelle Kultur und Politik der Sichtbarkeit*. Cologne: Oktagon, 2000.

<sup>4</sup> "Weil ich es mir Wert bin / Because I'm Worth It", *Camera Austria* 74/2001.

<sup>5</sup> Tom Holert, *Bildfähigkeiten*, *op. cit.*

<sup>6</sup> Henning Schmidgen (ed.), *Ästhetik des Maschinismus. Texte zu und von Félix Guattari*. Berlin: Merve, 1995.

3. K. Schuster, *Location* 2001.2, 2001

4. K. Schuster, *One Hotel*, 2002

5. K. Schuster, *Madonna*, 2003

- ▼
- 7 W.J.T. Mitchell, "Was wollen Bilder?", u: Springerin (ur.), *Widerstände. Kunst - Cultural Studies - Neue Medien*, Wien-Bozen: Folio Verlag, 1999.
- 8 Usp. Reinhard Braun, "Zweideutige Bilder", *Camera Austria* 83/2003.
- 9 Christian Höller, "Deplazierte Moderne. Zur fotografischen Praxis von Christopher Williems", u: Ruth Maurer-Horak *et al.* (ur.), *Imag:/images. Positionen zur zeitgenössischen Fotografie*. Beč: Passagen, 2001.
- 10 Douglas Crimp, "Pictures", *ibidem*.
- 11 Usp. Reinhard Braun, "Eine Belichtung der Fotografie", *Camera Austria* 85/2004.

- 
- 7 W.J.T. Mitchell, "Was wollen Bilder?", in: springerin (ed.), *Widerstände. Kunst - Cultural Studies - Neue Medien*. Vienna-Bozen: Folio Verlag, 1999.
- 8 Cf. Reinhard Braun, "Zweideutige Bilder," *Camera Austria* 83/2003.
- 9 Christian Höller, "Deplazierte Moderne. Zur fotografischen Praxis von Christopher Williems," in: Ruth Maurer-Horak *et al.* (ed.), *Imag:/images. Positionen zur zeitgenössischen Fotografie*. Vienna: Passagen, 2001.

6-7. B Probst, "EXPOSURE # 11 B: N.Y.C., DUANE & CHURCH, 06.10.02, 3:22 p.m.", 2002  
8-9. B Probst, "EXPOSURE # 16: N.Y.C., 249 W 34th ST, 12.07.02, 4:29 p.m.", 2002

Fotografije objavljene dozvolom autora  
Artists have confirmed reproduction of the above works for magazine *Život umjetnosti*

ture: utvrđeno u smislu hegemonijskog pristupa toj kulturi. Radi se ni manje ni više nego o složenoj "međuigr vizualnosti, aparata, institucije, diskursa, tijelâ i figurativnosti" uopće.<sup>7</sup> A aparat, i sam digitalan, tek je jedan od čimbenika u toj međuigri.

Kakvu ulogu ta novostvorena konfiguracija slike igra u okviru današnje umjetnosti i u kojoj se mjeri to odvija nevezano uz pitanje o digitalnome, ovdje mogu skicirati samo na osnovi dvaju stajališta, koja se, iako iz vrlo različitih perspektiva, prema mojem mišljenju odnose upravo na to pitanje o slici, o neprestanom pomicanju njezine funkcije u okolnostima kulturne razmjene ili pak na trajno krhku vezu između slike i subjekta.

Austrijanac Klaus Schuster<sup>8</sup> u nekoliko je serija posljednjih godina (npr. *Selbstorganisation* ili *Locations*) problematizirao upravo pitanje suvremene slikovnosti i njezina neizvjesnog, graničnog statusa u okviru sve rastresenijih diskursa o stvarnostima. Pritom se Klaus Schuster služi fotografijom kao vizualnom pozadinom koju simulira ne prelazeći granicu prema (pretpostavlja se) "realističkoj" slici. Fotografija je za njega zanimljiva zato što je kao medij i oblik diskursa načinjena upravo preklapanjem tehnologije (tehničosti kulture u cijelosti), znanja i umjetnosti. Serije Klauša Schustera vode nas u inscenaciju svijeta kao proces svojstven slici i istodobno svojstven tehnologiji: tako nastaju slike svijeta kojima taj svijet u osnovi više nije potreban.

