

KOLEKTIVNE PRAKSE I FOTOGRAFIJA

COLLECTIVE PRACTICES
AND PHOTOGRAPHY

KOLEKTIVNE PRAKSE I FOTOGRAFIJA

COLLECTIVE PRACTICES AND PHOTOGRAPHY

07
20

27
40

53
65

73
83

91
102

109
134

Slađana Petrović Varagić i Miroslav Karić
Kolektivne prakse i fotografija
Collective Practices and Photography

Dejan Sretenović
„Pred jednim zidom“
'In Front of a Wall'

Andrea Palašti
Fotografija kao dokument u udruženoj jugoslovenskoj umetničkoj praksi
The Photograph as a Document in the Collective Yugoslav Art Practice

Iva Prosoli
**Nekoliko primjera udruženog i vaninstitucionalnog fotografskog
djelovanja u Hrvatskoj od 1960-ih do danas**
Several Examples of Collective Non-institutional Photography
Initiatives in Croatia from the 1960's to Today

Miha Colner
Foto-izdavaštvo u Sloveniji
Photo-publishing in Slovenia

Milica Lapčević
Prespektive kolektivizma
The Perspectives of Collectivity





Izložba Kolektivne prakse i fotografija u
regionu - Fotodokumenti / The exhibition
Collective Practices and Photography in
the Region - Photodocuments, 2017

Peter Rauch

foto / photo: Milan Kralj

**Kolektivne prakse
i fotografija**

**Collective Practices
and Photography**

Slađana Petrović Varagić i Miroslav Karić

Publikacija *Kolektivne prakse i fotografija*, priređena i objavljena u okviru projekta *Fotodokumenti*, nastavak je istraživanja fenomena kolektivizma na regionalnoj fotografskoj sceni, koje je započeto 2017. godine istoimenom izložbom i stručnim skupom, realizovanim u okviru programa Galerije Artget u Kulturnom centru Beograda. Predstavljajući relevantne aktere u domenu fotografске produkcije, izdavaštva, projektnih incijativa na polju edukacije, zaštite i arhiviranja fotografskog nasledja, kolonija i festivala, izložba i prateći diskurzivni program su otvorili niz tema kao što su povodi vaninstitucionalnih vidova kolektiviteta i strategije zajedničkog rada. Različiti oblici privremenog ili trajnijeg karaktera udruživanja umetnika, kroz istoriju se pokazalo, nastajali su u trenucima krize umetnosti ili turbulentnih okolnosti na širem društveno-političkom planu, i proizilazili su iz nužnosti preispitavnja kako postojećih konvencija umetničkog sistema i praksi tako i redefinisanja pozicije umetnikâ prema stvarnosti koja ih okružuje. Takođe, fenomen kolektiva će uvek za polazište imati svest o odustajanju od ideje individualnog autora u korist formiranja mikro zajednice koju povezuju bilo određene zajedničke vrednosti, senzibiliteti, estetski stavovi, ideološki programi, metodologije rada ili vrlo pragmatični razlozi i mogućnosti za stvaranje i korišćenje zajedničkih produkcionih resursa.

U okviru avangardnih pokreta desila se, verovatno, i najznačajnija pojava kolektivizma u modernoj istoriji, počev od futurizma, dadaizma, nadrealizma i sličnih srodnih pravaca. Andre Mason je nadrealizam tumačio kao „kolektivno iskustvo individualizma”, a grupa ili kolektiv se još u nadrealizmu doživljavala ne samo kao alat za zajedničko delovanje, već kao prostor komunikacije i međusobne razmene. Prema Johenu Netu u okviru pariskog nadrealizma grupa se pojavljuje kao izvesni „socijalni organ kroz koji se uspostavlja nova relacija umetnika prema društvu čije se vrednosti iz temelja osporavaju”¹. U prvoj polovini 20. veka dolazi do pojave različitih kolektiva koji su imali ozbiljnije političke ciljeve sa namerom da se uspostavi kolektivno autorstvo (konstruktivisti, muralisti, socrealisti i dr.). U okviru modernizma, umetnici okupljeni u kolektive nastojali su da deluju u skladu sa marksističkom ideologijom sa ciljem da „potvrde svoju prirodu, ljudsku zajednicu i društveno biće”. Nešto kasnije, konceptualna umetnost se zasniva na kritici visokog modernizma koji su zastupali modernistički kritičari poput Grinberga, koji umetničko delo posmatra kao rezultat originalnog stvaralačkog izraza individualnog umetnika stvaraoca, a koji prema njemu predstavlja nosioca umetničkih promena. Međutim, kolektivne umetničke prakse nastale nakon modernizma bile su suočene sa neuspešnom realizacijom utopijskih namera istorijskih avangardi i imale su zadatak da iznova istraže kolektivitet kao deo stvaralačkog procesa. Prema Stimsonu i Šoletu, modernistički kolektivizam je imao neraskidivu vezu „sa većim izmom, većim idealom koji je prertpeo neuspeh – komunizmom – i bio je primoran da se od njega udalji”². U periodu posle modernizma nastaje niz kolektiva širom sveta, a neoavangardne i postavangardne umetničke prakse od Evrope, Japana, Amerike, Kube, Meksika obnavljale su kolektivitet kao vid autorstva. Grupe nastale u ovom periodu nisu u potpunosti izražavale kolektivizam, kao meru sopstvene autonomije³ i najčešće su primenjivale metodologiju pokreta (*Fluksus*, *Neodada*, *Situacionistička internacionala*, *Letristička internacionala*, *Međunarodni pokret za imazističi Bauhaus - MIBI*, *KoBrA* i dr.) ili istraživačkih kolaborativnih centara (*Ansambel kritičke umetnosti - CAE* i sl.). Konceptualni umetnik je samoj grupi prona-

¹ Sretenović, Dejan, *Urnebesni kliker: umetnost i politika beogradskog nadrealizma*, Beograd, 2016, str. 18

² Stimson, Blejk i Šolet, Gregori, *Kolektivizam posle modernizma : umetnost društvene uobrazilje posle 1945. godine*, Beograd, 2010, str. 8

³ „Kako je jednom prilikom istaknuo umjetnik Mladen Stilinović, koji je od 1975. do 1979. djelovao u sklopu neformalne Grupe šestorice autora, koja je afirmirala žanr „izložbe-akcije“ u različitim alternativnim prostorima, temeljna razlika između kolektiva i grupe sedamdesetih godina i onih suvremenih jest različita ekonomija užitka zajedničkog rada i razina birokratizacije. Nekadašnje mjesto užitka danas je zamijenio pokušaj njegove administracije. Dok su se kolektivna tijela ranije prirodnim putem osipala kada je užitak zajedničkog rada jenjavao, izazov koji je danas pred nama mamac je vlastite institucionalizacije.“ vidi u: Dević, Ana, „Kritizirati, naplatiti, uživati zahvalnost“, u Transversal (*The Post-Yugoslavian condition of Institutional Critique*), 2007. <http://eipcp.net/transversal/0208/devic/hr> (pristupljeno: 15.10.2018)

lazio autorefleksivni objekt istraživanja, analize i dijalogu, pa su grupe poput *Art & Language* i *OHO* imale za cilj razaranje modernističke autonomije sveta umetnosti.

Kolektivitet u oblasti fotografije se može pratiti od pronaleta samog medija fotografije. Od kraja 19. veka u Americi i Velikoj Britaniji osnivaju se

⁴ Bratstvo vezanog kruga osnovao je Henri Pič Robinson sa sedištem u Londonu sa ciljem odvajanja fotografije kao umetničke discipline od nauke. Članovi ovog bratstva bili su Frenk Satklif, Frederik Evans, Pol Martin, Alfred Štiglic, Alvin Langdon Kobern.

⁵ Članovi grupe *Foto-secesija* su bili i Fred Holand Dej, Klarens H. Vajt, Gertruda Kejzibir, Frenk Judžin i drugi.

društva fotografa piktorijalista. *Bratstvo vezanog kruga*⁴ se 1892. godine odvaja se od *Kraljevskog društva fotografija* u Londonu, a 1902. godine Alfred Štiglic, Alvin Langdon Kobern i Edvard Štejhen su osnovali grupu *Foto-secesija*⁵ kao jedno od poslednjih i najvažnijih udruženja piktorijalista koje je pokrenulo i časopis *Camera Work*. Demokratizacijom fotografskog medija širom Evrope nastaju foto klubovi, fotografска društva i savezi koji su imali značajnu ulogu u razvoju foto amaterizma i edukacije na polju fotografije.

U okvirima avangardnih pokreta kolektivna umetnička delovanja u polju fotografije prisutna su još od eksperimenata nadrealista kojima je u fokusu pažnje bila fotografija kao medij koji poseduje potencijal da stvarnost opaža nesvesno, da „beleži“ ono što je ljudskom čulu vida nevidljivo i da omogući prostor za različite proizvoljnosti. O jednom od tih eksperimenata piše i istoričar umetnosti Dejan Sretenović u autorskom tekstu za ovu publikaciju elaborirajući primer kolektivnog rada beogradske grupe nadrealista pod nazivom „Pred jednim zidom. Simulacija paranojačkog delirijuma interpretacije“ objavljenom u trećem broju časopisa *Nadrealizam danas i ovde* (1932). Zahvaljujući tehničkom kapacitetu fotografije i njene mogućnosti da funkcioniše kao *multpila slika* pomenuto delo sačinjeno od šest simulakruma nastalih individualnim interpretacijama jedne fotografije ostaje, ističe Sretenović, u mnogo čemu specifično čak i za dotadašnja nadrealistička istraživanja psihičkih stanja, pronalazaka tehnika i metoda za „oslobođenje jezika iz okova logičke misli“ i kolektivnog kreativnog rada.

U drugim neevropskim kontekstima, u istom periodu, određene fotografске grupe okuplja zanimanje za tehničku stranu medija fotografije, pa se tako fotografска grupa *f/64*⁶ osnovana u Kaliforniji 1932. godine zalagala za načelo „čiste fotografije“, za formu i preciznost fotografске slike.

⁶ Grupu *f/64* su osnovali Edward Weston, Anselm Adams i Imodžen Kaningem, a ostali članovi su bili Vilard Van Dajk, Džon Pol Edvards.

Samo ime, ova grupa je dobila prema najma-

njem otvoru blende, kojim se postiže maksimalna dubinska oština fotografije, bez manipulacije negativa ili naknadnog retuširanja. Američko tržište između dva rata je bilo uslovljeno snažnim uticajem komercijalizma, i američki fotografi su zavideći evropskim kolegama, slobodnim da eksperimentišu i istražuju u okviru medija fotografije, uglavnom udruživanja zasnivali na tehnološkoj i vrlo formalnoj osnovi. U radovima grupe američkih fotografa koji su nastali u okviru socijalno-političkog projekta *Uprava za zaštitu farmi* koji je inicirao američki predsednik Ruzvelt, napravljeni su fotografски zapisi o američkom životu između 1935. i 1944. godine sa ciljem prevazilaženja posledica ekonomске krize u SAD. Nastalo je 270.000 negativa⁷ koje karakteriše izvesni socijalni dokumentarizam, a smatra se da je upravo na bazi ovog korpusa nastala savremena američka fotografija narativnog stila. Uočljiva dokumentarnost i ikonografske karakteristike američke fotografije još više su došle do izražaja kada je grupa fotografa u Njujorku uspostavila organizaciju *Foto-liga*⁸ 1936. godine, koja je sve do raspuštanja deceniju i po kasnije, usled pritisaka koje je trpela zbog svoje bliskosti idejama levice, otvarala pitanja kritičke uloge i odgovornosti fotografije u društvu.

Kroz ovaj kratak istorijski pregled neizbežno je pomenuti jedno od najpoznatijih fotografskih kooperativnih udruženja

- agenciju *Magnum*⁹ koja je osnovana u Parizu 1947. godine, sa ciljem zaštite slobodnih fotografa i njihovih autorskih prava od monopola velikih magazina. *Magnum* je sa svojim centrom u Parizu i Njujorku vremenom postao međunarodna asocijacija fotografa „nomada“, no ovaj oblik kolektivizma nije stimulisao istraživački duh niti nove forme umetničkog izraza. Pokušaj uspostavljanja novih estetskih načela i iskoraka iz okvira klasičnog poimanja medija u posleratnom periodu u Evropi desio se kroz aktivnosti nemačke grupe *Fotoforma*¹⁰ okupljenе oko ideje o revitalizaciji nasleđa Bauhausa i nadrealizama dok će *subjektivna fotografija* koju definiše Oto Štajner, osnivač pomenute grupe, uticati na rad fotografa Žan-Klod Gotrana i formiranje francuskog pokreta *Libre Expression*¹¹ tokom šezdesetih godina.

7 Jedinstvena fotografска hronika jednog razdoblja američke istorije nastala u okviru projekta *Uprava za zaštitu farmi* čuva se u Kongresnoj biblioteci u Vašingtonu, a delo je grupe fotografa među kojima su bili Voker Evans, Dorotea Lang, Rasel Li, Ben Šan i Artur Rotstajn.

8 Osnivači *Foto-lige* bili su Paul Strand, Berenice Abbott, Sid Grossman, Sol Libsohn, pozivali su se na autoritete kao što su bili Alfred Štiglic i Edvard Weston, a savetnici u *Foto-ligi* bili su Margaret Burk-Vajt, Doroteja Lang.

9 Osnivači agencije su Anri Kartije Breson, Džordž Rodžer, Robert Kapa, Dejvid Sejmor Čim.

10 Grupu *Fotoforma* koja je delovala u periodu od 1949. do 1958. godine osniva Oto Štajner, a članovi grupe su bili: Peter Ketman, Zigfrid Lautervaser, Wolfgang Rajsević, Toni Šnajders i Ludvig Vindšterer

11 Fotograf Žan-Klod Gotran osniva grupu *Libre Expression* 1963. godine zajedno sa fotografima: Žan Djezed, Pjer Ril, Žorž Gilpen, Andre Bile, Andre Senil.

Tokom šeste i sedme decenije grupe i pokreti koji su radikalno preispitivali postojeće konvencije uvodeći i eksperimentišući sa novim formama u umetnosti poput japanske grupe *Gutai* i *Fluksusa* koristili su medij fotografije kao sredstvo dokumentovanja svojih akcija. Iako je na početku bila u funkciji dokumenta, fotografija je kasnije postala deo umetničke prakse *Fluksusa* kao i brojnih grupa širom Evrope, uključujući i umetničke grupe na ovdašnjim prostorima o kojima su za ovu publikaciju pisale autorke Iva Prosoli i Andrea Palašti. Kroz kratke prikaze i primere delovanja istorijskih i recentnijih umetničkih grupa (*Gorgona*, *Dei leči*, *Penzioner Tihomir Stančić*, *Grupa šestorice*, *OHO*, *Grupa 143*, *KÔD*, *Bosch+Bosch*, *Bachrach & Krištofić*, *Led art* i druge) autorke daju uvid u prakse koje su značajno menjale način razumevanja fotografskog medija, koristeći njegove potencijale za analizu i kritiku umetničkog sistema i neposrednih društvenih konteksta.

Vrednosti kolektivizma i zajedništva u poslednje dve decenije osvedočene su porastom samoorganizovanih modela i udruživanja umetnika koji su, slično njihovim prethodnicima, inicirani kao odgovor na aktuelne konfiguracije umetničkih scena i specifičnosti trenutnih društveno političko ekonomskih okolnosti. U današnjim kontekstima to se pre svega odnosi na niz okolnosti i faktora, od neo-liberalnih uslova rada, sve prisutnije tržišne ili projektne logike u umetnosti i kulturi, do efekata urbzanog razvoja komunikacionih tehnologija, društvenih mreža itd. Pored zajedničkih ili bliskih stavova koje dele u pogledu umetničkog izražavanja, recentne pojave formalnih ili neformalnih grupa i kolektiva neretko nastaju kao potreba da se kroz privremene ili dugoročnije oblike saradnji i timskog rada ponude praktična rešenja i okviri kojima se obezbeđuju infrastrukturna, logistička podrška u prezentaciji umetničke produkcije, ili neophodni mehanizmi za njenu afirmaciju i kritička promišljanja. Kada govorimo o dešavanjima na regionalnoj fotografskoj sceni, činjenica da ne postoji zvanična (javna) institucija koja bi se bavila medijskom umetnošću i fotografijom rezultirala je deotvornim inicijativama samih umetnika kao i ostalih stručnjaka iz ove oblasti. Fotoizdavaštvo u Sloveniji, tema kojom se u autorskom tekstu u ovoj publikaciji bavi istoričar umetnosti Miha Colner, predstavlja primer uspešnih vaninstitucionalnih angažmana pojedinaca i grupa na promociji lokalne fotografске produkcije kroz knjigu kao umetničku formu. Razlozi udruživanja, organizacione strukture, funkcionisanje i metodologije rada fotografskih kolektiva, kao i stavovi prema pitanju autorstva bile su neke od tematskih okosnica razgovora, umetnice i novinarke Milice Lapčević sa nizom aktera sa prostora bivše Jugoslavije. Priređeni u okviru posebnog segmenta publikacije razgovori predstavljaju dragocen presek aktuelnih fenomena, kretanja, tendencija kada je reč o iskustvima kolektivnih

delovanja i savremene fotografске produkcije i praksi. Fenomen kolektivizma u pomenutoj umetničkoj oblasti danas, posebno u regiji, ostaje još uvek nedovoljno obrađena tema i cilj izdavanja ove publikacije u okviru platforme *Fotodokumenti* jeste podstaći dalja istraživanja u ovom pravcu. Namera je rasvetliti dostignuća različitih modela kolektiviteta na rešavanju uočenih problema u lokalnim kontekstima, od doprinosa većoj vidljivosti i boljem pozicioniranju vizuelne umetnosti na širem kulturnom planu do reagovanja na nedostajuće istorizacije, sistematizacije, teorijske i druge stručne analize kako recentne fotografске produkcije tako i fotografске baštine.



Izložba *Kolektivne prakse i fotografija u regionu - Fotodokumenti*
The exhibition *Collective Practices and Photography in the Region - Photodocuments*, 2017

Galerija Artget / Artget Gallery
Kulturni centar Beograda / Cultural Centre of Belgrade
9.11-7.12.2017.

Kustosi / Curators: Miroslav Karić i Slađana Petrović Varagić
Saradnik na istraživanju / Research associate: Miha Colner

Učesnici - umetnici, kolektivi i inicijative iz Slovenije, Hrvatske, Makedonije i Srbije / Participants - artists, collectives and joint initiatives from Slovenia, Croatia, Macedonia and Serbia: Robert Marin & Matjaž Rušč, Peter Rauch & Snabyrow, Jaka Babnik & Miha Colner, Rostfrei Publishing, Fotosfera, Davor Konjikušić, Ured za fotografiju (UzF) / Office for Photography, Organ Vida, CHKRAP!, Kamerades, Belgrade Raw, Iza ekrana / Behind the Screen, Ni Foto, Centar za fotografiju (CEF) / The Centre for Photography, Dislokacije / Dislocations.

foto / photo: Milan Kralj







Prateći diskurzivni program Kolektivne prakse i fotografija u regionu
The accompanying discursive programme Collective Practices and Photography in the Region

Galerija Artget / Artget Gallery
Kulturni centar Beograda / Cultural Centre of Belgrade
10.11.2017.

foto / photo: Dragi Nedelčevski



foto / photo: Meri Katalinić





The publication *Collective Practices and Photography*, prepared and published within the project *Photodocuments*, is a continuation of the research of the phenomenon of collectivism on the regional photography scene. The project was initiated in 2017 with the exhibition and expert gathering of the same name, realized at the Artget Gallery of the Cultural Centre of Belgrade. Presenting relevant actors in the domains of photographic production, publishing, project initiatives in the field of education, protection and archiving of photographic heritage, as well as art colonies and festivals, the exhibition and the accompanying discursive programme have opened a number of topics, such as the causes of non-institutional forms of collectivity and strategies of collective work. Various forms of either temporary or permanent associations of artists, as history has it, have emerged in the moments of crisis in art or turbulent circumstances in a wider socio-political context, and they resulted from the necessity of re-examination of existing conventions of the art system and practices, as well as from redefining the position of the artists towards the reality that surrounds them. Also, the phenomenon of the collective has always implied the conscious departure from the idea of the individual author, in favour of forming a micro-community, which is strengthened by any particular common values, sensibilities, aesthetic attitudes, ideological programmes, methodologies of work or very pragmatic reasons and possibilities for creating and using common production resources.

The most significant forms of collectivism in modern art history presumably emerged from the avant-garde movements, beginning with Futurism, Dadaism, Surrealism and similar related movements. André Masson interpreted Surrealism as "a collective experience of individualism", and the group or collective was experienced in Surrealism not only as a tool for joint action, but as a space of communication and exchange. Within Paris Surrealism, according to Jochen Neth, the group appeared as a "social organ through which a new relationship is established between the

¹ Sretenović, Dejan, *Urnebesni kliker: umetnost i politika beogradskog nadrealizma*, Beograd, 2016, p. 18

artist and society, whose values are fundamentally disputed"¹. In the first half of the 20th century, there emerged various groups with more serious political goals and with the intention

of establishing collective authorship (constructivists, muralists, social realists, etc.). Within the framework of Modernism, artists gathered in collectives have tried to act in accordance with Marxist ideology, in order to "confirm their nature, human community and social being". Later on, conceptual art was based on criticism of High Modernism, represented by modernist critics like Greenberg, who considered the work of art as the

result of an original creative expression of individual artist - creator, and who, according to Greenberg, represents the bearer of artistic changes. However, collective art practices that emerged after Modernism, were confronted with the unsuccessful realization of utopian intentions of the historical avant-garde and had the task of re-investigating collectivity as part of the creative process. According to Stimson and Sholette, modernist collectivism was in an inextricable relationship "with a bigger ism, a bigger ideal that had failed - communism - and it had little choice but to distance itself."² Following Modernism, a number of collectives were established around the world, and neo-avant-garde and post-avant-garde art practices from Europe, Japan, America, Cuba, and Mexico were restoring collectivity as a form of authorship. The groups formed during this period did not fully express collectivity as a measure of their own autonomy³ and most often applied the methodology of the movement (*Fluxus, Neo-Dada, the Situationist International*,

² Stimson, Blake & Sholette, Gregory (editors), *Collectivism after modernism: the art of social imagination after 1945*, Minneapolis, University of Minnesota Press, 2007, p. xii

³ "As Mladen Stilinović, who from 1975 to 1979 acted within the non-formal Group of Six, and who affirmed the genre of 'exhibition-actions' in various alternative spaces, once pointed out that the fundamental difference between the collectives and groups of the 1970's and the contemporary ones is rooted in the different economy of the enjoyment of collective work and the levels of bureaucracy. The former place of pleasure is now replaced by the attempt of its administration. While the collective bodies had previously been naturally prone to skin rash, when the enjoyment of collective work subsided, the challenge we have in front of us today is a bait of its own institutionalization". See more in: Dević, Ana, Kritizirati, naplatiti, uživati zahvalnost, Transversal (*The Post-Yugoslavian condition of Institutional Critique*), 2007
<http://eipcp.net/transversal/0208/devic/en> (accessed: 10/15/2018)

the *Letterist International*, the *International Movement for an Imaginist Bauhaus - MIBI*, the *CoBrA*, etc.) or research of collaborative centres (the *Critical Art Ensemble - CAE*, etc.). The conceptual artist found an autoreflexive object of research, analysis and dialogue in the group, and, hence, the groups such as *Art & Language* and *OHO* aimed at disintegrating the modernist autonomy of the art world.

Collectivity in the domain of photography can be traced back to the invention of the photographic medium. Since the end of the 19th century, a number of societies of Pictorialist photographers had been established in the United States and the United Kingdom. In 1892, the Brotherhood of the *Linked Ring*⁴ separated itself from the *Royal Photographic Society* in London, and in 1902, Alfred Stieglitz, Alvin Langdon Coburn and Edward Steichen co-founded the *Photo-Secession Group*⁵, as one of the last and most significant associations of Pictorialism, which, among other things, launched the magazine *Camera Work*. Thanks to democratization of the photographic medium throughout Europe, many photo clubs, photographic societies and alliances had been created and subsequently played a considerable role in the development of photo amateurism as well as in education in photography.

Among the avant-garde movements, a number of collective art activities in the field of photography had already been present since the experiments of surrealists, who focused on photography as a medium that possesses the potential to observe reality *unconsciously*, to 'record' what is outside the visible spectrum of the human eye and to provide space for various unpredictabilities. One such experiment is presented in this publication by the art historian Dejan Sretenović in his author's text, in which he elaborated on the example of a collective work by the Belgrade group of surrealists, entitled 'In Front of a Wall. Simulation of the Paranoiac Delirium of Interpretation', published in the third edition of the magazine *Nadrealizam danas i ovde / Surrealism Here and Now* (1932). Thanks to the technical capacities of the photograph and its ability to function as a *multiple image*, the aforementioned work, composed of six simulacra, created by individual interpretations of one photograph, remains, according to Sretenović, in many ways specific, even for the

4 The *Brotherhood of the Linked Ring*, seated in London, was founded by Henry Peach Robinson, with the aim of separating photography as an art discipline from science. Members of this brotherhood were Frank Sutcliffe, Frederick Evans, Paul Martin, Alfred Stieglitz, Alvin Langdon Coburn.

5 Members of the *Photo-Secession Group* were also Fred Holland Day, Clarence H. White, Gertrude Käsebier, Frank Eugene and others.

earlier surrealistic research of psychic states, inventions of techniques and methods for the "liberation of language from the fetters of logical thought" and collective creative work.

In other, non-European contexts, in the same period, certain photographic groups were preoccupied with the interest in the technical side of the

photographic medium, hence, the f/64⁶ Group, founded in California in 1932, advocated the principle of 'straight photography', i.e. the form and precision of the photographic image. The name of the group was derived from the num-

ber that designated the smallest aperture on a lens, which achieved the maximum depth of field in a photograph, without manipulation of the negative or subsequent retouching. The American market between the two world wars was conditioned by the strong influence of commercialism, and thus, American photographers, envious of their European counterparts who were free to experiment and explore the boundaries of the photographic medium, had their photographic associations founded mostly on technological and strictly formal principles. The opus of another group of American photographers, formed as part of the socio-political project known as the *Farm Security Administration* (FSA), initiated by the US President Roosevelt, represented photographic recordings of American life between 1935 and 1944, with an aim to overcome the conse-

quences of the economic crisis in the USA.

About 270,000⁷ negatives had been produced in that period and they mostly belong to the *social documentary genre* in photography. It is widely agreed that it was precisely on the basis of this opus that the contemporary American narrative photography was created. The noticeable documentary and iconographic character of American photography of the time became even more apparent

when a group of photographers from New York established the *Photo-League*⁸ in 1936, which, until its dissolution a decade and a half later, due to the pressures it suffered because of its affinities to leftist ideology, had questioned the critical role and responsibility of photography in society.

me even more apparent

6 The f/64 Group was founded by Edward Weston, Anselm Adams and Imogen Cunningham, and the other members were Willard Van Dyck, John Paul Edwards.

7 A unique photographic chronicle of a period in American history, created as part of the *Farm Security Administration* (FSA) project, is preserved at the Congress Library in Washington. The participating photographers in the project were Walker Evans, Dorothea Lange, Russell Lee, Ben Shahn and Arthur Rothstein.

8 The founders of the *Photo League* were Paul Strand, Berenice Abbott, Sid Grossman and Sol Libsohn. They referred to authorities such as Alfred Stieglitz and Edward Weston, while their advisers were Margaret Bourke-White and Dorothea Lange.

In this brief historical overview, we should certainly mention one of the most famous photographic cooperative associations - the *Magnum*⁹

agency, founded in Paris in 1947, with the aim of protecting free-lance photographers and their copyrights from the monopoly of leading magazines. *Magnum*, with its centres in Paris and New York, eventually became an international association of photographers *nomads*, but this form of collectivism did not stimulate the research spirit or new forms of artistic expression. The attempt to establish new aesthetic principles and stepping out from the boundaries of the classical perception of the photographic medium in post-war Europe occurred through the activities of the German group *Fotoform*¹⁰, which centered around the idea of revitalizing the heritage of Bauhaus and Surrealism, while the *subjective photography* defined by Otto Steinert, the founder of the group, subsequently influenced the work of Claude Gautrand and the formation of the French movement *Libre Expression*¹¹ during the 1960's.

During the 1970's and 1980's, groups and movements that radically revised the existing conventions by introducing and experimenting with new forms of art such as the Japanese *Gutai* Group and the *Fluxus*, used the medium of photography as a means of documenting their actions. Although initially at the service of the document, photography later became part of the *Fluxus* art practice as well as of that by numerous other groups throughout Europe, including those from this region, about which the authors Iva Prosoli and Andrea Palašti wrote for this publication. With brief overviews and through providing examples of the activities of both historical and more recent art collectives (the *Gorgona* Group, *Dei leči*, *Pensioner Tihomir Stančić*, the *Group of Six*, the *OHO* Group, *Group 143*, *KÔD*, *Bosch+Bosch*, *Bachrach & Krištofić*, the *Led art* and others), these two authors are giving us insights into practices that had significantly changed the understanding of the photographic medium, by using its potentials for the analysis and criticism of the art system and immediate social contexts.

The importance of collectivism and cooperation in art over the last two decades has been evidenced by the growth of self-organized models and associations of artists, which, similar to their predecessors, were initiated in response to the actual configurations of art scenes and the specificity of current socio-political and economic circumstances. In today's context, this primarily refers to a number of conditions and factors, from neo-liberal

10 The *Fotoform* Group, which operated between 1949 and 1958, was founded by Otto Steinert, and its members were: Peter Keetman, Siegfried Lauterwasser, Wolfgang Reisewitz, Toni Schneiders and Ludwig Windstosser.

11 The photographer Jean-Claude Gautrand founded the *Libre Expression* Group in 1963, together with his colleagues Jean Dieuzaide, Pierre Riehl, Georges Guipin, André Bilet and André Senil.

working conditions, the increasingly present market or project logic in art and culture, to the effects of an accelerated development of communication technologies, social networks, etc. In addition to common or closely related positions they share in terms of artistic expression, recent formal or non-formal groups and collectives often emerge with the idea to make use of temporary or long-term forms of cooperation and team work to offer practical solutions and frameworks, which enable infrastructural and logistic support in the presentation of art production, or the necessary mechanisms for its affirmation and critical thinking. When we talk about events on the regional photography scene, the fact that there are no official (public) institutions to attend to media art and photography has resulted in effective initiatives by the artists themselves and other experts in this field. Photo-publishing in Slovenia, the subject covered in this publication by the art historian Miha Colner in his author's text, is offering us examples of successful non-institutional engagements by individuals and groups alike in the promotion of local photographic production through the photo-book as an art form. Reasons for forming associations, the organizational structure, the functioning and methodology of work in photographic collectives, as well as attitudes towards the question of authorship, were some of the thematic outlines of the interviews, which the artist and journalist Milica Lapčević conducted with a number of actors from the territory of the former Yugoslavia. Edited within a special segment of this publication, these interviews represent a valuable cross section of current phenomena, trends and tendencies when it comes to experiences of collective activities and contemporary photographic production and practices. The phenomenon of the collective in the aforementioned domain of art today, especially in this region, remains an inadequately researched topic. Hence, the goal of producing this publication within the platform of the *Photodocuments* is to encourage further research in this direction. The intention is to highlight the achievements of various models of collectivity in resolving the observed problems in local contexts, from contributing to greater visibility and better positioning of the visual arts in the broader cultural context to responding to the lacking historization, systematization, theoretical and other expert analysis of the recent photographic production as well as photographic heritage.

„Pred jednim zidom“

‘In Front of a Wall’

Dejan Sretenović

Mi tvrdimo da nijedan gram ludila, perverzije, straha, paranojačkog deliruma, moralne patetike i deklamacije nije izgubljen i ne može se izgubiti. Ono što treba da se izgubi i što se nadamo da će se izgubiti (ne bez žrtava), to je njihova reakcionarna i nemoralna vrednost.

Vane Bor,
„Autokritički prilog izučavanju morala i poezije”, 1932.

U trećem broju časopisa *Nadrealizam danas* i ovde (1932) predstavljen je jedinstveni kolektivni eksperiment grupe beogradskih nadrealista pod nazivom „Pred jednim zidom. Simulacija paranojačkog delirijuma interpretacije“. Oko fotografije ispucalog zida autora R(ake) Rubena, fotoreportera *Politike*, raspoređeni su simulakrumi, tačnije intervencije retušem na originalima pozitiva koje predstavljaju personalne intervencije učesnika u ovom opitu, takođe potpisanih inicijalima: M(arko) R(istić), V(ane) B(or), Ž(ivanović) N(oe), M(ilan) D(edinac), D(ušan) M(atić) i R(astko) P(etrović). Eksperiment je originalna aplikacija „paranojačko-kritičke metode interpretacije“ Salvadoru Dalija koja rezultira produkcijom kolektivnog dela sačinjenog od šest simulakruma nastalih individualnim interpretacijama jedne fotografije. On povezuje nadrealističku opsесiju kreativnim potencijalima psihoza s izumevanjem tehnika i metoda za oslobođenje jezika iz okova logičke misli i sklonošću za kolektivni kreativni rad.

