

INFLUENCES FROM THE INTERWAR PERIOD ON THE PHOTOGRAPHY OF SOCIALIST REALISM IN CROATIA AND SERBIA

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The paper analyzes the photography of socialist realism using examples from several key photographers from the former Yugoslavia. The authors in this paper mostly belong to the Zagreb and Belgrade photography scene and the generation of photographers that appeared during the 1930s and 1940s. At the time of their appearance on the photography scene, several important events occurred. One of them is the international exhibition *Film und Foto* in Zagreb in 1930. This event and the emergence of certain trends in photography, such as *straight photography* and *New Objectivity*, certainly influenced photography in the local environment, which would mostly manifest after the Second World War with the emergence of socialist realism.

Keywords: *photography, socialist realism, art photography, straight photography, New Objectivity, Film und Foto exhibition*

INTRODUCTION

Over the last twenty years, several significant studies of fine art of the early post-war period, specifically the art of socialist realism, have been published. Newspaper and art photography, along with other visual, performance and written forms of art, was an indispensable element in post-war society and culture. In addition to Milanka Todić's book "Fotografija i propaganda 1945–1958" [Photography and Propaganda 1945–1958], in which photography is analyzed in the context of depicting various mass ceremonies and spectacles (celebrations and parades), art photography in the time

of socialist realism has been examined mainly in articles and publications by Goran Malić, Jerko Denegri, Milanka Šaponja, Vladko Lozić and others. We should also note a review of an event that took place in the interwar period, the *Film und Foto* exhibition held in Zagreb in 1930, which was analyzed by Lovorka Magaš in her article “Izložba Deutscher Werkbunda *Film und Foto* na zagrebačkoj Međunarodnoj fotografskoj izložbi i hrvatska fotografija početkom 1930-tih” [Deutscher Werkbund *Film und Foto* Exhibition at the Zagreb International Photography Exhibit and Croatian Photography in the Early 1930s]. Using this exhibition as an example and a brief overview of certain works by authors from Serbia and Croatia, primarily from Belgrade and Zagreb, I will try to point out the connection and influence of interwar modernism and socialist realism. The first part of the paper looks at the events in photography during the interwar period, more precisely, the period that came after the exhibition, with reference to certain events and people, the differences between the Belgrade photography scene, which did not begin to slowly change and accept some new tendencies until the second half of the 1930s, and the more active photography scene in Zagreb where Fotoklub Zagreb [Photo Club Zagreb] acted as the main crucible for change. The second part of the article analyzes socialist realism and the role of photography in that period.

THE PHOTOGRAPHY SCENE DURING THE INTERWAR PERIOD IN CROATIA AND SERBIA

In the context of the international scene, the 1910s and 1920s are seen as a turning point in the history of photography. Technical and technological advances in photography, as well as printing, had made the medium one of the main actors in culture and society. Perhaps the best presentation of events on the photography and art scene of the mentioned period is represented by the exhibition *Film und Foto*, held in Stuttgart in 1929. This exhibition, which featured contributions from, among other photographers, László Moholy-Nagy and Edward Steichen, and whose announcement poster was made by designer Jan Tschichold, presented over a thousand pieces from the domain of photography and cinematography by European and American authors. Its primary goal was to show all current new tendencies, directions and techniques: from the works of art photographers, to the avant-garde movements of Dada, Surrealism,

¹ The exhibition was organized by the German association of architects, designers and craftsmen Deutscher Werkbund. Among others, the exhibition featured works by an American group which included Edward Weston, Edward Steichen, Berenice Abbott, Imogen Cunningham, Paul Outerbridge; Man Ray, André Kertész, Eli Lotar, Maximilien Vox; German authors Lucia Moholy, László Moholy-Nagy, Albert Renger-Patzsch, John Heartfield, Hannah Höch, Kurt Schwitters,

