

antun
travirka

međunarodni trijenale fotografije *čovjek i more* u zadru

international photography triennial *man and the sea, zadar*

OD FOTOGRAFSKOG SALONA
DO SUVREMENOG FESTIVALA
FOTOGRAFIJE

FROM A SALON TO THE MODERN
PHOTOGRAPHY FESTIVAL

1. *Čovjek i more*, naslovnica kataloga / *Man and the Sea*, front cover of the catalogue, 2004
Foto / photo: Jacques Henri-Lartigue, Florette.
Plaža Monte-Carlo / Monte-Carlo Beach, 1953

▼ Gotovo pola stoljeća postojanja Međunarodnog trijenala fotografije *Čovjek i more* i ugled te manifestacije rezultat su intenzivna rada, ali i sluha za različite vrste prilagodbi, jer se većina sličnih, pa i obimom većih međunarodnih izložbi nastalih u vrijeme prve poslijeratne fascinacije fotografskim medijem, zbog svoje rigidne koncepcije, davno ugasila.

Pedesetih godina glavninu međunarodnih salona organizirali su ili veliki i istaknuti fotoklubovi ili nacionalna fotografska udruženja. Takav način organizacije najvećim je dijelom vezan uz animiranje klupskog članstva i pozive za izlaganje uglavnom preko mreže fotoklubova. Kasnih četrdesetih i ranih pedesetih to je značilo izložbama obuhvatiti najveći dio kreativno potentnih autora (dobrim dijelom zagrijanih hobista) koji su fotografska iskustva stjecali u uvjetima klupskih izložbi, a priznanja i status sistemom bodovanja propisanim od središnjeg fotografskog udruženja FIAP.¹

Samostalne izložbe fotografa u reprezentativnim prostorima namijenjene široj publici pedesetih su godina bile rijetke, uglavnom rezervirane samo za najprominentnije autore. Ostali su se pojedinačnim nastupima mogli nadati tek u klupskim prostorijama ili manje značajnim polujavnim prostorima. Specijalizirane fotogalerije bile su i u svjetskim razmjerima izuzetak.

Izvan ovog sustava vrednovanja s jedne je strane postojala široko rasprostranjena tradicionalna obrtnička fotografija, a s druge znatan broj vrsnih profesionalnih fotografa čije se djelovanje manifestiralo u sferi fotožurnalizma. Tek rijetki specijalizirani fotografi započinjali su graditi karijere u svijetu mode i promotivne fotografije.²

U spomenutom kontekstu izložbeni saloni bili su, unatoč svojim brojnim ograničenjima, značajan generator relativno širokog zamaha nove kreativne fotografije.³ Limit fotografskoj kreativnosti često su predstavljali konzervativni žiriji opterećeni kriterijima staromodnog fotografskog piktorijalizma koji je dominantno utjecao na klupsku fotografiju još u predratnom razdoblju. Pedesetih godina bio je pomodan 'dalekoistočni' piktorijalizam lansiran uglavnom na poznatim istočnoazijskim salonima, posebno na onom u Hong Kongu, ali jedno vrijeme i na natječaju koji je organizirao japanski list *Asahi Shimbun* iz Tokija. Ne manju prepreku predstavljale su ideološke i političke barijere u strogo podijeljenom svijetu hladnoratovskog razdoblja. Pri tome su poznati

● For half a century now, Zadar has hosted the International Photography Triennial *Man and the Sea*. The good reputation it enjoys today is the result of intensive work, but also sensitivity for various sorts of adaptations. Most similar or even larger international exhibitions, born in the times of early post-war fascination with the medium of photography, have disappeared long ago owing to their rigid conception.

In the 50s, most international salons were organised by large and prominent photo-clubs or national photographic associations. This type of organisation mostly went together with motivating the membership and inviting them to exhibit, mostly through the network of photo-clubs. In the late 40s and early 50s, the aim was to include in exhibitions as many authors (largely enthusiastic hobbyists) as possible. They were developing their creative potential and gathering their experience by exhibiting in their clubs, achieving their confirmation and status through the system of points, proscribed by the central photographic association, the FIAP.¹

Solo-exhibitions of photographers, held in representative spaces and addressing a broader audience, were rather rare in the 50s and mostly reserved for the most prominent authors. The others could only hope that they would be given a chance to exhibit within the club premises or in insignificant, half-public spaces. Specialised photo-galleries were an exception, even in global terms.

Outside of this evaluation system, there was the widespread traditional photography of the crafts, as well as a considerable number of skilful professional photographers, whose activity was limited to the sphere of photojournalism. Only a few specialised photographers could build their careers in the world of fashion and advertising photography.²

In those circumstances, the exhibition salons became, despite their many limitations, a significant factor in the relatively large wave of new creative photography.³ What was often obstructing photographic creativity were the conservative juries, clinging to their criteria of old-fashioned photographic pictorialism, which had exercised great influence on club photography in the pre-war period. In the 50s, the 'far-Eastern' pictorialism came into fashion after it had been launched at the famous salons of eastern Asia, especially the one in