U propratnom tekstu „Pred jednim zidom. Objasnjenje istoimene strane ilustracija“ Marko Ristić navodi:

„Pred jednim starim, ispucalim, trošnim, opalim zidom, pred jednim šarenim, uzburkanim parčetom toga zida, skoro je svaki u stanju da svesno oživi taj splet površina, linija i tonova, da u tom spletu otkrije slike svoje maštete, da toj površini nametne jedan manje ili više (to zavisi od njegove latente, paranojačke sposobnosti) bogat niz, jednu providnu i duboku naslagu simulakruma. Postižući to simulacijom, to jest voljnim otpočinjanjem jednog „procesa misli paranojačkog i aktivnog karaktera“, čovek dolazi do rezultata isto tako istinitih i nepobitnih kao da je njegov delirium bio potpuno nezavisan od njegove volje, i tako može svakom drugom da ukaže na neosporne i konkretne materializacije svoje ideje (Ristić 1932: 51).“

Asocijacija na preporuku Leonarda da Vinčija slikarima iz *Traktata o slikarstvu* za vežbanje imaginacije pred ispucalim i umrljanim zidom nameće se sama po sebi, ali prema Ristićevom naknadnom svedočenju ona učesnicima opita tada nije bila poznata. Rubenova fotografija je neikonična i doista asocira Leonardov zid: na njoj označilac (materijalni, grafički aspekti fotografije) u toj meri prianja uz označeno (koncept zida) da nestaje bilo kakva naznaka prostorne dubine koja bi zid u očima posmatrača učinila konkretnim objektom profotografske realnosti. Ona je semantički neutralna, apstraktna, ali dovoljno sugestivna vizuelna struktura za stavljanje u funkciju projekcionog ekrana na kojem se, kako bi rekao Maks Ernst, odigrava „magijsko venčavanje nesvesnog i materije“.

S obzirom na godinu izvođenja opita nije im mogla biti poznata ni Bretonova fascinacija receptima Leonarda i Pjera di Kozima (kontempliranje ispljuvaka bolesnika na zidu) iskazana u eseju o dekalkomanijama Oskara Domingeza iz 1936. godine. Breton recepte renesansnih majstora smatra neopravdano zaboravljenim stimulansima oslobođenja imaginacije i kreacije fantastičnih slika, te stoga i izvorom inspiracije za nadrealističku umetnost koja ih je „dovela do savršenstva“ (Breton 1936: 18). Iste godine će Ernst citatom Leonarda započeti esej „O frotažu“, u kojem ističe kako je bio zatečen intenzifikacijom svojih vizionarskih moći i halucinatornim sledom kontradiktornih slika koje su mu se javile dok je kontemplirao svoje završene tvorevine. „Moje su oči“, navodi Ernst, „otkrile ljudske glave, životinje, bitku koja je svršila poljupcem (nevesta vетра), stene, more i kišu, zemljotrese, sfingu u njenoj postojanosti, Cezarovu paletu, šal od smrznutog sveća, pampe...“ (Ernst 1968: 429).

I kod Domingezovih dekalkomanija i kod Ernstovih frotaza subjektivna interpretacija, koja autora i posmatrača stavlja u ravnopravan položaj, jeste ta koja „dovršava“ ili „imenuje“ sliku nastalu automatskom tehnikom, mimo svesne kontrole umetnika. Leonardova preporuka u Bretonovoj i Ernstovoj interpretaciji služi kao potpora odbrani automatskog dela kao semantički „otvorenog dela“, kojem se – kao u Roršahovom testu – smisao učitava shodno imaginativnim, perceptivnim i intelektualnim kapacitetima posmatrača. Međutim, u beogradskom projektu se ne radi o interpretaciji kao dovršenju automatskog dela pošto se oni koriste fotografijom drugog autora za koju ne znamo da li je prisvojena ili naručena. Interpretacija je ovde, posve suprotno, uređaj distorzije fotografске reprezentacije, kreacija novog dela – simulakruma originala.

Ristić u objašnjenju navodi da je podsticaj za projekat pronađen u teoriji paranoidnog delirijuma Salvadora Dalija, koju čitaocima predočava citatima iz njegovog teksta „Truli magarac“ (*Le Surréalisme au service de la Révolution*, br. 1, 1930):

„Paranoja se služi spoljnim svetom da bi istakla opsedantnu ideju, s onespokojavajućom osobenošću da stvarnost te ideje učini vredećom i za druge. Stvarnost spoljnog sveta služi kao primer i dokaz i stavljena je u službu stvarnosti našeg duha.“

I dalje:

„[...] dozvoljava mi da kažem da i same slike stvarnosti zavise od stepena naše paranojačke sposobnosti i da bi, teorijski, jedna osoba obdarena u dovoljnoj meri rečenom sposobnošću mogla po svojoj želji da vidi kako se sukcesivno menja oblik jednog predmeta uzetog u stvarnosti, sasvim kao u slučaju voljne halucinacije ali sa osobenošću opasnijeg reda, u destruktivnom smislu, da različite oblike koje može da uzme predmet u pitanju može ceo svet da proveri i pozna čim ih je paranojak samo označio (Ristić 1932: 51).“

Slično Bretonu s automatskim pisanjem, Dali je svoju metodu razvio tendencioznom interpretacijom Frojdove teorije, stavljajući naglasak na „delirijum interpretacije“ kao glavni simptom paranoje, u kojem prepoznaje subverzivan mehanizam podsvesti za imaginativno zaposedanje percipiране realnosti i nametanje opsedantnih ideja. Paranoja je za Dalija „sistemska konfuzija“ koja doprinosi diskreditovanju koncepta realnosti, te je stoga njegova namera da paranojačko-kritičkom metodom „materijalizuje

slike konkretnе iracionalnosti", koje nisu ni „objasnive ni svodive od strane sistema logičke intuicije ili racionalnih mehanizama" (Ades 1982: 126-127). U tom smislu paranoja, mentalno oboljenje, postaje ishodištem podrivanja navika percepcije i koncepcija reprezentacije, a paranoidni simulakrum, denotirajući trijumf „mentalne predstave nad spoljašnjom realnošću", formira most između nesvesnog individue i drugih.

Dalijeva metoda poslednja je instanca nadrealističkog istraživanja „nenormalnih stanja" koje započinje Bretonovoim otkrićem psihičkog automatizma i eksperimentima s automatskim pisanjem i hipnotičkim snom. Breton je već u *Prvom manifestu nadrealizma* ludilo proglašio jednom od ključnih oblasti nadrealističkog istraživanja, polazeći od Frojdove sugestije da je psihoza svojevrsna „umetnička forma" pošto stvara subjektivni „spoljašnji svet", koji nesvesno pokušava da instalira na mesto „objektivne realnosti". Breton je, suprotno medicinskom verovanju da je psihoza suštinski uništene jezika koje pacijenta ostavlja nesposobnim za komunikaciju, smatrao da se tu radi o oslobođenju jezika iz okova logičke misli, pa je taj jezik postavio za jednu od paradigmi nadrealističke umetnosti. Ludilo za njega, kao i za Dalija, nije rascep jezika i smisla, već posve suprotno: ono je prekid u polju racionalne organizacije „jezičkih igara" (L. Vitgenštajn), koje poznaju svoju ekonomiku i topiku, uređuju poredak znanja, kreiraju modele i sisteme i, uopšteno rečeno, artikulišu pogled na svet.

Počevši od šestog broja prednadrealističkog časopisa *Svedočanstva* (1925), posvećenog stvaralaštvu umobolnih (koji je uredio Dušan Matić u saradnji sa dr Radoslavom Lopašićem, asistentom Klinike za živčane i duševne bolesti), beogradski nadrealisti će topos ludila prihvatići kao važan činilac nadrealističke poetske epistemologije. Saznanja stiču posetama psihijatrijskim klinikama u Parizu, pohađanjem predavanja poznatih psihiyatara poput Pjera Žanea i Žorža Dime, kao i izučavanjem Frojda, ali će stimulans za neposredan kreativni zahvat u psihozu dobiti upoznavanjem s Dalijevom teorijom. Nju će Ristić i Koča Popović detaljno diskutovati u filozofskom traktatu *Nacrt za jednu fenomenologiju iracionalnog* (1931), a grupa primenjivati u tekstualnim i vizuelnim simulacijama u *Nadrealizmu danas i ovde*, kao i Ristić samostalno u „paranojačko-didaktičkoj rapsodiji" *Turpituda* (1938), ilustrovanoj crtežima Krste Hegedušića.

Breton će u briselskom predavanju „Šta je nadrealizam?" (1934) navesti da je Dali nadrealizmu podario instrument od primarnog značaja, paranojačko-kritičku metodu, koja se odmah pokazala s jednakim uspehom primenljivom u slikarstvu, poeziji, filmu, konstrukciji nadrealističkih objekata,

modi, skulpturi, pa čak i u „svim vrstama egzegeze“ (Breton 1968: 415). Za Bretona je paranojačko-kritička aktivnost najveći nadrealistički pronalazak posle automatskog pisanja, zato što donosi novu afirmaciju „omnipotentnosti želje“ koja je od samog početka bila „jedini nadrealistički akt vere“. Zahvaljujući Daliju - koji je deliričnu interpretaciju smatrao „aktivnim automatizmom“ - nadrealisti prihvataju simulaciju kao sredstvo korišćenja Remboove formule „ja, to je neko drugi“ u obrnutom smeru, a samim tim i kao kraljevski put do estetske eksploracije ludila.

Međutim, projekat beogradskih nadrealista usmeren je u drugom pravcu. Prema Ristićevom objašnjenju, on „apsolutno nema ni karakter igre, niti smisao nekog psihološkog opita“, iz njega se „nemaju izvući nikakvi zaključci“, ali, dijalektički posmatran u odnosu na druge nadrealističke eksperimente, ima „revolucionarnu vrednost“, pre svega „na planu neposrednog poetskog saznanja“ (Ristić 1932: 51). On projektu (implicitno) odriče umetnički karakter, što ne iznenađuje jer, kao što je dobro poznato, beogradski nadrealisti su svoje književne i umetničke tvorevine nazivali „eksperimentacijom“, stavljenom u službu „specifično nadrealističkog saznanja i ostvarivanja“. Umetnost je shvaćena kao deo nadrealističkog poduhvata „preporoda svesti“ uz pomoć „subverzivnih revandikacija podsvesti“ i svodi se na opit, aktivnost, dokument i registar iskustva. Ona za beogradske nadrealiste nije kreacija po sebi i za sebe, već istraživačka alatka koja, kako stoji u uvodniku drugog broja *Nadrealizma danas i ovde* (1932), predstavlja „izoštreno i moćno oružje“ u službi „jednog sudbonosnog rešavanja nekih od najhitnijih i najdrskijih zagonetki čoveka“. Postavljanje umetnosti kao istraživanja ili istraživanja kao forme umetnosti predstavljalo je autentičnu soluciju beogradskog nadrealizma koji je, treba naglasiti, bio radikalniji od pariskog, odbijajući da na bilo koji način participira u ritualima umetničkog i književnog života. U tom smislu, „Pred jednim zidom“ ne intendira estetskoj eksploraciji mentalnih oboljenja, kao što je to slučaj s Dalijevim dvostrukim slikama kojima je ilustrovaо svoju metodu, ili Bretonovom i Elijarovom knjigom pesama u prozi *Bezgrešno začeće* (1930) u kojoj su, primenjujući istu metodu, simulirali različite tipove bolesti (opšta paraliza, paranoidni delirijum, akutna manija i prevremena demencija), uvereni da stvaraju novi žanr literature koji će zameniti tradicionalne žanrove.

„Pred jednim zidom“ nije samo jedinstven primer kolektivne simulacije u nadrealizmu, već je i suštinski različit od prethodnih kolektivnih eksperimentata beogradskih nadrealista s automatskim pisanjem („Čari automatizma ili Sedam minuta genijalnosti“, almanah *Nemoguće/L'impossible*, 1930)

i automatskim crtanjem (igra presavijenog papira *cadavre exquis*). Ako su oni rezultirali *kolektivnom formom* kao zbirom sukcesivnih individualnih upisa, ovde se, zahvaljujući tehničkom kapacitetu fotografije da funkcioniše kao multipla slika, kreira *individualno-kolektivna forma* koja nije genuini zbir, već naknadna montaža individualnih intervencija na originalima pozitiva. Između individualnih doprinosa ne postoji kontinuitet (kruženje listova hartije od jednog do drugog učesnika koji ispisuju po jednu rečenicu ili crtaju fragment figure), već kognitivitet (svi interpretiraju istu sliku nezavisno jedan od drugog). U prvom slučaju radi se o kreaciji *ex nihilo* diktiranoj poetskim algoritmom automatskog beleženja, a u drugom o simulacionističkoj apropijaciji diktiranoj Dalijevom metodom.

Kolektivno stvaranje svojstveno je ne samo nadrealistima već i drugim avangardnim zajednicama koje su funkcionalne kao *subjekti u množini*, stavljajući kreativne kapacitete, znanje i veste u individua u službu zajedničkog programa i kolektivnih ciljeva. Ono što je Johen Net konstatovao za pariski nadrealizam, važi i za druge (radikalne) avangarde: grupa nije orude, već kreira neku vrstu prostora za komunikaciju i internu razmenu, ona je socijalni organ kroz koji se uspostavlja nova relacija umetnika prema društvu čije se vrednosti iz temelja osporavaju (Richardson i Fijalkowski 2001: 7). Vera u kolektivnu kreativnu moć ili, preciznije, u „kolektivno iskustvo individualizma“ (A. Mason), nije samo plod umetničkog istomišljeništva, već i potrebe da se razvije politički alternativan model rada, usmeren ka potpunom preobražaju umetničkog i društvenog sveta. Kolektivno stvaranje (koje nije nipošto isključivalo individualno) direktno napada humanističku ideologiju unitarnog autora-subjekta – narcistički ego i mistifikaciju individualne imaginacije – otvarajući se „vezama duhova“ (Ristić), koje kreiraju zajedničko energetsko polje ili rizomatski teren poetske kreacije.

Razmatrajući pitanje „nadrealizma i organizacije“, Hauard Slejter zapaža kako se „rastvaranjem identiteta kakvo je praktikovano u poetskom raspršivanju unutar opšteg intelekta jezika“ može objasniti zašto je nadrealizam bio zahvaćen pojmovima „tajno društvo“ i „okultacija“ na jedan nimalo nezanimljiv način (Slater 2013: 56). Sektaško ustrojstvo – koje će teoretičar avangarde Lev Kreft imenovati „para-partijskim“ i „para-partizanskim“ – odlikovalo je i beogradske nadrealiste koji su se u periodu organizovanog grupnog delovanja (1930-1932) ponašali kao zatvorena eksperimentalna laboratorija, posvećena istraživanju novih formi kreativnosti i instrumenata saznanja, nasuprot buržoaskom kulturnom sistemu i postvarenim odnosima koji ga struktuiraju. U tom okviru valja razumeti proceduru, strukturu i smisao projekta „Pred jednim zidom“, za koji se usuđujemo reći da predstavlja najviši eksperimentalni domet beogradskog nadrealizma.

Polazna premla učesnika eksperimenta da samoindukovani delirijum dovodi do istih rezultata kao autentičan paranoidni delirijum svakako je diskutabilna. Ona počiva na uverenju da uz odgovarajuću pripremu svako može simulirati ludilo (izazvati simptome ludila) i dosegnuti „poeziju“ koja u njemu počiva. Kretnja ivicom ludila ili Dalijevog „kontrolisanog delirijuma“ podrazumeva prečutno promišljanje ludila u okviru jednog sistema koji ga razgraničava od zdravlja i određuje mesto strahovanjima od potonuća u mentalnu bolest. Breton je shodno ličnom medicinskom iskustvu nalagao oprez od potpunog „prelaska na drugu stranu“ koji preti potpunom dezintegracijom ličnosti, što je već u *Prvom manifestu nadrealizma* iskazao sentencom „neće nas strepnja od ludila naterati da spustimo na pola koplja zastave mašte“. Drugim rečima, on ne poriče „istinu“ ili unutrašnje jezgro ludila, ali veruje da se u taj rezervoar bezbedno može zahvatiti pomoću simulacije koja se kreće, zapaža Žan Bodrijar, „unutar i izvan bolesti, unutar i izvan zdravlja, sa nekim udvajanjem bolesti u izvesnom diskursu koji nije ni istinit ni lažan“ (Bodrijar 1991: 8).

Simulacija ludila oblik je ekonomisanja s ludilom i njegovim jezikom s pozicije „normalnosti“, a to ekonomisanje odvija se u domenu fikcije, koja, prema Žaku Deridi, jedina ima moć da (metaforički) evocira ludilo. Svaki filozof, pisac ili govoreći subjekt koji pokušava da evocira ludilo „unutar misli“ to može da učini, kaže Derida, „samo u dimenziji mogućeg ili u jeziku fikcije ili u fikciji jezika. Čineći to, njegov sopstveni jezik ga osigurava spram pretnje aktuelnog ludila“ (Derrida 2005: 44). Drugim rečima, nadrealisti su internalizovali normativnu medicinsku predispoziciju pozicioniranja posmatrača ludila (doktora, terapeuta) kao „normalnog“, a ova „normalnost“ uma pretpostavka je bivanja nadrealističkim pesnikom koji, opet, ima moć da simulacijom ludila oslobođi neslućene i moćne poetske slike, i pokaže kako ludilo može čak postati poezijom po sebi. Konačno, psihijatar i istoričar umetnosti Hans Prinzhorn – čija je knjiga *Stvaralaštvo mentalno obolelih* (1922) bila neslužbenom Biblijom nadrealista – podvlači suštinsku razliku između umetnika i pacijenta, pošto ovog prvog odlikuju svesna odluka i volja da se oda „mentalnom otuđenju“, koje je kod pacijenta „urođeni proces konfiguracije“ (Prinzhorn 1972: 271).

Bretonovu apoteozu poetskih učinaka ludila korigovaće Popović i Ristić koji u *Nacrtu za jednu fenomenologiju iracionalnog „nenormalnim“ stanjima svesti* odriču epistemološku ekskluzivnost, „osim u izuzetnim slučajevima velikih intoksikacija ili raznih ludila koji toliko prevaziđu čoveka da izazovu oslobođenje i onoga što je u njemu najsnažnije, najdublje, najokorelije potisnuto“ (Popović i Ristić 1931: 154). Na istom mestu oni elaboriraju

Dalijevu teoriju simulacije gradeći na taj način teorijsku platformu za eksperiment „Pred jednim zidom“ (što nam daje za pravo da Ristića proglašimo inicijatorom eksperimenta). Dok Dali pod terminom „simulacija“ podrazumeva „spontanu metodu iracionalnog saznanja zasnovanu na interpretativno-kritičkoj asocijaciji deliričnih fenomena“, dotle Popović i Ristić proglašavaju simulaciju za „magijski čin“ (analogno funkcionisanju „primitivnog uma“) ili odgovor nečemu konkretnom magijskim sredstvima, odnosno, negaciju „slike osećanja kakvu nudi klasifikatorska koncepcija glu-me“ (70). Simulacija zato nije „kopija svesnih i sveštu narečenih formula osećanja“, već je kao svaki magijski čin „izraz podsvesti, potpuno individualizovana i ne uvrštava se, kao geneza i kao značenje, u kauzalne sisteme svesti“ (71). Kao istraživačka alatka ona je opravdana ukoliko je iskrena, ukoliko „daje rezultate iste vrednosti iskrenosti kao i nesvesno stavljanje u pokret tog istog mehanizma“, ukoliko otkriva i stavlja u pokret „delovanje one otvorene i proždiruće ideje čije je dalje funkcionisanje jedno nesvesno odvijanje i preplitanje“ (72). Kako se simulacijom „paranojačkog ustrojstva duha“ postižu rezultati „iste vrednosti iskrenosti“ kao i nesvesno delovanje tog ustrojstva, ostaje otvoreno pitanje na koje ne pružaju konkretni odgovor, osim ukazivanja na *Bezgrešno začeće* i slike Dalija i Živanovića Noja kao primere.

Kao što je paranoidni delirijum sam po sebi već interpretativna aktivnost nevesnog, aktivan element opredeljen da orijentiše realnost oko svoje linije sile, tako je simulacija tog delirijuma interpretativna aktivnost usmerena na predstave realnosti. Konkretno, Dalijeva simulacija je metoda interpretacije slike pomoću koje posmatrač u zavisnosti od moći svoje imaginacije u jednoj slici prepoznaje druge slike, što je demonstrirao u *Le Surréalisme au service de la Révolution* (br. 3, 1931), gde je fotografiju afričkog sela zarotirao za 180° kako bi dobio predstavu „paranoidnog lica“, koje, prema objašnjenju ispod slike, Dali interpretira kao portret koji je nacrtao Picasso, a Breton kao portret De Sada. Model dvostrukе slike, koja počiva na efektu optičke iluzije, implicira odsustvo „korektnog“ čitanja, jer je svaka subjektivna interpretacija validna, svaka asocijacija vodi do tragova ili trajektorije individualne želje.

Kako kaže Žil Delez – čija je teorija simulacije u francuskoj filozofiji (Bodrijar, Klosovski, Fuko) najблиža Dalijevoj – „simulakrum uključuje u sebe diferenциjalnu tačku gledišta, posmatrač je deo simulakruma samog koji se transformiše i deformatiše zajedno s njegovom tačkom gledišta“ (Delez 2000: 196). Simulacija omogućava proizvodnju novih slika na osnovu formalnih afiniteta i otvara mogućnost beskonačnog umnožavanja simulakruma, što

sliku-original čini permanentno „nestabilnom“ – produktom dionizijske mašinerije simulacije koju opisuje Delez. Ne znamo da li je Delez bio neposredno inspirisan Dalijevom metodom (koju s Gatarijem u jednoj rečenici spominje u *Anti-Edipu*), kada je napisao da se u simulakru uvek načini „jedno postajanje ludim, jedno postajanje bezgraničnim, jedno postajanje uvek drugim, jedno postajanje subverzivnim i nedokucivim, sposobnim za eskiviranje jednakog, granice Istog ili Sličnog, uvek više i manje za jedno, ali nikad jednakog“ (196). Doista, dok kopija zadržava distancu spram originala, kao drugostepena slika koja nam omogućava da spoznamo razliku između suštine i pojavnosti stvari, simulakrum tu distancu ništa i postavlja je unutar datog objekta kao njegovo istinsko stanje bivstvovanja.

„Pred jednim zidom“ se razlikuje od Dalijevih slika po tome što konstruiše svojevrsnu „procesiju“ ili kruženje simulakruma oko originala, simultanu simulaciju paranoidnog delirijuma koju izvodi više učesnika i koja rezultira koegzistencijom njihovih simulakruma u polju reprezentacije. Aludirajući na dinamiku odnosa Jednog (original) i Mnoštva (simulakrumi), Miodrag B. Protić kaže da je zaključak dvosmislen: „Deduktivno, to je metod razaranja jednog datog entiteta na njegove sastojke koji teže aspolutnoj autonomiji; induktivno – to je metod asimptomatičnog približavanja aspolutnoj sintezi koja obuhvata sve pojedinačne mogućnosti“ (Protić 1969: 14). Međutim, čini se da Protić, iako na pravom interpretativnom putu, ne izvodi odgovarajući zaključak, jer „Pred jednim zidom“ uključuje originalnu fotografiju kako bi posmatrač mogao da dokuči diverzitet „želeće produkcije“ paranoje u polju percepcije. Naglasak je stavljen na sam proces „pounutrenja nesličnosti“ (Delez) u odnosu na model, na pokazivanje postajanja simulakrumom, ako ne i na poziv posmatračima da iskušaju vlastitu latentnu „paranojačku sposobnost“ (Ristić).

Iako ga učesnici nisu shvatili kao umetnički rad, iz današnje perspektive gledano projekat se može okarakterisati kao prvi primer simulacijske umetnosti u Jugoslaviji i, ukoliko usvojimo „anahronističko čitanje“ (Dejvid Lomas) nadrealizma kao rodnog mesta modernog umetničkog simulacionizma, kao jedan od prvih u svetu. Zasluga je nadrealizma što je i na planu teorije i na planu umetničke prakse otkrio onaj „manjak realnosti u realnosti“ (Ž. F. Liotar), koji radom simulacije postaje vidljiv i koji će postati jedan od centralnih toposa posleratne francuske filozofije i predmet umetničkih strategija simulacije. Razlika u odnosu na pop-art i postmodernističke prakse simulacije je u tome što kod nadrealista umetničko delo nije simulakrum po sebi, koji posredno ukazuje na imploziju koncepta realnog u „društvu radikalne semijurgije“ (D. Kelner), gde je ono što je reprezentovano

već reprezentacija, već uređaj za proizvodnju simulakruma koji proces transmutacije realnog u simulirano ostavlja vidljivim. Kako tim povodom zapaža Hal Foster, nadrealistički simulakrum (Dalijev, Magritov, Ernstov, De Kirikov) zadržava sličnost ali istovremeno podriva njenu vlast nad stvarnim, u čemu počiva subverzivna vrednost nadrealizma: reprezentacija se samo naizgled pojavljuje ali u suštini se neprirodno vraća kao simulacija (Foster 1993: 97). Druga značajna razlika je u tome što je dalijevski fantazmatski simulakrum – prvi moderni teorijski razrađen ekvivalent latinskog pojma *simulacrum*, koji znači „fantazam“ ili „privid“ – investiran psihološkim i moralnim vrednostima koje daju delu spiritualno-antropomorfnu auru kakvu potonja umetnost simulacije ne poznaje. Simulacijsku umetnost beogradskih nadrealista zato odlikuje, konstatuje Radomir Konstantinović, „nada u metodu“, koja, „spajajući u nerazlučivo jedinstvo subjekt i objekt, duh i stvari, želju i stvarnost, svest i podsvest, destrukciju i konstrukciju“, prevaziči njihove antinomije u ime „totaliteta čovečanskog kao totaliteta poezije i revolucije“ (Konstantinović 1983: 257-260).

Literatura:

Ades, Dawn. *Dali*. London: Thames & Hudson, 1982.

Bodrijar, Žan. *Simulakrumi i simulacije*. Novi Sad: Svetovi, 1991.

Breton, Andre. „D'une Décalcomanie sans objet préconçu (décalcomanie du désir)“. *Minotaure*, no. 8 (1936): 18-24.

Breton, Andre. „What is Surrealism?“. *Theories of Modern Art*. Herschel B. Chipp, ur. Berkeley, Los Angeles, London: University of California Press, 1968. 410-417.

Delez, Žil. „Platon i simulakri“. *Reč*, br. 58/4 (2000): 193-200.

Derrida, Jacques. *Writing and Difference*. London, New York: Routledge, 2005.

Ernst, Max. „On Frottage“. *Theories of Modern Art*. Herschel B. Chipp, ur. Berkeley, Los Angeles, London: University of California Press, 1968. 428-431.

Foster, Hal. *Convulsive Beauty*. Cambridge, Massachusetts / London, England: The MIT Press, 1993.

Konstantinović, Radomir. „Marko Ristić“. *Biće i jezik 7. O iskustvu pesnika srpske kulture dvadesetog veka*. Beograd, Novi Sad: Prosveta, Rad, Matica srpska, 1983. 213-270.

Popović, Koča & Marko Ristić. *Nacrt za jednu fenomenologiju iracionalnog*. Beograd: Nadrealistička izdanja, 1931.

Prinzhorn, Hans. *Artistry of the Mentally Ill. A Contribution to the Psychology and Psychopathology of Configuration*. New York: Springer, 1972.

Protić, Miodrag B. „Srpski nadrealizam 1929-1932“. *Nadrealizam - socijalna umetnost*. Beograd: Muzej savremene umetnosti, 1969. 10-21.

Richardson, Michael i Fijalkowski, Krzysztof, ur. *Surrealism Against the Current. Tracts and Declarations*. London: Pluto Press, 2001.

Ristić, Marko. „Pred jednim zidom. Objasnenje istoimene strane ilustracija“. *Nadrealizam danas i ovde*, br. 3 (1932): 52.

Slejter, Hauard. *Anomija/bonomija i drugi tekstovi*. Novi Sad: Centar za nove medije kuda.org, 2013.

PRED JEDN
SIMULACIJA PARANOJAČKOG



M. R.



V. B.



*

IM ZIDOM DELIRIUMA INTERPRETACIJE

(V. OBJAŠNJENJE NA STR. 51.)



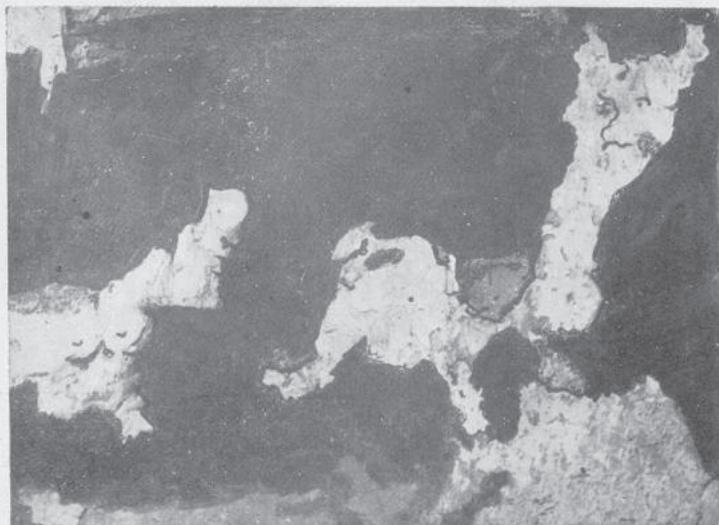
Snimak R. Rubena



R. P.



Z.-N.



M. D.

The Group of Surrealists

In Front of a Wall - Simulation of the
Paranoiac Delirium of Interpretation
Surrealism Here and Now, no. 3

We claim that not a gram of madness, perversion, fear, paranoiac delirium, moral wretchedness or declamation had ever been lost, nor can be lost. What should and what we hope will be lost (not without sacrifice) is their reactionary and immoral value.

Vane Bor,
'An Autocritical Contribution to
the Study of Morality and Poetry', 1932

In the third edition of the magazine *Nadrealizam danas i ovde / Surrealism Here and Now* (1932), a unique collective experiment by a group of Belgrade surrealists was presented under the title 'In Front of a Wall - Simulation of the Paranoiac Delirium of Interpretation'. The photograph of a cracked wall by the author R(aka) Ruben, a photo-reporter for *Politika*, was subject to interventions in the form of simulacra or, more precisely, re-touched intervals on original prints, representing personal interventions of the participants in the experiment, also signed with their initials: M(arko) R(istić), V(ane) B(or), Ž(ivanović) N(oe), M(ilan) D(edinac), D(ušan) M(atić) and R(astko) P(etrović). The experiment was the original application of the "paranoiac-critical method of interpretation" by Salvador Dalí, which resulted in the production of a collective piece, composed of six simulacra created in the process of individual interpretations of a single photograph. It links the surrealistic obsession with the creative potentials of psychoses

with the invention of techniques and methods for the liberation of language from the fetters of logical thought, and reinforces the inclination for collective creative work.

In the accompanying text, entitled 'In Front of a Wall. Explanation of the Page with Illustrations of the Same Name', Marko Ristić says:

"In front of an old, cracked, derelict, fallen wall, in front of a colourful, exciting piece of that wall, almost everyone is capable of consciously reviving that labyrinth of surfaces, lines and tones, of discovering images of his own imagination, or imposing on it (depending on his latent paranoiac ability) a more or less rich series of transparent and deep layers of simulacra. Achieving this by simulation, that is, by willingly starting the "process of thought of a paranoiac and active character", one comes to the same truthful and irreconcilable results, as if his delirium was completely independent of his will, and so he can indicate to everyone else the indisputable and concrete materializations of his idea (Ristić 1932: 51)."

What inevitably comes to mind here is a reference to Leonardo da Vinci's recommendation to all painters, elaborated in his *Treatise on Painting*, to exercise imagination in front of a cracked and stained wall; but, according to Ristić's subsequent testimony, it had not been known to the experiment's participants at the time. Ruben's photograph is non-iconic and is truly associated with Leonardo's wall: its signifier (the material, graphic aspects of the photograph) adheres to such an extent with the signified (the concept of the wall) that it erases any indication of spatial depth, which would make the wall in the eyes of the observer a concrete object of the pro-photographic reality. It is a semantically neutral, abstract but sufficiently suggestive visual structure for putting into operation a projection screen, on which, as Max Ernst once said, a "magical marriage of the unconscious and matter takes place".