Constructivism, the Bauhaus school (photograms, montages, photo-collages), American formalism, New Objectivity (Neue Sachlichkeit), advertising, fashion, scientific photography (micro-photography, astronomy, X-ray) and photojournalism.¹ In addition to presenting a wide range of contemporary trends in photography practice, some theoreticians see the exhibition as a point of dissemination for new critical theory and historiography of media (Foster et al. 2004:232). On the other hand, it redefined the role of the medium of technical origin in contemporary society, culture and art. In other words, it announced the end of one era and the start of a new one, in which almost all spheres of society and culture of the 20th century would be dominated by photography. It is also important to note that the exhibition was organized at a time when pictorialism in photography was largely replaced by straight photography. László Moholy-Nagy offers the best description of these new tendencies in photography:

“Thus in the photographic camera we have the most reliable aid to a beginning of objective vision. Everyone will be compelled to see that which is optically true, is explicable in its own terms, is objective, before he can arrive at any possible subjective position. This will abolish that pictorial and imaginative association pattern which has remained superseded for centuries and which has been stamped upon our vision by great individual painters.” (Moholy-Nagy 1973:28).

On the international scene, these notions and tendencies are more or less present among members of the German group *New Objectivity* (Albert Renger-Patzsch, Karl Blossfeldt, August Sander); Californian modernism or formalism (Edward Weston, Ansel Adams, Imogen Cunningham); in some works by photographers from Czechoslovakia, America and the Soviet Union (František Drtikol, Jaromír Funke, Boris Ignatovich, Alexander Rodchenko, Paul Strand, Charles Sheeler) and other authors. Insisting on realism, but also on the formal, tonal, light and compositional aspects of the photographic image, as well as on atypical angles (high and low), dynamism, volume, so-called straight photography provided a different view of the world (forms of skyscrapers, bridges, industrial plants and machines, everyday objects, people) that greatly differed from pictorialism.

After Stuttgart, the *Film und Foto* exhibition was hosted in Essen, Munich, Berlin, Wrocław, Zurich, Tokyo, Vienna and other cities. After Vienna, it was shown as part of the International Photography Exhibition at the 13th Spring Zagreb Fair from April 5 to 14, 1930 (Magaš 2010:190). Several newspapers featured articles about the exhibition, including daily newspapers such as *Jutarnji list* from Zagreb and *Politika* from Belgrade.

Paul Wolf; Russians Boris Ignatovich, Alexander Rodchenko, El Lissitzky; as well as authors from Great Britain, Switzerland, the Netherlands, and the following films were also screened: *Battleship Potemkin* (Броненосец Потёмкин) (1925), *Un chien andalou* (1929), *La Retour à la Raison* (1923) (Frizot 1998:446; Warner 2002:264–265)

Politika published an article that mentions both this exhibition and the exhibition of professional photographers and amateurs that was part of it. Film photography departments, a photographic accessories exhibit and a cinema hall formed an integral part of that exhibition. According to the article, the *Film und Foto* exhibition at the Spring Zagreb Fair was divided into several segments: History of photography, modern photography, art photography of famous people, application of photography in photo-montage and photo-typography ("Svečano otvaranje prolećnjeg Zagrebačkog zbora" 1930, *Politika*, 6 April:5). Unlike *Politika*'s purely informative text, *Jutarnji list*, four days after the exhibition ended, published a more extensive report, entitled "Modern Art Photography." The text points out the importance of the event, as well as the fact that amateurs continued to create under the influence of pictorialism, i.e. beautiful images, in Croatia and the former Kingdom of Yugoslavia (Tonković 2009:8–9).