- 1 Sustav stupnjevanja za pojedini tip fotografske izložbe ovisio je o njenom ugledu i značenju, a već samo sudjelovanje na žiriranoj izložbi donosilo je izvjestan broj bodova. Bodovi su se znatno uvećavali ako bi autor na izložbi bio nagrađen pohvalom, a posebno medaljom. Zbroj bodova s vremenom bi donosio različite statuse ambicioznijim fotografima, dok su zvanja Majstor nacionalne fotografije, Artist FIAP-a ili Ekscelencija FIAP-a bila dostupna samo onima koji su zaista stekli visoku reputaciju na važnim fotografskim izložbama i međunarodnim fotografskim salonima. Takav je sustav znatno doprinio fotografskim karijerama fotografa, od kojih su mnogi u ta vremena zahvaljujući upravo takvoj vrsti afirmacije, započinjali svoju profesionalnu karijeru - na primjer Lucien Clergue, Jeanloup Sieff, Mladen Grčević i mnogi drugi.
- 2 U tom je razdoblju fotografija tek započinjala zamjenjivati modnu ili reklamnu ilustraciju (čak su tako značajni časopisi poput *Life-a* ili *Saturday Evening Post-a*, koji su promovirali fotografiju, još do šezdesetih godina donosili reklame zahtjevnijih proizvoda, poput automobila, slikanih rukom, a tek rijetko upotrijebljena reklamna fotografija jedva se raspoznavala od nametljivog "američkog retuša" rađenog zračnim kistom). Osim njih, postojao je velik broj fotografa amatera koji su medij koristili tek u svrhu puke registracije obiteljskog života. No, poslijeratna fotografska industrija poticala je upravo amatersko tržište novim izumima, pojednostavljenim i jeftinijim metodama snimanja, automatiziranim i instant-sustavima i novim stabilnijim i osjetljivijim fotomaterijalima.
- 3 Valja napomenuti da su u vrijeme bujanja fotografskih salona dominantnu ulogu u svijetu vizualnih medija imali ilustrirani časopisi. Pojedinačna fotografija ili fotoreportaža postale su daleko per suazivnije od riječi, pa su magazini poput *Life-a* i *Paris Match-a* istovremeno utjecali na javno mišljenje, ali u znatnoj mjeri i na estetske parametre medija. Izdavačka djelatnost bila je uglavnom ograničena na relativno skromnu fotografsku ilustraciju. Znatno rjeđa i skuplja bila su izdanja obogaćena visokokvalitetnom fotografijom u bakrotisku ili kvalitetnom offsetu. Samo najskuplje edicije mogle su osigurati kvalitetnu fotografsku reprodukciju u boji. U to su vrijeme na cijeni bili i tzv. fotografski godišnjaci pojedinih udruženja i izdavačkih kuća. Na svoj su način i oni su znatno doprinili formiranju specifičnosti ukusa i fotografske estetike svoga vremena.
- 4 Podaci o izložbi preuzeti su iz kataloga priređenog kao dio sajamske brošure: *I. ribarska izložba i festival Zadar*, Zadar, 1957., 35-53.
- 5 Međunarodni sajam ribarstva, *II. međunarodna izložba fotografije Čovjek i more* (katalog), Zadar, 1958.

različiti, ideološki opterećeni, diskriminacijski primjeri nekih istočnoeuropskih salona, kao i potpuna fotografska cenzura koju je primjenjivalo Sovjetsko fotografsko udruženje i časopis *Sovjetskoe foto*. Bili bismo nepravедni kada ne bismo rekli da je u ta vremena, iako rijetko, takvih primjera bilo i na Zapadu.

Međunarodna izložba fotografije imala je, za razliku od ostalih fotografskih salona, pomalo bizaran početak. Osnivanje nije vezano ni uz kakav fotoklub, fotosavez ili galerijsku ustanovu. U doba osnivanja brojnih općih i specijaliziranih sajmova Zadar je 1957. godine dobio organizaciju Međunarodnog sajma ribarstva pa je, zahvaljujući vizionarskom, živahnom i nikada dovoljno shvaćenom duhu direktora sajma Marijana Ravkina, ta manifestacija dobila i svoj popratni, ali značajni kulturni prilog. Tako su od 4.-18. kolovoza 1957. u povodu sajma organizirane i dvije likovne manifestacije koje će s vremenom postati zaštitnim znakom zadarske likovne kulture. To su Međunarodna izložba fotografije *Čovjek i more* i Izložba slikarstva *Plavi salon*. Obje su održane u svečanim prostorima novog, godinu dana prije osnovanog Filozofskog fakulteta u Zadru. S ukupno 641 primljenom fotografijom 163 autora iz 21 zemlje, od kojih je žiri za izlaganje izabrao 91 autora sa 190 radova, a posebno zbog zadovoljavajuće kvalitete izložaka, manifestacija je djelovala obećavajuće.⁴

Već je sljedeća izložba dobila dignitet visoko rangirane likovne manifestacije. Bila je priređena u izložbenim prostorima zadarske Galerije umjetnina, s pravim katalogom u kojem su reproducirana djela, a okupila je 825 autora iz 43 zemlje s 2759 radova.⁵ Osim toga, podijeljena je na dvije tematske cjeline - naslovnu i tzv. slobodnu temu.

Nakon petogodišnje stanke, 1963. godine organizaciju izložbe, koja postaje Međunarodni bijenale fotografije *Čovjek i more*, preuzima zadarska Galerija umjetnina i daje joj puni dignitet. U organizacijskom smislu ogroman doprinos uspjehu ove manifestacije⁶ daju znameniti zadarski fotografi, braća Ante i Zvonimir Brkan, od kojih je drugi bio dugogodišnji tajnik bijenala.

Od samog početka međunarodna izložba *Čovjek i more* uspješno se smjestila među izložbene fotografske salone, između ostalog zbog atraktivne naslovne teme - *Čovjek i more*, ali i tzv. *slobodne teme*, koja je dozvoljavala najraznovrsnije fotografske sadržaje i izražajna sredstva. Općem prih-

Hong Kong and for some time also the contest organised by the Japanese journal *Asahi Shimbun* from Tokyo. An equally serious obstacle consisted in ideological and political barriers, characteristic for the strictly segregated world of the Cold War era. There were various ideologically coloured examples of discrimination linked to certain Eastern European salons, while the Soviet Photographic Association and the journal *Sovjetskoe foto* were notorious for their absolute photographic censorship. It would be unfair though not to mention that such cases were also known from the West, although they were rare.

Unlike other photography salons, the International Photography Exhibition had a somewhat bizarre beginning. Its foundation was not linked to any photo-club, association, or gallery. In 1957, in the wave of various newly established general and specialised fairs, Zadar got the task to organise an International Fishermen's Fair. Owing to the visionary and energetic, though never sufficiently appreciated spirit of its manager, Marijan Ravkin, this trade event was accompanied by a noteworthy cultural programme. Thus, two expositions were organised on August 4-18, 1957, which would with time become the brand-mark of the visual culture of Zadar: the International Photography Exhibition *Man and the Sea* and the painting exhibition known as the *Blue Salon*. Both of them were taking place in the formal setting of the new Faculty of Philosophy in Zadar, established a year before. With the total of 641 photographs received from 163 authors coming from 21 countries, from which the jury selected 91 authors with 190 pieces, and considering the good quality of the exhibits, the exposition looked promising from the very outset.⁴

The next exhibition was already appreciated as a high-ranking event in visual arts. It was set in the exhibition space of the Zadar Gallery of Arts and accompanied by a fine catalogue with the reproductions of the works exhibited. It featured 2759 pieces by 825 authors from 43 countries⁵ and was now divided into two thematic units, linked to the titular topic and the so-called free topic respectively.