Considering the year of the experiment, the authors could not have been acquainted with Breton's fascination with Leonardo's and Piero di Cosimo's instructions (gazing at spit stains on walls), as shown in the essay on decalcomanias by Oscar Dominguez in 1936. Breton regards the recipes of the Renaissance masters as unfairly forgotten stimuli for releasing the imagination and creation of fantastic images, and therefore the source of inspiration for surrealist art, which "led them to perfection" (Breton 1936: 18). In the same year, Ernst began his essay 'On Frottage' by quoting Leonardo, in which he further pointed out that he was stunned by the

intensification of his visionary powers and the hallucinatory trajectory of the conflicting images that came to him as he contemplated his final creations. "My eyes", specified Ernst, "discovered human heads, animals, a battle that ended with a kiss (the bride of the wind), rocks, the sea and the rain, earthquakes, the Sphinx in her stable, the palette of Caesar, the shawl of frost flowers, the pampas..." (Ernst 1968: 429).

Both in the case of Dominguez's decalcomanias and Ernst's frottage art, subjective interpretation, which places the author and observer in an equal position, is the one that 'finishes' or 'names' the image created by the automatic technique, beyond the artist's conscious control. In Breton's and Ernst's interpretation, Leonardo's advice serves as the reinforcement of an automatic work, i.e. a semantically 'open work', which, as in the Rorschach test, acquires its meaning according to the imaginative, perceptive and intellectual capacities of the observer. However, the Belgrade project does not involve interpretation as an act of completion of an automatic work, because the artists are using the photograph by another author and we do not know if it was appropriated or commissioned. The interpretation here is, quite the contrary, the device of a distortion of photographic representation, the creation of a new piece - the simulacrum of the original.

Ristić explained that the incentive for the project was found in Salvador Dalí's paranoiac delirium theory, which he presented to readers in the form of quotations from his text 'The Rotting Donkey' (*Le Surréalisme au service de la Révolution*, No. 1, 1930):

"Paranoia makes use of the external world in order to set off its obsessive idea for others. The reality of the external world serves as an illustration and proof, and is placed thus at the service of the reality of our mind."

And further:

"[...] allows me to say that the images of reality depend on the degree of our paranoiac ability, and that, in theory, an individual endowed with a sufficient degree of this faculty, might see the successive changes of form of an object perceived in reality in the way he wishes, just as is the case of voluntary hallucination: this however, with the still more devastatingly important characteristic that the various forms assumed by the object in question will be controllable and recognizable by all, as soon as the paranoiac simply indicates them (Ristić 1932: 51)."

Similarly to Breton's automatic writing, Dalí developed his method by a tendentious interpretation of Freud's theory, putting an emphasis on the "delirium of interpretation" as the main symptom of paranoia, in which he recognized the subversive mechanism of the subconscious for the imaginative possession of the perceived reality and imposition of obsessive ideas. For Dalí, paranoia was a "systemic confusion", which contributes to discrediting the concept of reality, and, therefore, his intention was to apply the paranoiac-critical method in "materialising images of concrete irrationality", which are "neither explicable nor reducible by the systems of logical intuition or by the rational mechanisms" (Ades 1982 : 126-127). In this sense, paranoia, a mental illness, becomes the source of undermining the habits of perception and representational conventions, whereas the paranoid simulacrum, as denoting a triumph of "mental representation over the external reality", forms a bridge between the unconscious of an individual and others.

Dalí's method was the last instance of a surrealistic study of 'abnormal states', which began with Breton's discovery of psychic automatism and experiments with automatic writing and hypnotic sleep. In *The First Manifesto of Surrealism*, Breton had already declared insanity as one of the key areas of surrealistic research, starting from Freud's suggestion that psychosis is a kind of "artistic form", since it creates a subjective "external world", which unconsciously attempts to replace the "objective reality". Contrary to the medical belief that psychosis is, in essence, a destruction of language that leaves the patient unable to communicate, Breton saw it as the liberation of language from the restraints of logical thought, and thus he established that liberated language as one of the paradigms of surrealist art. For him, as well as for Dalí, madness was not a breakdown of language and sense, but quite the contrary: a break in the field of rationally organized "language games" (L. Wittgenstein), which know their economics and topics, regulate the order of knowledge, create models and systems and, generally speaking, articulate the world view.

Starting from the sixth issue of the pre-surrealist magazine *Svedočanstva / Testimonies* (1925), dedicated to creative work by the mentally ill (edited by Dušan Matić in cooperation with Dr. Radoslav Lopašić, assistant at the Clinic for Nervous and Mental Illnesses), Belgrade surrealists accepted the topos of madness as an important factor of the surrealistic poetic epistemology. They acquired knowledge by visiting psychiatric clinics in Paris and attending lectures by well-known psychiatrists such as Pierre Janet and George Dumas, as well as studying Freud. However, the stimulus

for their immediate creative involvement in psychosis came from Dalí's theory, which was further elaborated by Ristić and Koča Popović in their philosophical treatise, *An Outline for a Phenomenology of the Irrational* (1931). The group later made use of the theory in textual and visual simulations in *Nadrealizam danas i ovde* and Ristić independently applied it in the 'paranoiac-didactic rhapsody' *Turpituda* (1938), illustrated with drawings by Krsto Hegedušić.

In his lecture entitled 'What is Surrealism?', delivered in Brussels in 1934, Breton stated that Dalí honoured Surrealism with an instrument of primary importance, the paranoiac-critical method, which immediately proved to be equally successful when applied in painting, poetry, film, construction of surrealistic objects, fashion, sculpture, and even in "all kinds of exegesis" (Breton 1968: 415). For Breton, the paranoiac-critical activity is the greatest surrealistic invention after automatic writing, because it brings a new affirmation of the "omnipotence of desire" which was from the very beginning "the only surrealistic act of faith". Thanks to Dalí, who regarded the delirious interpretation as "active automatism", the surrealists accepted simulation as a means of using Rimbaud's formula "I is someone else" in the reverse direction, and therefore as the royal path to the aesthetic exploitation of madness.

However, the project of the Belgrade surrealists pointed in another direction. According to Ristić, it "absolutely does not have the character of a game, nor the meaning of a psychological experiment", and "no conclusions can be drawn" from it, but, observed dialectically in relation to other surrealistic experiments, it has a "revolutionary value", above all "at the level of direct poetic knowledge" (Ristić 1932: 51). He (implicitly) renounced the artistic character of the project, which is not surprising, because, as is well-known, the Belgrade surrealists called their literary and artistic creations "experimentation", in the service of "specific surrealistic cognition and achievements". Art was understood as part of the surrealist undertaking of the "revival of consciousness" with the help of "subversive revindications of the Unconscious" and was reduced to an experiment, activity, document and registry of experience. For the Belgrade surrealists, it was not a creation in itself and for itself, but a research tool, which, as appears in the introduction of the second edition of *Nadrealizam danas i ovde* (1932), represented a "sharpened and powerful weapon" in the service of "the crucial resolution of some of the most urgent and insolent puzzles of mankind". Regarding art as research or research as an art form represented an authentic solution for Belgrade Surrealism, which, it must

be noted, was more radical than its Parisian counterpart, refusing to participate in the rituals of artistic and literary life in any way. In this sense, 'In Front of a Wall' did not gravitate towards the aesthetic exploitation of mental illnesses, as was the case with Dalí's double images, which he used to illustrate his method, or with Breton's and Éluard's book of prose poetry, *The Immaculate Conception* (1930), in which, by applying the same method, they simulated different types of illness (general paralysis, paranoid delirium, acute mania and precocious dementia), convinced that they were creating a new genre of literature that would replace traditional genres.

'In Front of a Wall' is not only a unique example of collective simulation in Surrealism, but it is fundamentally different from any of the previous collective experiments of Belgrade surrealists with automatic writing ('The Charm of Automatism' or 'Seven Minutes of Ingenuity', the almanac *Nemoguće / L'impossible*, 1930) and automatic drawing (the game of folded paper *cadavre exquis*). If they resulted in a collective form, as a collection of successive individual writings, here, thanks to the technical capacity of photography to produce multiple images, this group created an *individual-collective form*, which was not a genuine sum, but an additional montage of individual interventions on original prints. Between the individual contributions, however, there was no continuity (the circulation of paper sheets from one participant to another, writing one sentence each or drawing a fragment of figure), except with regard to cognitivity (all of them interpreting the same image independently of one another). In the first case, it was about creation *ex nihilo*, dictated by the poetic algorithm for automatic recording, and in the second case, about a simulationist appropriation dictated by Dalí's method.

Collective creation was inherent not only to surrealists, but also to other avant-garde communities, which operated as *subjects in the plural*, putting the creative capacities, knowledge and skills of individuals at the service of common programmes and collective goals. What Jochen Neth noted about Paris Surrealism is also valid for other (radical) avant-garde movements: the group is not a tool, but creates some kind of space for communication and internal exchange: it is a social organ through which a new relationship is established between the artist and society, whose values are fundamentally disputed (Richardson and Fijalkowski 2001: 7). The belief in collective creative power, or, more precisely, in the "collective experience of individualism" (A. Mason), is not only the result of like-minded artistic thinking, but also of the need to develop a politically

alternative model of work, aimed at the complete transformation of art and the social world. Collective creation (which by no means excluded individual creation) directly attacks the humanistic ideologeme of a unitary author-subject - the narcissistic ego and the mystification of individual imagination - opening up to "ghost connections" (Ristić), which create a common energy field or a rhizomatic sphere of poetic creation.

Considering the question of "Surrealism and Organisation", Howard Slater noted how by "the dissolution of identity such as practiced in the poetic scattering within the general intellect of language" it can be explained why Surrealism was affected by the concepts of "secret society" and "occultation" in a rather interesting way (Slater 2013: 56). The sectarian structure - which the theoretician of the avant-garde Lev Kreft called "para-party" and "para-partisan" - could also be found among the Belgrade surrealists who, in the period of organized group activity (1930-1932), behaved as a closed experimental laboratory dedicated to the research of new forms of creativity and instruments of knowledge, in contrast to the bourgeois cultural system and the objectified relationships that structure it. In this context, it is necessary to understand the procedure, structure and meaning of the project 'In Front of a Wall', which, we would dare say represents the highest experimental reach of Belgrade Surrealism.

The starting premise of the participants in the experiment that self-induced delirium leads to the same results as the authentic paranoid delirium is certainly debatable. It is based on the belief that, with appropriate preparation, everyone can simulate madness (generate symptoms of madness) and reach the 'poetry' that resides in it. Moving along the edge of madness or Dalí's "controlled delirium" implies a silent reflection of madness within a system that distinguishes it from health and determines the place of fears of slipping into mental illness. Based on his personal medical experience, Breton warned against the complete "transition to the other side" that threatened with the complete disintegration of personality, which he had already stated in the *First Manifesto of Surrealism* by claiming that "the fear of madness will not oblige us to leave the flag of imagination at half-mast". In other words, he did not deny the 'truth' or the inner core of insanity, but believed that this reservoir could be grasped safely with a simulation that, as Jean Baudrillard observed, moves "inside and outside of illness, inside and outside of health, with the reduplication of illness in a certain discourse, which is neither true nor false" (Baudrillard 1991: 8).

The simulation of madness is a form of economizing with insanity and its language from the position of 'normality', and this economizing takes place in the domain of fiction, which is, according to Jacques Derrida, exclusive in its power to (metaphorically) evoke madness. Any philosopher, writer, or speaking subject who tries to evoke madness from "the interior of thought" can do so only, according to Derrida, "in the realm of the possible and in the language of fiction or in the fiction of the language. Doing it, his own language reassures him against any actual madness" (Derrida 2005: 44). In other words, the surrealists internalized the normative medical predisposition of positioning the observer of madness (a doctor or therapist) as 'normal', and this 'normality' of mind is the presumption of being a surrealist poet who, again, has the power to release unsuspected and powerful poetic images by simulating madness and demonstrate how madness can even become poetry of itself. Finally, the psychiatrist and art historian Hans Prinzhorn - whose book, *Artistry of the Mentally Ill* (1922), was an unofficial Surrealist Bible - underlined the essential difference between the artist and the patient, whereby the former is characterized by the conscious decision and willingness to subject himself to "mental alienation" which in the case of the latter is a "natural process of configuration" (Prinzhorn 1972: 271).

Breton's apotheosis of the poetic effects of insanity was corrected by Popović and Ristić in *An Outline for a Phenomenology of the Irrational*, where they denied epistemological exclusivity to 'abnormal' states of consciousness, "except in particular cases of major intoxications or various forms of madness which so exceed one that they produce the liberation of even the most powerfully, deeply and obdurately repressed contents" (Popović and Ristić 1931: 154). At the same time, they elaborated on Dalí's theory of simulation, thus constructing a theoretical platform for the experiment 'In Front of a Wall' (which entitles us to proclaim Ristić to be the initiator of the experiment). While Dalí defined the term 'simulation' as a "spontaneous method of irrational knowledge based on the interpretative-critical association of delirious phenomena", Popović and Ristić proclaimed simulation to be a "magical act" (analogous to the functioning of the 'primitive mind') or a response to something concrete with magical techniques, i.e. the negation of the "image of feelings offered by the classificatory concept of acting" (70). Simulation, therefore, is not "the copy of conscious and consciously declared formulas of feelings", but like every magical act, "the expression of the subconscious, completely individualized, and not included, as both genesis and meaning, in causal systems of the conscious" (71). As a research tool, it is only justified if it is authentic, if it "gives

results of the same value of authenticity as the unconscious putting in motion of the same mechanism", if it reveals and puts in motion "the action of that open and voracious idea whose further functioning is an unconscious unwinding and interweaving" (72). In what way the simulation of the "paranoid structure of mind" yields results of "the same value of authenticity" as well as the unconscious functioning of that structure, remains an open question to which they provided no concrete answer, except for pointing to *The Immaculate Conception* and paintings by Dalí and Živanović Noe as examples.

Just as the paranoid delirium is already, by itself, an interpretative activity of the Unconscious, an active element that orients reality around its own line of force, so the simulation of this delirium is an interpretative activity directed at representations of reality. In particular, Dalí's simulation was a method of interpreting an image by which the spectator, depending on the power of his imagination, recognizes in one image other images. This was demonstrated in *Le Surréalisme au service de la Révolution* (No. 3, 1931), where the photo of an African village was rotated by 180° in order to obtain the representation of a 'paranoid face', which, according to the explanation below the image, Dalí interpreted as a portrait drawn by Picasso, while Breton saw it as a portrait of De Sade. The dual picture model, based on the effect of optical illusion, implies the absence of a 'correct' reading, because each subjective interpretation is valid, and each association leads to the traces or trajectory of an individual desire.

According to Gilles Deleuze - whose theory of simulation in French philosophy (Baudrillard, Klosowski, Foucault) is the closest to Dalí's - "the simulacrum incorporates a differential point of view, the observer is part of the simulacrum itself, which transforms and deforms, together with his point of view" (Deleuze 2000: 196). Simulation allows the production of new images based on formal affinities and opens the possibility of infinite duplication of the simulacrum, which thereby makes the image-original permanently 'unstable' - the product of a Dionysian machinery of simulation, as described by Deleuze. We do not know if Deleuze was directly inspired by Dalí's method (which he, alongside Guattari, mentioned in a sentence in *Anti-Oedipus*), when he wrote that in the simulacrum there is always "one becoming mad, one becoming boundless, one becoming always another, one becoming subversive and incomprehensible, capable of escaping the sameness, the boundary of the One or the Similar, always more and less together, but never equally" (196). Indeed, while the copy retains the distance between itself and the original, as a secondary image,

which enables us to understand the difference between the essence and the appearance of things, the simulacrum annuls that distance and sets it within the given object as its true state of being.

'In Front of a Wall' differs from Dalí's paintings by constructing a kind of 'procession' or circulation of the simulacrum around the original, the simultaneous simulation of the paranoid delirium performed by several participants and resulting in the coexistence of their simulacra in the field of representation. Referring to the dynamics of the relationship between the One (the original) and the Multiplicity (the simulacrum), Miodrag B. Protić said that the conclusion is ambiguous: "The deductive method is the method of dismembering a given entity to its components that strive for an absolute autonomy; and the inductive method is the method of an asymptomatic approximation to the absolute synthesis that includes all individual possibilities" (Protić 1969: 14). However, it seems that Protić, although on the right interpretative path, did not draw an appropriate conclusion, because 'In Front of a Wall' includes the original photograph, so that the observer could comprehend the diversity of the 'desiring production' of paranoia in the field of perception. The emphasis is placed on the very process of "internalizing non-distinctions" (Deleuze) in relation to the model, on the demonstration of becoming a simulacrum, if not also on the invitation to the observers to test their own latent "paranoiac ability" (Ristić).

Although the participants did not understand it as work of art, from today's perspective this project can be characterized as the first example of simulational art in Yugoslavia and, if we adopt the "anachronistic reading" (David Lomas) of Surrealism as the birthplace of modern artistic simulationism, it is one of the first in the world. The merit of Surrealism is its discovery of that "lack of reality in reality" (J. F. Lyotard), both in the fields of theory and of art practice, which became visible through the work of simulation, and which later developed into one of the central topoi of post-war French philosophy and the subject of artistic strategies of simulation. The difference between Surrealism and Pop Art or the postmodernist practices of simulation is that the surrealist artwork is not a simulacrum by itself, which indirectly points to the implosion of the concept of the real in a "society of radical semiurgy" (D. Kellner), where what has been represented is already a representation, a device for the production of simulacra, which retains visible the process of transmutation of the real into the simulated. As Hal Foster noted, the surrealist simulacrum (Dalí's, Magritte's, Ernst's or De Chirico's) retains similarity with the real, but, at the same time,

undermines its power over it, which is the foundation of the subversive value of Surrealism: representation only seems to appear but, essentially, it unnaturally returns as simulation (Foster 1993: 97). The other significant difference is that the Dalian phantasmatic simulacrum – the first modern theoretically elaborated equivalent of the Latin term *simulacrum*, which means 'phantasm' or 'illusion' – is invested with psychological and moral values that give the work a spiritual-anthropomorphic aura, which the subsequent art of simulation was not familiar with. Therefore, the art of simulation of the Belgrade surrealists, concluded Radomir Konstantinović, is distinguished by "hope in the method", which, by "merging into an indissoluble unity the subject and the object, the spirit and the things, the desire and the reality, the consciousness and the unconsciousness, the destruction and the construction", transcends their antinomies in the name of "the totality of the mankind as the totality of poetry and revolution" (Konstantinović 1983: 257-260).

Bibliography:

Ades, Dawn, *Dalí*, London: Thames & Hudson, 1982

Bodrijar, Žan, *Simulakrumi i simulacije*, Novi Sad: Svetovi, 1991

Breton, André, 'D'une Décalcomanie sans objet préconçu (décalcomanie du désir)', *Minotaure*, No. 8 (1936), pp.18-24

Breton, André, 'What is Surrealism?', *Theories of Modern Art*, Herschel B. Chipp, eds., Berkeley, Los Angeles, London: University of California Press, 1968, pp. 410-417

Delez, Žil, 'Platon i simulakri'. *Reč*, No. 58/4 (2000), pp. 193-200

Derrida, Jacques, *Writing and Difference*, London, New York: Routledge, 2005

Ernst, Max, 'On Frottage' in *Theories of Modern Art*. Herschel B. Chipp, eds., Berkeley, Los Angeles, London: University of California Press, 1968, pp. 428-431

Foster, Hal, *Convulsive Beauty*, Cambridge, Massachusetts / London, England: The MIT Press, 1993

Konstantinović, Radomir, 'Marko Ristić' in *Biće i jezik 7. O iskustvu pesnika srpske kulture dvadesetog veka*, Beograd, Novi Sad: Prosveta, Rad, Matica srpska, 1983, pp. 213-270

Popović, Koča & Marko Ristić, *Nacrt za jednu fenomenologiju iracionalnog*, Beograd: Nadrealistička izdanja, 1931

Prinzhorn, Hans, *Artistry of the Mentally Ill. A Contribution to Psychology and Psychopathology of Configuration*, New York: Springer, 1972

Protić, Miodrag B, 'Srpski nadrealizam 1929-1932' in *Nadrealizam - socijalna umetnost*, Beograd: Muzej savremene umetnosti, 1969, pp. 10-21

Richardson, Michael and Fijalkowski, Krzysztof, eds., *Surrealism Against the Current. Tracts and Declarations*, London: Pluto Press, 2001

Ristić, Marko. 'Pred jednim zidom. Objasnjenje istoimene strane ilustracija', *Nadrealizam danas i ovde*, No. 3 (1932), 52

Slejter, Hauard, *Anomija/bonomija i drugi tekstovi*, Novi Sad: Centar za nove medije kuda.org, 2013

Fotografija kao dokument u udruženoj jugoslovenskoj umetničkoj praksi

**The Photograph as a Document in
the Collective Yugoslav Art Practice**

Andrea Palašti

Unutar jugoslovenskog prostora tokom šezdesetih godina 20. veka, može se govoriti o svojevrsnom fotografском amaterizmu, koji se pojavljuje kao umetnička i primenjena fotografija nastajala najčešće od strane istih

autora - istih fotografa.¹ Razlog tome je i nepo-
stojanje formalnog, akademskog obrazovanja,
te je stoga fotografsko podučavanje bilo jedino
vezano za neformalno obrazovanje koje je
funkcionisalo kroz udruženja foto-klubova sa
konцепцијом социјалистичког аматеризма.² Приме-
нјена фотографија подразумевала је производњу
плаката, реклами, коришћење фотографија у телевизијским емисијама, те је тако била зависна од
тржишта (финансија), формирајући свој квалитет унутар
популарне масовне културе. С друге стране,
уметничка фотографија представљала је естетску
фотографију, чије су вредности базирале на естет-
ским/ликовним принципима - визуелној привлачности
и техничкој савршености снимка,³ која је тежила ка
сликарским квалитетима и карактеристикама високог
модернизма. Уметничка фотографија је најчеšће
излагана на манифестацијама и изложбама salon-

1 Bernik, Stane, „Razlozi za jednu inicijativu - NF1”, SPOT 3, Galerija grada Zagreba, Zagreb, 1973.

2 Milan Aleksić navodi да је у Југославији постојала само једна академија која је четдесетих и педесетих увела предмет фотографије. Стога је током седамдесетих и осамдесетих веома мали број људи студирао фотографију на иностраним академијама или факултетима. Видети виše у: Aleksić, Milan, 'Образовна фотографска сцена - предавање професора Milana Aleksića', *Zbornik stručnog skupa Fotodokumenti*, Независни filmski centar „Filmart”, Požega, 2012.

3 Denegri, Ješa, 'Postskriptum za jednu davnú izložbu (Nove) fotografije' / 'Postscript to an Exhibition of (New) Photography Long Ago', u Život umjetnosti, (prir.) Sandra Križić Roban, br. 89, 2011.

skog karaktera, te je tako obeležena kao nekritička i van ozbiljnijih teorijskih rasprava naspram ostalih umetničkih medija. Međutim, u isto vreme pojavljuje se jedan sasvim drugaćiji pristup fotografskoj slici koji se mogao naći u okviru prakse/rada grupe *Gorgona*.⁴

U svojim publikacijama (*anti-časopisima*), *Gorgona* je predstavljala svojevrsnu „knjigu umetnika”, u čijem se prvom broju (1961) predstavio Josip Vaništa sa fotografijom ispražnjenog izloga koja je bila odštampana (reprodukovanata) devet puta unutar publikacije:

„Zimi 1960, prolazeći pored trgovine rabišnjom robom u Vlaškoj ulici, nasuprot kinu Studio, ugledao sam u izlogu meni nepoznat predmet: jedna okomita daska povezivala je četiri vodoravne. Prostorna konstrukcija bez svrhe, koja se nudila na prodaju. Padala je okomita zimska rasvjeta po izlogu i predmet je bacao sjenu na svjetlu stijenu pozadine. Zastao sam fasciniran, vjerojatno bliskošću prizora preda mnom i mrtvih priroda pedesetih na kojima sam unutrašnjost od kojima sam unutrašnjost od eksteriera dijelio okomitim raspolovnicama. Zamolio sam prijatelja Pavela Cajzeka za uslugu i drugog jutra snimili smo izlog. Odlučio sam fotografiju devet puta ponoviti, učinio maketu, dao odštampati, i prvi broj *Gorgone* pojavio se o Velikom tjednu 1961. godine (kao i broj dva, među Julija Knifera).”⁵

Bio je to početak delovanja grupe *Gorgone*, koja je fotografiju tretirala kao jedan od kritičkih, ironičnih načina istupanja iz radikalnog pozognog modernizma, čiji je cilj bio proizvesti gotovo umetničko delo. Za Josipa Vaništu, fotografija je bila upravo jedan od medija pomoći kojeg on istupa iz konteksta modernizma, iz materijalnog predmeta, koja je tako predstavljala najavu „postobjektne pojave”⁶ pri čemu se umetničko delo vidi kao postupak procesualnog idejnog rada. Ovakav način procesualnog rada vidljiv je u grupnim akcijama performansima grupe *Gorgone*, od kojih su neke dokumentovane upravo medijem fotografije.

⁴ Umetnička grupa *Gorgona* delovala je u Zagrebu od 1959. do 1966. Okupljala je umetnike Marijana Jevšovara, Julija Knifera, Đuru Sedera, Josipa Vaništu, Ivana Kožarića, Miljenka Horvata, kao i teoretičare Dimitrija Bašićevića Mangelosa, Radoslava Putara i Matku Meštrovića. Delovanje grupe vezuje se za izložbe u Studiju G (1961-1963, Salon Schira u Zagrebu), izdavanje publikacije/antičasopisa *Gorgona* (1961-1966), kao i za različite koncepte, projekte i oblike umetničkog komuniciranja. Videti više u: Denegri, Ješa, „Gorgona - Nekad i danas”, http://post.at.moma.org/content_items/261-gorgona-nekad-i-danas i <http://www.avantgarde museum.com/hr/museum/kolekcija/4511-GORGONA/>

⁵ Denegri, Ješa, „Prije pola stoljeća, Prisjećanje na jedan neobičan događaj čije posljedice nitko nije mogao predvidjeti”, Josip Vaništa -Vrijeme *Gorgone* i Postgorgone 1961-2010, Hrvatska akademija znanosti i umjetnosti, Zagreb, 2010/11.

⁶ Denegri, Ješa, *Dokumenti o post-objektним pojavama u jugoslovenskoj umetnosti 1968-1973*, Muzej savremene umetnosti, Beograd, 1973.

Takav je bio slučaj i sa kolektivnom akcijom *Adoracija*, izvedenom na samostalnoj izložbi Julija Knifera, koja se sastojala od iskazane grupne počasti prema umetniku, igre sa šeširom i foto-poziranjem u Galeriji suvremene

umjetnosti u Zagrebu 1966. godine.⁷ Fotografije sa akcije zabeležene su od strane fotografa Branka Balića. Međutim, u ovom kontekstu, fotografija je poslužila samo kao posrednik. Zapravo, pozicija fotografa je potisnuta, zato što fotografija

ukazuje na dokument situacije i/ili događaja, i čisto je informativnog i estetski neutralnog karaktera. U tom svetu, članovi grupe *Gorgona*, iako indirektno, među prvim su autorima na našim prostorima koji su postavili pitanje uloge fotografije u domenu umjetnosti, ali i autorstva fotografije, pozicije umetnika/autora kao kreatora ideje umetničkog rada, nasuprot pozicije fotografa kao onoga koji (*samo*) registruje tu ideju.

7 Stipančić, Branka, Josip Vaništa. *Vrijeme Gorgone i postgorgone / The Time of Gorgona and Post-Gorgona*, Kratis, Zagreb, 2007.

Prema Ješi Denegriju, *nova umjetnička praksa* predstavlja skup novih/inovativnih/drugačijih umetničkih (a ne izvan-umetničkih!) dela, koja se ogledaju kao prakse/procesi/operacije/činjenja (a ne završeni estetski objekti!). Denegri, Ješa, *Sedamdesete: teme srpske umjetnosti*, Svetovi, Novi Sad, 1996, 22; Susovski, Marijan (ur.), *Nova umjetnička praksa 1966-1978*, katalog izložbe u Galeriji suvremene umjetnosti, Zagreb, 1978.

Unutar jugoslovenskog prostora, *Gorgona* je, zapravo, uvela nove oblike umetničkog ponašanja/komunikacije, korišćenjem izvanumetničkih materijala - performans, govor, i fotografija, čime je otvorila vrata i znatno uticala na novu generaciju umetnika koja se javila tokom sedamdesetih godina u okviru *Nove umetničke prakse*.⁸ U tom svetu, *Nova umjetnička praksa* afirmisala je: (I) delovanje, intervencije umetnika kroz ambijentalni, događajni rad (najčešće pred publikom); (II) korišćenje novih medija (filma, fotografije, videa) zarad dokumentacije nastupa umetnika, kao i širih istraživanja tehnoloških specifičnosti samih novih medija; (III) nov način društvenog ponašanja umetnika unutar rada u grupama.

Poznatije umetničke grupe u to vreme bili su: *OHO* (Kranj, Ljubljana) - Marko Pogačnik, Milenko Matanović, David Nez i drugi; *KÔD* (Novi Sad) - Mirko Radojičić, Slavko Bogdanović, Miroslav Mandić, Mirko Radojičić, Slobodan Tišma, Janez Kocijančić i Branko Andrić; grupa (*E* (Novi Sad) - Ana Raković, Vladimir Kopićl, Čeda Drča i Miša Živanović; grupa (*E-KÔD* (Novi Sad); grupa *Bosch+Bosch* (Subotica) - Balint Sombati, Slavko Matković, Laslo Salma, Laslo Krekeš; *Neformalna grupa šest umetnika* (Beograd) - Marina Abramović, Era Milivojević, Zoran Popović, Neša Paripović, Dragoljub Raša Todosijević i Gergelj Urkom; *Grupa šestorice autora* (Zagreb) - Željko Jerman, Vlado Martek, Sven Stilinović, Mladen Stilinović, Boris Demur i Fedor Vučemilović; *Grupa 143* (Beograd) - Biljana Tomić,

Miško Šuvaković, Neša Paripović, Jovan Čekić, Paja Stanković, Maja Savić, Mirko Diliberović, Vladimir Nikolić, Dejan Dizdar, Nada Seferović, Bojana Burić, Stipe Dumić, Momčilo Rajin, Ivan Marošević i Slobodan Šajin.

U to vreme su takođe mnogi drugi umetnici individualno delovali. Na taj način, stvorila se platforma za avangardno eksperimentisanje, uvođenje novih medijskih tehnologija, novih strategija samoorganizovanja i oblika političkog angažovanja. Aktivnosti u ovim krugovima određivale su se kao novolevičarske i internacionalne, a njihovo delovanje se moglo mapirati unutar bogate razmene programa među alternativnim/neformalnim umetničkim prostorima kao što je Podrum u Zagrebu,⁹ ali i institucijama/kulturnim centrima kao što su Studentski kulturni centar u Beogradu (1971), Tribina mlađih u Novom Sadu (1954), Galerija SC (1962), Galerija Nova i Galerija proširenih medija u Zagrebu, ŠKUC u Ljubljani (1978), ZVONO u Sarajevu, Dom na mladite u Skoplju i drugih.

Korišćenje fotografije kao medija, bilo je ključno u radu spomenutih grupa – ona je igrala ulogu dokumenta koji (na informativan i neutralan¹⁰ način) beleži aktivnosti umetnika, kao što su performansi, hepeninzi, akcionalizam, ali i body art i land art projekti. Fotografija u ovom slučaju nije autonomno umetničko delo, već je znak kojim se dokumentuju ideje koje su vremenski ograničene, neponovljive ili su izvedene na nepristupačnim mestima mestima i/ili van pogleda publike. Ovakvi dokumenti koji su predstavljali fotografije situacije i/ili događaja mogu se naći u ranim performansima grupe *Dei leči* (1957 - 1965)¹¹, čija su se istraživanja i eksperimenti izvođenja, odnosno umetnički koncepti (ideje!), često bazirali na upotrebi fotografске kamere. Ekscesna, vanumetnička i vaninstitucionalna praksa grupe *Dei leči*, zasnivala se na unapred isplaniranim konceptima, odnosno, gestovima rada s telom u realnom vremenu, sa jasnim smislom i porukama, koja se beležila fotografskom (i/ili filmskom) kamerom. Ovakav postupak

⁹ Neformalni prostor za delovanje umetnika Podrum, aktivan od 1975. i 1980. godine u Zagrebu. Grupu je oformila nekolica umetnika koji su odlučili da deluju izvan tadašnjih zvaničnih institucija. Autori oko Podruma se nisu definisali kao grupa umetnika, već su kao individualni autori delovali u zajedničkom prostoru.
Videti više u: Stipančić, Branka, „Autori oko Podruma“, u: Bašičević, Dimitrije (ed), *Nova fotografija 3*, Centar za fotografiju, film i TV, Galerija grada Zagreba, Zagreb, 1980.

¹⁰ Milanka Todić napominje činjenicu da, iako se fotografija u ovom slučaju koristi kao pomoćno sredstvo, tačnije kao tehnička slika, pogled kroz fotografsku kameru nikada nije nevin, bezličan i objektivan.
Videti više u: Todić, Milanka, *Fotografija i slika*, Cicero, Beograd, 2001, 98. i Sontag, Suzan, *Eseji o fotografiji*, Kulturni centar Beograda, Beograd, 1982.