The view expressed in *Jutarnji list* is correct, and it also applies to amateur photography in Serbia, which in the period from 1918 to the second half of the 1920s was almost non-existent, as it was practiced only by solitary individuals. Attempts to organize amateurs appeared only in Vojvodina, in Vršac, Bela Crkva and Sombor, mostly thanks to a group of amateurs and primarily to the priest Milorad Radović, who started the photography magazine *Jugoslovenska fotografija* in Vršac, published from November 1930 to April 1931, reaching five issues before being discontinued. It included texts from photo-amateurs from Vršac and Bela Crkva (Nestor Mina, Dr. Evgenije Hauk), but also from other areas of the former Kingdom of Yugoslavia (Omer Jusufov from Sarajevo, Fran Krašovec from Ljubljana, Josip Topolšec from Zagreb). The period of stagnation was interrupted by the efforts of a professor from the Faculty of Medicine in Belgrade, Dr. Aleksandar Kostić, and the Russian Aleksandar Šafranski. During the first half of the 20th century, Aleksandar Kostić formed the Photography Department at the Faculty of Medicine in Belgrade (1924) and, in cooperation with Aleksandar Šafranski, published the *Microphotographic Atlas of Normal Histology* which featured around 140 microphotographs (1925). Almost three decades after the establishment of the first photography organization in Serbia – the Belgrade Amateur Photo Club (1901), Aleksandar Kostić founded the Belgrade Photo Club in 1928. This organization primarily focused on developing art and scientific photography, popularizing photography for tourist purposes and education. Aleksandar Šafranski deserves the most credit in the field of education, as he published several books on the technique and technology of photography (Todić 1993:83).

In the late twenties and early thirties, the Belgrade Photo Club organized two photo exhibitions. The first one was held in 1929, and the second one in 1931, almost a year after the *Film und Foto* exhibition in Zagreb. Literary critic, professor and editor of several newspapers Milan Bogdanović wrote reviews of these exhibitions and pointed

out that photographers still followed the old rules. In his text devoted to the second exhibition, he praised the works of Aleksandar Kostić, Petar Veljković and the Croatian photographer Ignjat Habermüller (Bogdanović 1929:157). Five years after the second exhibition of the Belgrade Photo Club, an exhibition of Yugoslav amateur photography was organized in the "Cvijeta Zuzorić" Art Pavilion in Belgrade. The main initiator and organizer was the Serbian Mountaineering Society and its photo section, and it received an endorsement from Queen Marija Karađorđević. The exhibition presented 381 photographs by 80 photographers from almost all parts of the Kingdom of Yugoslavia. Only a few days after the opening of the exhibition, the artist and representative of surrealism, Radojica Živanović-Noe, criticized the event in his article "Photography and Art," published in the newspaper *Politika*: "Photography has a very dynamic role in modern life, both in terms of the material it covers and in terms of the formal shaping of that material. However, there is almost no mention of this at the exhibition. The entire exhibition is composed almost exclusively of landscapes..." (Živanović-Noe 1936:10). The exhibition did include portraits, scenes from everyday life, but landscapes were dominant. Despite the technological development and tendencies that could be seen at the *Film und Foto* exhibition, as well as ideas about new ways of treating and perceiving the photographic medium presented in the texts of M. Bogdanović and R. Živanović-Noe, photography in Serbia was mostly used in the documentary and scientific contexts, while there was still an effort to imitate painting in the spirit of pictorialism in the artistic environment. When looking closely at some other sources, similar views can be seen. The mentioned magazine *Jugoslovenska fotografija* was intended exclusively for art and scientific photography. It also reproduced the works of photographers Milorad Radović, Danilo Jakšić, Nestor Mina and others, mostly beautiful landscapes made with the bromine-oil process in the manner of pictorialism.

Within the photography scene in Serbia, the exhibition of Yugoslav amateur photography marked the end of old attitudes and ideas (Todić 1991:74–75). Some of the photographers from the art photography group that received awards were Tošo Dabac and Ignjat Habermüller from Zagreb, and Ante Kornič and Petar Kocijančić from Ljubljana ("Podela nagrada na izložbi Jugoslovenske amaterske fotografije" 1936, *Politika*, 8 February:10). Along with Mladen Grčević, August Frajtić, Branko Kojić, Marijan Szabo and Georgij Skrygin, Tošo Dabac and Ignjat Habermüller stood out as the central figures of the Zagreb School of Photography and of Photo Club Zagreb. Although short-lived, the *Film und Foto* exhibition grabbed the attention of the public at a time when Photo Club Zagreb entered a very significant period and became one of the most important photography organizations and the center of photography events in Croatia and the former Kingdom of Yugoslavia. The Photo Club organized photography exhibitions in the Ulrich salon in 1931 and 1932, the Autumn