In 1963, after a five years break, the organisation of the exhibition was taken over by the Zadar Gallery of Arts and given the name of International Photography Biennial "Man and the Sea," which contributed to its status. In terms of organisa-

vaćanju i popularnosti svakako je doprinio suo umjetnički liberalan žiri neosporno visoka ugleda,⁷ kao i opsežan i za ono doba iznimno bogato opremljen izložbeni katalog. Za mnoge je, posebno fotografe iz Istočne Europe, upravo katalog bio rijedak uvid u svijet suvremene fotografije.

Premda je manifestacija bila javna i natječajna u skladu s načelima međunarodne organizacije fotoamaterskog pokreta - FIAP-a, nezavisni i profesionalni status organizatora omogućio je neutralan, nepristran, stručan i kreativan pristup organizaciji izložbe, oslobođen klupskog interesa, bodovne kalkulatorike ili utjecaja državne fotografske udruge. Vitalnost zadarske međunarodne izložbe valja zahvaliti upravo organizatoru, koji je u razdobljima koja su za salonsku fotografiju bila krizna, znao iznaći način da *Čovjek i more* osuvremeni i prilagodi novonastalim okolnostima, postupno ga modificirajući, a nastojeći čuvati tradicionalne kvalitete.

Šezdesete godine još su bile značajno razdoblje fotografskih salona. U drugoj polovini šezdesetih *Čovjek i more* bilježi svoje rekorde i po broju prijavljenih fotografija (gotovo 7000 pojedinačnih fotografija), i po broju autora (preko 2000), i po broju zemalja sudionica (više od 60).⁸ Među izlagačima su se našla i najistaknutija imena tadašnje autorske fotografije u svijetu. Tako je zlatnom medaljom za zbirku 1963. nagrađen slavni francuski fotograf Lucien Clergue, a 1969. Jeanloup Sieff. Ipak, to je vrijeme sve značajnijih promjena fotografskog medija. Utjecaj fotožurnalističke estetike prilično se smanjio, časopisi postaju specijaliziraniji, a pojedine redakcije odlučuju se za specifične tipove fotografije. Niču brojni kvalitetno opremljeni fotografski časopisi, ali i mnoštvo drugih specijaliziranih izdanja koja se zasnivaju na visokokvalitetnoj i profesionalnoj fotografiji (moda, dizajn, arhitektura, umjetnost). Šezdesetih se godina pojavljuju i prve specijalizirane izdavačke kuće koje se bave isključivo promicanjem kreativne fotografije. Znatno podizanje kvalitete jednobojnog i višebojnog offset tiska, njegova sve šira primjena, evidentno pojeftinjenje tiskarskih troškova, kao i nove egzaktnije metode fotografske pripreme rezultirale su velikim promjenama u izgledu knjige. Novi tip ilustrirane knjige široke i raznovrsne tematike - fotomonografija - postaje sve prisutniji na tržištu. U svijetu se počinju osnivati specijalizirane galerijske ustanove koje izlažu isključivo fotografiju, a

tion, a huge contribution to its success⁶ were two famous photographers of Zadar, brothers Antun and Zvonimir Brkan, of whom the latter was the Biennial's secretary for many years.

From its very beginnings, the international exhibition *Man and the Sea* could find its place among the photographic salons, not the least because of its appealing titular topic, but also because of its so-called free topic, which allowed for varied photographic contents and ways of expression. The fact that the exhibition was universally accepted and valued was, among other things, the merit of its jury, which was liberal in terms of art, but also represented an uncontested authority.⁷ Of great significance was also the massive, for those times exceptionally richly designed exhibition catalogue. For many, especially for photographers from Eastern Europe, this catalogue offered a rare view into the world of contemporary photography.

Even though the event was public and organised as a contest, conforming to the principles of the International Organisation of Photo-Amateurs - the FIAP, its independent and professional status allowed for a neutral, unbiased, competent, and creative approach to its organisation. Thus, it could be free from club-oriented interests, calculations in terms of evaluation, or influences of the state association of photographers. It owed its vitality to its organisers, who knew how to overcome periods of crisis by modernising and adapting it to new circumstances, in which they managed to modify it gradually while still preserving its traditional qualities.

The 60s were still a significant period for photography salons. In the late 60s, the *Man and the Sea* was at its pinnacle in terms of received photographs (almost 7000 individual pieces), the number of authors (more than 2000) and the number of their countries of origin (more than 60).⁸ Among the featured photographers, there were some of the most prominent names from the field of art photography in the world. In 1963, the golden medal for collections was awarded to the famous French photographer Lucien Clergue, and in 1969 to Jeanloup Sieff. However, it was a period of great changes in the photographic medium. The influence of the aesthetics of photojournalism was declining, journals were becoming more specialised, while certain editorial boards opted for specific types of

¹ The grading system at various photography exhibitions depended on their reputation and significance, but participation at any exhibition with a jury granted a certain number of points. These points were significantly multiplied if the author was awarded a distinction, and even more in case of a medal. The total of points would bring a certain status to the more ambitious photographers, while the titles of the Master of National Photography, The FIAP Artist, or the FIAP Excellency were accessible only to those who had won themselves a high esteem at photography exhibitions and international photography salons. This system greatly improved the status of certain photographers, and some of them started their professional careers in those times, precisely owing to this type of affirmation, e.g. Lucien Clergue, Jeanloup Sieff, Mladen Grčević, and others.

² In this period, photography was only beginning to replace fashion or advertising drawing. Even the distinguished magazines promoting photography, such as *Life* or the *Saturday Evening Post*, were accompanying their advertisements of prominent products, such as cars, by hand-drawn illustrations, while the rarely used advertising photography was barely distinguishable from the conspicuous "American retouch", made by air-brush). Apart from those, there was a considerable number of amateur photographers who used their medium only for documenting family life. However, the post-war photo-industry particularly encouraged the amateur market by launching new inventions, simplified and cheaper methods of taking photographs, automatic and instant systems, and more stable and sensitive photo-materials.

³ It should be emphasised that, at the time when photography salons were flourishing, illustrated magazines played the dominant role in the world of visual media. Single photographs or features tended to be far more persuasive than texts, so magazines such as *Life* and *Paris Match* could exert influence on public opinion, as well as on the aesthetic parameters of the medium. Publishing activity was mostly limited to the relatively modest photo-illustration. Far more rare and expensive were editions furnished with photographs in copper print or high quality offset print. Only the most expensive editions could include luxury photographic reproduction in colour. Highly appreciated in those times were also the so-called photo-almanacs, published by associations and publishing houses. In their own way, they significantly contributed to forming the taste and the photographic aesthetics of the time.