Ono što pritom nastaje su "dvoznačne slike", kako ih naziva Timothy Druckrey, koje se kolebaju između hipoteze i stvarnosti. Radovi Klauša Schustera u tom smislu dokumentiraju neprestano promjenjivu "vezu između naslikanog predmeta, primijenjene tehnike i kontekstualnog znanja".<sup>9</sup> Pomak koji je zahvatio i zahvaća vezu između tih parametara ne može se više rekonstruirati samo kroz pojam slike. "Slika postaje objekt žudnje, žudnje za značenjem za koje osjećamo da nedostaje."<sup>10</sup> Tu možemo dodati: i za stvarnošću, za koju znamo da ne postoji.

Njemica nastanjena u New Yorku, Barbara Probst<sup>11</sup> se, čini se, posvećuje prije svega problemu koji je svojstven fotografiji: pitanju trenutka koji se pretvara u sliku i koji u teoriji fotografije ima dugačku povijest - faktičnost trenutka upravo je jedan od temeljnih mitova vezanih uz fotografsko. Ali kakvo bi značenje mogla imati pretpostavljena koincidencija pojave i snimanja?

Against this background of interrelated technology, subjectivity, cultural technologies, and economic factors, the question of the "digital in the photography" arises not as a question about the digital - as a procedure, a novelty in producing, manipulating, appropriating, processing, and evaluating images; it is rather the question of which place - possibly a new one - is generated and confirmed for images as cultural technologies, as a technology of culture: confirmed in terms of hegemonic access to this culture. It is no more and no less than the complex "interplay of visibility, camera, institution, discourse, bodies, and figurativeness" in general.<sup>7</sup> And the camera, itself digital, is only one among the factors in this interplay.

To what extent the reconfiguration of image is playing a role within actual art, and to what extent it is happening regardless of the issue about the digital, that I can only draft here on the basis of two positions. Although starting from what I consider two very different perspectives, they address precisely this issue of image, of its permanent shifting of function within the circumstances of cultural exchange, and the forever precarious relationship between image and the subject.

In several series such as the *Selbstorganisation* (Self-organisation) and *Locations*, Austrian Klaus Schuster<sup>8</sup> has recently addressed the problem of contemporary imagery and its precarious, borderline status in the context of dispersing discourses on realities. Thereby, he has availed himself of photography as a visual background, which he simulated without crossing the boundary to the (supposedly) "realistic" image. He finds photography interesting because it is composed, as a medium and a form of discourse, by overlapping technology (technicity of culture as a whole), knowledge, and art. The series of Klaus Schuster transpose us into the midst of staging the world as a process that is immanent to the image and at the same time immanent to technology: it generates images of the world which no longer need that world.

What is created in the process are "ambiguous images," as Timothy Druckrey has called them, which oscillate between hypothesis and reality. In this sense, the work of Klaus Schuster documents the permanently changing "relationship between the represented object, the applied technique, and contextual knowledge."<sup>9</sup> The shift, which has grasped and holds in its grasp the relationship between these parameters, can no longer be reconstructed through the notion of



6



7

8



9





<sup>12</sup> Timothy Druckrey, "Fatale Aussicht", u: Hubertus von Amelnunx et al. (ur.), *Fotografie nach der Fotografie*. Dresden: Verlag der Kunst, 1995.

<sup>13</sup> Usp. Marshall McLuhan, *Die magischen Kanäle. Understanding Media*. Basel, 1995.



<sup>10</sup> Douglas Crimp, "Pictures", *ibidem*.

<sup>11</sup> Cf. Reinhard Braun, "Eine Belichtung der Fotografie," *Camera Austria* 85/2004.

<sup>12</sup> Timothy Druckrey, "Fatale Aussicht", in: Hubertus von Amelnunx et al. (ed.), *Fotografie nach der Fotografie*. Dresden: Verlag der Kunst, 1995.

<sup>13</sup> Cf. Marshall McLuhan, *Die magischen Kanäle. Understanding Media*. Basle, 1995.