¹¹ Bora Vitorac i Dragoljub Pavlov, kao mlađi gimnazialići oformili su nezvaničnu grupu *Dei leči*. Izvan tadašnje umetničke prakse, profesionalne teorije i kritike, delovali su u potpunoj anonimnosti i kao apsolutna margina, do 2007. godine kada je zahvaljujući Slobodanu Tišmi, Vujiciću, Tuciću, Zoranu Panteliću, a kasnije i Slavku Timotijeviću, umetnički rad grupe *Dei leči* ulazi u diskurse istorije umetnosti, u sistem umetnosti i izлагаčke prakse.

rada s telom, izvođenje ponašanja, realizovali su kao privatne performanse, često samo za slučajnu publiku ili bliski krug prijatelja. Kao svojevrsni čin slobode i akt transgresije u odnosu na tadašnji socijalistički realizam i društveno-političko uređenje, performansi Bore Vitorca i Dragoljuba Pavlova, pojavljuju se „kao čin slobode suprotstavljen tromim, dosadnim i krajnjem birokratiziranim mehanizmima ponašanja, u društvu i umetnosti, kako bi se apsurdnim, neočekivanim i neuklopljivim akcijama bar na trenutak debalansirao pravac rigidne stvarnosti.”¹²

12 Timotijević, Slavko, „O rodonačelnicima akcionalizma i performansa koji su jasno ukazali na pravac kretanja sa-vremene umetnosti”, u katalogu izložbe *Bora Vitorac - Dragan Pavlov, Dokumenti inicijalnog performansa*, april - maj 2012, Galerija 42°, Cetinje, Univerzitet Crne Gore, 2012.

13 Rešin Tucić, Vujica, *Dei leči, Bora Vitorac / Dragoljub Pavlov, Inicijalni performans u Novom Sadu (1957 - 1965)*, 2007, http://www.arte.rs/sr/aktuelno/dei_leci_bora_vitorac_i_dragoljub_pavlov-57191/?dan=20100419, pristupljeno 10.08.2014.

performansi Bore Vitorca i Dragoljuba Pavlova osmišljeni su isključivo da budu fotografisani. Često su za svoja izvođenja angažovali i druge foto-

14 „Ta praksa, nastala u znaku gesla ‘zapanjiti građanina’, burleskih jurnjava, basterkitonovske sledećnosti, parodije na malogradanski kič, iskazala se kasnije kao svojevrsna prethodnica, ‘mentalna matrica’ umetničkih provokacija grupe *Januar/Februar, KÔD i* (obrnuto) *E*, unutar oficijelnih sistema kulturnih ustanova.” *Ibid.*

15 Teza Miška Šuvakovića. Videti više u: Šuvaković, Miško, *Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950. godine*, Srpska akademija nauka i umetnosti/Prometej, Beograd/Novi Sad, 1999, 105.

16 Šeligo, Rudi, Iz tog Geister, Tomaž Brejc, Tomaž Šalamun i Rastko Močnik (ed), *Katalog 2, Založba Obzorja*, Maribor, 1969. i Šuvaković, Miško, *Konceptualna umetnost*, MSUV, 2007, Novi Sad, 351.

grafe. Na taj način, autorstvo fotografije pripada autoru ideje (umetniku), dok se uloga fotografa zanemaruje, a on često ostaje i anoniman. Na taj način, njihova praksa izvođenja ukazuje na jasnú svest o mediju fotografije kao finalnoj fazi umetničkog dela. Stoga, ovako nastale fotografije ukazuju (iako retroaktivno) na promenu paradigmе koja je usledila sa postavangardnim performansom,¹⁴ i definisanjem (otvorenog) pojma *fotografije kao umetnosti*.¹⁵ Slovenačka grupa OHO detaljno je dokumentovala svoje preformanse i hepeninge, kao što su *Triglav* (1968), *Hepening* (1968), a koji su izvedeni u parku Zvezda u Ljubljani, a koje su objavili u poslednjem delu knjige *Katalog 2*,¹⁶ ukazujući tako na ulogu fotografije kao informacije. Fotografija je u tom slučaju igrala ulogu informacije kao teksta - teksta koji, zapravo, ukazuje na suodnos sa foto-

grafijom i opisom dela tj. koncepta. Slično tretiranje fotografije nalazimo i kod grupe *KÔD*, u akciji/intervenciji Mirka Radojičića i Slavka Bogdanovića, pod nazivom *Apoteoza Džeksonu Poloku* (1970), koja prikazuje fotografiju kamena sa prelivenim bojama u maniru Džeksona Poloka. I radovi grupe *Bosch+Bosch* ukazuju na fotografiju kao dokument, kao što je rad Slavka Matkovića *Intervencija u slobodnom prostoru na jezeru Ludoš* (1971) ili Lasla Kerekeša *Intervencije na isušenom tlu Palićkog jezera* (1972). U tom svetlu, kada je reč o fotografiji kao dokumentu, ukida se zamisao o fotografiji kao *odlučujućem trenutku*, te se o fotografiji govorи unutar *proširenog polja*¹⁷ u kojem fotoaparat postaje alat pomoću kojeg se realizuju projekti tj. (ideje!). Grupa 143 fotografiju koristi kao *antimedij*, u kome su se, pored fotografije, često nalazili i mape, crteži, objašnjenja i dijagrami. Ova grupa je objavila prvu foto-knjigu pod nazivom *Grupa 143* povodom izložbe u Srećnoj galeriji u Studentskom kulturnom centru u Beogradu maja 1979. godine, koja je isključivo zasnovana na fotografijama dokumentarnog karaktera, foto-performansima, primerima istraživanja foto-medija i foto-tekstualnim radovima. U tom svetlu, grupni foto-projekat *Razgovor u prirodi* (1979), izveden je kao serija dokumentarnih fotografija prostora (prirode) koje prikazuju učesnike razgovora Jovana Čekića, Biljanu Tomić, Nešu Paripovića, Paju Stankovića i Miška Šuvakovića u prirodnom ambijentu vrta. Jovan Čekić je izveo foto-performans *Skice za autoportret* (1976), dok je Maja Savić istraživala odnos verbalne i vizuelne subjektivizacije u tekstualnom foto-radu *Mišljenje prožeto osećanjima* (1976).¹⁸

17 Krauss, Rosalind, „Sculpture in the Expanded Field”, in: Hal Foster (ed.), *The Anti-Aesthetic: Essays on Postmodern Culture*, Seattle, Bay Press, 1983.

18 Unterkofler, Dietmar, *Grupa 143 Kritičko mišljenje na granicama konceptualne umetnosti 1975 - 1980*, Službeni glasnik, Beograd, 2012, 150.

Sličan način tretiranja fotografije kao medija možemo naći i u kasnijim umetničkim praksama, na primer u performansima grupe *Led art*, čiji su najaktivniji članovi bili Nikola Džafo, Dragan Živančević, Dragoslav Krnajski, Goran Denić, Vesna Grginčević, Nebojša Milikić i Srđan Veljović. *Led art* je svoju protestnu umetničku delatnost započeo u Beogradu i Novom Sadu početkom devedesetih godina prošlog veka, sa akcijama poput *Zamrznuta umetnost, Stolica, Ko was šiša ili Deponija* čija se dokumentacija zasnivala na fotografiji. Redovno su organizovali i foto izložbe članova grupe ali i akcije poput *Fotografisanja protiv uroka*. Izvedena u Galeriji Srbija u Nišu 1998. godine, akcija *Fotografisanje protiv uroka* podrazumevala je fotografisanje pojedinaca ili parova uz crne opcrtane hartije iz performansa *Rekonstrukcija zločina*.¹⁹ Svi učesnici dobijali su i potvrdu o fotografisanju protiv uroka, dok

19 Fotograf ispred grupe *Led arta* bio je Srđan Veljović.

su printove mogli poručiti za simboličnu novčanu nadokanadu putem po-
uzeća od grupe Led art. Ideja ove akcije pred-

20 Videti više u: *Led art 1993-2003 - dokumenta*, Samizdat B92, Beograd, 2004. i Despotović, Jovan, *Džaf, monografija*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2011, 71-96.

stavljalja je svojevrsni ironični bunt, odnosno otpor društvenoj i političkoj stvarnosti, a često su služile da se „učvrste ljubavni odnosi i pomognu da fotografisani parovi budu srećniji“.²⁰

U tom svetlu, pokazalo se da su konceptualne umetničke strategije promenile značenja, kao i načine razumevanja fotografije, dok je sa druge strane i sama fotografija promenila umetnost i pristup umetničkoj slici kao takvoj. Stoga se s pravom može reći da su se unutar jugoslovenske (post)konceptualne umetnosti, odlike fotografije kao medija koristile za izražavanje *ideja*. Spomenute umetničke grupe koristile su fotografiju kao osnovni medij za artikulisanje ideja kolektiva i sa time proširili domene fotografskog izražavanja. Fotografija je na taj način postala nova praksa putem koje su različite umetničke grupe na analitički i kritički način preispitivale konvencionalnost jezika umetnosti i umetničkog sistema, ali su u isto vreme predstavljale i direkstan odgovor na savremene društvene okolnosti.





Dei lečí
Manifest, 1957
11.8 x 8.5 cm



Dei leči

Nasukani

Ran Aground, 1959

9 x 6.5 cm

>

Slavko Matković

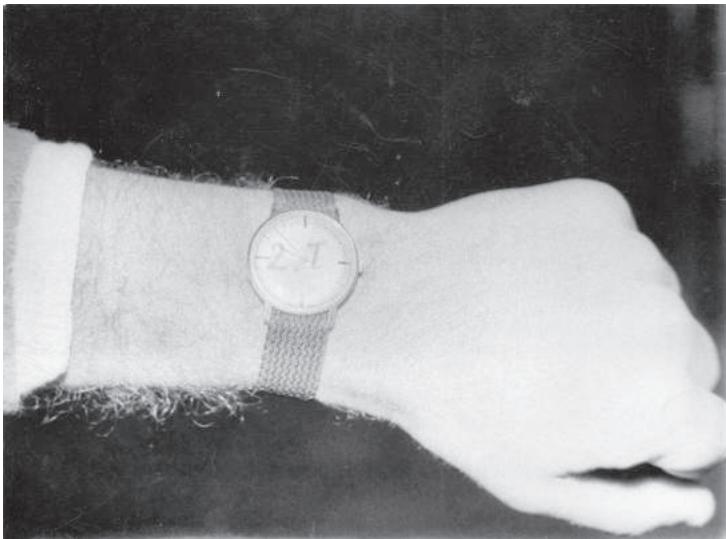
Deautorizacija umetničkog dela

An Artwork De-Authorized, 1981

zbirka Muzeja savremene umetnosti Vojvodine

from the collection of The Museum of Contemporary Art Vojvodina





<

Ćedomir Drča, Slobodan Tišma

Galerija - Primeri nevidljive umetnosti

Gallery - Examples of Invisible Art, 1976

zbirka Muzeja savremene umetnosti

Vojvodine / from the collection of The

Museum of Contemporary Art Vojvodina

<

Led art, Fotografisanje protiv*uroka / Photography, Against**Evil Spells, Labin, 2000*

foto / photo: Srđan Veljović

Within the boundaries of the former Yugoslavia, during the 1960's, we could talk about a kind of photographic amateurism, which appeared as art photography and applied photography, and was produced mostly by

the same authors - the same photographers.¹

The reason for this was the lack of formal, academic education, and so photography training was only related to non-formal education, which operated through associations such as photo clubs, based on the concept of socialist amateurism.² Applied photography comprised the production of posters, commercials, the use of photographs in television shows, etc. It was, therefore, dependent on the market (or rather, the funds available), forming its quality within the popular mass culture. On the other hand, art photography represented *aesthetic photography*, the values of which were based on aesthetic/visual photographic principles - the visual appeal and technical perfection of the image³, which inclined towards the properties of painting and the qualities of High

1 Bernik, Stane, 'Razlozi za jednu inicijativu - NF1', SPOT 3, Galerija grada Zagreba, Zagreb, 1973

2 Milan Aleksić stated that there was only one art academy in Yugoslavia, which, in the 1940's and 1950's, introduced the subject of photography in its curriculum. Therefore, during the 1970's and 1980's, very few people studied photography at foreign academies or schools. See more in: Aleksić, Milan, 'Educational Photography Scene - A Lecture by Prof. Milan Aleksić', in *Proceedings of the Expert Meeting Photodocuments*, Independent Film Centre Filmart, Požega, 2012

3 Denegri, Ješa, Postskriptum za jednu davnú izložbu (Nove) fotografije / Postscript to an Exhibition of (New) Photography Long Ago, in *Život umjetnosti*, (ed.) Sandra Križić Roban, No. 89, 2011

Modernism. Art photography had most often been exhibited at events and exhibitions of a salon character, and was, therefore, marked as non-critical and beyond serious theoretical debates, as opposed to other art forms. However, at the same time, a completely different approach to the photographic image appeared and it could be recognized in the practice/work of the *Gorgona Group*.⁴ Their publications (anti-magazines) represented a particular form of 'artist's books', and their first edition (1961) was dedicated to Josip Vaništa and his photograph of an empty display window, printed (reproduced) nine times within the publication:

"In winter 1960, passing by a shop of second-hand goods in Vlaška Street, opposite the Studio Cinema, I saw in the display an unknown object: a vertical board joining four horizontal boards. A spatial construction without a purpose, but still on sale. The perpendicular winter street lighting fell across the display and the object cast a shade on the light wall of the background. I stood there fascinated, very likely by the closeness of the scene in front of me and the still-lifes of the fifties, in which I divided the interior from the exterior by a vertical line in the middle. I asked my friend

Pavel Cajzek to do me the favour, and the next morning we photographed the display. I decided to repeat the photo nine times, make a model, have it printed, and the first number of *Gorgona* appeared during the Easter Week of 1961 (as did No. 2, Meander by Julije Knifer)."⁵

It was the beginning of the *Gorgona Group*'s activity, which treated photography as one of the critical, ironic ways of coming out from the radical late modernism, and the goal of which was to produce a finished work of art. For Josip Vaništa, photography was, in fact, one of the media thanks to which he emerged from the context of modernism, from the material object, which, thus, represented the announcement of a "post-object phenomenon"⁶, whereby the work of art was seen as the process of a conceptual work. This type of processual work could also be found in collective actions/performances of the *Gorgona Group*, some of which were documented precisely via the medium of photography.

4 The art group *Gorgona* has been worked in Zagreb from 1959 to 1966. It gathered artists such as Marijan Jevšovar, Julije Knifer, Đuro Seder, Josip Vaništa, Ivan Kožarić, Miljenko Horvat, as well as theoreticians Dimitrije Bašićević Mangelos, Radoslav Putar and Matko Meštrović. The activities of the group are mostly connected to exhibitions held in Studio G (1961-1963, Salon Schira in Zagreb), publications/anti-magazines *Gorgona* (1961-1966), as well as various concepts, projects and forms of artistic communication. See more in: Denegri, Ješa, 'Gorgona - Nekad i danas', http://post.at.moma.org/content_items/261-gorgona-nekad-i-danas and <http://www.avantgarde-museum.com/hr/museum/collection/4511-GORGONA/>

5 Denegri, Ješa, 'Prije pola stoljeća, Prisjećanje na jedan neobičan događaj čije posljedice nitko nije mogao predvidjeti', Josip Vaništa. *Vrijeme Gorgone i Postgorgone 1961-2010*, Hrvatska akademija znanosti i umjetnosti, Zagreb, 2010/11

6 Denegri, Ješa, *Dokumenti o post-objektnim pojavama u jugoslovenskoj umjetnosti 1968-1973*, Muzej savremene umjetnosti, Beograd, 1973

Such was the case with the collective action *Adoration*, performed at the solo exhibition by Julije Knifer. It consisted of paying respects to the artist, a game with a hat and posing for photographs at the Gallery of Contemporary Art in Zagreb in 1966.⁷ The photographs recording the action were by the photographer Branko Balić. However, in this context, the photograph served only as an intermediary. In fact,

⁷ Stipančić, Branka, Josip Vaništa. *Vrijeme Gorgone i postgorgone*, Kratis, Zagreb, 2007

the position of the photographer was diminished, because the photograph here was only the document of a certain situation and/or event, and was purely informative and aesthetically neutral in character. From this perspective, the members of the *Gorgona Group*, although indirectly, were among the first authors in former Yugoslavia to raise the question of the role of photography in the domain of art, as well as the questions pertaining to authorship in photography, the position of the artist/author as the creator of an idea of the artwork, in contrast to the position of the photographer as the one who (only) registers that idea.

⁸ Dimitrijević, Nena, *Gorgona – Umjetnost kao način postojanja*, Galerija suvremene umjetnosti, Zagreb, 1977; Millet, Catherine, *Konceptualna umjetnost kao semiotika umjetnosti*, *Polja*, p. 156, Kulturni centar Novog Sada, Novi Sad, 1976

According to Ješa Denegri, *New Art Practice* is a set of new/innovative/different art (and not extra-artistic!) works, which are seen as practices/processes/operations/acts (and not completed aesthetic objects!)

Denegri, Ješa, *Sedamdesete: teme srpske umjetnosti*, Svetovi, Novi Sad, 1996, p. 22; Susovski, Marijan (ed.), *Nova umjetnička praksa 1966–1978*, exhibition catalogue, Galerija suvremene umjetnosti, Zagreb, 1978

Within the former Yugoslavia, the *Gorgona Group*, actually, introduced new forms of artistic behaviour/communication, by using extra-artistic means – performance, speech, and photography, which opened a new door and significantly influenced a new generation of artists that appeared during the 1970's as the *New Art Practice*.⁸ In this light, the *New Art Practice* has affirmed: (I) action, the artists' interventions through ambient and event-based works (usually in front of the audience)¹⁰; (II) the use of new media (film, photography and video) for documenting the artists' performances, as well as a more extensive research into technological specificities of the new media; (III) a new way of social behaviour among artists within groups. Some of the most famous art groups at the time were: the *OHO Group* (Kranj, Ljubljana) – Marko Pogačnik, Milenko Matanović, David Nez and others; *KÔD* (Novi Sad) – Mirko Radojičić, Slavko Bogdanović, Miroslav Mandić, Slobodan Tišma, Janez Kocijančić and Branko Andrić; the (*E* Group (Novi Sad) – Ana Raković, Vladimir Kopićl, Čeda Drča and Miša Živanović; the (*E-KÔD* Group (Novi Sad); *Bosch + Bosch* (Subotica) – Balint Szombathy, Slavko Matković, Laszlo Szalma, Laslzo Kerekes; the *Informal Group of Six Artists* (Belgrade) – Marina Abramović, Era Milivojević, Zoran Popović, Neša Paripović,

– Marina Abramović, Era Milivojević, Zoran Popović, Neša Paripović,

Dragoljub Raša Todosijević and Gergely Urkom; the *Group of Six Artists* (Zagreb) - Željko Jerman, Vlado Martek, Sven Stilinović, Mladen Stilinović, Boris Demur and Fedor Vučemilović, the *Group 143* (Belgrade) - Biljana Tomić, Miško Šuvaković, Neša Paripović, Jovan Čekić, Paja Stanković, Maja Savić, Mirko Diliberović, Vladimir Nikolić, Dejan Dizdar, Nada Seferović, Bojana Burić, Stipe Dumić, Momčilo Rajin, Ivan Marošević and Slobodan Šajin.

At that time, many artists also operated individually. In this way, a platform for avant-garde experimentation, the introduction of new media technologies, new strategies of self-organization and forms of political engagement have been initiated. Activities in these circles were defined as new left-wing and international, and their actions could be mapped out within the rich exchange of programmes among alternative/informal artistic spaces, such as Podrum in Zagreb⁹, as well as institutions, i.e. cultural centres such as the Students Cultural Centre in Belgrade (1971), the Youth Tribune in Novi Sad (1954), the SC Gallery (1962), the Nova Gallery and the Extended Media Gallery in Zagreb, ŠKUC in Ljubljana (1978), ZVONO in Sarajevo, the Youth House in Skopje and others.

The use of photography as a medium was crucial in the work of the aforementioned groups - the photograph played the role of a document which (in an informative and neutral¹⁰ way) recorded the activities of artists, such as performances, happenings, actionism, as well as body art and land art projects. In this case, the photograph was not an autonomous work of art, but a sign that documented time-limited and unrepeatable ideas, or those performed in inaccessible places and/or outside the view of the audience. Such documents, which represented photographs of a situation and/or event, can be found among early performances of *Dei leći* (1957-1965)¹¹, whose research and experimental performances, i.e. artistic concepts (ideas!), were often based on the use of the photographic camera. The excessive, extra-artistic and non-institutional practice of *Dei leći* derived

⁹ An informal space for artistic activities, Podrum, in operation since 1975 and 1980 in Zagreb. The group was formed by a number of artists who decided to act outside the official institutions at the time. Authors around the Podrum did not define themselves as a group of artists, but as individual authors who worked in a common space. See more in: Stipančić, Branka, 'Autori oko Podruma', in Bašičević, Dimitrije (ed), *Nova fotografija 3*, Centar za fotografiju, film i TV, Galerija grada Zagreba, Zagreb, 1980

¹⁰ Milanka Todić noted that, although photography, in this case, was used as an auxiliary device, more precisely as a technical image, the view through the camera is never innocent, impersonal or objective. See more in: Todić, Milanka, *Fotografija i slika*, Cicero, Beograd, 2001, p. 98 and Sontag, Suzan, *Eseji o fotografiji*, Kulturni centar Beograda, Beograd, 1982

¹¹ Bora Vitorac and Dragoljub Pavlov, as young high-school pupils, formed an unofficial group *Dei Leći*. Apart from the art practice of the time, professional theory and criticism, they acted in complete anonymity and absolutely marginalized, until 2007, when, thanks to Slobodan Tišma, Vujica Rešin Tucić, Zoran Pantelić, and later Slavko Timotijević, the artwork of *Dei leći* entered discourses of art history and the system of art and exhibition practices.

from pre-planned concepts, that is, gestures with the body in real time, with clear meanings and messages, recorded with the photographic (and/or film) camera. These processes of working with the body, and enacting behaviour, were carried out as private performances, often only for a random audience or a close circle of friends. As an act of freedom and transgression in relation to socialist realism and the socio-political system of the time, the performances by Bora Vitorac and Dragoljub Pavlov, appeared "as an act of freedom opposed to sluggish, boring and extremely bureaucratic mechanisms of behaviour in society and art, aimed

at, at least temporarily, disbalancing the direction of rigid reality, with absurd, unexpected and incompatible actions."¹² Their performances (gestures!) were based on spontaneity, immediacy ("with the Dei leči's slogan - Ide Čile - an elderly man is going")¹³, and the parody of everyday life, for which they used pantomime, acting and pose-striking for the photograph. Even the titles of their works point to ludicrous procedures of disguising and/or performing various absurd situations, such as the photographs *Unblocked* (1959), *Scalper* (1958), *Bricked* (1965), *Playing Cards in the Snow* (1962), *Gambler* (1960), *After Shaving* (1965),

Monument (1959), *Pharaoh* (1959), *Ran Aground* (1959) and others. Also, within the discourse on the status of the medium of photography as the carrier of ideas, performances by Bora Vitorac and Dragoljub Pavlov were designed exclusively to be photographed. They often engaged other

photographers to record their performances.

Therefore, the authorship of the photograph belongs to the author of the idea (i.e., the artist), while the role of the photographer is diminished, and he often remains anonymous. In this way, their practice of performing demonstrated a clear perception of the medium of photography as the final stage of the work of art. The resulting photographs indicate (although retroactively) the change in the paradigm that followed the post-avantgarde performance¹⁴, and the definition of the (open) concept of *photography as art*.¹⁵

12 Timotijević, Slavko, 'O rodonačelnicima akcionalizma i performansa koji su jasno ukazali na pravac kretanja sa-vremene umetnosti', in the exhibition catalogue *Bora Vitorac - Dragan Pavlov, Dokumenti inicijalnog performansa*, april - maj 2012, Galerija 42°, Cetinje, Univerzitet Crne Gore, 2012

13 Rešin Tucić, Vujica, *Dei leči, Bora Vitorac / Dragoljub Pavlov, Inicijalni performans u Novom Sadu (1957 - 1965)*, 2007, http://www.arte.rs/sr/aktuelno/dei_leci_bora_vitorac_i_dragoljub_pavlov-5719/1/?dan=20100419, accessed on 10/08/2014

14 "This practice, which appeared as the slogan 'to amaze the citizen', burlesque-like chasing, Buster Keaton's frozen face, parody on petty-bourgeois kitsch, later appeared as a kind of predecessor, the 'mental matrix' of artistic provocations of the groups January/February, KÔD and (inverted) E, within the official systems of cultural institutions." Ibid.

15 Miško Šuvaković's thesis. See more in: Šuvaković, Miško, *Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950. godine*, Srpska akademija nauka i umetnosti/Prometej, Beograd/Novi Sad, 1999, p.105

The Slovenian *OHO* Group documented in detail their performances and happenings, such as *Triglav* (1968) and *Happening* (1968), which were performed in the Zvezda Park in Ljubljana and were later published in the last chapter of the *Catalog 2*,¹⁶ underlining the role of photography as information. In this case, the photograph played the role of information as text-as text which, in fact, indicated a correlation between the photograph and the description of the work, i.e., the concept. A similar

treatment of photography could also be found in the work of *KÔD*, in the action/intervention by Mirko Radojčić and Slavko Bogdanović called *Apotheosis to Jackson Pollock* (1970), which depicted a photographs plashed with sparkling colours in the manner of Jackson Pollock. Works of *Bosch+Bosch* also designate photographs as documents, the exempls of which are the work by Slavko Matković, known as *The Intervention in the Open Space at Lake Ludoš* (1971), or that by Laszlo Kerekes, *The Intervention on the Dried Bottom of Lake Palić* (1972). In this light, when we talk about the photograph as a document, the idea of the photograph as a decisive moment is annulled, and, then, we introduce in

the discourse on photography the notion of the expanded field¹⁷, in which the camera becomes a tool for realizing projects, i.e. (ideas!). Group 143 used photography as an anti-medium, in which alongside photographs, there were also maps, drawings, explanations and diagrams. This group published the first photo-book, entitled *Group 143*, on the occasion of the exhibition at the Happy Gallery of the Student Cultural Centre in Belgrade in May 1979, which was exclusively based on photographs of documentary character, photo-performances, examples of research of the medium of photography and photo-textual works. From this perspective, a collective photo project *A Conversation in Nature* (1979) was performed as a series of documentary photographs of space (nature) that showed the participants in the conversation, Jovan Čekić, Biljana Tomić, Neša Paripović, Paja Stanković and Miško Šuvaković, in the natural environemnt of a garden.

Jovan Čekić carried out the photo-performance *Sketches for the Self-Portrait* (1976), while Maja Savić investigated the relationship between verbal and visual subjectivization in the textual photo-work *Thinking Imbued with Feelings* (1976).¹⁸

¹⁶ Šeligo, Rudi, Iztog Geister, Tomaž Brejc, Tomaž Šalamun and Rastko Močnik (ed.), *Katalog 2, Založba Obzorja, Maribor, 1969* and Šuvaković, Miško, *Konceptualna umetnost*, MSUV, 2007, Novi Sad, p. 351

¹⁷ Krauss, Rosalind, 'Sculpture in the Expanded Field', in: Hal Foster (ed.), *The Anti-Aesthetic: Essays on Postmodern Culture*, Seattle, Bay Press, 1983

¹⁸ Unterkofler, Dietmar, *Grupa 143 Kritičko mišljenje na granicama konceptualne umetnosti 1975 - 1980*, Službeni glasnik, Beograd, 2012, p.150

A similar way of treating photography as a medium can be found in subsequent art practices, for example in the performances by *Led art*, whose most active members were Nikola Džafo, Dragan Živančević, Dragoslav Krnajski, Goran Denić, Vesna Grginčević, Nebojša Milikić and Srđan Veljović. *Led art* began their protest artistic activity in Belgrade and Novi Sad, in the early 1990's, with actions such as *Frozen Art*, *The Chair*, *Ko was šiša* and *Landfill*, the documentation of which was based on photography. They also regularly organized photo exhibitions by members of the group, as well as campaigns such as *Photography Against Evil Spells*. Carried out at the Gallery Serbia in Niš, in 1998, *Photography Against Evil Spells* included taking photographs of individuals or couples against

19 The photographer representing *Led art* was Srđan Veljović

20 See more in: *Led art 1993-2003 - dokumenta*, Samizdat B92, Beograd, 2004 and Despotović, Jovan, Džafo, monograph, Muzej savremene umetnosti Vojvodine, Novi Sad, 2011, pp. 71-96

black delineated papers from the performance entitled *The Reconstruction of Crime*.¹⁹ All participants received a certificate for being photographed against evil spells, while prints could be ordered from *Led art* for a symbolic price. The idea of this action represented a kind of ironic rebellion, a resistance to social and political reality, and it often served to "strengthen love relationships and help the photographed couples feel happier."²⁰

In this light, it turned out that conceptual art strategies have changed meanings, as well as ways of understanding photography, while, on the other hand, photography itself has transformed art and the approaches to the artistic image as such. Therefore, it can rightly be concluded that within the Yugoslav (post)-conceptual art, the properties of photography as a medium were used to express *ideas*. The aforementioned art collectives used photography as the basic medium for articulating ideas of the group and, thus, expanded the domains of photographic expression. Hence, photography has become a new practice through which various art groups analyzed and criticized the conventional language of art and the art system, but, at the same time, they also represented a direct answer to contemporary social circumstances.

**Nekoliko primjera udruženog i
vaninstitucijalnog fotografskog
djelovanja u Hrvatskoj od
1960-ih do danas**

**Several Examples of Collective
Non-institutional Photography
Initiatives in Croatia from
the 1960's to Today**

Umjetnost druge polovine 1960-ih i prve polovine 1970-ih godina u Jugoslaviji, koje se običava nazvati *Nova umjetnička praksa*, objedinjava različita gibanja u suvremenoj umjetnosti kojima je zajednička radikalna izmjena umjetničkog djelovanja, otpor prema tržištu te refleksija i polemički odnos prema stvarnosti. Umjetnički centri, koji se međusobno povezuju, formiraju se u Ljubljani, Zagrebu, Beogradu, Novom Sadu, Subotici, Bjelovaru i Splitu. Upravo se u to vrijeme radi lakše artikulacije ideja, ali i radi jednositavnijeg temeljnog funkcioniranja, mlađi umjetnici sve češće udružuju u grupe i neformalne kolektive, primjerice: *OHO*, *TOK*, *Crveni peristil*, *KOD*, *Bosch + Bosch*, *Grupa 143*, *Grupa Oktobar* i *Grupa šestorice*. U takvom okruženju dolazi do prožimanja pa i direktnog međusobnog utjecaja različitih grana umjetnosti u čemu fotografija igra sve aktivniju ulogu¹.

Premda nije postojao isključivo fotografski kolektiv, fotografi ili pak autori koji koriste 'fotografiju kao medij umjetnika' također djeluju unutar grupa. U Hrvatskoj valja istaknuti grupu *Penzioner Tihomir Simčić* te *Grupu šestorice*.

Goran Trbuljak i Braco Dimitrijević 1969. godine udružuju se u grupu pod nazivom *Penzioner Tihomir Simčić* i izvode niz zajedničkih akcija i intervencija u javnom prostoru. Po prvi puta nastupaju zajedno na izložbi održanoj u okviru 23. majskog festivala studentskih kazališta Jugoslavije 1969. go-

1 Više o fotografiji u navedenom periodu u: Iva Prosoli, Širenje granica fotografije prve polovice 1970-ih godina u Hrvatskoj u: *Život umjetnosti*, br. 89, 2.12.2011., str. 82-89

dine u *Studentskom centru* u Zagrebu². Dvojicu mlađih umjetnika povezao je, između ostalog, kritički stav spram zagrebačke Akademije likovnih umjetnosti, koju su obojica pohađala, ali i interes za fotografiju. Upravo iz tog razdoblja potječe dva rada Gorana Trbuljaka, koji se bave fotografskim odrazom stvarnosti. Trbuljak je fotografirao rupe na asfaltu, da bi zatim načinio xerox kopije³ fotografija i postavio ih pokraj snimljenog dijela pločnika. Kroz prozor tramvaja je fotografirao vanjski prizor, načinio transparentnu fotografiju, koju je zatim zalijepio na taj isti prozor, prepostavljajući trenutak u kojem će se objekt i njegov odraz sklopiti u jednu sliku.