Salon of Art Photography in 1934, and the Slavic Exhibition of Art Photography the following year (Lozić 2020:32). Some of the works of photographers from Germany, Austria, Poland, Italy, Czechoslovakia, Hungary, Great Britain, and the United States of America, presented at these exhibitions during the thirties, were created in the manner of pictorialism, but many more of them were influenced by modernism. Members of the Photo Club also actively participated in international exhibitions in Europe and America. On the other hand, the Zagreb School of Photography was becoming famous for its interest not only in landscapes and folklore motifs, but also in ordinary people and social issues. From an aesthetic and technical point of view, it was notable for its dynamic, clean and clear photos rich in detail. A good example is Tošo Dabac's photo cycle "Bijeda" [Misery] (1933–1937), later renamed "Ljudi s ulice" [People from the Streets], dedicated to people from the margins, which can be compared to the works of American photographers such as Walker Evans, Paul Strand and Dorothea Lange. His work also contains a series of photographs depicting public squares, excursions, holiday festivities, libraries, shops and window displays: a brighter depiction of Zagreb and its citizens between the two world wars. His photographs did not only provide a new perspective of the city and people, but also a new perception of photography, both in the field of art photography and in the field of photojournalism.

These events likely also played a role in some way shaping the future of photography in Serbia. The early works of Branibor Debeljković, Vojislav Marinković and Miloš Pavlović, who became active in the scene in the late thirties and early forties, exhibit some characteristics of international works that could be seen at exhibitions in Zagreb during those years, insisting on the interplay between light and shadow, high or low shooting angles, i.e. bird's-eye view or worm's-eye view. This would become more noticeable in their works created after the Second World War, when photography was assigned a new role.

THE POST-WAR PHOTOGRAPHY SCENE: SOCIAL REALISM AND PHOTOGRAPHY

Immediately after the war, the Communist Party of Yugoslavia founded the Agitation and Propaganda Department, or Agitprop, with the aim of organizing cultural life not only in cities but also in all smaller towns and villages, as well as determining the content and tone of the cultural sections of newspapers, books, theater plays, films and fine arts (Todić: *Fotografija i propaganda* 1945–1958, 2005:23–24). Following the example set by the Soviet Union, the cultural policy of post-war Yugoslavia proscribed that all forms of art must encourage and strengthen the socialist spirit, brotherhood

and unity, as well as the struggle of all nations and nationalities, and at the same time be understandable and close to each individual. The same was true for photography. In this context, in a relatively short period from 1946 to 1952, much more events took place in the former Yugoslavia than during the period between the two world wars. The "Technology and Sport" commission (called People's Technology since 1948) formed the Federal Committee for Amateur Photography in 1946, photo associations and photo clubs in smaller and larger cities were founded, national and international exhibitions were organized; lectures, seminars and courses on photography were held, and the most important photography magazine in the area of the former Yugoslavia – *Fotografija* was started, which would later be renamed to *Foto-kino revija* (Malić 1991:115–118). Most primary and secondary schools, as well as colleges, started their photo sections. All of this indicates the status and importance of photography in the renewed society. Of course, there are multiple reasons for such changes. The Communist Party of Yugoslavia realized the propaganda possibilities of photography during the war thanks to the works of anonymous and famous photographers, including Georgij Skrygin ("Dječak u zbjegu" [Boy on the Run], 1943; "Portret partizanke" [Portrait of Female Partisan], 1944; "Tito", 1942; "Majka Knežopoljka" [Mother Knežopoljka], 1944). However, according to the ideas espoused by the new system, photography was one of the symbols of the pre-war bourgeoisie. "Although peasants, workers and children were a frequent subject, only members of the upper social strata used cameras" (Šaponja 1991:110). In the case of photography, breaking off any connections with the old world and the past meant making photography accessible to everyone. This is why it was necessary not only to have photography present in daily newspapers or periodicals, but also to familiarize as many people as possible with photography technique, so people could produce images with appropriate contents and thus contribute to the reconstruction and creation of a new society.