⁴ Data about the exhibition are taken over from the catalogue which formed part of the fair booklet: *I. ribarska izložba i festival Zadar* [The 1st Fishermen's Exhibition and Festival in Zadar], Zadar, 1957, 35-53.

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- 6 Već 1963. godine na izložbu je pristiglo 4378 radova 1366 autora iz 45 zemalja. Vidi: *3. međunarodni bijenale fotografije Čovjek i more* (katalog), Zadar, 1963.
- 7 U raznim sastavima su se, među ostalima, izmjenjivali Antun i Zvonimir Brkan, Tošo Dabac, Nikola Vučemilović, Janez Kocijančič, Nenad Gattin, i drugi.
- 8 "... Međunarodna izložba fotografije *Čovjek i more* u najkraće vrijeme postala je poznata kao jedna od najvećih međunarodnih izložbi fotografije takvog tipa u svjetskim relacijama. Ta je izložba u šezdesetim godinama snažno utjecala na razvoj izložbene kreativne fotografije u Hrvatskoj. Općenito, biti zastupljen na toj izložbi smatralo se velikim uspjehom svakog pojedinca". VLADKO LOZIĆ, Fotoamaterski pokret u Hrvatskoj (prilozi za povjesnicu), Zagreb, 2003., 74.
- 9 ANTUN TRAVIRKA, Predgovor, u: *12. međunarodni trijenale fotografije Čovjek i more* (katalog), Zadar, 1986., 9.
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- 5 International Fishermen's Fair, *II. međunarodna izložba fotografije Čovjek i more* [The 2nd International Photography Exhibition *Man and the Sea*] (exhibition catalogue), Zadar, 1958
- 6 In 1963, the exhibition received as many as 4378 photographs by 1366 authors from 45 countries. See: *3. međunarodni biennale fotografije Čovjek i more* [The 3rd International Photography Biennial *Man and the Sea*] (exhibition catalogue), Zadar, 1963.
- 7 In various combinations, the jury included Antun and Zvonimir Brkan, Tošo Dabac, Nikola Vučemilović, Janez Kocijančič, Nenad Gattin, and others.
- 8 "... The International Photography Exhibition *Man and the Sea* became famous within the shortest possible time as one of the greatest international photography exhibitions of this type, even in global terms. In the 60s, this exhibition made a strong impact on the development of creative photography in Croatia. Generally speaking, to exhibit there was considered a great success for any photographer." VLADKO LOZIĆ, Fotoamaterski pokret u Hrvatskoj (prilozi za povjesnicu) [Amateur photography in Croatia], Zagreb, 2003, 74.

2. *Čovjek i more, naslovnica kataloga / Man and the Sea, front cover of the catalogue, 1963*

3. *Čovjek i more, naslovnica kataloga / Man and the Sea, front cover of the catalogue, 1969*

i veliki tradicionalni muzeji počinju konačno usvajati fotografski medij kao sredstvo umjetničkog izraza. Po mnogo čemu avangardan, Muzej moderne umjetnosti u New Yorku ima fotografski odjel još od predratnog razdoblja, a sredinom pedesetih godina pod vodstvom Eduarda Steichena organizira izložbu *The Family of Man* (Ljudska obitelj) koja je u nekoliko godina obišla cijeli svijet i izvršila velik utjecaj na fotografiju u svijetu. Šezdesetih je godina MoMA još uvijek vodeći centar za promoviranja novih pogleda na fotografiju. Valja spomenuti da je već 1955. godine odjel za dekorativne umjetnosti u Louvreu organizirao retrospektivu s oko 400 radova najslavnijeg francuskog fotografa Henrija Cartiera Bressona, a potom u Parizu slijede i druge velike prezentacije znamenitih fotografa (ovdje valja spomenuti i vrlo ranu parišku izložbu hrvatskog fotografa Mladena Grčevića 1954. godine).

Kako su šezdesete godine prelazile u sedamdesete, to se broj sudionika međunarodnih fotografskih salona počeo smanjivati. Najširi amaterski sloj koji se okupljao u fotoklubovima sada je bio uveliko zabavljen novom igračkom, kinokamerom, dok oni uporniji, fotografski obrazovaniji i kreativno sposobniji, ostaju vjerni fotografskom mediju i sustavu velikih kolektivnih izložbi. Može se primijetiti da su se tijekom šezdesetih godina iz fotoklubova izdvojili mnogi uspješni i nagrađivani pojedinci odlučivši se za fotografiju kao profesiju u nekoj od traženih specijalnosti ili kao autorski fotografi. Takvi pojedinci postupno odustaju od izlaganja na tradicionalnim natjecateljskim salonima, držeći ih tek preživjelim oblicima fotografskog dokazivanja fotoamatera.

Manifestacija *Čovjek i more* suočila se s krizom u kasnim sedamdesetim godinama, između ostalog i zbog financijskih razloga. Stoga zadarski organizator od 1973. bijenale pretvara u trijenale. Osim toga, članovi žirija su prilikom izbora materijala i nagrađivanja autora izdvajali radove koji su nosili u sebi svježinu nekih novih pogleda na fotografiju. Kao što je ranih šezdesetih godina zadarski žiri imao sluha prepoznati i nagraditi djela jednog Luciena Clergua ili tada još mladog Jeanloupa Sieffa, tako je sedamdesetih godina otkrio vrijedna djela finske i belgijske fotografije, a posebno izvanredne fotografe baltičkih zemalja.

Godine 1979. umire Zvonimir Brkan, a i njegov brat Ante, opterećen bolešću i godinama, prestaje aktivno sudjelovati u organizaciji trijenala. Odlučivši se za postupnu re-

photography. A number of richly designed photography journals were on the rise, as well as numerous other specialised editions, based on high-quality and professional photography (fashion, design, architecture, art). The 60s were also significant for the establishment of specialised publishing houses, devoted exclusively to the promotion of creative photography. Considerable improvement in the quality of black-and-white and colour offset printing, its widespread application, the evident fall of printing costs, as well as the new, more precise methods of preparing photographs for print, resulted in great changes in the appearance of books. The new type of illustrated books dedicated to broad and varied topics - the so-called photo-monographs - was becoming increasingly present on the market. Galleries specialised for photography were established all over the world, and even the great traditionalist museums finally began to accept the photographic medium as a means of artistic expression. The New York Museum of Modern Art, progressive in many respects, had had its department of photography before the World War II. In the mid-50s, under the guidance of Eduard Steichen, it organised an exhibition entitled *The Family of Man*, which circled around the world in a few years and exerted an enormous influence on global photography. During the 60s, MoMA was still the leading centre for promoting new views on photography. It should be mentioned that, as early as 1955, the Louvre Department of Decorative Arts organised a retrospective with some 400 pieces by the most celebrated French photographer, Henri Cartier Bresson. It was followed by other great presentations of renowned photographers (whereby one should mention the very early exhibition of the Croatian photographer Mladen Grčević, which took place in Paris in 1954).