Izmiče li fotografska slika u tom trenutku svojoj kulturnoj diskurzivizaciji? Može li se uopće zamisliti neka slika u "čisto" materijalizaciji snimanja? U seriji Barbare Probst pod nazivom "exposures" jedan se prolazni trenutak izlaže većem broju kamera: osvjetljavanje, ogoljavanje, otkrivanje i raskrivanje kao sinonimi fotografske prakse tu su inscenirani i istodobno relativizirani. Autorica rastvara taj trenutak u lepezu različitih perspektiva, od kojih je svaka za sebe istinita, ali i nedostatna. Faktičnost je postavljena na scenu u višedijelnim tabloima kao *konstrukt* same fotografije. Serija "exposures" pokazuje da su izostavljanja i proturječja, a osobito nadomještanja i prilagođavanja, dio fotografske prakse kao takve te da ukazuju na to kako slika ne samo da nešto pokazuje, već istodobno čini da nestane nešto drugo, neka *druga slika* (a time i neka druga moguća stvarnost). Čini se da sustavni odnosi između i unutar fotografskih diskursa, slika i pogled te pravci bijega koji iz njih rezultiraju, a koje Barbara Probst razvija u seriji "exposures", također dovode u pitanje fotografsku sliku na njezinim krhkim i prolaznim temeljima - neovisno o pitanju tehnologije slike, ona se analizira u svojoj kulturnoj funkcionalnosti i čak razlaže na sastavne dijelove.

Klaus Schuster, dakle, pomiče pitanje o reprezentaciji, onakvoj kakva se čini ugroženom, na područje žudnje za značenjem, koja se uvijek iznova javlja u međugri s tehnikama slike, neovisno o njihovoj tehnološkoj platformi. Tehničnosti proizvodnje, koja je svojstvena slici, pridružuju se, dakle, trenuci subjektivnog Imaginarnoga koje se, pak, kako se čini, zasniva na iskustvu kolektivne proizvodnje slike. Pritom slikovne formacije Klause Schustera doživljavaju onu "smetnju", pomak i višeznačnost, koja ih uzdiže iznad radova koji primjenjuju digitalnu sliku kao igralište za samodopadne simulacije ili artifičijelnu originalnost.

Barbara Probst pak uspostavlja kaleidoskop režima pogleda u kojemu se događa vizualni diskurs, sukob perspektiva i percepcija, a samim time u njima vlada i sukob značenja. Na taj način autorica predstavlja fotografiju kao medij koji na specifičan način povezuje pogled, percepciju, aparat i sliku kao preduvjet za gledljivost i prikazljivost, koje i dalje ostaju aktualne.

Smatram da ta dva potpuno suprotstavljena stajališta i strategije pokazuju do koje su mjere tehnike slike prije svega i u prvom redu mogućnosti za kulturne prakse

image. "Image is becoming an object of yearning, yearning for a meaning which is known to be missing."<sup>10</sup> And, one might add, for a reality which is known not to exist.

Barbara Probst,<sup>11</sup> German artist living in New York, appears to be devoting herself primarily to a problem that is immanent to photography: the question of the moment which is turned into an image. This issue has a long history within the theory of photography - the factualness of the moment is actually one of the founding myths of the photographic. But what meaning is there to be found in the supposed coincidence of appearance and recording? Is the photographic image withdrawing from its cultural discursiveness in that moment? Is it at all possible to think about an image in its "pure" materialization of a recording? In the series entitled "exposures", Barbara Probst exposes a transient moment to several cameras: exposure, disclosure, uncovering, and unveiling, synonyms for the photographic practice, are staged and at the same time relativized. She spreads this moment in various perspectives like a fan, each of them both true and insufficient. The factualness is set on the scene in tableaux composed of several pieces, as a *construct* of the photograph itself. The "exposures" show that omissions and contradictions, and particularly substitutions and adaptations, make part of the photographic practice as such, they indicate the fact that an image not only shows something, but at the same time causes something else, *another image* (and with it some other possible reality) to vanish. Systematic relations between and within photographic discourses, the image and the gaze, as well as the resulting lines of flight, developed by Barbara Probst in her "exposures", seem likewise to question the photographic image in one of its precarious and evasive foundations - regardless of its technology, the image is analysed in its cultural functionality and even dissected into its constituent parts.