One of the goals of socialist realism, both in fine and film art, as well as in photography, was to convey the ideology of post-war society not only with appropriate content, but also in a way that everyone could understand. The spirit of the times called for work and construction, parades and celebrations, construction sites, industry and agriculture, portraits and meetings of prominent figures from the military and political elite, but also portraits of farmers and highly productive workers ("udarniks"). In addition to keeping in mind the subject of photographs, how to take photographs was equally important. As for style, like other arts, a "realistic depiction with heroic pathos" was required (Šeparović 2017:107). Themes such as landscape or still life were associated with pre-war art and privileged society, and, like in fine art, they were considered undesirable. A kind of manifesto of socialist photography published by photographer Josip Bosnar in the first issue of *Fotografija* magazine in 1948 is often mentioned. In his

text, Bosnar, who was also one of the main initiators of the magazine and its first editor-in-chief, highlights the role and tasks of photography and photographers in the post-war years. First and foremost, he demanded that photographers and photo amateurs break off from old notions and unrealistic representations. "Art photography should show the struggle of the working man who creates his future, express the thoughts and wishes of the people, their aspirations, sacrifices and efforts to destroy the capitalist society, and create a new socialist society" (cited by Todić 2005:24). Bosnar's text was preceded by several events, one of them being the first federal photography conference, held in Belgrade in March of the same year, which held discussions on what and how photographers should photograph. The following year, the First Federal Exhibition of Yugoslav Photography was held in Zagreb, followed by the second and third federal exhibitions in Belgrade and Ljubljana in 1950 (Lozić 2020:45–46).

As a member of the Central Council of the Association of Unions of Yugoslavia, and being one of the key and most active figures at that time, Bosnar made a series of photographs showing scenes of workers, meetings, farmers, construction. Although he would remain active on the photography scene for only a short time (until 1956), his photos such as "Rudar" [The Miner] (around 1948), "Za pale borce" [For the Fallen



Figure 1: Josip Bosnar - Aureole of Work, 1949, Foto savez Srbije.

Fighters] (around 1949), “Oreol radu” [Halo to Work] (around 1949), “Kamenorezac” [Stonecutter] (1955) and “Radnički savjet” [Workers’ Council] (1950), also known as “Savjetovanje proizvodne brigade” [Conference of the Production Brigade], are considered representative examples of socialist realism photography. As photography, like other forms of art, was expected to support ideology, photographers were expected to reject neutrality and take an active stance (Malić 1991:115). In other words, choosing a desirable topic was not enough, photographs also had to be colored in an ideological tone, and Bosnar showed directorial skills in this regard. While analyzing the mentioned photograph “Radnički savjet,” photography historian Goran Malić pointed out that Bosnar “knew how to find a suitable environment and thus take care of half the work, he also knew how to emphasize what he saw as most important in the photograph: he knew where he should place women comrades (only one, though!), and where to place the workers” (Malić 2008:40).

After the war, photographers began recording everything that was in the spirit of the times, and such photographs were published in daily newspapers and other publications, with the magazine *Jugoslavija* being one of them. However, when it came to art photography, the extent to which it actually succeeded in adapting to the new situation and, following Bosnar’s efforts, in being accepted and integrated, both thematically and stylistically, the ideas of socialist realism are demonstrated in the works of Branibor Debeljković, Vojislav Marinković, Tošo Dabac, Milan Pavić,