At the turn of the 60s/70s, the number of participants at international photography salons began to decrease. The bulk of amateurs gathering at photo-clubs was now largely occupied with a new toy, the cinema camera, while those who were more persistent, better educated in terms of photography, or more creative remained faithful to the photographic medium and the system of large collective exhibitions. It can be observed that, in the course of the 60s, many successful and awarded individuals abandoned their photo-clubs, opting for

organizaciju, Galerija umjetnina se na moj prijedlog naposljetku odlučila za autorski pristup trijenalu. Tako je već XII. međunarodni trijenale 1986. godine organiziran kao pozivna autorska izložba s eminentnim imenima međunarodne fotografije različitih i često divergentnih stavova. Izložba je okupila preko 500 djela pedesetak autora, među kojima su se posebno isticali Lucien Clergue, Jean Dieuzaide, Klaus Frahm, Ralph Gibson, John Hedgecoe, Marc Riboud, Karin Szekey, Wolfgang Volz i drugi, a među domaćim autorima Marija Braut i Mladen Grčević. Ranije orijentiran isključivo na crnobijelu fotografiju, od te godine trijenale ravnopravno zastupa i fotografiju u boji.

U predgovoru kataloga tada sam zapisao: "Procjenjivanje kvalitete fotografije danas ... se prvenstveno bazira na sadržaju i namjeri. Čak i kada se ne može precizno determinirati određeni sadržaj ili namjera, vrijednost fotografskog djela se očituje u nekom specifičnom aspektu koji možemo definirati kao 'viziju'. Promatramo, dakle, prvenstveno 'sliku', a ne metodu racionalnog mišljenja. Suvremena metoda interpretacije fotografije udovoljava pretežno apstraktnom činu gledanja na sadržaj onog što je snimljeno. Od posebnog je značaja uvjerljivo i nenametljivo opažanje, jedinstvena 'vizija' koja sadrži u sebi smisao 'potpisa' autora, a posebno osjećaj 'prisutnosti', uzajamnost između snimljenog i snimatelja, svojevrsna projekcija osobe snimatelja na predmet snimanja, pri čemu on biva osvijetljen i oslobođen, umjesto da ga snimatelj apsorbira snagom svoje ličnosti."⁹ Takav način iščitavanja fotografije omogućio je da se na jednako intenzivan način spoznaju različite vrijednosti - od povijesno ranih razdoblja fotografije, preko čitavog spektra različitih stilskih opredjeljenja nastalih tijekom ovog stoljeća, pa sve do eksperimentalnih ostvarenja čija je temeljna svrha ispitivanje ekstremnih parametara medija i granica njegove izražajnosti. Metode novog pristupa fotografiji omogućile su daleko bolju spoznaju širine i značenja fotografskog medija u suvremenom životu. Naučile su nas cijeniti cijeli niz sasvim zapostavljenih tematika i aspekata fotografije, i to posebno onih koji bitno odstupaju od klasičnog pojma 'umjetničke' ili novijeg 'autorske' fotografije.

Druga faza preoblikovanja zadarskog trijenala započela je 1989. godine, vođena idejom mjesta s više različitih fotografskih događanja koja obuhvaćaju aktualno stanje

photography as profession and specialising in some profitable branch, or establishing themselves as art photographers. Such individuals gradually gave up exhibiting at the traditional, competitive salons, viewing them as mere relics of photographic formation for photo-amateurs.

The *Man and the Sea* faced a crisis in the late 70s, not the least for financial reasons. Therefore, the organiser transformed the biennial into a triennial in 1973. Still, in choosing the material and assigning awards, the jury favoured those pieces which were emanating freshness through some new views on photography. Just like the Zadar jury had the sensibility in the 60s to recognise and award the work of Lucien Clergue or young Jeanloupe Sieff, thus in the 70s it discovered valuable authors of Finnish and Belgian provenance, especially the excellent photographers from the Baltic.

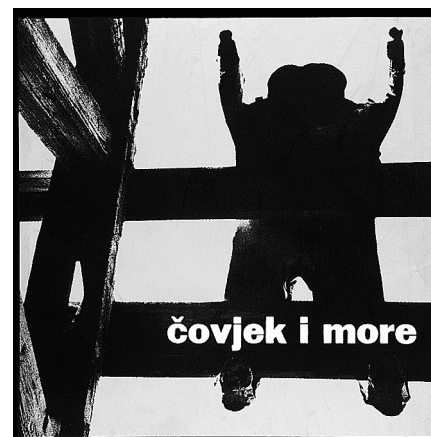
In 1979, Zvonimir Brkan died, while his brother Antun, struck with illness and old age, was no longer able to participate actively in organising the Triennial. In need of gradual reorganisation, the Gallery of Arts eventually opted for my proposal and decided to invite specific authors to the Triennial. Thus, the 12th International Triennial, held in 1986, was already organised as an exhibition featuring a limited number of eminent artists from the international scene of photography, characterised by different and often diverging attitudes. The exhibition featured more than 500 pieces by some fifty authors, among which one should especially note Lucien Clergue, Jean Dieuzaide, Klaus Frahm, Ralph Gibson, John Hedgecoe, Marc Riboud, Karin Szekey, and Wolfgang Volz, among Croatian authors Marija Braut and Mladen Grčević. Though formerly oriented exclusively towards black-and-white photography, the Triennial was now paying equal attention to the colour photography.

In the preface to the catalogue of 1986, I wrote: "The assessment of the quality of photography today ... is primarily based upon its content and intention. Even when its content and intention cannot be determined with precision, the value of a work of photography can be read from some specific aspect, which we might define as the 'vision'. Therefore, we primarily observe the 'image', not the method of reasoning. The modern method of interpreting photography largely tends to look at the content of what has been photographed.