S godinom osnutka grupe *Penzioner Tihomir Simčić* podudara se i izložba Petra Dabca održana u *Galeriji studentskog centra* u Zagrebu. Petar Dabac nije pripadao niti jednoj grupi, ali je svoje fotografско formiranje započeo u atelijeru svojeg strica, jednog od najangažiranih i najsvestranijih jugoslovenskih fotografa, Toše Dabca, u kojem je učio zajedno sa Marijom Braut i Enesom Midžićem, i upravo s ovo dvoje autora dijeli nekoliko poveznica. Zajedno s Marijom Braut održao je, već spomenutu izložbu u *Galeriji studentskog centra*. Riječ je o prvoj izložbi u povijesti hrvatske fotografije, na kojoj fotografija izlazi u treću dimenziju. Dabac je izlagao portrete umjetnika kao što su Vasarely, Picelj, Srnec, Bakić, Bonačić, Šutej i drugih, i teoretičara kao npr. Abrahama Molesa, Matku Meštrovića, Umberta Eca, dakle sudionika *Novih tendencija*⁴, koje je redom imao prilike upoznati u stričevom atelijeru, koji im je bio omiljeno okupljalište. Te su fotografije već bile izložene ranije iste godine na beogradskom Bitefu, no Petar Dabac na zagrebačkoj izložbi čini presedan i izlaže ih u prostoru poput objekata, o čemu izvještava onodobna kritika i prepoznaje važnost takvog postupka.⁵ Uskoro Dabac odlazi korak dalje te u samim radovima apsorbira težnje *Novih tendencija*, te jednako kao i Enes Midžić stvara tzv 'opredmećene fotografije', ili pak na xerox kopije fotografija intervenira bojom. Potrebno je istaknuti da će Midžiću i Dabcu za razliku od suvremenika, kao što su primjerice Goran Trbuljak, Mladen Stilinović, Sven Stilinović ili

2 Više o izložbi i suradnji u: Nena Baljković, Braco Dimitrijević, Goran Trbuljak, Grupa šestorice autora, u: *Nova umjetnička praksa 1966-1978*, (ur.) Marijan Susovski, galerija suvremene umjetnosti, Zagreb, 1978. i u Branka Stipančić, Goran Trbuljak, Muzej suvremene umjetnosti, Zagreb, 1996.

3 Sa xerox kopijama u prvoj polovini 1970-ih godinama eksperimentira i Petar Dabac.

4 Međunarodni umjetnički pokret osnovan u Zagrebu 1961. na poticaj skupine hrvatskih kritičara i umjetnika (B. Bek, B. Kelemen, D. Bašičević, M. Meštrović, R. Putar, I. Picelj, V. Richter) i istomišljenika iz Francuske, Italije, Njemačke, Španjolske i Rusije (V. Vasarely, J. LeParc, J. R. Soto i dr.). Pripadnici pokreta njegovali su ideje konstruktivizma, Bauhausa i neoplastizma te industrijsku estetiku; isticali su potrebu socijalizacije umjetnosti i uveli praksu timskoga rada, pri čem se umjetničko djelovanje nastojalo dovesti do krajnje anonimnosti. U Zagrebu je održan niz izložaba pod nazivom *nove tendencije* sve do 1973, kada je priređena peta, posljednja izložba. Važniji časopisi pokreta bili su *Azimuth* (Milano), *Zero* (Düsseldorf), *BIT International* i a (Zagreb), a važniji teorijski tekstovi o vizualnim istraživanjima objavljeni su u katalozima izložaba.

5 Primjerice Zvonko Maković i Željka Čorak.

Željko Jerman, ostati važna estetska komponenta fotografije, dok će s njima dijeliti interes za ispitivanje granica i mogućnosti fotografskog medija. U prvoj polovini 1970-ih godina u Hrvatskoj je održano više umjetničkih akcija u javnom prostoru, kao na primjer: *Mogućnosti za '71 na prostoru zarebačkog Gornjeg grada* u organizaciji *Galerije suvremene umjetnosti* ili *Guliver u zemlji čudesna* u Koranskom parku skulptura u organizaciji *Galerije studentskog centra i Zorinog doma* u Karlovcu (na potonjoj su sudjelovali Midžić i Dabac s fotografskim radovima)⁶,

⁶ Petar Dabac i Enes Midžić, koji izlažu objekte koji bi se mogli definirati kao fotografije-skulpture. Enes Midžić izlaže mehanički rastavljen i oprostoren portret, a Petar Dabac uvećane fotografije ruku i nogu, koje „stršeći“ iz trave sugeriraju tijelo Gulivera, po čemu je čitava akcija i dobila ime.

no za povijest domaće fotografije kao pokušaj definiranja suvremenih tendencija medija je izložba u organizaciji *Galerije suvremene umjetnosti*. Među većinom klasičnim fotografskim radovima ističu se opet radovi Petra Dabca i Enesa Midžića. Petar Dabac izlaže *VR – fotorelef* nastao od transformiranog portreta arhitekta

Vjenceslava Richtera u kombinaciji s xerox kopijom, *Virus* – crnobijeli fotokolaž i *Iskru* – xerox kopiju na koju je intervenira fluo-bojom, a Enes Midžić objekte, nizove i igračke – opredmećene fotografije koje funkcionišu kao mobili.

Mladen Stilinović, Željko Jerman, Sven Stilinović, Boris Demur, Vlado Martek i Fedor Vučemilović, iako koncepcionali, načinom rada i izrazom različiti, udružili su se 1975. godine u neformalnu *Grupu šestorice* kako bi im funkcioniranje bilo lakše. S publikom su komunicirali zajednički i izravno, i to

prvenstveno na dva načina: izložbama - akcijama,⁷ koje su se odvijale u javnom prostoru (kupalište na Savi, glavni gradski trg, *Filozofski fakultet*,...),

kojih je u razdoblju od 1975. do 1979. realizirano ukupno 21, te časopisom *Maj 75*, koji je izlazio od 1975. do 1978. godine. Nisu imali zajedničkih radova, već su na izložbama - akcijama kao i u časopisu objedinjavali individualne radove. U čitavom djelovanju *Grupe šestorice* fotografija je igrala vrlo važnu ulogu, na različite načine su je koristili svi članovi

grupe i bila je prisutna na gotovo svim izložbama - akcijama⁸. Služila im je ili kao sredstvo komunikacije ili je pak bila preispitivana kao medij sa svojim tehničkim, ali i značenjskim mogućnostima. Primjerice na prvoj izložbi - akciji odnosno

prvom zajedničkom nastupu *Grupe šestorice* na gradskom kupalištu na Savi 1975. godine Željko Jerman ostavlja trag na foto-papiru, ležeći na njemu sat vremena izložen suncu. Na izložbi - akciji na Trgu Republike održanoj iste godine, bilo je nekoliko radova s fotografijom, koji dobro

⁷ Termin je skovao Mladen Stilinović.

⁸ Detaljno o svim aspektima djelovanja *Grupe šestorice* u: Janka Vukmir (ur.), *Grupa šestorice autora*, katalog izložbe, Institut za suvremenu umjetnost, Zagreb, 1998.

ilustriraju njezine različite uloge u djelovanju Grupe. Željko Jerman istraživao je tehničku prirodu medija i u tome je blizak Petru Dabcu i Enesu Midžiću. Međutim, to je samo jedna od karakteristika njegovih radova. Na Trgu Republike izlaže dvije, kako ih Radoslav Putar naziva „elementarne fotografije“. Intervenirao je direktno na foto-papiru, na kojem je ostavio trag kista natopljenog razvijačem, napisao datum (5. 9.1975.) i *I love you*. Zatim je kolaž novinskog papira fotografirao s montiranim tekstom: „Život, a ne parole“. Fedor Vučemilović je na šest fotografija rukom ispisao: *pažnja, dobro jutro, dobar dan, dobro veče, kako ste, doviđenja*, znači jednotavnim porukama se direktno se obratio prolazniku. Osim toga izložio je poliptih sastavljen od četiri fotografije pod naslovom *Moja planina*. No, najradikalnija je njegova akcija kojom je u pitanje doveo ne samo pitanje sadržaja fotografije, nego i pitanje autora. Zamolio je prolaznike da ga fotografiraju njegovom kamerom, što je rezultiralo nizom dokumenata s jednim motivom - motivom autora. Tako je slučajna publika uistinu postala aktivna, i to ne samo kao aktivni promatrač, nego kao direktni kreator rada.

Fotografski život u Zagrebu u 1980-im godinama obilježila je nesvakidašnja pojava specijalizirane galerije za fotografiju, koja je funkcionalala van-institucionalno, bez finansijske podrške, u potpunosti na bazi volonterskog rada i suradnje, i bez obzira na to okupljala važna imena domaće, ali i europske fotografije (i dizajna). Naime, nakon smrti Toše Dabca 1970. godine, brigu o njegovoj ostavštini preuzeo je Petar Dabac te nastavio djelovati u njegovom atelijeru u Ilici 17. Na poticaj Dimitrija Bašićevića Mangelosa, Dabac mu je 1978. godine u hodniku atelijera postavio izložbu, što ga je potaklo da otvori galeriju, koja je nastavila s djelovanjem redovito sve do 1990-ih⁹ pod nazivom *Arhiv TD*. U to je

vrijeme održano je pedesetak izložbi. Redoviti suradnici Galerije bili su brojni prijatelji i kolege

Petra Dabca, primjerice Fedor Vučemilović, Albert Goldstein i Ivan Picelj, koji je i dizajnirao popratne materijale uz izložbu. Zbog nedostatka finančija, radilo se o jeftinoj produkciji, odnosno uz svaku izložbu je printan i fotokopiran deplijan na A4 formatu te pozivnica i plakat. U *Galeriji TD* predstavili su se između ostalih Boris Mikhailov, Peter Knapp, Manfred Willmann, Seichi Furuya, ali i brojni domaći autori te se stvorila važna platforma za raspravu o suvremenoj fotografiji.¹⁰

Početkom 1980-ih na likovnoj sceni javlja se umjetnički tandem *Bachrach & Krištofić* koji kontinuirano djeluje do danas. Karakterizira ih izuzet-

⁹ Tijekom 1990-ih priredene su samo četiri izložbe.

¹⁰ Kronologija rada *Arhiva TD* prvi puta je predstavljena 2008. godine u sklopu izložbe Tošo Dabac: Drugi pogled, održanoj u Geleriji Forum u Zagrebu. No temeljito analizom svih djelatnosti Petra Dabca uključujući i *Arhiv TD* bavi se Lana Lovrenčić iz *Ureda za fotografiju*, koja ih je i predstavila na konferenciji Revisiting Heri-

tage, Varšava, 7.-8. lipnja, 2018. Ista autorica planira izložbu i katalog posvećen djelovanju galerije *Arhiv TD*.

likovnih postava pa sve do autorskih problemskih izložbi. Specifičnost njihova djelovanja leži u tome što nije riječ samo o kreativnim već i o životnim partnerima, dizajnerici Sanji Bachrach Krištofić i fotografu Mariju Krištofiću, koji u potpunoj sinergiji spajaju dvije jake autorske ličnosti u, s vremenskim odmakom gledano, vrlo jasan izraz,

11 U Muzeju za umjetnost i obrt u Zagrebu 2016. godine održana je retrospektivna izložba tandem-a *Bachrach&Krištofić*. Više o njihovom radu vidi u: Jasmina Fučkan, Sanja Bachrach Krištofić (ur.), *Bachrach&Krištofić: Dizajn i fotografija*, katalog izložbe, Muzej za umjetnost i obrt, Zagreb, 2016.

12 Vidi knjigu: Sandra Križić Roban, *Bachrach&Krištofić (ur.)*, *bachrach&krištofić*, Zagreb, 2008.

na svestranost i raznovrsnost produkcije, od umjetničkih fotografskih radova, dizajna omota ploča, preko oblikovanja knjiga, kataloga, plakata, spoj fotografске slike i dizajna¹². Dekonstrukcija medija fotografije koju ovaj tandem svjesno (i odgovorno) provodi u svom je ontološkom smislu u velikoj mjeri srodnna s onom Željka Jermana. U oba slučaja radi se o fotografiji kao izvedbi stvarnosti, u materijalnom smislu kao slici (fotoslici) lišenoj dokumentarističkog aspekta.

U novije vrijeme ne postoje oblici kolektivnog fotografskog umjetničkog djelovanja koje bi karakterizirao entuzijazam 1970-ih i 1980-ih godina, postoji međutim nekoliko inicijativa na organizacijskoj razini, koje su preživjele ispit vremena. Iste, 2008. godine u Hrvatskoj se osnivaju dva fotografска festivala: *Rovinj Photodays* i *Organ Vida*. Oba su od vremena osnutka znatno evoluirala, postala međunarodna i zadobila više ili manje prepoznatljive programske koncepcije. *Rovinj Photodays* osnovan je na inicijativu udruge Livingstone i njezinog predsjednika Tončija Denisa Redića, koji je ujedno i direktor festivala. *Rovinj Photodays* uključuje nekoliko vrsta različitih edukacijskih i izložbenih programa, nastoji objediniti amatersku, profesionalnu i umjetničku fotografsku scenu, a u središtu festivala je natječaj i natječajna izložba. Ne postoji tematski okvir natječaja, već se natječe u sedam kategorija (portret, akt / tijelo, dokumentarna fotografija, pejzaž, moda, arhitektura i umjetnički koncept). Do 2014. godine natječaj je bio isključivo za područje Hrvatske, nakon čega na inicijativu kustosice Marine Viculin postaje međunarodni, otvara se cijelom svijetu, premda je prvenstveno koncentriran na zemlje regije, pa se tako i žiriranje provodi u dva kruga: prvi krug natječaja žiriraju nacionalni selektori, koji zatim svoj

13 Više o festivalu na: <https://photodays-rovinj.com>

izbor prosleđuju glavnom izborniku festivala za tu godinu.¹³ Partner festivala je od 2010. godine Muzej za umjetnost i obrt u Zagrebu, koji osim što ugošćava natječajnu izložbu i dijelove rovinjskog programa, u svoj fundus uključuje radove svih finalistika.

Festival *Organ vida*, zahvaljujući prvenstveno njegovoj direktorici Marini Paulenka, prošao je u deset godina velik put od skromne studentske inicijative do vodećeg festivala suvremene fotografije u regiji. Danas je to višestjedno događanje koje obuhvaća natječajnu međunarodnu izložbu, domaće i gostujuće izložbe, filmske projekcije, okrugle stolove, radionice, predavanja... koja se odvijaju pod istim tematskim nazivnikom, a okupljaju mlade i etablirane domaće i svjetske fotografе i teoretičare.

Udruga *Organ vida*, koja festival organizira, partner je na nekoliko europskih projekata i sve je prisutnija na međunarodnoj sceni¹⁴. Od prošle godine i izravno utječe na poticanje umjetničkog stvaralaštva mladih hrvatskih umjetnika dodjelom nagrade Marina Viculin. Nagrada, koja ime nosi po prerano preminuloj istaknutoj hrvatskoj povjesničarki umjetnosti i kustosici, vrsnoj poznavateljici i promotorici fotografije, autorici brojnih fotografskih izložbi, ali i projekata, koji su poticali rad mladih fotografa, dodjeljuje se upravo mladom autoru i omogućuje mu mentorstvo i financijsku podršku za razvoj, produkciju i prezentaciju novog rada.

Jedna od najvrednijih i svakako najdalekosežnijih vaninstitucionalnih inicijativa na području fotografije u proteklom desetljeću u Hrvatskoj je pokretanje portalna / online fotografске galerije po nazivom *Suvremena hrvatska fotografija*¹⁵. Portal su 2010. godine za-

jedno pokrenule fotografkinja Ana Opalić i ure- dnica portala croatian-photography.com

14 Više o festivalu na: <https://organvida.com>

Poslanje portala bilo je učiniti recentnu domaću fotografsku produkciju vidljivom, ali ujedno i objediniti postojeće tekstove o fotografiji, te potaknuti pisanje novih. Kriteriji odabira autora bili su osobni izbor Ane Opalić, koja je i sama obavljala najveći dio uredničkog, ali i novinarskog posla.

Ana Opalić željela je da portal potakne pokretanje novih inicijativa na polju fotografije. Uskoro je uspostavljena suradnja sa Sandrom Križić Roban, znanstvenom savjetnicom *Instituta za povijest umjetnosti*, autoricom većeg broja projekata s područja fotografije, što je dovelo do osnutka udruge *Ured za fotografiju* 2011. godine. Danas Ured, kojeg čine kustosice / istraživačice Sandra Križić Roban, Lana Lovrenčić, Karla Pudar i Jelena Pašić zauzima sve važniju ulogu u promociji fotografije u Hrvatskoj: bavi se istraživačkim, izlagачkim i izdavačkim radom te eduakacijom, vodi fotografsku galeriju Spot, uređuje portal i sudjeluje na međunarodnim projektima.

15 <http://croatian-photography.com>



galerija studentskog centra zagreb savska 25
fotografije
maria braut i
petar dabac
7.-10.-31.-10.-1969.
11.-14.-17.-20 sati.

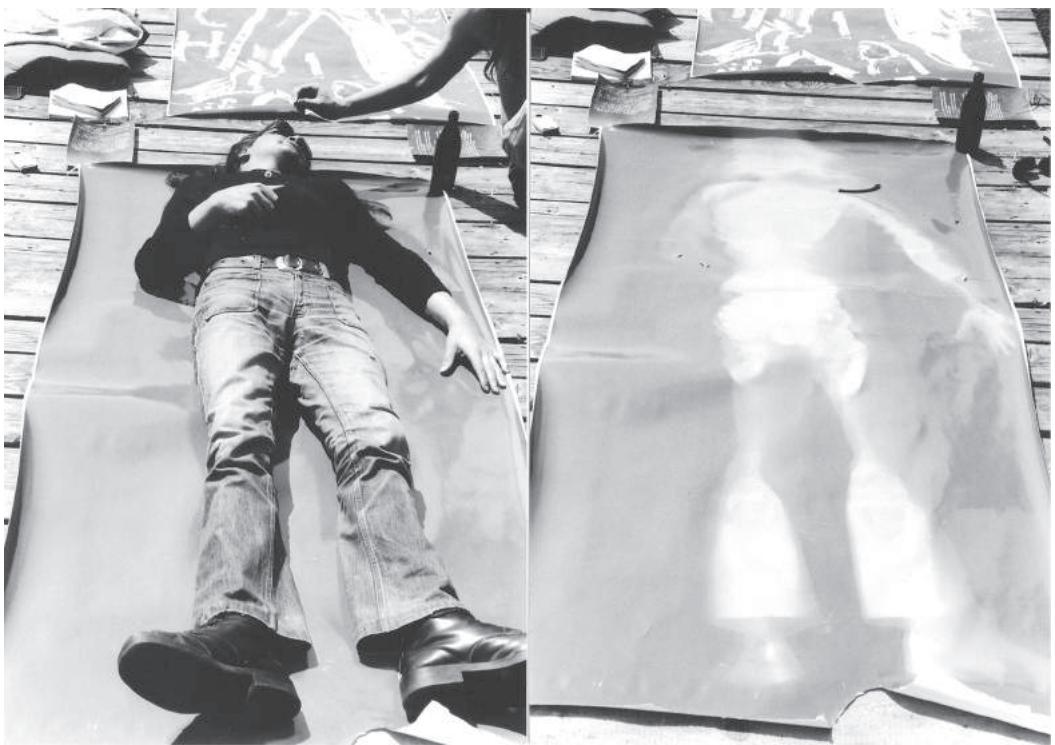
Boris Bućan, Plakat za izložbu fotografija Marje Braut i Petra Dabca u Galeriji Studentskog centra / Poster for the exhibition of photographs by Marija Braut and Petar Dabac in the Gallery of the Student Centre, 1969, zbirka Muzeja za umjetnost i obrt, Zagreb / from the collection of The Museum of Arts and Crafts, Zagreb

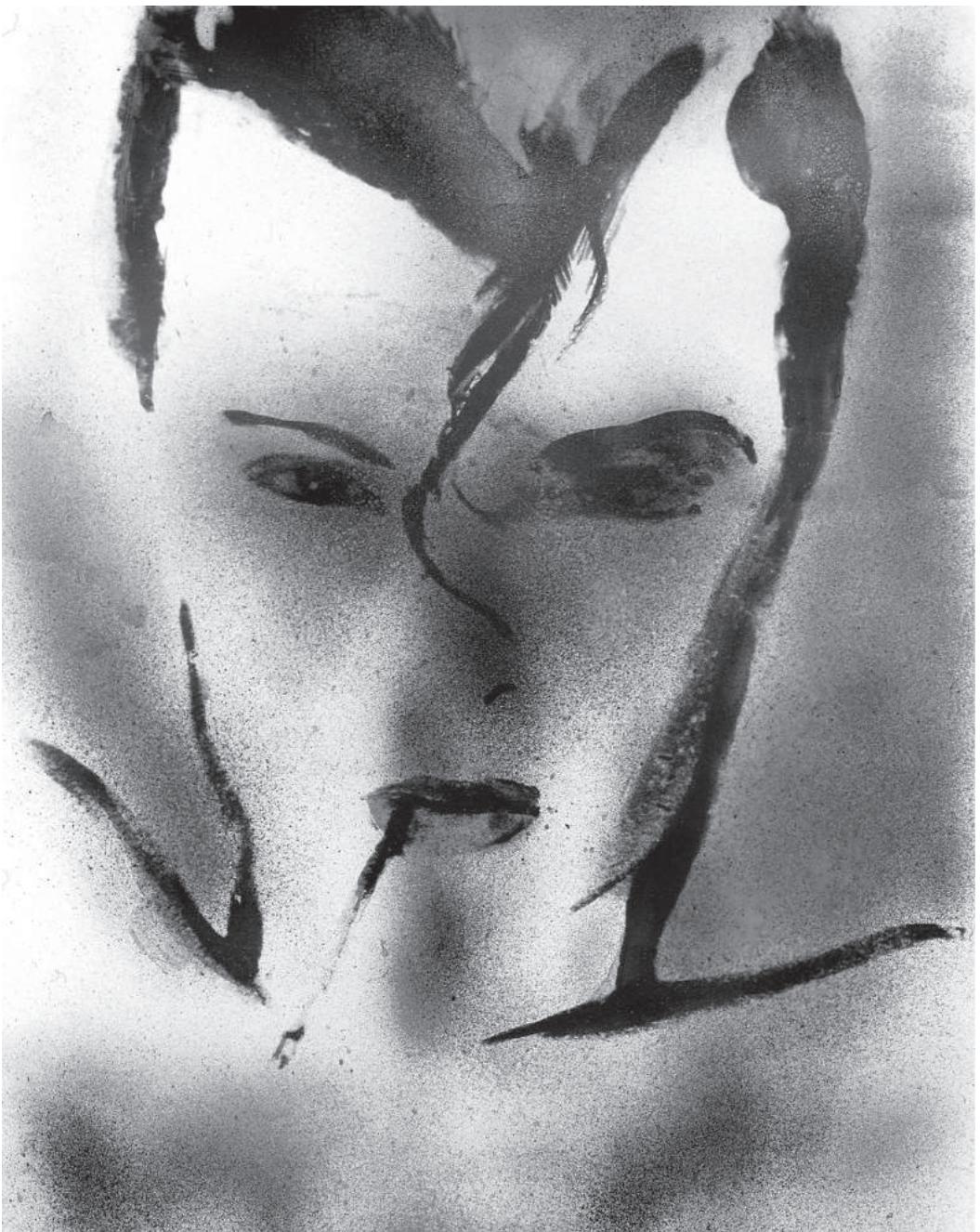


>
Enes Midžić
Jagoda, 1971
vl. autor / from the
author's collection

Željko Jerman, Iz serije *Ostavljam trag* / from the series
Leave a Trace Izložba - akcija na Savi / The exhibition - action
at the Sava river, 11.5.1975, foto / photo: Darko Šimičić
vlasnik / courtesy of Darko Šimičić

>
Petar Dabac, Galerija Arhiv Tošo Dabac
The Gallery Arhiv Tošo Dabac, 1982
vl. autor / from the author's collection





Bachrach & Krištofić, Portret / Portrait, 1983
vl. autori / from the author's collection

The art of the second half of the 1960's and the first half of the 1970's in Yugoslavia, commonly referred to as *Nova umetnička praksa* (The New Art Practice), comprises various movements in contemporary art, which have in common a radical change in artistic activities, resistance to the art market, then, reflection and a critical relation to reality. Art centres, which tended to connect with one another, have been formed in Ljubljana, Zagreb, Belgrade, Novi Sad, Subotica, Bjelovar and Split. In that period, in order to articulate their ideas more easily and operate more thoroughly, young artists organized themselves in groups and informal collectives, such as: OHO (the OHO Group), TOK (the FLOW), *Crveni peristil* (the Red Peristyle), KÔD, *Bosch + Bosch*, Grupa 143 (the Group 143), Grupa Oktobar (the Group October) and Grupa šestorice (the Group of Six). In such an environment there have often been pervading, and at times direct

influences between different branches of art, whereby photography played an increasingly active role.¹ Although there was no exclusive photographic collective, photographers or rather authors who used 'photography as an art medium', very often worked within groups. In

1 More about photography in that period: Iva Prosoli, 'Širenje granica fotografije prve polovice 1970-ih godina u Hrvatskoj' in: *Život umjetnosti*, No. 89, 2.12.2011., pp. 82-89.

Croatia, it is worth mentioning *Penzioner Tihomir Simčić* (the group *Penzioner Tihomir Simčić*) and Grupa šestorice (the Group of Six).

Goran Trbuljak and Braco Dimitrijević formed the group called *Pensioner Tihomir Simčić* in 1969, and conducted a series of joint actions and interventions in public spaces. Their first joint performance was an exhibition held in 1969 at *Studentski centar* (the Student Centre in Zagreb)², as part of *23. Majska festival studentskih kazališta Jugoslavije* (the 23rd May Festival of the Yugoslav Student Theatre). The two young artists shared, among other things, a critical attitude towards the Zagreb Academy of Fine Arts, which both of them attended, as well

as the interest in photography. It is in this period that two works by Goran Trbuljak, which regard the photographic reflection of reality, originate. Trbuljak photographed holes on the pavement, and then made Xerox copies³ of those photographs and placed them next to the recorded part of the pavement.

Through the window of a tram, he photographed the outside scene, then made a transparent photograph, which he attached to the same window, assuming that at some moment the object and its reflection would merge into one picture.

The year of the founding of *Pensioner Tihomir Simčić* coincides with the exhibition of Petar Dabac, held at *Galerija studentskog centra* (the Gallery of Student Centre) in Zagreb. Petar Dabac did not officially belong to any group; however, he began his photographic formation in the studio of his uncle Tošo Dabac, who was one of the most influential and versatile Yugoslav photographers, where was formed together with Marija Braut and Enes Midžić, the two authors with whom Petar shared few links. The aforementioned exhibition, held at *Galerija studentskog centra* (the Student Centre Gallery), for example, was Petar's joint project with Marija Braut. This was the first exhibition in the history of Croatian photography, in which the photograph invaded the third dimension. Dabac exhibited portraits of the artists such as Vasarely, Picelj, Srnec, Bakić, Bonačić, Šutej and others, and theoreticians such as Abraham Moles, Matko Meštrović, Umberto Ecco, therefore, the participants of *Nove tendencije* (the New Tendencies)⁴, whom he had the opportunity to meet in his uncle's studio, which was their favorite gathering place. These photographs have already been exhibited at Belgrade's BITEF, earlier in the same year;

2 More about this exhibition and their cooperation in: 'Nena Baljković, Braco Dimitrijević, Goran Trbuljak, Grupa šestorice autora', in: *Nova umjetnička praksa 1966-1978*, (ed.) Marijan Susovski, Gallery of Contemporary Art, Zagreb, 1978 and in Branka Stipančić, *Goran Trbuljak*, Museum of Contemporary Art, Zagreb, 1996.

3 Petar Dabac also experimented with Xerox copies in the first half of the 1970's.

4 An international art movement founded in Zagreb in 1961, at the instigation of a group of Croatian critics and artists (B. Bek, B. Kelemen, D. Bašičević, M. Meštrović, R. Putar, I. Picelj, V. Richter) and the like-minded colleagues

from France, Italy, Germany, Spain and Russia (V. Vasarely, J. LeParc, J. R. Soto and others). The members of the movement nurtured ideas of Constructivism, Bauhaus and Neoplasticism and industrial aesthetics; they emphasized the need for socialization in art and introduced the practice of team work, where artistic practice was meant to be reduced to sheer anonymity. A series of exhibitions, entitled *New Tendencies*, have been held in Zagreb until 1973, when the fifth and last exhibition was organized. The most important movement's magazines were *Azimuth* (Milan), *Zero* (Düsseldorf), *BIT International* and a (Zagreb), and many important theoretical texts on visual exploration were published in various exhibition catalogues.

5 For example, Zvonko Maković and Željka Čorak.

however, Petar Dabac set a precedent at the Zagreb exhibition by displaying them as objects which the critics of the time recognized as an important art procedure.⁵ Soon after that, Dabac went a step further by absorbing in his works aspirations of the *New Tendencies* and, in the same manner as Enes Midžić, created the so-called 'objectified photographs', or made interventions in colour on Xerox copies of photographs. It is necessary to point out that Midžić and Dabac, unlike their contemporaries, such as Goran Trbuljak, Mladen Stilinović, Sven Stilinović or Željko Jerman, would not discard the aesthetic component of photography, whereas they would all share an interest in examining boundaries and potentials of the photographic medium. In the first half of the 1970's, a number

of art events were held in public spaces in Croatia, such as: *Mogućnosti za '71 (Opportunities for '71)* in Zagreb's Upper Town, organized by *Galerija suvremene umjetnosti* (the *Gallery of Contemporary Art*) or *Guliver u zemlji čudesa (Gulliver In The Land Of Wonders)* in the Koran Sculpture Park, organized by *Galerija studentskog centra* (the *Student Centre Gallery*) and the theatre *Zorin Dom* in Karlovac (Midžić and Dabac also participated in the latter with their photographic works)⁶.

However, for the history of domestic photography, as an attempt to define contemporary tendencies of the medium, the most important exhibition was *Mogućnosti za '72 (Opportunities for '72)*, organized by *Galerija suvremene umjetnosti* (the *Gallery of Contemporary Art*). Among mostly classic photographic works, the works by Petar Dabac and Enes Midžić were the

6 Petar Dabac and Enes Midžić exhibited objects, which could be identified as photo-sculptures. Enes Midžić showed a mechanically disassembled and objectified portrait, while Petar Dabac had enlarged photographs of arms and legs, which by 'jutting out' from grass suggested the body of Gulliver, after whom the whole action was named.

most distinguished. Petar Dabac exhibited his VR-a photo-relief created out of a transformed portrait of the architect Vjenceslav Richter in combination with a Xerox copy, then Virus-a black and white photo collage and Iskra-a xerox copy on which he made interventions with fluorescent colours, while Enes Midžić presented his objects, series and toys - the objectified photographs that function as mobiles. In 1975, Mladen Stilinović, Željko Jerman, Sven Stilinović, Boris Demur, Vlado Martek and

Fedor Vučemilović, although different conceptually as well as in their methods and artistic expression, joined together in the informal *Group of Six*, in order to work more effectively. They communicated with the audience as a group and directly, primarily in two ways: through exhibitions – actions⁷ taking place in public spaces (the Sava beach, the main city square, the *Faculty of Philosophy*, etc.), which, in the period from 1975 to 1979, reached the number of 21, and through the magazine *May 75*, which was published from 1975 to 1978. They did not have works of joint authorship, but united their individual works in their exhibitions – actions and in the magazine. Photography played an important part in the overall work of the *Group of Six*; all six members of the group used it in different ways and it was present at almost all exhibitions – actions.⁸ It served them either as a means of communication or it was reconsidered as a medium with all its technical potentials as well as layers of meaning. For example, at the first exhibition – action, or the first joint performance of the *Group of Six*, held on the city beach on the Sava River n 1975, Željko Jerman left a trail on photo paper, by lying on it for an hour, being exposed to the sun. At the exhibition – action held on the Republic Square the same year, there were several photography-based works, which illustrate well the various roles photography played in the group's range of activities. Željko Jerman explored the medium's technical nature, similar to Petar Dabac and Enes Midžić. However, this is just one of many features of his works. On the Republic Square, he exhibited two "elementary photographs", as Radoslav Putar called them. He made direct interventions on photo paper, leaving traces of a brush soaked in developer and writing the date of '5 September 1975' and an inscription 'I Love You'. Then he photographed a newspaper collage with the text 'Life, not slogans'. Fedor Vučemilović inscribed six photographs with the words: *attention, good morning, good afternoon, good evening, how are you, goodbye*, thus, directly transmitting simple messages to the spectator. In addition to that, he displayed a polyptych made up of four photographs and entitled *My Mountain*. But, his most radical action was to evaluate not only the question of photography's content, but also the question of authorship. He asked passers-by to photograph him with his own camera, which resulted in a series of documents with one recurring theme – the theme of the author. In that way, random audience actually became active, not just as an active observer, but as a direct creator of the work.

⁷ The term was coined by Mladen Stilinović.

⁸ More details on all aspects of the work of the Group of Six in: Janka Vukmir (ed.), *Grupa šestorice autora*, exhibition catalogue, Institut za suvremenu umjetnost, Zagreb, 1998.