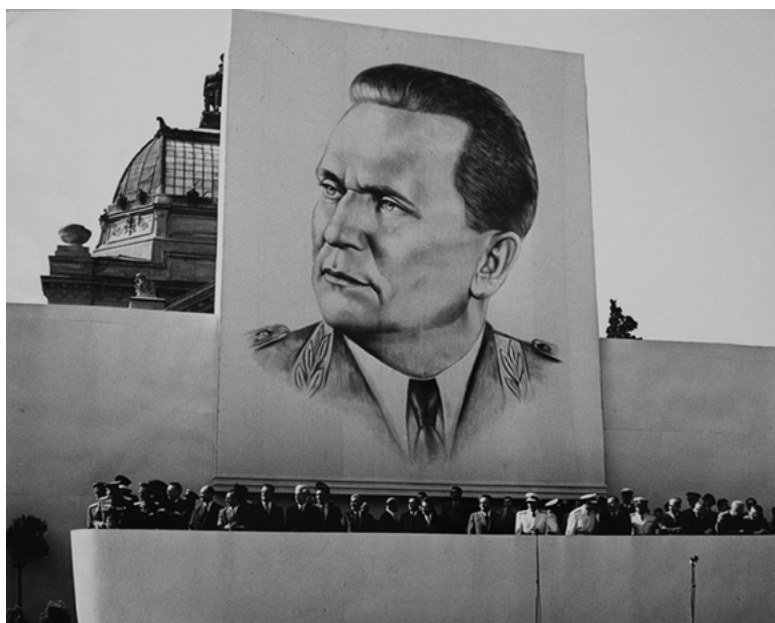


Figure 2: Ivan Medar - Zagreb Parade 2, 1952, Fotoklub Zagreb.

Ante Roca, Ivan Medar, Drago Rendulić, Miloš Pavlović and others. In literature and individual essays, photographs of certain mentioned authors are often highlighted as works that are much more than a pure representation of ideology (Denegri 1991:103). Ivan Medar's photographs from the 1952 Zagreb parade or the series of photographs of Marshal Tito, workers and construction were created at a time when he was also producing completely different thematic and stylistic photographs.

Like the photographs "Radnički savjet" or "Oreol radu" by Josip Bosnar and the works of other photographers, "Visoka peć" [Blast Furnace] by Branibor Debeljković was once published on the pages of *Jugoslavija*. The photograph shows one of the key themes of the new society and progress – industry, but Debeljković did not move away from pre-war experience, as the photograph, in its composition and above all its sharpness, is characteristic of New Objectivity. Industry, factories, shipbuilding and blast furnaces are also themes in the photography work of Milan Pavić, who was very active in recording events in Croatia and Zagreb immediately before and after the end of the Second World War, such as street celebrations, partisans entering the city or captured enemy soldiers. However, at the same time, he made photographs that do not have the characteristics of socialist realism either in name, approach or subject matter, such as the landscapes "Nocturno" (1947) or "Proljeće" [Spring] (1948). His photographs of factories, shipyards and blast furnaces evoking the theme of reconstruction and creating a new society are characterized by the dynamism of lines and shapes, diagonal composition and clarity of details, which is a trait of certain pre-war photographs shown at the *Film und Foto* exhibition (e.g. the works of Albert Renger-Patzsch). We can also notice features of Soviet photography and film (Sergei Eisenstein) from the interwar period, primarily Rodchenko, who introduced diagonal composition to photography in addition to short perspective. It should also be noted that industry, viewed in this manner and often showing a small figure of man as an active builder who is indispensable to the development and progress of socialism, is a characteristic of modernism and the utopian slogan "the world is beautiful," which is also the title of Albert Renger-Patzsch's series and book. Socialist realism considered short perspectives and diagonal compositions new and appropriate for presenting current topics. Milanka Todić considers that most of these new procedures were "promoted in the context of avant-garde movements, with LEF photography deserving a special mention as particularly significant role models..." (Todić 2005:28). These new photography processes were also promoted at the *Film und Foto* exhibition, which included not only the works from avant-garde movements, but also pure or straight photography, as well as examples close to the New Objectivity.



Figure 3: Milan Pavić - *In Light and Shadow*, 1956, Museum of Arts and Crafts, Zagreb.



Figure 4 - Milan Pavić: *Shipyards*, 1949, Fotoklub Zagreb.