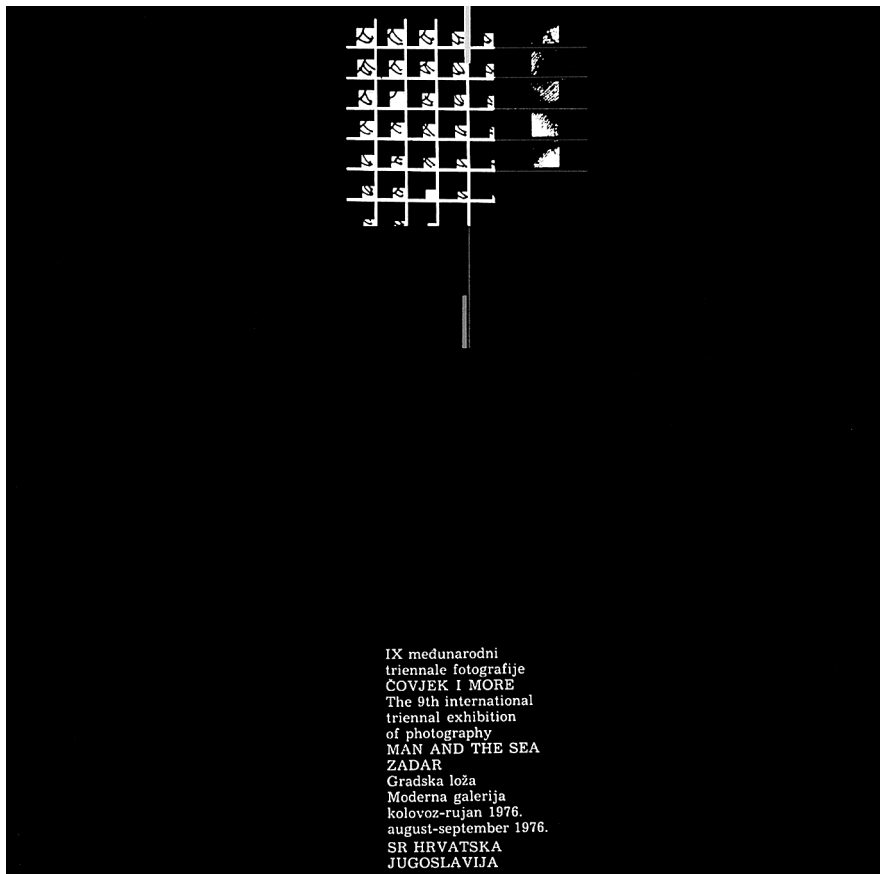
čovjek i more

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čovjek i more

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But what is especially important is convincing and unobtrusive perception, the unique 'vision' containing the sense of the author's 'signature'. It is particularly the feeling of 'presence', of mutuality between the photographed and the photographer, some sort of projection of the photographer's person upon the object of photography, in which the latter is exposed to light and liberated instead of being absorbed by the power of the photographer's personality."⁹ This way of interpreting photography made it possible to recognise various values with equal intensity - from the early periods of photography, across the entire range of different stylistic orientations appearing in the course of the twentieth century, to the achievements of experimental photography, the basic aim of which is to explore the extreme parameters of the medium and the limits of its expressiveness. The methods related to this new approach to photography allow for much better insights into the scope and the significance of the photographic medium in modern life. We have learned to appreciate a number of entirely forgotten topics and aspects of photography, especially those which are at a considerable variance with the classical notion of 'art' photography.

The second phase in reshaping the Triennial of Zadar began in 1989, guided by the idea of creating a place with several events linked to photography, which would reflect the actual state of the genre, featuring retrospective exhibitions and the presentation of specific historical topics. Thus, the 13th Triennial consisted of three separate exhibitions. The first was entitled *The Adriatic on Old Photographs* and organised by historian of photography Nada Grčević in order to commemorate the 150th anniversary of the invention of photography; the second was a retrospective of the doyen of the Zadar School of Photography, Ante Brkan; while the third, *Contemporary Lithuanian Photography*, had to be cancelled because of the political crisis in the Baltic preceding the disintegration of the Soviet Union. In its reduced form, the 13th Triennial could only indicate how a more complex exhibition of photography, consisting of several thematic units, could look like.

The 14th International Photography Triennial was organised in 1992, with a conception that corresponded to the war situation in Croatia. It featured the critical retrospectives of Zvonimir Brkan, famous pho-

fotografije, retrospektivne izložbe, kao i prezentaciju pojedinih povijesnih tema. Tako su XIII. trijenale činile tri različite izložbe: *Jadran u staroj fotografiji* povjesničarke fotografije Nade Grčević, priređene u čast 150. obljetnice izuma fotografije, zatim retrospektiva doajena zadarske fotografske škole Ante Brkana, dok je *Suvremena litvanska fotografija* otkazana zbog političke krize na Baltiku neposredno prije sloma Sovjetskog Saveza. XIII. trijenale u reduciranom obliku tek je dao naslutiti mogući izgled jedne kompleksnije fotografske priredbe s više tematskih cjelina.

XIV. međunarodni trijenale fotografije organiziran je 1992. godine, koncipiran u skladu s uvjetima koji su vladali u vrijeme Domovinskog rata. Priređene su kritičke retrospektive znamenitog zadarskog majstora fotografije Zvonimira Brkana i prerano umrlog zagrebačkog fotografa Nenada Gattina, koji se specijalizirao za snimanje arhitekture i skulpture. Treća izložba *Hrvatski Jadran - gradovi i spomenici* prezentirala je zbirku od oko 450 fotografija glasovite firentinske fotografske kuće Alinari, koja se čuva u Zadru. Ovakvom koncepcijom trijenale je očuvao međunarodni karakter unatoč ratnim uvjetima, no do njegove izložbene realizacije došlo je tek 1995. godine,¹⁰ nakon oslobođenja Hrvatske.