Photographic life in Zagreb of the 1980's was characterized by the unusual appearance of a specialized photo gallery, which operated as a non-institutional art space and without financial support, based entirely on volunteer work and cooperation. Nevertheless, it gathered important names of domestic as well as European photography (and design). Namely, after Tošo Dabac's death in 1970, his legacy was taken over by Petar Dabac who continued working in his studio at 17 Ilica Street. Encouraged by Dimitrije Bašićević Mangelos, Petar Dabac organized an exhibition of Mangelos's works in the hallway of the studio in 1978, which later inspired him to open a gallery that continued to be active until the

9 During the 1990's only four exhibitions were organized.

1990's,⁹ under the name of *Arhiv TD* (*the Archive TD*). In that period, about fifty exhibitions were held there. The regular associates of the Gallery

were numerous friends and colleagues of Petar Dabac, such as Fedor Vučemilović, Albert Goldstein and Ivan Picelj, who also designed the accompanying materials for exhibitions. Due to the lack of any financial support, the production was cheap, however, each exhibition was accompanied by a printed and photocopied A4 hand out, an invitation and a poster. The *TD Gallery* presented, among others, Boris Mikhailov, Peter Knapp, Manfred Willmann, Seichi Furuya, as well as numerous domestic authors and, thus, created an important platform for discussion about contemporary photography.¹⁰

10 The chronology of the work by the *Archive TD* was presented for the first time in 2008, as part of the exhibition *Tošo Dabac: Another Viewpoint*, held at the Gallery Forum in Zagreb. However, a more thorough analysis of all Petar Dabac's activities, including the *Archive TD*, is the subject of the research by Lana Lovrenčić from the *Office for Photography*, who presented her work at the Revisiting Heritage conference, Warsaw, 7-8 June 2018. The same author is planning an exhibition and a catalogue devoted to the action of the *Archive TD*.

At the beginning of the 1980's, an artistic duo *Bachrach & Krištofić* appeared on the art scene and has continued to work until today. They are known for their exceptionally diverse and versatile productions, from fine art photography, vinyl record cover designs, through book design and layout, catalogues, posters, art exhibitions and even author's thematic exhibitions. The specificity of their work lies in the fact that they are not just artistic partners, but also partners in life -

the designer Sanja Bachrach Krištofić and the photographer Mario Krištofić, whose synergy, seen from a time distance, combines two very powerful artistic personalities in a unique clear expression, both visually and

11 A retrospective exhibition of the duo Bachrach & Krištofić was held at the *Museum of Arts and Crafts* in Zagreb

in terms of meaning.¹¹ Photography, or rather a specific mixture of photographic image and design, played a very important part in the earliest

years of their creative work.¹² The deconstruction of the photographic medium, carried out by this artistic duo with great lucidity (and responsibility) is, in its ontological sense, basically related to that of Željko Jerman. In both cases, it is about photography as a performance of reality, as an image (photo image) in the material sense, deprived of the documentary aspect.

In more recent times, there are no forms of collective photographic actions, which bear the enthusiasm of the 1970's and 1980's. There are, however, several initiatives at the organizational level that have survived the test of time.

In 2008, two photographic festivals were founded in Croatia: *Rovinj Photodays* and *Organ Vida*. Both festivals have evolved since the time of their outset, and become international events, acquiring more or less recognizable program conceptions. *Rovinj Photodays* was founded at the initiative of the Livingstone association and its president Tonči Denis Redić, who is also the director of the festival. *Rovinj Photodays* comprises several types of different educational and exhibition programs, striving to unite the amateur, professional and artistic photographic scene, and in the centre of the festival are a competition and an exhibition of all competition finalists. There is no thematic framework for the competition, but there are seven categories (portrait, nude / body, documentary photography, landscape, fashion, architecture and artistic concept). By 2014, the competition was exclusively reserved for the territory of Croatia, after which, at the initiative of the curator Marina Viculin, it became international, opening to the whole world, though primarily focused on the countries of the region. The selection process has two stages: the first round of the selection is conducted bynational jury in each country, who then forward their selections to the main curator of the festival for each year.¹³ Since 2010, the Festival's partner has been the *Museum of Arts and Crafts* in Zagreb, which, besides hosting the exhibition of all finalists and some programs of the *Rovinj Photodays*, also receives the works of all finalists in its museum collection.

The *Organ Vida* Festival, thanks primarily to its director Marina Paulenka, has gone through a long passage often years, from a modest student initiative to the leading contemporary photography festival in the region.

in 2016. More about their work in: Jasmina Fučkan, Sanja Bachrach Krištofić (ed), Bachrach & Krištofić: *Dizajn i fotografija*, exhibition catalogue, *Muzej za umjetnost i obrt*, Zagreb, 2016.

¹² See the book: Sandra Križić Roban, Bachrach & Krištofić (ed.), *bachrach & krištofić*, Zagreb, 2008.

¹³ More about the festival on:
<https://photodays-rovinj.com>

Today, this is a several-week-long event featuring the international exhibition of competition finalists, domestic and visiting exhibitions, film projections, round table debates, workshops, lectures and so on, which all take place under the same thematic framework and gather young and established local and world photographers and theoreticians.

The Photography Association *Organ Vida*, which organizes the festival, is a partner in several European projects and is more and more present on the

¹⁴ More about the festival on: <https://organvida.com> international scene.¹⁴ Since last year, it has direct influence on the promotion of artistic creativity of young Croatian artists by introducing the Marina Viculin Award. This award bears the name of a prominent, though prematurely deceased Croatian art historian, curator, connoisseur and promoter of photography, who was the author of numerous photographic exhibitions, as well as projects that inspired the work of many young photographers. Therefore, this award is given annually to a young author to enable him/her the mentoring and financial support for the development, production and presentation of a new work.

One of the most valuable and certainly the most far-reaching of all non-institutional initiatives in the field of photography over the past decade in Croatia is the launching of a portal / online photographic gallery, called

¹⁵ <http://croatian-photography.com/>

Contemporary Croatian Photography.¹⁵ This portal was launched by the photographer Ana Opalić and the editor of the portal *cuntryview.net*,

Gabrijela Ivanov. The portal's mission was to make the recent domestic photographic production visible, but also to unify the existing texts on photography as well as to encourage new writing on photography. The criteria for selecting authors were the personal choice of Ane Opalić, who also carried out most of editorial and journalistic work. Her idea with this portal was to launch new initiatives in the field of photography. Ana Opalić soon began to cooperate with Sandra Križić Roban, a well-known advisor to the *Institute of Art History*, the author of a number of projects in the field of photography, which led to the establishment of the *Ured za fotografiju* (Office for Photography) in Zagreb in 2011. Today, the Office, consisting of curators and researchers Sandra Križić Roban, Lana Lovrenčić, Karla Pudar and Jelena Pašić, is playing an increasingly important role in promoting photography in Croatia by being engaged in the following: research work, exhibition organization, publishing, education, running the photo gallery *Spot*, editing the portal and participating in international projects.

**Foto-izdavaštvo
u Sloveniji**

**Photo-publishing
in Slovenia**

Miha Colner

U proteklih nekoliko godina u Sloveniji je došlo do velikog porasta interesovanja za foto knjige; pisanje o ovoj umetničkoj formi, međutim, težak je i neizvestan poduhvat. Jedan od razloga je taj što se pisanje o foto knjizi baziра samo na empirijskom znanju, a postoji malo dostupnog referentnog materijala. Drugi razlog je činjenica da je svaki pokušaj sistematizacije fenomena foto knjige, foto fanzina i drugih oblika foto-izdavaštva, neizbežno osuđen na pojednostavljanje. Treba istaći da je foto-izdavaštvo u bliskoj vezi sa širom scenom umetničkih knjiga, u kojima su granice između različitih vizuelnih medija manje relevantne nego u drugim umetničkim formama. To predstavlja poteškoće piscu prilikom pokušaja kategorizacije različitih foto-izdavačkih delatnosti, a ovaj zadatak dodatno otežava činjenica da svi pomenuti oblici izdavaštva kao forme umetnosti često koegzistiraju u istim uslovima produkcije i teorijskim okvirima.

Danas je umetnička knjiga, fanzin, foto knjiga ili bilo koji oblik izdavaštva kao umetnosti manje ili više institucionalizovana disciplina u svetu savremene umetnosti, koja sadrži sopstveni teorijski sistem, istoriografiju, kao i infrastrukturu za produkciju i prezentaciju. Ovaj sve popularniji fenomen među umetnicima i fotografima može se razumeti u kontekstu stalnih potraga za pristupačnim oblicima umetnosti i u kontekstu ponovnog vraćanja materijalnosti u vreme kada digitalni mediji preovlađuju u međnstrim

kulturi. Postoji ogroman i raznovrstan izbor umetničkih dela koja se mogu definisati kao knjige. Stoga su definicije i klasifikacije umetničkih knjiga, uključujući i foto knjige, uglavnom netačne, tendenciozne a ponekad čak i absurdne.

Namere idejnih tvoraca i proizvođača umetničkih knjiga su takođe raznolike, među kojima na suprotnim krajevima spektra proizvodnje stoje sledeće dve krajnosti: s jedne strane, želja za najvećom mogućom pristupačnošću, što omogućuje napredna tehnologija štampanja i poveza, a s druge strane, ideja o ekskluzivnosti, koja se odražava u unikatnim ili ograničenim izdanjima.

Skoro odmah nakon što je i sama izmišljena, fotografija je uspešno iskoristila karakteristike i mogućnosti koje joj je ponudio format knjige kao autonomnog medija. Još u početku razvoja fotografije, knjiga je postala uobičajeni i široko rasprostranjeni nosač za prezentaciju i distribuciju fotografске slike, koji je još od ranih dana stalno preuzimao primat u okviru vizuelne kulture - zbog svoje neograničene reprodukcije i širokog opsega. Ipak, fotografija je pratila dug i složen put ka uspostavljanju kreativnog ambijenta i adekvatnih uslova koji su omogućili porast proizvodnje i potražnje foto knjiga.

Knjiga je pre svega prenosiv i intiman medij, pa stoga slike objavljene u knjizi mogu pokrenuti različite reakcije i iskustva od onih koje su postavljene u prostoru (u galeriji ili na ulici). Štaviše, knjige su u najvećoj meri predviđene za linearno čitanje (slike ili reči), tako da autori knjiga mogu prema svojim očekivanjima da usmeravaju posmatrača ili čitaoca kroz sadržaj. Kontekst slike objavljene u knjizi može se značajno promeniti ukoliko umetnik uspe da iskoristi (bar neke) kreativne mogućnosti formata knjige.

Verovatno je najrevolucionarniji period za produkciju foto knjiga bio početak 20. veka, kada su počele da se primenjuju nove mogućnosti vizuelnih komunikacija, sa pojavom avangardnih pokreta i razvojem popularne kulture. Danas je foto-izdavaštvo sve popularnije i sve više institucionalizovano, zahvaljujući tome što je sve više umetničkih prostora, festivala, institucija, producenata, teorija i tržišta koji podržavaju ovu praksu i razvijaju se širom sveta. Međutim, na marginama umetničke i ekonomski moći, situacija je često prepunjena nedoslednim teorijskim diskursima i samoinicijativnosti umetnika, izdavača i ostalih entuzijasta.

Imajući to u vidu, istorija foto knjiga u Sloveniji je u velikoj meri nesrazmerna u odnosu na globalne tendencije i diskurse. U ranijim periodima, naročito, proizvodnja foto knjiga praktično nije postojala. Prve knjige o fotografiji pojavile su se početkom 20. veka, ali one su fotografiju primenjivale na različite načine sa ciljem da ilustruju teme lokalnih studija, promovišu turizam ili političke aktivnosti, dokumentuju izložbe, ili su bile objavljivane u vidu priručnika i monografija. Štaviše, namera i kontekst tih knjiga bili su još uvek daleko od ideje o knjizi kao autonomnom umetničkom delu.

Foto knjiga u Sloveniji, kao i u širem regionu, razvila se na dosledniji način relativno kasno, možda u periodu pre jedne decenije, kada je stvorena mala i butička scena koja uspešno funkcioniše na lokalnom i međunarodnom nivou. Foto knjige su namenjene za distribuciju među širom zainteresovanom publikom i, što nije beznačajno, namenjene su za prodaju; ovo drugo je pokušaj uspostavljanja mikro-tržišta za pristupačne umetničke rade. Foto knjiga – slično umetničkoj knjizi ili ograničenim serijama umetničkih radova – je umetničko delo, koje se obično pojavljuje u malom štampanom tiražu, i koje je zbog niskih troškova produkcije dostupno širim krugovima potencijalnih korisnika. U nekim slučajevima čak postaje traženi predmet među kolecionarima. Istovremeno, zbog svoje dostupnosti, došlo je do povećanja samostalno objavljenih knjiga koje, međutim, često postoje izvan konvencionalnih kanala proizvodnje i distribucije.

Prve foto knjige koje nagoveštavaju ideju o nezavisnoj prezentaciji završenog fotografskog rada počele su da se pojavljuju tokom osamdesetih i devedesetih godina prošlog veka. Godine 1982. fotograf Bojan Radovič objavio je knjigu / fanzin *Bitterns Boom* sa namerom da predstavi jednu kompletну seriju fotografija. Na sličan način, Antonio Živkovič objavio je knjigu *Black Valley*, 1999. godine. Oba ova rada predstavljena su i kao izložbeni predmeti u galeriji, međutim, ove knjige nisu bile samo izložbeni katalogi, već nezavisne publikacije u kojima su umetnici imali ključnu ulogu u njihovom stvaranju.

Nakon 2000. godine u Sloveniji je objavljeno nekoliko foto knjiga, među kojima su: Tomaž Gregorič, *Peripheries* (2003), Branko Cvetkovič, *En Fas* (2006) i DK, *Passages to Modern Concerns* (2008). Međutim, ovo nisu foto knjige u smislu kako ih definišemo danas, već visoko kvalitetne monografije. Od 2000-tih godina naovamo, počeli su se pojavljivati inovativniji pristupi izrade umetničkih foto knjiga, ali su one često bile ograničene na male tiraže, i bile su bliže izložbenim artefaktima nego ozbiljnim izdanjima knjiga. Ipak, nekolicina među ovim izdanjima uspela je da probije okvire

lokalnog i izade iz anonimnosti pronašavši mesto u relevantnim međunarodnim krugovima.

Krajem 2000-tih godina stvari su se promenile. Jedna od prvih foto knjiga u Sloveniji koja je pronašla svoje mesto u svetskoj istoriji fotografije bila je publikacija *Whore* (MGLC, 2010) Tanje Lažetić. Knjiga koja je bila uključena u treći deo uticajne trilogije *Photobook: A History I-III* (Geri Bedžer i Martin Par) je čista apropijacija dela Sanje Ivezović *Tragedije jedne Venere* (1975), u kojoj su slike Merilin Monroe konfrontirane sa auto-portretima umetnice, kako bi se doveo u pitanje uticaj holivudskih zvezda na živote običnih ljudi. Pored plodne produkcije umetničkih knjiga Tanje Lažetić, brojni umetnici i fotografi su sami objavljivali svoje knjige. Međutim, značajan deo produkcije foto knjiga odnosi se na nekoliko malih izdavača: The Angry Bat, Rostfrei Publishing i ArtZine Editions. Svi oni izdaju isključivo umetničke knjige i foto knjige, a njihov proces koncipiranja, uređivanja i štampanja u najvećoj meri podrazumeva blisku saradnju između izdavača i umetnika (ponekad je u pitanju jedna te ista osoba). Svi imaju prilično efikasnu lokalnu i međunarodnu distribuciju. Međutim, niko od njih nije profesionalan u smislu generisanja dovoljno velikih prihoda koji bi pokrili troškove produkcije i osoblja, dok retko pribegavaju prikupljanju sredstava iz javnih fondova. U tom smislu, nesumnjivo su uspostavili alternativne modele proizvodnje.

The Angry Bat iz Maribora je projekat Mateja Sitarja, entuzijaste, fotografa i izdavača koji, zahvaljujući sjajnoj samoinicijativi, već nekoliko godina uspeva da prevaziđe granice lokalne scene. Izdanja The Angry Bat-a postižu balans između međunarodne scene (Karoliina Paatos) i lokalnih umetnika (Matej Sitar, Goran Bertok, Andrej Lamut). Izdavač je, pored izdavanja knjiga, doprineo i popularnosti foto knjiga u Sloveniji osnivanjem međunarodne Nagrade za foto knjigu u Mariboru, gde domaća produkcija stoji rame uz rame sa međunarodnom foto-izdavačkom scenom.

S druge strane, Rostfrei Publishing iz Ljubljane zasniva se uglavnom na kolektivnim principima. Njegovi osnivači, Jaka Babnik i Boštjan Pavletič, istražuju funkcije foto knjiga i umetničkih knjiga, koje smatraju potpuno autonomnom i samostalnom umetničkom formom s vlastitim svojstvima i legitimitetima. Stoga, kada je u pitanju proizvodnja knjiga, uglavnom se fokusiraju na dijalog između forme i sadržaja. Njihovo interesovanje leži u nekonvencionalnim i *underground* praksama u okviru fotografije i vizuelnih umetnosti, bilo da je u pitanju ulična umetnost alternativna topografija ili antropološko istraživanje. Pored saradnje sa domaćim umetnicima iz Lju-

bljane i ostalih krajeva Slovenije (Jaka Babnik, Emina Đukić, Neja Tomšić, Tadej Vaukman), Rostfrei Publishing se koncentriše na teritoriju tzv. Zapadnog Balkana (Belgrade Raw, Emir Šehanović Esh).

Izdavačka kuća ArtZine Editions, s druge strane, ima mnogo ograničeniji opseg. U pitanju je zapravo inicijativa po principu 'uradi sam' fotografa Bojana Radovića, koji je objavio veliki broj svojih foto knjiga pod okriljem ove platforme, kao i knjige umetnika i fotografa kao što su Jane Štravs i Phillippe Bordas.

Sve ove para-institucionalne inicijative imaju zajedničku jednu stvar: ideju da su knjige i štampane publikacije još uvek relevantan i vrlo poseban oblik umetnosti. Prema tome, neka od ovih izdanja su smeli eksperimenti sa štampanim medijem. *The Morning Sun* (The Angry Bat, 2015), foto knjiga Mateja Sitara, lirske odzave intimnih fragmenata svakodnevnog života umetnika, postavlja samu formu i bogatu vizuelnu kompetentnost u prvi plan. Foto knjiga *Dick Skinners* (Rostfrei Publishing, 2015) Tadeja Vaukmana, prikazuje umetnikovo eksplisitno i opsativno dokumentovanje neposrednog okruženja, uključujući i prijatelje i kolege koji se previše distanciraju od društvenih konvencija; knjiga na taj način primjenjuje grubu štampanu estetiku fanzina. Svojom foto knjigom *Yu & Me* (ArtZine Editions, 2014), Bojan Radović je napravio reviziju svog višegodišnjeg projekta (1986-1990), koji je imao za cilj izgradnju intimne topografije Jugoslavije tik pre nego što će se ona nasilno raspasti. Uprkos relevantnosti ove teme, iz štampe je izašlo samo 30 knjiga koje je njom bave. U sličnom retrospektivnom duhu, Jože Suhadolnik objavio je knjigu *Balkan Punk* (Akina Books, 2013), koja sadrži pregled njegovih ikončnih kao i manje poznatih fotografija iz ranog perioda jugoslovenske punk scene. U oba slučaja, format knjige omogućio je potpuno novo čitanje fotografija, koje je neizbežno promenilo njihov kontekst i značenje u različitom prostoru i vremenu.

Kao što je već pomenuto, najveći deo slovenačke scene u oblasti fotoizdavaštva bazira se na samostalnim izdanjima u malim tiražima. Među najuticajnijim knjigama u prethodnih nekoliko godina su: *More Objects* (2014) Petera Rauha, konceptualno istraživanje neformalnih rukom-izrađenih predmeta; priznata knjiga *The Most Beautiful City* (2015) Matjaža Rušta i Roberta Marina, koji sa izraženim smislom za humor prenose urbani puls grada Ljubljane; i celokupna produkcija knjiga i fanzine kreativnog tandem-a Lealudvik. Postoje, međutim, mnogi – naročito mladi – umetnici koji često koriste ovaj medij.

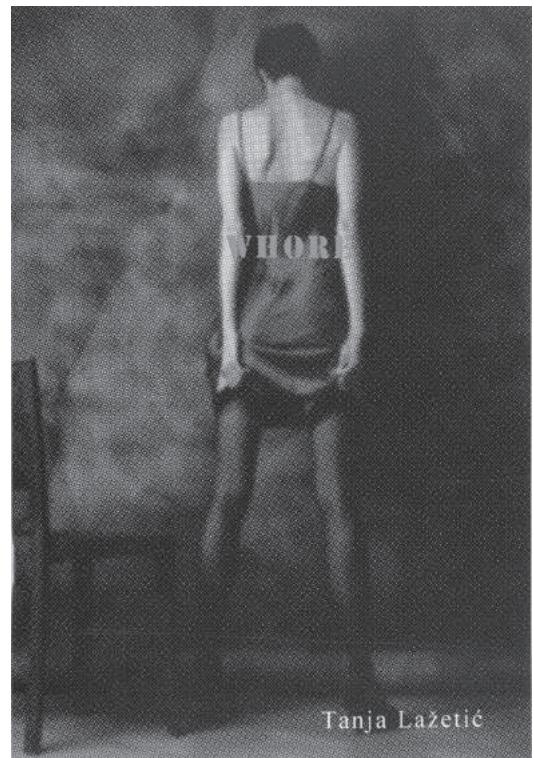
Interesantna i malo verovatna pojava je trenutno sve veće, masovno integriranje za foto knjige, i to baš u periodu digitalizacije i dematerijalizacije fotografije; zbog toga, izgleda da je foto knjiga neka vrsta antipoda brzom i instantnom objavljivanju i širenju slika putem internet kanala. Može se reći da se foto knjiga smestila negde između elitizma jedinstvenog ili ograničenog izdanja umetničkog dela s ogromnom simboličkom vrednošću i unosnim tržišnim potencijalom, s jedne strane, i preterane količine i zasićenosti besplatnih vizuelnih materijala u virtuelnom prostoru interneta, kao i u fizičkom javnom prostoru, s druge strane. Proizvođači foto knjiga veruju u štampu, materijalnost i fizičko prisustvo; međutim, zahvaljujući povoljnoj i finansijski nezahtevnoj produkciji, njihove foto knjige su dostupne široj javnosti. Na taj način, gotovo svi (u privilegovanim delovima sveta) mogu da ih poseduju. Bez sumnje, foto-izdavaštvo postalo je scena u okviru scene (umetničkih knjiga), koja stalno dovodi u pitanje svoju egzistenciju i svoju misiju, i time istovremeno traži i gradi teorijski aparat i učestvuje u procesu pisanja istorije.

Tanja Lažetić, *Whore*, 2010

Medunarodni grafički likovni centar (MGLC)

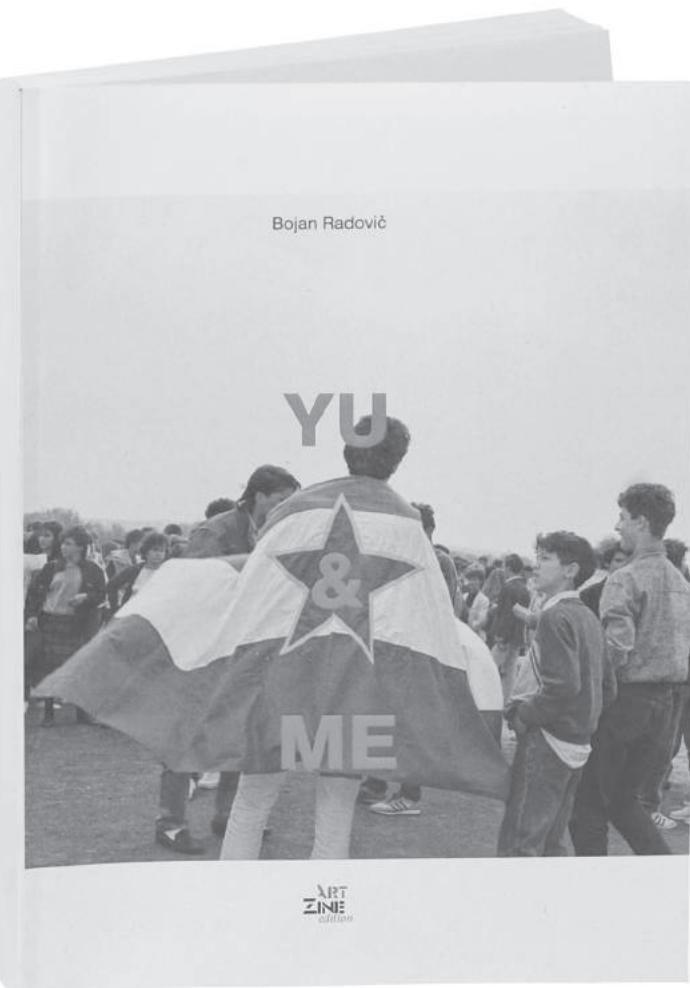
The International Centre of Graphic Arts

foto / photo: Dejan Habicht



Tanja Lažetić



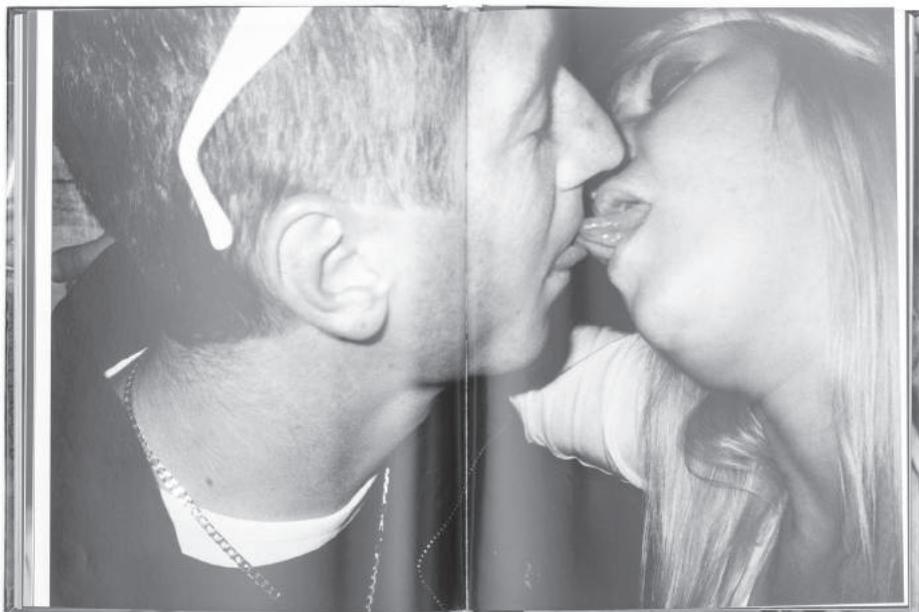
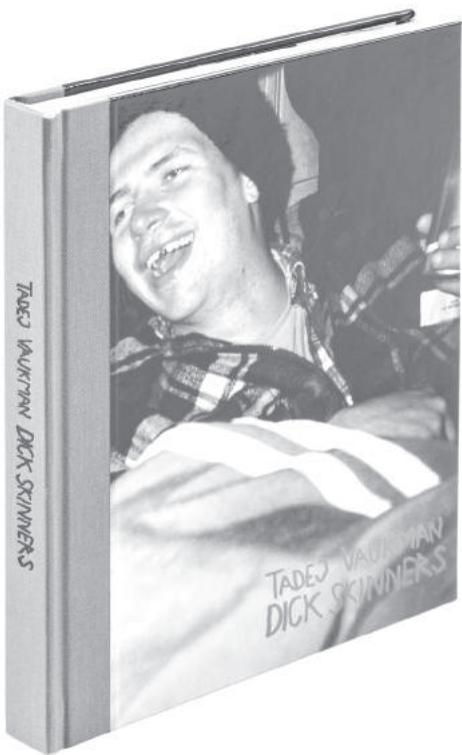


Bojan Radović, *Yu and Me*, 2014
ArtZine Editions / House of Photography
foto / photo: Asiana Jurca Avci

Tadej Vaukman

Dick Skinners, 2015, Rostfrei Publishing

foto / photo: Jaka Babnik



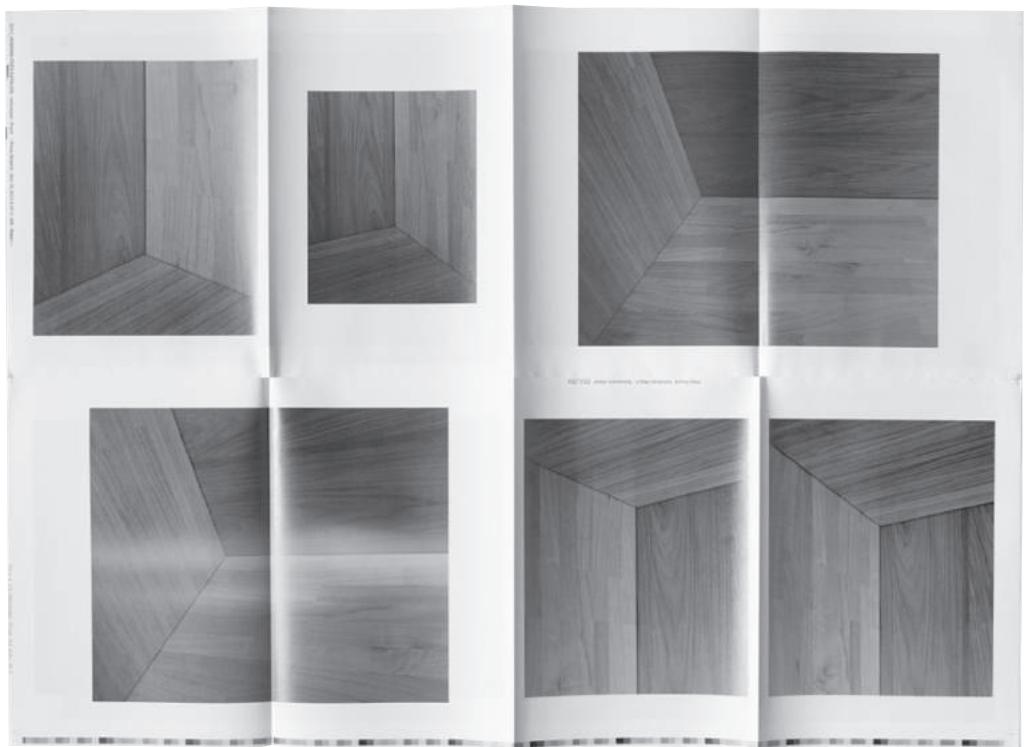


Goran Bertok

Requiem, 2015, The Angry Bat

foto / photo: Asiana Jurca Avci

Peter Rauch, More Objects, 2014
Kulturni centar Nova Gorica
The Cultural Centre of Nova Gorica
foto / photo: Peter Rauch



In the past couple of years there has been a surge of interest in photo-books in Slovenia; writing about this art form, however, is a difficult and uncertain venture. One reason for this is that it can only be based on empirical knowledge, as there are few reference materials available. Another is that this venture, the attempt of systematising the phenomenon of photobooks, photozines and other forms of photo-publishing, is inevitably doomed to simplifications. Photo-publishing, it shall be pointed out, is closely related to the wider artists' books scene in which boundaries between different visual media are less relevant than in other art forms. This presents difficulties for the writer attempting to categorise the variety of photo-publishing activity, a task that is compounded further by the fact that all the aforementioned forms of publishing-as-art often coexist within the same conditions of production and theoretical frameworks.

Nowadays the artist book, zine, photobook or any form of publishing-as-art is a more or less institutionalised discipline within the world of contemporary art, complete with its own theoretical apparatus, historiography as well as an infrastructure for production and presentation. This increasingly popular phenomenon among artists and photographers can be understood in the context of the constant quest for affordable forms of art and in the context of the recurrence to materiality at a time when digital media

prevails in mainstream culture. There is an enormous diversity of artworks that could be defined as books. Therefore, definitions and classifications of artists' books, including photobooks, are mostly inaccurate, tendentious and even absurd at times.

The intentions of the creators and producers of artists' books are likewise diverse, the most divergent being at the opposite ends of the spectrum of production: on one side, there is the desire for the widest possible accessibility, which was made possible by advanced technology of print and book binding, and on the other side, there is the idea of exclusivity, which is reflected in unique or limited-edition products.

Photography managed to successfully exploit the features and possibilities offered by the book format, as an autonomous medium, almost as soon as it was invented. Early in photography's development, the book had already become a common and widely used carrier for presentation and distribution of the photographic image, which has been steadily assuming primacy within visual culture - on account of its unlimited reproduction and wide reach - ever since. But, photography followed a long and complex path towards establishing a creative environment and adequate conditions that enabled the rise of production and consumption of photobooks.

A book is above all a medium which is portable and intimate, and therefore images, released in a book, could trigger different reactions and experiences than the ones that are installed in a space (in a gallery or on a street). Moreover, books are predominantly created for linear reading (of images or words) and so their authors are able to predictably guide a spectator or a reader through the content. The context of an image published in a book can be substantially changed if an artist manages to utilise (at least some of) the creative possibilities of book format.