The oeuvres of Ante Roca, Drago Rendulić or Miloš Pavlović also include an identical view. Like Georgij Skrygin, Ante Roca was also a member of the People's Liberation Movement and recorded the events of the Second World War. This series includes the photograph of Tito with Davorjanka Paunović Zdenka ("U partizanima" [With the Partisans], 1943). After the war, he photographed reconstruction and construction, gatherings, parades and celebrations, production and heavy industry. These photographs, as well as the images of Drago Rendulić showing construction, emphasize the material, i.e. iron, steel, and the dynamic nature of structures. This can also be said for the works of Miloš Pavlović, as some of his photographs depict the construction of the Belgrade Fair from the fifties, such as "Monteri" [Fitters], "Asfalteri" [Pavers] and "Nebu pod oblake" [Up to the Sky]. They are characterized by their dynamic nature, the alternation of darker and lighter surfaces, by the "geometry of space and the constructionist understanding in the division of surfaces" (Malić 2009:38). His other work, such as the photograph "Put u život" [Path to Life] (1948) showing a landscape, a cloudy sky and person walking, have almost nothing to do with the doctrine of the times in which they were created. In contrast to the aforementioned photographers of this period, Vojislav Marinković exclusively focused on people, children, everyday city life, small and imperceptible situations that would more or less become the primary motifs in his later work. Seen as a whole, photographs of humanist themes are far from the principles propagated by socialist realism. Marinković incorporated some previous ideas and assigned a new role to them. The same could be said for portraits of peasants and workers, such as the portrait of the *udarnik* miner Alija Sirotanović,



Figure 5: Ante Roca - *Strong from the Basis*, 1952, Fotoklub Zagreb.

attributed to the photographer of the daily newspaper *Borba*, Nikola Bibić, as well as the portraits of Tošo Dabac, Ivan Medar, and Milan Pavić, which became symbols of the new man in the socialist society.

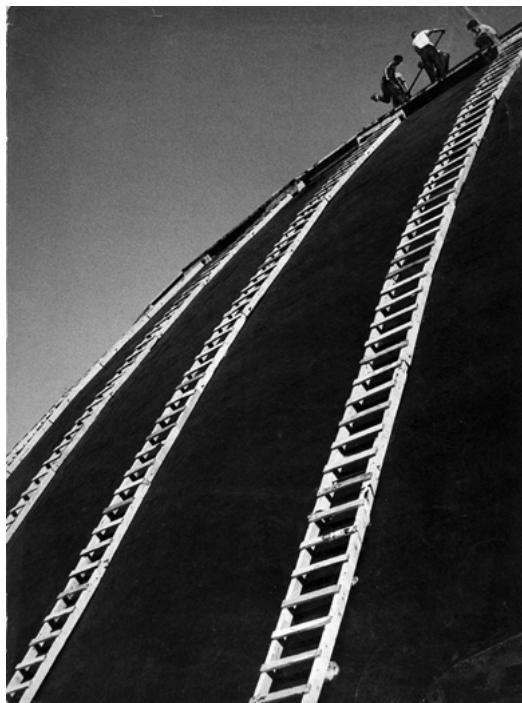


Figure 6: Miloš Pavlović - *Asphalters*, 1956/57, Foto savez Srbije.

SUMMARY OF THE LEGACY OF INTERWAR MODERNISM

Imposed by the ruling system, socialist realism was a short-lived phenomenon in the Yugoslav environment which did not catch on to the extent and in the manner that was expected of it. Photography brought the heritage from the interwar period into the new era, which slowly began to manifest after the international exhibition *Film und Foto* in Zagreb. In addition, the emergence of European modernism in photography in the local context was also influenced by the activity of the Photo Club Zagreb, which established connections outside of the country's borders with its exhibition activities. The photography scene in Serbia was first influenced by these developments through criticism (Bogdanović and Živanović-Noe), while in photography they appeared in a much milder form, sporadically and only in the late thirties and immediately before the war. Social themes, everyday life, landscapes and portraits which were closer to