Petnaesto izdanje trijenala održano je 1998. uz uvjerenje organizatora da će novom prezentacijom pobuditi interes za fotografiju u regiji, a novostečenim referencama osigurati daljnji napredak u smislu organiziranja intenzivne, raznovrsne i dinamične međunarodne fotografske manifestacije u ovom dijelu Europe. Te smo godine, prema mojoj zamisli, izložbu nazvali *Prema festivalu fotografije*. Održano je ukupno devet izložbi, uz ostalo i *Od bitke pod Visom do Szent Isztvana*, izbor iz goleme i izuzetno vrijedne kolekcije fotografija austrougarske ratne mornarice koja se čuva u Povijesnom muzeju u Puli i obuhvaća originalna djela od 1860-ih do jeseni 1918. godine, tematski i povijesno vezana uz trijenale. Još jedna izložba povijesnog karaktera prikazala je cjelovitu fotografsku dokumentaciju o svim fazama izgradnje, opremanja i probnih vožnji Titanica iz brodogradilišta Harland and Wolf, uključujući i njegov ispraćaj na prvo i posljednje putovanje iz luke Southampton. Materijal je pronađen u Ulster Folk and Transport Museum u Belfastu i za potrebe trijenala je s originalnih ploča kopirano i otkupljeno preko 50 fotografija velikog for-

tographer from Zadar, and Nenad Gattin, Zagreb photographer whose premature death interrupted his career specialised in photographing architecture and sculpture. The third exhibition, entitled *The Croatian Adriatic - Towns and Monuments*, presented a collection of some 450 photographs by the famous publisher of photography from Florence, Alinari, which is preserved in Zadar. With such conception, the Triennial preserved its international character despite the war, but its realisation in terms of exhibiting foreign artists had to wait until 1995,¹⁰ when Croatia was liberated.

The 15th Triennial took place in 1998. Its organisers firmly believed that the new presentation would succeed in awakening the interest for photography in the region, while the newly won credentials would ensure the continuation of this intense, varied, and dynamic event. In that year, according to my idea, the Triennial was entitled *Towards a Festival of Photography*. It consisted of nine exhibitions, among which there was one called *From the Battle of Vis to Szent István*, a selection from the huge and exceptionally valuable collection of photographs made by the Austro-Hungarian Navy and preserved at the Historical Museum of Pula. It covered original pieces from the 1860s to the autumn of 1918, thematically and historically linked to the Triennial. Another historical exhibition presented the integral photographic documentation of all phases of building, furnishing, and testing the Titanic, shot at the Harland and Wolf shipyard, including the embarking upon its first and only journey from the Southampton Port. The material was found at the Ulster Folk and Transport Museum in Belfast and more than 50 large-format photographs were copied from the original plates and bought for the purpose of the Triennial. The exhibition entitled *The World of Fishermen* featured three authors of life-photography from the 50s: celebrated French photographers Jean Dieuzaide and Marc Riboud (the latter having been the manager of Magnum for years), and Josip Špralja from Zadar. Beside the thematic exhibition *The Family of Man* by Mladen Grčević and the solo exhibitions of famous photographers Ralph Gibson, Franco Fontana, and Lucien Clergue, we also organised an exhibition entitled *Man and the Sea* by Ivo Pervan, while current art photography was represented by the diaries of Boris Cvjetanović.

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¹⁰ U jesen 1992. u jeku kraćeg primirja promoviran je opsežan i bogato ilustriran katalog izložbe (200 stranica, 120 reprodukcija).

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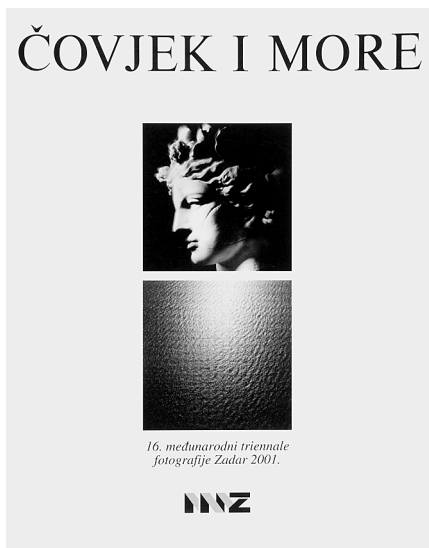
⁹ ANTUN TRAVIRKA, Preface, in: *12th International Photography Triennial Man and the Sea*, (exhibition catalogue), Zadar, 1986, 9.

¹⁰ In the autumn of 1992, during a brief armistice, the extensive and richly illustrated exhibition catalogue was presented to the public (200 pages, 120 reproductions).

4. Čovjek i more, naslovnica kataloga / *Man and the Sea*, front cover of the catalogue, 1976



5



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mata. Izložba *Svijet ribara* obuhvatila je fotografije triju autora life-fotografije iz 50-ih godina: slavnih francuskih fotografa Jeana Dieuzaida i Marca Ribouda (dugogodišnjeg direktora Magnuma) te Zadrana Josipa Špralje. Uz monografske izložbe *Porodica čovjeka* Mladena Grčevića te izložbe znamenitih fotografa Ralpa Gibsona, Franca Fontane i Luciena Clergua, priredena je i izložba *Čovjek i more* Ive Pervana, dok je aktualna autorska fotografija predstavljena dnevnicima Borisa Cvjetanovića.

XVI. i XVII. trijenale *Čovjek i more* nastavili su istim putem, s po pet izložbi. Godine 2001. prikazane su monografske izložbe Petra Dabca, Damira Fabijanića i znamenitog Austrijanca Manfreda Willmanna. Slijedila je izložba *Mediteraneo* talijanskog fotografa Mimma Jodicea te samostalna izložba zadarskog autora Žarka Kneževića. Na posljednjem trijenalu 2004. glavni je izbornik bio Željimir Koščević, teoretičar fotografije iz Zagreba. Po njegovoj je zamisli realizirana izložba *Kontinentalni doručak* koja je uključivala doživljaj mora više autora iz kontinentalnog dijela Srednje i Istočne Europe. Značajan je bio i njegov izbor poznatog američkog angažiranog fotografa Allana Sekule koji se predstavio ekološkom studijom *Crna plima* i sociološki orijentiranom temom *Autoput za Kinu*. Treći Koščevićev izbor bila je izložba *Otok* Zlate Vucelić. Kustosica za fotografiju Galerije umjetnina Karmen Travirka Marčina priredila je izložbu uspješnog mladog zadarskog fotografa Stipe Suraća. Autor ovih redaka predstavio je jednog od najpoznatijih francuskih fotografa 20. stoljeća, Jacquesa Henrija Lartiguea. Izložba *Azurna obala* J. H. Lartiguea obuhvatila je snimke nastale tijekom gotovo 70 godina, autorove subjektivne percepcije ljudi, događaja i ugodaja mondenih francuskih ljetovališta.