Probably the most groundbreaking period for production of photobooks was the beginning of the 20th century when new possibilities of visual communications had been applied, with the occurrence of avant-garde movements and development of popular culture. Nowadays photo-publishing is getting ever more popular and institutionalised as spaces, festivals, institutions, producers, theory and market that support the practice are emerging and developing around the globe. However, on the margins of artistic and economic power the situation is often left to inconsistent theo-

retical discourses and self-initiative of artists, publishers and other enthusiasts.

The history of photobooks in Slovenia is thus largely disproportional in relation to global tendencies and discourses. In the early periods, especially, production of photobooks was practically non-existent. The first photography books appeared in the early part of the 20th century but they applied photography variously to illustrate topics of local studies, to promote tourism or political activities, to document exhibitions or publish manuals and monographs. Furthermore, the intention and context of those books was far from the idea of the book as autonomous work of art.

Photobooks in Slovenia, as well as in the broader region, developed relatively late in a more consistent way, maybe a decade ago, when a small and boutique scene that successfully functions locally and internationally had been created. Photobooks are intended for distribution among a wider interested public and, what is not unimportant, for sale; the latter is an attempt to establish a micro-market for affordable artworks. The photobook – similar to artists' book or artists' multiple – is a work of art, usually appearing in small print run which is – because of its low production costs – accessible to wider circles of potential users. In some cases it even becomes a sought after collector's item. At the same time, because of their accessibility, there has been an increase in self-published books which, however, often exist outside conventional channels of production and distribution.

The first photobooks that hint at the idea of an independent presentation of a completed photographic work started appearing throughout the 1980s and 1990s. In 1982, photographer Bojan Radovič released the book/zine *Bitterns Boom* with the intention of presenting a completed series of photographs. In a similar fashion Antonio Živkovič self-published the book *Black Valley* in 1999. Both works were also showcased as gallery exhibits, however, these books were not mere exhibition catalogues but rather independent publications where the artists had a crucial role in their creation.

After 2000, several photography books were published in Slovenia, among them was Tomaž Gregorič's *Peripheries* (2003), Branko Cvetkovič's *En Fas* (2006), and DK's *Passages to Modern Concerns* (2008); however, these are not photobooks in a sense as we define them now but rather

quality photo monographs. More innovative approaches of producing photo-based artists' books started appearing in the 2000s, but they were often limited to small print runs, and were closer to exhibition artefacts than serious book editions. Nevertheless, a few among these releases managed to break through the barrier of locality and anonymity to find a place in relevant international circles.

In the late 2000s things changed. One of the first photobooks in Slovenia to find its way into the global history of photography was the zine-like publication *Whore* (MGLC, 2010) by Tanja Lažetić. The book that was included in the third part of influential trilogy *Photobook: A History I-III* (by Gerry Badger and Martin Parr) is a straight appropriation of Sanja Iveković's piece *Tragedy of a Venus* (1975) where images of Marilyn Monroe are confronted by the artist's self-portraits in order to question the influence of Hollywood stars on the lives of ordinary people. Beside the prolific artist's book production of Lažetić there are a number of artists and photographers who self-published their books. A substantial part of photobook production, however, relates to handful of small publishers: The Angry Bat, Rostfrei Publishing and ArtZine Editions. They all publish artists' books and photobooks exclusively and, for the most part, their process of conceiving, editing and printing develops in close collaboration between publishers and artists (sometimes they are one and the same person). They all have pretty effective local and international distribution. However, none of them is professional in the sense of generating revenues big enough to sustain the production costs and staff while they rarely resort to raising public funds. In this respect, they undoubtedly established alternative models of production.

The Angry Bat from Maribor is the project of enthusiast, photographer and publisher Matej Sitar who is, with great self-initiative and for several years already, overcoming boundaries of the local scene. The releases of The Angry Bat strike a balance between the international scene (Karolina Paatos) and the locally based artists (Matej Sitar, Goran Bertok, Andrej Lamut). Beside publishing books, the publisher also contributed to the popularity of photobooks in Slovenia by founding the international Maribor Photobook Award where local production is brought face to face with the international photo-publishing scene.

Ljubljana-based Rostfrei Publishing, on the other hand, is based on mainly collective principles. Its founders, Jaka Babnik and Boštjan Pavletič, are

exploring the functions of photobooks and artists' books, which they see as a completely autonomous and independent artistic form with its own characteristics and legitimacies and, therefore, when it comes to the production of books, they focus mainly on the dialogue between form and content. Their interest lies in unconventional and underground practices within photography and the visual arts, be it street art, alternative topography or anthropological research. Beside working with local artists from Ljubljana and Slovenia (Jaka Babnik, Emina Djukić, Neja Tomšič, Tadej Vaukman), Rostfrei Publishing concentrates on the territory of the so called Western Balkans (Belgrade Raw, Emir Šehanović Esh).

The ArtZine Editions publishing house, on the other hand, has a much more limited scope. It is actually a DIY initiative of photographer Bojan Radovič who has published number of his own photobooks under the canopy of this platform as well as the books of artists and photographers such as Jane Štravs and Phillipre Bordas.

All these para-institutional initiatives have one thing in common: the idea that books and printing are still a relevant and very special form of art. Some of their releases, therefore, are daring experiments with the printed medium. *The Morning Sun* (The Angry Bat, 2015) photobook of Matej Sitar, a lyrical reflection of the intimate fragments of the artist's every day life, places the very form and opulent visual equipment at the forefront. The photobook *Dick Skinners* (Rostfrei Publishing, 2015) of Tadej Vaukman showcases the artist's explicit and obsessive documenting of his own immediate surroundings, including friends and colleagues who excessively distance themselves from the conventions of society; the book thus appropriates rough, zine-like printed aesthetics. With the *Yu & Me* (ArtZine Editions, 2014) photobook Bojan Radovič conducted a revision of his long-term project (1986-1990) where he aimed to build an intimate topography of Yugoslavia just before its violent break-up. Despite the relevance of the topic, only 30 books were ever printed on the subject. In a similar retrospective spirit Jože Suhadolnik published the book *Balkan Punk* (Akina Books, 2013) that contains an overview of his iconic as well as lesser known photographs from the early period of the Yugoslav punk scene. In both cases, the book format enabled a completely fresh reading of the photographs inevitably changing their contexts and meanings in a different space and time.

As already mentioned, the largest part of the Slovenian photo-publishing

scene is left to self-published books in small editions. Among the most influential from the past few years are Peter Rauch's *More Objects* (2014), a conceptual exploration of casual man-made objects; an acclaimed book *The Most Beautiful City* (2015) by Matjaž Rušt and Robert Marin who, with a great sense of humour, address the urban pulse of city of Ljubljana; and the overall book and zine production of prolific tandem Lealudvik. There are, however, many – especially young – artists who frequently use this medium.

The interesting and unlikely seeming fact of the current increased interest in photobooks is that this phenomenon began its massive manifestation in the period of digitalisation and dematerialisation of photography; it, therefore, appears to be some kind of antipode to the rapid and instant publishing and spreading of images through internet channels. The photo-book may be said to be positioned in between the elitism of unique or limited-edition artworks with huge symbolic value and lucrative market potential, and the ungrudging massiveness and saturation of free visual materials in the virtual space of the internet as well as in physical public space. Photobook makers believe in print, materiality and physicality; however, because of favourable and financially non-demanding production their photobooks are accessible to the wider public. In this way almost everybody (in the privileged parts of the world) can own it. Undoubtedly photo-publishing became a scene within a scene (of artists' books), which constantly questions its reason of existence and its mission, and in doing so it also seeks out and builds theoretical apparatus and participates in the process of history writing.

Perspektive kolektivizma

The Perspectives of Collectivity

Milica Lapčević

U okviru projekta koji istražuje fenomen kolektivizma na regionalnoj fotografskoj sceni, predstavljenog na izložbi u galeriji Artget Kulturnog centra Beograda u organizaciji projektne inicijative *Fotodokumenti*, održan je i diskurzivni program tokom koga se predstavio niz aktera kolektivnih fotografskih produkcija, izdavaštva, različitih inicijativa na polju edukacije, zaštite i arhiviranja fotografskog nasleđa, kolonija, festivala i drugih vidova afirmacije savremenog fotografskog izraza na prostoru bivše Jugoslavije. U nastavku prenosimo transkript održanih predstavljanja i razgovora.

„I ovo okupljanje je kolektivni čin, kao i mnoga druga okupljanja u istoriji, kada su se stvaraoci i poznavaoци sastajali da bi afirmisali svoja znanja, nove idejne, tehnološke i poetičke stavove“, poručila je na početku skupa **Kolektivne prakse i fotografija u regionu** pomoćnica direktora za program Kulturnog centra Beograda, Vesna Danilović, dodajući da su često stavovi umetničkih grupa značili promenu i progres, a ponekad i revolucionarni čin: „Smatram da je veoma bitno da se u vreme hiperprodukcije i svakodnevnog nastanka miliona fotografija govori o prirodi slike, autora, jer će čak i ograničena iskustva i opažanja u ovoj oblasti doprineti da se otvore nove teme i uticati na naše vizije.“

Brojni slušaoci su imali priliku da posle predstavljanja ideje projekta o kojoj su govorili kustosi i urednici Slađana Petrović Varagić, Miroslav Karić i Miha Colner, postave pitanja i čuju nešto više o kolektivima ili projektima foto edukacije, arhiviranja i istraživanja iz regiona bivše Jugoslavije, danas država Slovenije, Srbije, Hrvatske, Makedonije.

#LJUBLJANA, ZAJEDNIŠTVO, OBJEKAT I SUBJEKAT, SUMNJA U INSTITUCIJE

I dok Miha Colner u uvodnom tekstu pratećeg materijala skupa i izložbe navodi brojna razmatranja vezana za pojam, ideju i potencijalne razloge kolektivizma, Peter Rauch (1978), arhitekta, fotograf i doktorand iz filozofije i teorijske psihanalize u prezentaciji istraživanja **Paviljon** (2017) i **Zajednica** (2012-2013), pre svega nastoji na redefinisanju ili novom otkrivanju relacije subjekat-objekat u umetničkom radu.

„Najpre ču objasniti kontekst proteklih deset godina mog istraživanja *objekta*, tačnije njegovih granica, u individualnoj praksi, i nastojanja da uočim trenutak kad *objekat pukne* tj. ispada iz fokusa... Tako, ako razmišljamo o trivijalnim objektima kao što su npr. telefon ili kompjuter, kada oni prestanu da rade, u svim situacijama kad pomislimo da su isključeni zbog neplaćenog računa, a to su uradili oni *drugi*, ili su Kinezi napravili grešku u fabrici, ili je neispravna baterija, dakle u svim tim situacijama kad dođe do greške, stižemo do *subjekta*, tj. stvari koja je iza *objekta*.

Tako, na jednoj strani imamo *objekat* zadovoljstva i na drugoj *subjekat* nezadovoljstva i besa.

Slično se događa i sa *objektom* u umetničkoj praksi, gde je *subjekat* prisutan kad ne razumemo šta nam delo saopštava, jer uvek postoji neko ko sa nama pokušava da komunicira putem *objekta*. U ovoj tački sam došao do razmišljanja da mi zapravo uglavnom izlažemo *neprave objekte*, kad imamo nejasnoće, nešto što nije uspelo, materijal nije bio pogodan, situacija nije dozvolila uspešnu realizaciju baš onoga što smo želeli... Tako, sve to utiče na kompaktnost *objekta* i on počinje da se raspada. Zato moramo uvesti pojam *subjekta*.

A ako krenemo u stvaranje kroz perspektivu subjekta, situacija može biti još gora... Postoji mogućnost da smo samocentrirani, narcistički autori, pametni i duhoviti i sigurni da sve naše kvalitete možemo komunicirati sa svetom. Tako *objekat* koji prikazujemo, postaje od načina komunikacije sa svetom, sredstvo samopromocije i prikazivanja svega što znamo. Ta perspektiva me nije zanimala, pa sam primenio isti postupak kod dolaženja do *subjekta*. Dakle, šta se desi kad tvrdimo da je *subjekat rezultat našeg poduhvata u umetnosti*, zapitao sam se.“

„U odgovoru na ovo pitanje sam počeo saradnju u grupama ili tandemima-

ma, jer to unosi potpuno drugu dimenziju u moj rad, izvan okvira pitanja da li je nešto dobro ili nije dobro, već nas vodi prema situacijama, kao u projektu *Zajednica* u kome sam želeo neku situaciju koju mogu dokumentovati i koja se spontano razvija.

Tako je naša novofomirana grupa od pojedinaca koji se nisu dobro poznivali, kontinuirano praktikovala dokumentovanje saradnje i obavezno objavljivanje tih fotografija u javnim prostorima, što je izgradilo nove socijalne situacije i - nove fotografije. Našu dokumentaciju upotrebili smo i tokom protesta ispred Cankarjevog doma u Ljubljani, a zatim i u galerijskim prostorima.

Neki motor je generisao sve više situacija, kroz koje smo, od ljudi koji se uopšte ne poznaju, došli do zajednice, do relacija koje nas povezuju. Tačka strategija mogla se videti i tokom našeg gostovanja u MSU u Slovenj Gradecu, gde smo, pomažući oko nove postavke i iznošenja umetničkih dela iz depoa, intervenisali na promeni režima kretanja kroz izložbeni prostor.

Drugi primer ovakvog angažovanja su konstrukcije koje radim u tandemima, u koje donosim ideju i formu, a zatim zajedno stvaramo i dokumentujemo naš proces.

Treći primer je najnoviji projekat koji nosi naziv *Paviljon*, a koji je prikazan u MSU Ljubljana. Poželeo sam da lični poziv za izlaganje, podelim sa kolegama, te smo stvorili komunu od preko pedeset izlagača koji se smenjuju svakog dana. U saradnji sa Juretom Goršičem, unutar Muzeja izgrađena je crna kutija koja je iznutra klasični izlagački *white box*, nalik nekom organizmu koji produkuje nove izložbe svakog dana. Za sve pozvane umetnike bio je to prvi put da mogu da izlažu u MSU, a pored toga pozvani studenti umetnosti ili mladi umetnici su priređivali radionice, performanse, pa čak i proslave. *Paviljon* je moj projekat, a ljudi koji izlažu deo su mog facebook ili socijalnog network-a, mreže u kojoj se srećemo, razgovaramo, i za koje znam da ne bi dobili šansu da izlažu u MSU, a da imaju umetničke rade. To je takođe važno, ponekad poznajete vrlo zanimljive ljude, ali oni nemaju dela. U svakom slučaju, na pozivnicima za svako otvaranje nisam naveden ja, ni kao kustos ni kao selektor, već autori te večeri.

U teorijskom smislu, *Paviljon* je vrsta emancipatorske prakse ka institucijama, pokušaj otvaranja i pružanja prilike za izlaganje drugim umetnicima, osim mene samog. Tako smo postali svedoci svojevrsne hiperprodukcije

koja je uznemirila muzej kao instituciju, jer oni nisu imali kontrolu, nisu znali šta će se dešavati sledeće večeri, nisu uspeli da ograniče prostor niti sadržaje.

Misljam da našem umetničkom stvaranju možemo pristupiti sa željom da stvorimo nešto od ničega - što znači da ubrzo možemo završiti u problemima zbog efemernih ponavljanja, manirizma, dok se u teleološkom smislu zaista možemo zapitati zašto primenjujemo baš taj princip. Možda je bolje poći sa pozicije da želimo da od nečega stvorimo ništa, da produkujemo neku malu pukotinu, malo ništa u masivu svega što je urađeno, koje bi moglo beskrajno da stvara nešto novo. Kako će publika to razumeti? Ukoliko ne znam šta je veliko pitanje na strani drugog, sam konstruišem fantaziju u pravcu neke istine ili iskustva, koji će drugi tako slično doživeti".

Najvažnija dela Petera Rauha su *Paviljon* (2017), *Minimalna razlika između toga i onoga* (2016), *Objekti* (2010-2015), *Treće mesto* (2014), *Zajednica* (2012-2013), *Slike, priče, sekvence* (2011) i *Traffic Kids* (2009). Živi i radi u Ljubljani, Slovenija.

www.snabyrow.com

#SRBIJA, SIROVI PRIZORI, IMPULS, FOTO-MOMENTI, ISTINA

Iz Ljubljane i ispitivanja modela komunikacija Petera Rauha koje osvajaju nove prostore mišljenja i stvaranja, selimo se u Beograd na web stranicu kolektiva (www.belgraderaw.com) koja predstavlja relevantan, živ arhiv svakodnevnice velikog grada. **Belgrade Raw** do sada u svom opusu ima preko 1.200 fotografija Beograda, koje su nastale od 2009. godine, kada je kolektiv osnovan.

Pored fotografija, kolektiv produkuje kataloge projekta *Serbia Raw* koji već četiri godine uspešno održava kroz fotografske radionice po celoj Srbiji.

„Naziv *Belgrade Raw* bio je jedan od prvih predloga za ime kolektiva, i iako smo razmatrali druge opcije, ova se učinila najboljom”, kaže Darko Stanimirović, član *Belgrade Raw*, prisećajući se da u vreme formiranja, 2009, društvene mreže, Instagram i druge online komunikacije nisu bile niti razvijene ni masovne.

„Te dnevne slike sirovog beogradskog života, koju smo želeli da pokaže

mo, nije bilo nigde, osim veoma duboko u foto forumima, uz dugu pretragu. Bila je to slika koju smo žezeleli da osvetlimo, bez turizma ili advertajzingu, dakle sirova, ali ne u nekom tehnološkom ili estetskom smislu, već bez ulepšavanja i laži. Sirov je, na primer, bio doživljaj žurki, te smo beležili sve na šta smo nailazili. Danas, kada se promenio ceo vizuelni pejzaž, i najmladi tinejdžeri dopisuju se vizuelno, putem snap chata, Instagram storija i drugih platformi. Vizuelna komunikacija je dobila veći raspon, te ovo što mi radimo nije više tako originalno i ekskluzivno, iako *Belgrade Raw* nije samo taj foto sadržaj već i jedinstven način udruživanja jedanaest članova koji su uglavnom funkcionali kao jedan, ali se tokom godina interesovanja šire i menjaju. Nastupaju unutrašnja previranja, te u novije vreme formiramo mini klastere od 3-4 člana, dok u foto radionicama u unutrašnjosti Srbije, koje su dokumentarnog tipa, učestvuju svi. Tada razgovaramo sa učesnicima o mestu u kome žive, značenju slika, gradovima i pejzažima. Verujem da se naš pravi uticaj često ogleda upravo u razgovorima o fotografiji.

U nekim dubljim analizama, možemo govoriti i o elementima komičnog u našim radovima, ali neke gledaoce odbija to smešno, jer im se čini da je to svesno izbegavanje ozbiljnih problema ili političkih pitanja. Ipak, odbacivanjem humora, krećete se ka težini i tami, a ne ka vedrim i zabavnim trenucima koji takođe uvek postoje.

Od prvobitnog mišljenja da su grafiti zabeleženi na fotografiji samo ne-kakva anegdota, stigao sam danas do uverenja da se radi o veoma vrednim, kolektivnim razmišljanjima tipa "writing on the wall" koja su legitiman način izražavanja u vezi sa svim temama, a time često veoma kreativna. Grafiti se pojavljuju na našim fotografijama kao moćno izražajno sredstvo koje ima i određenu razvijenu likovnost".

Belgrade Raw kolektiv je izlagao na više samostalnih i grupnih izložbi i u okviru nekoliko manifestacija i festivala u zemlji i inostranstvu. Pet godina zaredom *Belgrade Raw* je organizator događaja Foto-sajam, a od 2014. godine pokreće seriju radionica dokumentarne fotografije pod nazivom *Serbia Raw*. Tokom 2013. godine kolektiv je bio umetnički direktor Galerije Artget Kulturnog centra Beograda. *Belgrade Raw* čini jedanaest članova: Darko Stanimirović, Nemanja Knežević, Luka Knežević - Strika, Milovan Milenković, Andrej Filev, Mane Radmanović, Dušan Rajić, Aleksandra Perović-Mihajlović, Jelena Mijić, Saša Trifunović i Dejan Golić.

#TETOVO, ENTUZIJAŽAM, SARADNJA, EDUKACIJA, UTICAJ

Begrade Raw je svakako napredan kolektiv, koji se razvijao u skladu sa tehnologijom i urbanim senzibilitetom, a naše otkrivanje foto kolektiva nastavlja se u republici Makedoniji, u Tetovu, gde su najvažniji elementi kolektivizma foto grupe **Čkrap! (Chkrap!)** entuzijazam i kontinuirano nastojanje na edukaciji novih generacija, uprkos konzervativnom okruženju.

„Na makedonskom jeziku *čkrap* je onomatopeja za okidač fotoaparata, ono čuveno *klik* ili *škljoc*. Iako je to kratak, trenutan zvuk, istorija kolektiva je mnogo duža - od 1980. kada sam kao mladi fotograf, pun entuzijazma, sa nekoliko svojih prijatelja (Aleksandar Nasteski, Zoran Andonov, Ilija Milanovski), osnovao *Foto kino Studio* u Domu kulture u Tetovu. Studio je bio smešten u potkroviju Doma kulture, kao i mala foto laboratorija za crno-belu fotografiju. Tako je bilo sve do 2001. kada smo izbačeni iz Doma kulture, sa opremom i foto laboratorijom, a mnogi negativi i fotografije tada su uništeni”, otpočinje uzbudljivo svedočanstvo Dragi Nedelčevski, spiritus movens *Čkrapa*.

„Krajem 2003. godine, sa Zoranom Andonovom i Samirom Ljumom, osnivam *Foto kino klub Tetovo*. Sledеće, 2004. godine organizovali smo dve izložbe. Od tada, jednom godišnje organizujemo izložbu fotografija svojih članova.

Govoreći o našoj sredini, Tetovo je i zvanično, na svetskom nivou, proglašeno jednim od najzagаđenijih gradova na planeti, tako da su u našem fokusu ekološke teme, za koje nikada nismo ni predloženi za nagradu grada, iako smo dosta postigli u ovoj oblasti podižуći svest o problemima, pre svega kod publike, pa i svih građana Makedonije.

Stanovnike Tetova odlikuje da fotografiju smatraju egzotičnim fenomenom: ako pokušate da fotografiшete radnim danom oko 11 sati pre podne, svi će vas pitati šta se dešava, gde ste se uputili i slično, jer veruju da se dešava nešto važno i opasno, tj. da fotograf oduzima dušu svom modelu, ili, kao što je verovao Onore de Balzak, da se posle fotografisanja može nestati. Naravno, danas svi fotografišu mobilnim telefonima, prebacuju svoje fotografije na Internet i odmah stavlјaju watermark, baš kao da je u pitanju remek-del. Naša grupa nastoji da plasira širok dijapazon radova, ali pored toga da se svi iskažu pojedinačno, međutim, čini mi se da ima nešto što nas privlači jedne drugima. Možda je to humor, razgovori, foto safariji na kojima smo vrlo disciplinovani - izbegavamo piće i roštij! Gostovali smo kolektivno u Bitolju i Velesu, uživajući u sličnim reakcijama publike kao u Tetovu!

Za mene je pravo čudo kako se stalno mobilišu novi članovi, mora da je u pitanju velika ljubav i strast prema fotografiji koju uspevam da im prenesem. A broj članova koji su upisali fakultete za režiju, montažu, televiziju, onih koji rade fotografije sa venčanja, izložbe u svetu, onih kojima je fotografija prva ljubav, a potom i posao, iznosi ukupno negde oko osamdeset i šest autora. Od mojih početaka u fotografiji mnogo se toga promenilo, ali opet - ne previše. Drži me i dalje ta fascinacija jednom stvari koja je *fake*, interesantan medij, veoma precizan, ali nikad potpuno istinit."

Članovi grupe neguju društveno angažovanu (ekologija, socijalne i egzistencijalne teme), konceptualnu, queer, eksperimentalnu, dokumentarnu fotografiju. Komunikacija i recepcija radova između članova daleko prevažilazi granice regije i kontinenata. Ono što je veoma važno je da Čkrap! kao foto kolektiv, lokalnog i međunarodnog karaktera zadržava atmosferu uzajamnog ohrabrvanja na nove izložbe i individualne uspehe, podstiče razmenu ideja, smatrujući svaki novi rad jednog od članova pobedom za sve i doprinosom razvoju fotografije.

www.chkrap.blogspot.com

#NIŠ, ENERGIJA, KOMUNIKACIJA, LOKALNA ZAJEDNICA, DRUGAČIJI POGLED

Na povratku ka severu Balkana, prolazimo kroz Niš upoznajući **NiFoto**, kolektiv mladih fotografa koji osvetljava realnost života u urbanom središtu Srbije, učeći takođe o razvoju kulture i kolektivizma kroz svoj rad.

„NiFoto smo oformili sa ciljem da na kreativan način prikažemo grad Niš, njegovu širu okolinu kao i život na jugu Srbije generalno“, podseća Nikola Tasić. „Težimo da kroz fotografiju što vernije dočaramo stanje, dobre i loše strane urbanog života i svakodnevnicu običnog čoveka. Ali, naše ambicije tu ne prestaju, trudićemo se da proširimo mrežu fotografa koji dele naše vizije kao i da realizujemo tekuće i planiramo buduće projekte, izložbe, akcije. Naš kolektiv za sad čini pet studenata sa različitih fakulteta - mašinstvo, zaštita na radu i prava. Svakodnevno fotografišemo, kao lokalpatriote pre svega Niš, ali i sve i svuda gde boravimo. Svako od nas radi u svom stilu, i svako od nas ima svoj umetnički pečat koji je prepoznatljiv. Naše fotografije su odraz naše likovnosti i shvatanja umetnosti, našeg bunta i inicijative, odražavaju naše poglede na društvo, okolinu, prilike u kojima živimo i kojima želimo da probudimo i pokrenemo vlast i ljude da budu aktiv-

niji, senzibilniji i uviđavniji u vezi sa problemima i učešćem u društvenom životu, u odlučivanju, u odgovornom ponašanju, inicijativama za bolji život."

Kolektiv čine: Nikola Milošević, Miloš Jovanović, Darko Milošević i Nikola Tasić.

www.cargocollective.com/nifoto

#BEOGRAD, ADRENALIN, DOKUMENT, POTRAGA, ESTETIKA, ANGAŽOVANOST

Ponovo u Beogradu, gledamo u sve krajeve Balkana kroz objektive kolektiva **Kamerades**, vizuelnim stilom baziranim na savremenoj dokumentarnoj formi, uz narativni pristup sa naglašenim i prepoznatljivim stavom autora, koji stavlja fotografiju u službu društvenih promena.

Kolektiv je do sada izlagao radove na izložbama *Stazama bezimenih* (KC Grad, 2016), *Necenzurisano* (Artget, Kulturni centar Beograda 2016), *(Re)animacija kulture* (Magacin, 2015), *Usamljenost kao izbor* (Ulična galerija, 2014), *Tamara waterfront* (Ulična galerija, 2014), *Srbija ispred objektiva* (Muzej primenjene umetnosti, 2013) u okviru festivala Vreva (na javnim površinama, 2014) i *Vizualizator* (po beogradskim prolazima 2014); i grupnim izložbama. Članovi su bili predavači ili učesnici na tribinama i predavanjima o fotografiji u okviru nekoliko festivala i skupova u zemlji i regionu.

Član Kameradesa, Marko Risović, o radu kolektiva otkriva:

„Naša komunikacija je ponekad veoma bolna - može se reći da smo prošli sve faze jedne emotivne veze - od upoznavanja, preko flerta, duže veze, braka... a sada imamo krize i ponekad je teško funkcionsati u kolektivu, jer svako ima svoj pogled na svet. Interesi se najčešće ne poklapaju u potpunosti, međutim mislim da smo se našli oko nekih suštinskih vrednosti i da je uspeh da smo opstali kao kolektiv, osim jednog člana koji je izabrao svoj put. Krajnji cilj našeg rada uvek je isti - to je fotografija koja komunicira, prenosi neku poruku, tako da je utisak da smo mi zapravo medijatori, kanali kroz koje putuju poruke. Naši sastanci nisu na žalost dokumentovani, a da jesu, to bi bilo zaista zanimljivo. Na primer, jednom je jedan naš član rekao da je želeo da napusti sastanak i da ode odmah istog trenutka, ali nije mogao jer smo sastanak održavali u njegovoj kući!

Kad govorimo o produkciji, dosta stvari se dešava spontano, jer sama forma našeg izražavanja nameće dugoročno istraživanje tema kroz projekte, a finalni rezultat treba da bude skup sekvenci koje pričaju priču. Zbog doslednosti postupka, ponekad fotografije nas šestorice izgledaju kao da ih je radio isti autor. To je neki razvojni put, koji smo prošli kao šest individualaca, možda ponekad upadajući u šablon, jer je pretpostavka da se stvari interpretiraju istinito u smislu konteksta i vizuelnog izraza. Naravno, autorski stav je dozvoljen, ali nije dozvoljeno preterivanje sa obradom, iako i takvi postupci mogu da daju zanimljive rezultate. Dakle, mi pre svega ipak eksperimentišemo sa tematikom i povezivanjem elemenata na nov i zanimljiv način.

„Ne treba da imaš sliku nečega, nego fotografiju o nečemu“, dodaje Nemanja Jovanović. „Dok mediji očekuju da budemo što objektivniji, mi i generacijski nastojimo da uvedemo i neku emociju, koja dolazi prirodno. Ali, to nije nimalo lako... nije lako napraviti pravu sliku Balkana, sveta oko nas.

U središtu te cele teritorije, istočno od Berlinskog zida, nalazi se čovek, figura veoma često jadna, siromašna, zapuštena, koja je odustala od svojih prava, ne izražava emocije... bojim se da će takva figura još dugo biti aktuelna.

S obzirom na bogatu istoriju fotografije, već viđeno je teško izbeći, tu su stereotipi, ali mislim da čovek treba da pokušava da gradi lični izraz, da prigrli potrebu da nešto kaže, i ma koliko sebe preispituje, mislim da će uvek naći neku svoju preteču u istoriji umetnosti. Krajnji cilj može biti i puka likovnost - lično obožavam lepe fotografije, ali potpuno sam se pronašao tek u ovoj sferi, koja zahteva još više, jer se u skrivenoj formi predstavlja nešto što može biti originalno u finalnom obliku.“

Originalno, prvobitno članstvo Kamerades čine i Saša Čolić, Milovan Milenković, Nemanja Pančić i Marko Rupena.

#BEOGRAD, MEDIJI, LIČNI POGLED, ART FOTO, ARHIVE

Još uvek u Beogradu, predstavljamo foto kolektiv *Iza ekrana*, osnovan 2015. godine, čiji se radovi obavezno pojavljuju kolažirani, ukazujući na potencijale angažovanosti. Tako se na njihovim kolektivnim izložbama spajaju spontani gestovi monahinja, prizori blistavih svetlosti u crkvenoj

arhitekturi (Velja Pavlović), sa velikom galerijom portreta beogradskog undergrounda 80-tih (Zoran Vujović), planinarima koji dramatično osvajaju vrhove (Gavro Dešić), selfijima na neočekivanim mestima zanimljivih tekstura (Milica Lapčević), ljudima koji se jednostavno - sunčaju na plaži (Petar Jončić), napuštenim kućama i bizarnim urbanim epizodama (Vladimir Tasevski) i komičnim ili apsurdnim gestovima i pojavama (Igor Vladisavljević).

„Naše ime se odnosi na medij ekrana, kao vidnog polja ali u toj igri reči je i podsećanje da smo u trenutku osnivanja svi bili angažovani u istoj medij-skoj kući - neki iza (kao montažeri ili snimatelji) a neki ispred ekrana (kao novinari, voditelji ili autori emisija)”, navodi Petar Jončić, jedan od osnivača.

„Zainteresovala me pomisao da okupim sve te energije, a veliko interesovanje, kao i prilično iskustvo i želja je postojalo kod svih sedam članova. Neki od njih već su imali i svoj profilisan put u umetnosti. Čini mi se da je osnivanje grupe pozitivno uticalo na sve, jer se produkcija povećala, počele su intenzivne razmene mišljenja, predloga, ideja, eksperimentisanje. Na sastancima smo ravnopravni, i svi mogu predložiti neke nove teme ili koncepte, bilo u tehnološkom ili tematskom smislu, koje će biti pažljivo razmotrene. Nastojimo na refleksivnosti i obogaćivanju ličnog izraza svakog člana, kroz kritičku recepciju. Na drugoj strani, ponekad je teško uskladiti zadate teme i pojedinačna istraživanja, i samo možemo nastojati da i ona budu uključena u razmišljanje o zajedničkim projektima.