Thus, Klaus Schuster has pushed the question of representation, which appears to be at stake, into the domain of yearning for the meaning, forever realized as the interplay of image techniques, independently from their technological platform. The immanent technicity of image production is thus joined by the moments of some subjective Imaginary, which seems again to be based upon the experience of collective image production. In this way, the image formations of Klaus Schuster suffer that "disturbance", the

proizvodnje značenja. Predmet percepcije proizlazi iz te naknadne rekonstrukcije pomoću kulturno kodificiranih medija (jezika, pisma, slike): bez medija nema ni "predmeta", a bez predmeta nema percepcije. A bez značenja nema ni "pojava" nekog stvarnog svijeta. Upravo zato što se u fotografskim operacijama ne radi o stvarnostima, već o njihovoj rekonstrukciji i njezinim preduvjetima, o "procesu u kojemu se subjekt i objekt posreduju pomoću sustava reprezentacije",<sup>12</sup> ne nazire se kraj fotografske prakse kao specifičnog oblika tog posredovanja. Jedan medij može postati sadržaj drugog medija,<sup>13</sup> ali nijedan medij ne može se bez ostatka zamijeniti drugim.

Smetnja, pomak i višeznačnost, sukob perspektiva i time nemogućnost autentifikacije u samom mediju slike i kroz njega (ne samo u smislu fotografije) nisu tek signatura digitalnoga, već su oduvijek upisani u odnos između slike i subjekta. Dakle, ako je na kocki povijest reprezentacije, onda se to nije dogodilo tek s prodorom digitalnoga, nego se radi o permanentnom procesu transformacije predmetnosti, koncepata stvarnosti i sustava reprezentacije. ▼

shift and the vagueness which raise them above those works of art which employ the digital image as a playground for self-important simulations or artificial segregations.

On the other hand, Barbara Probst has installed a kaleidoscope of gaze tracking, in which a visual discourse is taking place, a conflict of perspectives and perceptions, and therefore also a conflict of meanings. Thus, she has presented photography as a medium, a gaze or perception, as the camera and the image in a special relationship, a precondition for an observability - actual now just as much as before - and presentability.

I believe that both positions and strategies, though absolutely opposed, demonstrate the extent to which image techniques are primarily and above all possibilities for cultural practices of generating meaning. The object of perception owes its existence to this subsequent reconstruction with the help of culturally codified media (language, writing, or image): without a medium, there is no "object"; without an object, there is no perception. And without the meaning there are no "phenomena" of any real world. Precisely because in photographic operations the point is not the realities, but their reconstruction and its conditions, the "process in which both subject and object are mediated through a system of representation,"<sup>12</sup> one can not foresee an end to the practice of photography as a specific form of this mediation. It is perhaps possible that one medium should become the content of another,<sup>13</sup> but it is not possible that one medium should be completely substituted by another.

The disturbance, the shift and the vagueness, the conflict of perspectives and consequently the impossibility of an authentication in and through the image medium itself (not only in terms of photography), are not merely features of the digital, but are forever inscribed into the relationship between image and the subject. Therefore, if the history of representation be at stake, then it did not happen with the dawn of the digital, but is a permanent process of the transformation of objectness, of concepts of reality, and systems of representation. ●

prijevod / translation: Marina Miladinov

→ Reinhard Braun - studirao povijest umjetnosti i filozofiju, živi i radi u Grazu. Od 1987. djeluje kao autor i kustos. Realizirao brojne izložbe, publikacije i predavanja o povijesti i teoriji fotografije i medija. Surađuje s umjetnicima na medijskim projektima; suosnivač udruge MiDiHy (1999.) koja je pokrenula nekoliko projekata posvećenih utjecaju tehnologije medija na kulturu. Od 2003. godine djeluje kao kustos galerije Camera Austria u Grazu.

Reinhard Braun - studied art history and philosophy; lives and works in Graz, Austria. Since 1987 active as author and curator of numerous exhibition projects, publications, lectures on the history and theory of photography and media. Project-based cooperations with artists in the field of media; co-founder of the MiDiHy association in 1999, which launched several projects on the cultural impact of media technology. Since 2003 curator for Camera Austria, Graz.