Nalazeći se pred jubilarnim pedesetim trijenalom koji će se održati 2007. godine, mišljenja smo da je stručno utemeljen galerijski aspekt prezentacije fotografije realiziran kroz manifestaciju *Čovjek i more* na pravom putu. Raznovrsnost fotografskih događanja i intenzivan ritam smjenjivanja izložbi pridonio je živosti i povećao interes publike i kritike, što sve nas i dalje ohrabruje u zamisli da u Zadru ostvarimo kvalitetan, raznovrstan i relevantan festival fotografije koji neće biti ničija kopija. Primjeri uspješnih festivala u susjednoj Italiji, kao što su Međunarodni fotografski festival na Siciliji, Toskanski fotofestival ili Međunarodni foto-

The 16th and 17th Triennial *Man and the Sea* continued on the same course, with five exhibitions each. The solo exhibitions of Petar Dabac, Damir Fabijanić, and the famous Austrian photographer Manfred Willmann took place in 2001. They were followed by the *Mediteraneo* of Italian photographer Mimmo Jodice and an exhibition of photographs by Žarko Knežević from Zadar. At the latest Triennial of 2004, the main selector was Željimir Koščević, a theorist of photography from Zagreb. According to his idea, we have organised an exhibition entitled *Continental Breakfast*, which presented impressions of the sea by various photographers from the continental regions of Central and Eastern Europe. A significant choice was that of the renowned and socially engaged American photographer Allan Sekula, who presented his ecology study *Black Tide* and his sociologically oriented *Highway to China*. The third choice of Koščević was the *Island* of Zlata Vucelić. The photography curator at the Gallery of Arts, Karmen Travirka Marčina, prepared an exhibition of Stipe Surać, a successful young photographer from Zadar. The author of this text presented one of the most celebrated French photographers of the twentieth century, Jacques Henri Lartigue. The exhibition *Côte d'Azure* by J. H. Lartigue featured all his shots made throughout the 1970s and presented his subjective perception of people, events, and atmosphere in the classy resorts of France.

Today, approaching the fiftieth anniversary of the Triennial, which will take place in 2007, we believe that the professional presentation of photography in gallery space as realised in the exhibition *Man and the Sea* is on the right track. The variety of events linked to photography and the intensive rhythm of exhibitions has contributed to its liveliness and awakened the interest of both audience and critics, which encourages us in our intention to establish a high quality, wide-ranging, and original festival of photography in Zadar. The examples of successful festivals in neighbouring Italy, such as the International Photography Festival in Sicily, the one in Tuscany, or the one in San Marino, fill us with confidence and perseverance.

In the future, the intense and varied events linked to photography, which take place in Zadar during the summer months, should include not only exhibitions, but also public lectures, workshops of photography

grafske susreti u San Marinu ohrabruju nas u našim razmišljanjima.

Intenzivna i raznovrsna fotografska događanja u Zadru tijekom ljetnih mjeseci, osim izložbi bi obuhvaćala i predavanja, fotografske radionice poznatih umjetnika, ljetne škole fotografije, susrete, druženja i razmjenu iskustava, kao i intenziviranje fotoizdavaštva. Mišljenja sam da bi organizacija ovakve priredbe mogla u budućnosti nadrasti današnjeg organizatora, Galeriju umjetnina, koja bi mogla ostati nositeljem značajnih aktivnosti, ali uz koju je potreban čitav niz drugih zainteresiranih sudionika, prvenstveno u gradu Zadru, a zatim i u Hrvatskoj. Zamisao o pravom ljetnom festivalu fotografije u Zadru neće biti moguće u potpunosti ostvariti ukoliko se na razini grada ne pronađu i osposobe novi izložbeni prostori, kao i prostori podobni za fotografske radionice, međunarodne susrete i slično. Festival će moći biti potpuno ostvariv tek ako uz sve druge uvjete za njega bude istinski zainteresirana i turistička privreda. Ona će ga trebati dostojno promovirati i uklopiti u ljetnu kulturnu ponudu grada i Hrvatske, a kroz njega vidjeti i jasnu korist za sebe. Za festival treba biti zainteresirana i šira zajednica, koja ga treba vidjeti kao mjesto prezentiranja i dokazivanja hrvatske kulture, ali i najšire recepcije raznovrsnih kulturnih utjecaja u integriranom europskom kulturnom prostoru. Držim da se upornim radom može postupno doći do vrhunske kvalitete ovakve priredbe u Zadru. Dvomilenijska kulturna baština, mnoštvo spomenika najviše vrijednosti, civilizacijski dodiri i kontinuitet, čudesne zbirke, Sveučilište u ekspanziji i najave novog prosperiteta grada, uz iznimno bogatu i sjajnu fotografsku tradiciju, predstavljaju optimalne uvjete za tu nakanu. ▼

directed by renowned artists, summer schools of photography, meetings, and dialogues in order to exchange experiences, as well as intense publishing activity. I believe that the organisation of the festival could eventually outperform its organiser, the Gallery of Arts, which could remain the carrier of its most important activities, but along with other interested institutions from Zadar and Croatia. The idea of a real summer festival in Zadar cannot be realised in its entirety unless new exhibition space is found, one that would be suitable for workshops, international meetings, etc. The festival will only be realised if it can awaken the interest of tourist economy, which should promote it adequately and incorporate it in its summer offer. Moreover, Croatian public should acknowledge the Triennial as a place of promotion and assertion of Croatian culture, as well as of reception of various cultural influences across the European cultural space as a whole. I believe that hard work can bring us to achieve supreme quality in organising such an event in Zadar. The town's cultural heritage of two millennia, its cultural relations and continuity, its marvellous art collections, its growing University, and the promises of new prosperity, combined with an exquisite tradition of photography, create optimal circumstances for realising our intention. ●

prijevod / translation: Marina Miladinov

5. *Čovjek i more, naslovnica kataloga / Man and the Sea, front cover of the catalogue, 1986*

6. *Čovjek i more, naslovnica kataloga / Man and the Sea, front cover of the catalogue, 2001*

→ Antun Travirka - povjesničar umjetnosti, dugogodišnji kustos i voditelj Galerije umjetnina u Zadru. Viši predavač na Odsjeku za povijest umjetnosti u Zadru. Objavio dvadesetak knjiga i priredio brojne izložbe u zemlji i inozemstvu.

Antun Travirka - art historian and curator, for many years the manager of the Gallery of Art, Zadar. Senior lecturer at the Department of Art History in Zadar. Published around twenty books and organized numerous exhibitions in Croatia and abroad.