pure photography than pictorialism or documentary photography in terms of style and method of shooting were becoming more prominent. The details on photographs had become clearer, the form was highlighted, a certain dynamic nature was present in the composition as well as different perspectives, i.e. shot angles, which would be primarily manifested in the years after the Second World War, during the agitprop era. The motto “the world is beautiful” as well as the modernist belief in technological progress undoubtedly marked the period and the spirit of socialist realism, which is, of course, visible in photography as well. Photographers were involved in the ideological and propaganda apparatus, and worked in accordance with the doctrine of socialist realism, while at the same time relying on the heritage of interwar and prewar modernism. In addition to the mandated photographs of reconstruction, construction and socialist reality, most photographers continued to deal with pre-war subjects, such as landscapes and intimate portraits, which were also shown at photography exhibitions, especially after 1950.

Socialist realism was canonized in 1948. That same year saw the passing of the Informbiro Resolution, which Josip Broz Tito, in his speech at the 5th Congress of the Communist Party of Yugoslavia, characterized as a slanderous campaign against the Party. This led to a split in Belgrade–Moscow relations and Yugoslavia turning away from the Eastern and towards the Western Bloc. Yugoslavia’s participation in the Venice Biennale in 1950, as well as Miroslav Krleža’s speech at the Congress of Writers in Ljubljana in 1952, marked the end of socialist realism (Šeparović 2017:112). At the beginning of the 1940s, the Photo Association of Yugoslavia became a member of the international photography association FIAP (Federation internationale d’art photographique). Photographers continued to portray motifs and themes that can be classified under socialist realism, or a milder, more humane variant of it, approaching something that would soon enter the photography scene, new humanism and life photography. If we had to specify the moment when socialist realism disappeared in art photography, 1957 and 1958 would be a solid choice. Milanka Todić sees Edward Steichen’s text entitled “What the Artist Feels is Important” as a turning point, published in *Foto-kino revija* in 1958 (Todić 2005:36). Three years before this text, Steichen had presented one of the most extensive photography projects of the 20th century at the Museum of Modern Art in New York – the exhibition “The Family of Man.” The goal of the exhibition was to show ordinary people and life in all situations and moments in photographs. After New York, the exhibition was divided into several segments that were displayed around the world. It was on display in Belgrade in 1957, and in Zagreb in 1958. The exhibition was followed by more intense contact with the international photography scene. The influence of the “Family of Man” as well as the famous “Magnum” photography agency would lead to photographers turning more towards

humanism and life photography, in other words, taking photographs of everyday life or ordinary, seemingly inconsequential situations and people. Despite its short duration as well as its subject matter, socialist realism is an integral part of modernism, and as such very important in the study of art history, in this case photography in the former Yugoslavia.

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Utjecaji međuratnoga perioda na fotografiju socijalističkoga realizma u Hrvatskoj i Srbiji

Jelena Matić

Članak analizira fotografiju socijalističkoga realizma na primjeru radova nekoliko ključnih fotografa u povijesti fotografije bivše Jugoslavije. U pitanju su autori koji su mahom pripadali zagrebačkoj i beogradskoj fotografskoj sceni i generaciji fotografa koja se pojavila tridesetih i četrdesetih godina 20. stoljeća. U vrijeme njihove pojave na fotografskoj sceni nekoliko je važnih događaja. Među njima je svakako gostovanje internacionalne izložbe *Film und Foto* u Zagrebu 1930. godine. Ovaj događaj i pojava nekih svjetskih pokreta u fotografiji, poput *čiste* ili *prave fotografije*, *nove objektivnosti*, svakako da su imali neki utjecaj i na fotografiju na ovim prostorima koji će se najviše očitovati poslije Drugoga svjetskog rata s pojavom socijalističkoga realizma.

Ključne riječi: *fotografija, socijalistički realizam, umjetnička fotografija, čista fotografija, nova objektivnost, izložba Film und Foto*



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