Formiranje grupe ubrzo je uticalo na moje interesovanje za opus našeg člana Zorana Vujovića, te je nastala foto monografija *Deca srebrne emulzije* sa portretima svih onih koje je Vujović fotografisao tokom osamdesetih godina prošlog veka - bendova koji su nastupali, vežbali u beogradskim podrumima, ali i drugih koji su bili npr. dokoličari u Knez Mihailovoj ulici. Za razliku od tada poznatih fotografa, Vujović je brižljivo sačuvao sve svoje negative, koje smo potom digitalizovali. On, međutim, nije ni bio svestan kakvu arhivu pravi, a nestanak Jugoslavije dao je njegovom radu dodatnu vrednost. Od portretisanih, mnogi su emigrirali, drugi preminuli, dok su iza njih ostale priče i ove fotografije za koje smatram da skreću pažnju na pravu važnost arhiviranja i brige o negativima. Uvek mi je bilo interesantno pitanje tehnologije koja se, od kreativnih procesa korišćenja, razvijanja, fiksiranja filma i upotrebe određenih papira, svela na digitalne printove realno mnogo manje vrednosti nego što su to originalni negativi.”

Grupa *Iza ekrana* prikazala je svoje radove u galeriji ŠTAB u Beogradu. Posle prvog zajedničkog nastupa, održane su izložbe na donjem nivou galerije ULUS-a, u Galeriji 73 (u okviru Meseca fotografije-BFM) i u Galeriji Kulturnog centra Pančeva.

www.izaekrana.rs

#LJUBLJANA, GRADONAČELNIK, INTIMNI TRENUCI, PREDRASUDE, NOĆNI PROVOD

Traganje za foto kolektivima nastavlja se u Ljubljani, **Najlepšem gradu na svetu**, kako je naslovljen projekat Matjaža Rušta i Roberta Marina koji je započeo 2014. i traje i dalje kao vizuelni dnevnik o Ljubljani. Naslov rada proizlazi iz promotivnog slogana aktuelnog gradonačelnika Ljubljane koji je glavni grad označio kao najlepši grad na svetu.

„Počeli smo raditi zajedno prijateljski, a upoznali smo se kao foto reporter i novinar crne hronike u slovenačkim medijima.“ podseća Rušt. „Znao sam da Robert fotografiše i svida mi se njegov stil. To je u stvari lični vizuelni dnevnik našeg života, zajednički projekat, i naša saradnja će se verovatno nastaviti. Uprkos humoru, u ovim fotografijama nema cinizma i sarkazma, ni prema prikazanim ljudima, ni prema samom gradu, već se nastojimo na prikazivanju pravog stanja stvari. Bilo je tokom godina puno situacija u kojima smo se našli, i mi i naši prijatelji kao i ljudi koje smo poznavali sa ulica. Nastanak fotografije zapravo nikada nije bio povod rada, već nas je neka emocija dovodila do beleženja situacija. Bile su to intenzivne godine, a knjiga objavljena uz podršku Galerije Photon sačuvala je sve ove utiske i iskustva.

U Ljubljani se i dalje sve menja i gradi i sve izgleda još lepše, ali je mesta za alternativu manje, kao i za sve one koji ne donose novac. Cene rastu, ali nije teško shvatiti da su dobro društvo, sopstvena ekipa i intenzitet života ipak mnogo važniji. U Celju, gde smo prikazali fotografije, na početku nisu znali koji je grad u pitanju - prvi put su videli ovaku sliku Ljubljane, baš kao i u Zagrebu, gde su reakcije bile slične. Većina smatra da je Slovenija nešto kao Švajcarska, ali iz ovoga vidimo da nije. Iako smo gostovali i na rezidencijama u drugim gradovima Slovenije, uvek se vraćamo istim razmišljanjima - ne kritikujemo ono što zaslužuje kritiku, već beležimo život grada. U tom smislu čini mi se da bi i u drugim gradovima naš pristup bio sličan.“

#ZAGREB, NOVI MODELI SARADNJE I EDUKACIJE, MOĆ FOTOGRAFIJE

Na zadivljujuće bogatoj i divergentnoj sceni foto kolektiva u regionu, nastaju i nove inicijative ka prezentaciji, afirmisanju, promovisanju, sistematskozovanju, valorizovanju, arhiviranju fotografске građe kao dela kulturne baštine, i isticanju njenih vrednosti u širim sferama komunikacije nasleđa, savremenosti i stvaranja relevantnih, aktuelnih novih poveznica između istorije i aktuelne prakse. U tom smislu ističe se ***Drugi kadar*** Davora Konjikušića, radionica umetničke fotografije koja postoji od 2015. godine kroz koju je do danas prošlo 30 polaznika.

„Specifična, inovativna i jedinstvena fotografkska radionica, polaznicima omogućava savremeno razumevanje fotografskog medija i tako nadopunjuje srednjoškolske i univerzitetske sadržaje, dok obrazovanim osobama omogućava celoživotno učenje“, objašnjava Konjikušić.

„Program radionice u trajanju od tri meseca koncipiran je od teorijskih predavanja, prezentacije multimedijalnih sadržaja, čitalačkih grupa, terenske nastave i praktičnog rada na individualnom fotografskom projektu koji se na kraju programa javno predstavlja pred publikom. Ovo je samo jedan od nekoliko modela funkcionalisanja edukacije unutar fotografije što nije jedina praksa mog kolektivnog rada. U samom projektu uz podršku književnog kluba Booksa, nastojali smo da popunimo prazninu koja postoji u izvaninstitucionalnom obrazovanju profesionalaca i amatera koji fotografiju koriste kao medij komunikacije. Činjenica je da interes za akademsko obrazovanje u ovoj oblasti opada iz prilično razumljivih razloga.

Onima koji uče potrebna su i predavanja i čitalačke grupe, praktičan rad, terenska nastava i razvoj nekakvog koncepta kao i javni nastup što im se omogućuje, iako su grupe heterogene, po znanju i interesovanjima. Za *Drugi kadar* to je izazov, i povodom javnih izložbi beležimo sve veće interesovanje medija. Naravno, postoji i pitanje finansija, participacija učesnika, ali mi nismo orijentirani prema zaradi, već uspostavljanju kontinuirane edukacije, kako učesnika tako i publike, kao što su pokazale naše izložbe u Varaždinu i Koprivnici. Individualno je pitanje polaznika ko će se baviti dajte fotografijom, posle radionice, a ko ne. Tokom radionica, nastojim da ne plasiram sopstvenu agendu prema učesnicima, poštujući njihova znanja i estetiku, te da nastane nešto što nije nužno samo društveno angažovano.

Kod javnih predstavljanja, nastupa iznenađenje, možete odjednom videti učesnike kako se bore za svaki metar zida, ko će gde izložiti radove. Tako-

đe, ima onih koji se poduhvataju ciljeva za koje im nedostaju znanje i metode, a ni svi koji su završili profesionalne škole nisu još uvek umetnički zreli. Tako da moramo da formiramo grupe koje se razvijaju u različitim pravcima, ponekad su tu filozofi, dizajneri, srednjoškolci. Treba izdržati i uzajamne kritike, i rad na intimnim temama kao što su aktovi, a za neke je to bilo prvi put u životu da istražuju tako daleko”.

Želimo te voleti umetnosti još jedan je značajan jednogodišnji fotografski projekat Davora Konjikušića i istoimena fotografска knjiga, nastala zajedničkim radom grupe tražilaca azila u Prihvatalištu za tražitelje azila - Porin u Novom Zagrebu 2014. i 2015.godine.

„Sa grupom tražilaca azila fotografisali smo sve ono o čemu su želeli da govore, što ih je mučilo i što su smatrali važnim. Ipak, fotografija nije mogla da obuhvati sve sate razgovora, dilema, druženja i grešaka unutar procesa koji se zasnivao na horizontalnom pristupu. Interesovalo me je kako se kroz fotografiju može nešto pokazati i objasniti, od svega kroz šta prolaze ugrožene grupe. Učesnike nismo previše eksponirali, a bilo je i problema sa odobrenjima za javno izlaganje od strane grada Zagreba. Naša knjiga nije otišla u ruke dizajnera, već su je učesnici sami napravili, za šta su takođe bili plaćeni, čime je neka ideja o ovoj vrsti prakse u velikoj meri ostvarena.

Kad razmišljam o mediju fotografije danas, često se vraćam mišljenju Suzan Zontag o moralističkom mediju, koji nosi jaku estetsku komponentu i zato moramo tragati i za drugim formatima i oblicima izražavanja. Takođe, o poziciji fotografije govori i ta neka rasprava o tome *šta je konceptualno a šta dokumentarno u istoriji hrvatske fotografije*, koja mi se čini suvišnom.”

Davor Konjikušić (1979, Zenica, BiH) Na Akademiji dramske umetnosti u Zagrebu završio je osnovne studije snimanja i magisterske studije fotografije sa temom *Fotografija i moć*. U svojoj umetničkoj praksi služi se fotografijom kao primarnim medijem za artikulaciju autorskog koncepta u kome propituje odnose između ličnog i javnog, intimnog i društveno-političkog. Fotografiju povezuje s tekstom, arhivom, nađenim predmetima i videom. Zanima ga uloga fotografskog medija u uspostavljanju odnosa moći i kontrole. Autor je i snimatelj nekoliko nagradivanih dokumentarnih filmova: *Trajno nastanjeni stranac*, *Izbrisani*, *Povratak...* Radio je kao novinar i snimatelj za produkcijsku kuću *Fade In*. Godinama piše za nedeljnik *Novosti*. Osnivač je i voditelj fotografске radionice *Drugi Kadar*. Za svoj rad je, između ostalog, 2013. godine nagrađen u kategoriji profesionalnog koncepta na festivalu *Rovinj Photodays*. Na istom festivalu je i 2016. godine nagrađen

prvom nagradom u kategoriji umetničkog koncepta. Na *Slavonskom bijenalu* je za svoj rad *Sveti ljudi* osvojio nagradu Ex Aequo. Radovi mu se nalaze u fundusu Muzeja grada Zagreba, Muzeja za umjetnost i obrt i privatnim kolekcijama. Dosada je izlagao na trinaest samostalnih izložbi i na više od dvadeset zajedničkih. Živi i radi u Zagrebu.

www.davorko.net

#BEOGRAD, KULTURNA ISTORIJA, NEGATIVI I FILMSKE ROLNE, EPOHE

O privatnom i javnom životu u proteklim epohama i tajnama koje su u njima skrivene možda najbolje svedoči brižljivo čuvana i sakupljana zbirka **Centra za fotografiju (CEF)** iz Beograda čiji su osnivači i saradnici Ivan Petrović i Mihailo Vasiljević.

Centar za fotografiju, nezavisno i neprofitno udruženje osnovano je 2011. godine u Beogradu, sa ciljevima istraživanja, proučavanja i promovisanja fotografije kao društvenog fenomena u najširem smislu. U okviru svojih aktivnosti Centar za fotografiju realizovao je niz tematskih, kustoskih izložbi uz izbor radova iz sopstvenog fonda; učestvovao na stručnim skupovima u zemlji i regionu; organizovao razgovore i susrete sa umetnicima prezentujući dostignuća iz oblasti domaćeg fotografskog stvaralaštva.

„Na ideju o nastanku Centra smo došli posle studija fotografije na Akademiji umetnosti BK i višegodišnje umetničke prakse, uviđajući da zapravo ne postoji institucionalni okvir u Srbiji u koji fotografija može da se smesti. Činjenica je da su nove generacije u mnogome uticale na savremenu umetničku scenu, dok je pojam foto-saveza preživeo, iako fotografija kao umetnička disciplina danas zahteva mnogo više kao deo kulturnog nasledja“, navode Vasiljević i Petrović prikazujući primere iz velike foto arhive iz 30-tih i 60-tih godina prošlog veka, koje su delo anonymnih autora.

„Ove negative čuvamo kao i sopstvene, u privatnim prostorima, s obzirom da Centar nema zvanične prostorije - ni za arhivu, ni za planirane buduće aktivnosti.

Kroz jedan od portfolija pronađenih i spasenih iz kontejnera u poslednji trenutak, možemo pratiti kako se koristila fotografija na službenim i privatnim putovanjima tadašnjih funkcionera ili građana tokom 60-tih i 70-tih prošlog veka, i to na veoma zanimljiv način. Naravno, moramo se zapitati

kakva je to svest pojedinca koji pronađene fotografije odmah baca u kontejner, kada među njima može biti nekog istorijski bitnog prizora, uz estetsku vrednost i šire kulturni značaj jer su to primeri iz nekih epoha, u kojima je kod nas, razvoj tehnike i kupovne moći bio na takvom nivou da se dosta toga produkovalo. Identitet tih fotografa kao i njihovih modela, tokom naših prezentacija ostaje nepoznat, baš kao što je i nama uglavnom nepoznato ko su oni, niti je to glavna ideja oko koje je nastala zbirka od preko 600 negativa. Ne zanima nas identitet autora fotografija, jer ono što je ostalo od njihovog ličnog života nikome više nije dostupno. Samo su fotografije ono što je ostalo zabeleženo i sačuvano. Mi nismo ni bili zainteresovani za njihova imena i prave biografije, a onog trenutka kada su njihovi materijali bačeni u kontejner, prestali su da budu privatna svojina. Štaviše, privatnost je ukinuta samim postavljanjem pojedinaca ispred objektiva, pretvarajući rezultat u objekat pamćenja, nešto kolektivno. Mi sada još možemo da pokušamo da pronađemo neki agens za razumevanje prizora, ili da sve podvrgnemo nekoj drugoj vrsti analize... U tom smislu, krajnji cilj Centra jeste da se neko zainteresuje da se dalje bavi ovom građom u bilo kom pravcu. Pred takvim istraživačem može se naći 600 do 800 crno belih negativa 4x6cm i trideset rolni 35mm filmova, što se može porebiti sa arhivom, spasenom od propadanja neke veće foto radnje.

U saradnji osnivača CEF-a postoji međusobno razumevanje oko prevazišlaženja poznatih okvira fotografskog medija, ali i kreativno neslaganje koje se balansira kroz izvore radova za prezentacije ili neke nove progresivne pravce delovanja. Smatramo da je materijal toliko bogat da bi mogao da čini deo nove kulturne istorije domaće fotografije, i da bi mogao uticati na proširenje poimanja pojma kulture, kao i neke nove ideje. To će se najbolje videti kada bude dovršena *online* prezentacija, koja je još jedan dug kulturi i društvu u kome živimo, jer Centar ne radi zbog novca: imamo preko dvadeset saradnika koji se bave skeniranjem i obradom, u cilju da ceo sadržaj postane javno dobro, otvoreno za nova iščitavanja i inicijative. Jer, naša tumačenja nisu dogmatska, a svako novo posvećivanje pažnje doneće nov značaj sačuvanom, što je svakako naš najvažniji cilj."

Centar za fotografiju formirao je kolekciju negativa, dijapositiva i fotografija iz domena amaterskog, zanatskog i umetničkog stvaralaštva u kojoj se takođe nalaze radovi: Ljubomira Šimunića, Zorana Popovića, Dragana Petrovića, Dragana Pešića, Aleksandrije Ajduković i drugih.

#SLOVENIJA, KRUŽNI TOKOVI, PLANIRANJE JAVNIH PROSTORA, NOVE ARHIVE

Kroz projekat **Top lokacija** Jaka Babnik i Miha Colner istražuju fenomen postavljanja skulptura i instalacija na ostrvima kružnih tokova u Sloveniji. Ukrašavanje kružnih raskrsnica nije isključivo lokalni fenomen, može se naći u mnogim evropskim zemljama. Često ova vajarska i urbanistička rešenja ukazuju na to da su aspiracije naručilaca, uglavnom lokalnih zajednica, veoma slične – da se što eksplicitnije, neobičnije i inovativnije predstavi sopstveni identitet.

„Sam materijal nas je pozivao“ kaže Miha Colner koji je projekat osmislio, dok je Jaka Babnik relizovao snimke. „Bio sam uveren da je veliki broj javnih plastika postavljen upravo na kružnim tokovima, i pošto smo sebi zatrali rok i dobili neki finansijski podsticaj, za godinu dana su završene i fotografije i knjiga. Tokom rada smo obojica morali da budemo pravi istraživači, koji aktiviraju široki *network* ljudi raspitujući se kako izgledaju kružni tokovi u njihovom kraju. Posle svega zabeležen je izgled 77 kružnih tokova, ali uveren sam da bez naše sinergije, zajedničke fascinacije antropologijom i društvenim fenomenima koje delimo ovaj projekat ne bi bio moguć i da će se naša saradnja nastaviti.“

Društveni uslovi u celoj Evropi pokazuju da je ukrašavanje ili korišćenje kružnih tokova u modi. Dela koja se na njima postavljaju u Sloveniji su vezana za lokalni identitet i proizvode, a najčešće vinovu lozu. Većina skulptura je postavljena u periodu od proteklih deset godina, a o izboru motiva dosta govori i heraldika grbova oko 230 opština na koje se deli Slovenija, a na kojima se pojavljuju isti elementi. U većini slučajeva to je vinska simbolika, na jednom kružnom toku našla se i vinska presa (muljalica) nad kojom je podignut mali krov. Ovaj eksponat je sveštenik blagoslovio pre otvaranja, a zatim je kružni tok otvoren za saobraćaj. Očigledno je da je u velikoj meri u pitanju i dokazivanje na političkom nivou, između opština, države i gradova. Na nekim lokacijama se tačno ni ne zna ko je naručilac, niti se pravi razlika između dela akademskih vajara i marketinških agencija. To je takođe duh vremena, koji plasira kružne tokove kao infrastrukturne praznine, posle svih puteva, vrtića i škola, podobne za dokazivanja na političkom nivou.

I u Beogradu smo primetili novu fontanu na Slaviji kao i jednu fenomenalnu instalaciju sa žirafama na kružnom toku na Topčiderskoj zvezdi koja zaista krasi taj tok, nadilazeći svojom maštovitošću mnoga druga rešenja.

Ali, kad počnemo da razmišljamo o tome ko se brine o ovim skulpturama i na koji način, odmah možemo otvoriti i javnu raspravu o urbanom planiranju u celini i drugim arhitektonskim temama.

U uređenju kružnih tokova standarda nema, ako tako mogu da kažem, sto ga su sve dimenzije različite - nešto je premalo, a nešto preveliko, tako da je i kadriranje naših fotografija zavisilo od situacije na terenu. Većina pogleda je možda i duhovita, ali nisu mogli da budu prikazani u apsolutno istim razmerama."

Jaka Babnik (1979) je diplomirao sociologiju i istoriju na Fakultetu umetnosti Univerziteta u Ljubljani i radi kao fotograf i filmski snimatelj od 1996. godine. Bio je urednik fotografije za skejt bord časopis *Pendrek* (1998-2006) i saradnik, jedan od osnivača i urednik uličnog časopisa *Kontejner* (2006-2009). Trenutno radi kao fotograf, kustos, pedagog i izdavač koji se istakao serijom fotografija *Mi smo psi!* (2007-2010) i *Jebodrom* (2014), *Sveta zemlja* (2017) i *Zašto tako ozbiljno?* (2017). Od 2012. godine (zajedno sa Boštjanom Pavletičem) vodi nezavisnu izdavačku kuću specijalizovanu za fotoknjige, *Rostfrei Publishing*. Živi i radi u Ljubljani, Slovenija.

Miha Colner (1978) je istoričar umetnosti koji radi kao kustos i koordinator programa u Međunarodnom grafičkom likovnom centru (MGLC) / Kreativnom centru Švicarija u Ljubljani. Takođe je aktivan kao publicista, specijalizovan za fotografiju, grafiku, pokretnu sliku i različite forme (nove) medijске umetnosti. U periodu od 2006. do 2016. godine, bio je kustos u Photonu - Centru za savremenu fotografiju, Ljubljana. Od 2005. godine radi kao saradnik u novinama, časopisima, specijalizovanim publikacijama i na svom blogu, i vanredni je predavač. Živi i radi u Ljubljani, Slovenija.

#ORLOVAT, KOLONIJA, PREKORAČENJE OKVIRA FOTO MEDIJA

Priča koja upotpunjuje sliku foto inicijativa, pored niza drugih, koje se povremeno održavaju je tradicionalna fotografска kolonija u selu Orlovat, na kojoj radovi nastaju u saradnji sa lokalnim stanovništvom i kroz psihološku foto radionicu u mesnoj osnovnoj školi. Osnivači i kustosi - *maramaida* kustoski duo (Maida Gruden i Mara Prohaska Marković) pokrenule su *Dislokacije* 2014. godine.

„Naziv *Dislokacije* mali je omaž našem prvom kustoskom projektu, koji smo radile zajedno, po završetku studija, 2005. godine, pokušavajući da izvan institucija napravimo kompletну izložbu, od ideje do finansiranja“, podsećaju Maida i Mara. „Već 2008. bile smo pozvane kao kustosi na likovnu koloniju u selu Lipovac kod Topole, iako smo se do tada klonile ovakvih manifestacija na kojima se piće, jede i zabavlja, a malo uradi, ovog puta smo imale potpunu slobodu da kreiramo koncept kakav želimo. Bio je to trideset šesti saziv, prvi put smo uključile i deset fotografa, koji su bili veoma aktivni - kretali su se kroz selo, pravili intervjue sa meštanima i oni su im na različite načine pomagali. Mi smo imale priliku da sve ovo pratimo i posmatramo proces rada, te smo nekoliko godina kasnije pokrenule u Orlovatu, mestu kod Zrenjanina, novu koloniju fokusiranu na fotografiju.

U ovom mestu već smo poznavali infrastrukturu, inicijativu je podržala organizacija Aleksandrije Ajduković i *Društvo zavičajaca Orlovata*, dok je svake godine domaćin kolonije OŠ „Uroš Predić“ koja nosi ime slikara rođenog u ovom selu. Završna foto izložba se priređuje u hodnicima škole, te učenici mogu da je razgledaju, a tokom kolonije se održava i fotografisko-psihološka radionica za osnovce i srednjoškolce. Tu je i časopis *Novi orao*, a jedan deo radova pridružuje se i kolekciji Uroša Predića u ovom mestu.

Što se tiče selekcije, pored registrovanih fotografa, pozivamo i umetnike obrazovane u drugim medijima, kao i po jednog studenta kome je ovakvo iskustvo značajno. Godine 2015. ugostili smo i umetnicu iz SAD. Svim umetnicima je obezbeđen smeštaj u kućama Orlovata, i iako, shodno prirodi medija, nastaje puno radova, izdvajamo oko 35 dela, od kojih se polovina predaje kolekciji Uroša Predića, a drugi deo meštanima. Kao i na drugim kolonijama postavlja se pitanje adekvatnog čuvanja i prezentovanja, i u tom pravcu pokrenuli smo *online* arhivu, dok su izložbe nastalih radova prikazane u Parizu, Zrenjaninu, gradu Feniks u Arizoni i u Beogradu.

Dvodnevnu radionicu za učenike vodi Dubravka Radusinović, psiholog i psihoterapeut i bazirana je na art terapiji kroz koju se uči posmatranje sveta oko sebe i otkrivaju kreativni postupci, takođe se govori o mogućnostima medija u razvoju emocionalne inteligencije, ostvarenju ličnih ciljeva i razvoju samopouzdanja i samopoštovanja. Selekcija ovako nastalih fotografija se takođe predstavlja u katalogu koji dizajnira Isidora Nikolić.

Reakcije lokalnog stanovništva su veoma pozitivne, meštani rado poziraju i učestvuju u nastanku fotografija, ustupaju porodične albume, prostor i scenografiju, pristaju na ispitivanje raznih vrsta socijalnih, ruralnih i poro-

dičnih priča, staraju se o već nastalim fotografijama i izložbi. Dakle, dolazi do sveukupnog rekreiranja socijalnih uloga, edukacije, kao i reaffirmacije opusa Uroša Predića i nekih njegovih dela. Na koloniji je, tokom četiri izdanja, učestvovalo petnaest umetnika i jedan umetnički par, već afirmisani umetnici i njihove mlade kolege: Boris Burić, Marija Konjikušić, Mia Ćuk, Andrea Palašti, diSTRUKTURA, Ivan Arsenijević, Nidaa Aboulhosn, Ivan Petrović, Stefana Savić, Goran Micevski, Nina Todorović, Mihailo Vasiljević, Aleksandrija Ajduković, Miljan Vuletić, Nevena Popović i Denis Jeremić."

www.maramaida.net

UMESTO ZAKLJUČKA

#LUTANJE, UČENJE, TURIZAM ili VELIKI POKRETAČ

Mnogi kolektivni pokreti u regionu osim karakterističnih istraživanja motiva, nastoje i na artikulaciji sopstvene prakse. Tako u Zagrebu deluje sedmočlani *Ured za fotografiju* sa širokim spektrom aktivnosti, među kojima su uređivanje web portala *Suvremena hrvatska fotografija* (www.croatian-photography.com), produkcija izložbi u galeriji Spot, Čanićeva 6, kao i obavljanje fotomonografija.

U prestonici Hrvatske nailazimo i na *Organ Vida*, udruženje koje pored produkcije izložbi, promociju i izdavanje fotografskih knjiga, organizuje Međunarodni festival fotografije *Organ Vida* i OpenShow-a Zagreb, uz do-delu nagrade za hrvatsku fotografiju - Nagrada Marina Viculin i pripremne radove za osnivanje Hrvatskog instituta za suvremenu fotografiju. I kroz primer slovenačke *Fotosfere*, čija je izdanja publika mogla da prelista, pokazuje se da u regionu, kada se radi o teoriji, edukaciji i produkciji postoji širok spektar udruženja i aktivnosti.

U celini, sudeći po prikazanom i izrečenom, regionalni pejzaž ostaje u skladu sa geopolitičkim kretanjima. U republici Sloveniji možemo zaviriti dušeboko u večernju intimu ili pratiti filozofska istraživanja granica javnog prostora, dok na jugoistoku amorfne horizonte čine tragovi devastacija, orientalnih motiva, izmeštenih tradicija... Krećući se, u dirljivom kontrastu kroz laverinte narušenog smisla, pojedinac lišen intime, odustao je i od glavne uloge u sopstvenom životu. Nesporazum, slepi konzumerizam, nasilje, nerazumevanje konteksta često poprimaju komične ili absurdne dimenzije.

U dokumentarnom foto pristupu, oveštali politički stereotipi koji se ponavljaju nužno zahtevaju vizuelni „twist” – drugačiju tačku posmatranja. Crnobela fotografija je sve češće prava mera izražajnosti za sve (vanveremene) prizore, dok se brojne niti razmotavaju i ponovo prepliću iz dalje prošlosti, iz istorije fotografije. Kako, međutim, razumeti savremeni trenutak?

U kome milioni stanovnika sveta, sa različitim, samo nekreativnim upotrebama objektiva, vođeni emocijama ili trenutnom modom, a vrlo retko poznavanjem medija, personalizuju svoje snimke, uz automatske filtere i druge brojne tehnološke komodifikacije, da bi sve to na kraju ipak delovalo kao odlomci neke nesuvisle rečenice.

Tu su dalje, milijarde „selfija” uvodeći nas u veliki turistički motor „istorijskog trenutka” u kome je objektiv obavezno postavljen između DOŽIVLJAJA I REALNOSTI. Okvir je beznačajan, jer je haotičan i spontan. „Mi na plaži”, „Ti u Tokiju”, „Ja u Veneciji”, „Mi na Rodosu”... Šta dakle deli ovu hiperprodukciju u poznatim formatima od fotografije?

Upravo svest o kontekstu, konceptu, trenutku, volja za učenjem, duže posmatranje nego vreme pritiskanja okidača, zbumjenost, nezadovoljstvo i sumnja, razmišljanje, želja da se prati neka apstraktna igra u konkretnom prizoru, uživanje u formi i boji, angažovani dijalog sa istorijom, sklonost ekstremima, inspekcija idiličnih prizora, traganje koje se neumorno nastavlja. U hiperprodukциji detaljno pregledane, i dugo čuvane arhive mogu se pretvoriti u homogeni opus, vredan pažnje.

Svuda će biti interesantno ono što je nastalo slučajno, spontano ili nesvesno, svi oni deliči prizora koje možemo dalje istraživati. Upravo takvi deliči će u budućnosti, značiti mnogo više od celine fotografije, osnovne jedinice tehnohijeroglifa za koju će se očekivati da joj bezrezervno verujemo. Kao i novi tehnološki jezik, slika nema toliko finesa koliko reči, zato je daleko ekonomičnija za komunikaciju. Ipak, biće da je najbolje i najinteresantnije ono, što još nismo videli, a vrhunski, ako još uvek imamo pažnje i razdzielnosti za to. Fotokolektivi i srodne inicijative, sadašnji i budući, dragoceni su generatori kvaliteta potrebnih kako za razumevanje, tako i za nove izazove produkcije u fotografiji.



Centar za fotografiju, Beograd / **The Centre for Photography**, Belgrade, Fotograf nepoznat, *Egipat*
Unknown author, *Egypt*, 1968-1971, 135 dijapositiv u boji / Colour slide, No. 135
Kolekcija CEF / from the collection of the CEF

Abdeen, Amin, Bashirou, Ina, Mohd, Musah, Davor Konjikušić
Želimo te voljeti umjetnosti / We Want to Love You Art, 2015



Peter Rauch, Pavilion / Pavilion, 2017



<

Ni Foto, Nikola Milošević, 2015-2017

<

Matjaž Rušt, Robert Marin, Najlepši grad na svetu / The Most Beautiful City, 2014-2017

<

Belgrade Raw, 2009-2017



Iza ekrana / Behind the Screen, Milica Lapčević, 2015

Kamerades, Marko Rupena, Grupa dečaka srpske nacionalnosti se igra ispred zidina manastira Gračanica na Vidovdan 2017/ A group of children of Serbian nationality are playing behind the Gračanica monastery in Kosovo on the Vidovdan holiday in 2017, 2017

Jaka Babnik, Miha Colner

Top lokacija / Top Location

2017

Čkrap! / Chkrap!

Dragi Nedelčevski

2013



The multiple project that explores the phenomenon of collectivism on the regional photographic scene, as presented in an exhibition at the Artget Gallery of the Cultural Centre of Belgrade, within the project *Photodocuments*, contained a rich discursive programme and presented a series of protagonists of collective photographic productions, publishing, various initiatives in the field of education, preservation and archiving of photographic heritage, art colonies, festivals and other forms of affirmation of contemporary photographic expression on the territory of the former Yugoslavia. Below is the transcript of the presentations and conversations that were part of the programme.

"This gathering, like many other similar events in the history, is a collective act, when creatives and connoisseurs meet in order to affirm their knowledge, new conceptual, technological and poetic attitudes", said the Programmes and Events Manager of the Cultural Centre of Belgrade, Vesna Danilović, at the beginning of the meeting entitled **Collective Practices and Photography in the Region**. She added that it often happened that attitudes of artistic groups meant change and progress, and sometimes a revolutionary act: "I think it's very important that we should discuss the nature of the image and authorship at the time of everyday hyperproduction of photographs, because even limited experiences and perceptions in this field will contribute to the opening of new topics and influencing our visions."

After the presentation of the project's idea and the following discussions among curators and editors, Sladjana Petrović Varagić, Miroslav Karić and Miha Colner, the numerous audience have had the opportunity to pose questions and hear more about the collectives or projects of photography education, archiving and research in the region of the former Yugoslavia, now the countries of Slovenia, Serbia, Croatia and Macedonia.

#LJUBLJANA, COMMUNITY, OBJECT AND SUBJECT, DISTRUST IN INSTITUTIONS

While Miha Colner in his introductory text which accompanied the exhibition and the gathering referred to a number of considerations related to the notion, idea and potential reasons in favour of collectivism, Peter Rauch (1978), an architect, photographer and doctoral student of philosophy and theoretical psychoanalysis, in his research presentation of *The Pavilion* (2017) and *The Community* (2012-2013), primarily attempted to redefine or newly establish the relationship between the *subject* and the *object* in the work of art.

"First, I will explain the context of the past ten years of my research of the *object*, or more precisely its boundaries in individual practice, and my attempts to spot the moment when the *object breaks*, and falls out of focus... Let us imagine some trivial *objects*, like a telephone or a computer: when they stop working, we naturally think they were switched off due to unpaid bills, or that something was done by *others* (the Chinese made a mistake in the factory, or the battery was defective). So, in all those situations when it comes to an error, we go back to the *subject*, i.e. the thing *behind the object*.

Thus, on one side we have the *object* of satisfaction and on another the *subject* of dissatisfaction and anger.

The similar thing happens with the *object* in art practice, where the *subject* is present, and when we don't understand what the work is telling us, because there is always someone who is trying to communicate with us through the *object*. At this point, I came to the conclusion that we mostly exhibit fake *objects*. When we face some ambiguities, when something was not done right, the material was not suitable or the situation didn't allow us the successful realization of what we wanted precisely... So, all this affects the compactness of the *object* and it begins to fall apart. Therefore, we need to introduce the notion of the *subject*.

And if we start the creative process through the perspective of the *subject*, the situation can get even worse... There is a possibility that we are self-centered, narcissistic authors, smart and witty, and sure that we can communicate all our qualities with the world. Thus, the *object* we are presenting is born out of our communication with the world, and it becomes the means of our self-promotion and self-presentation. I wasn't interested in this perspective, so I applied the same procedure to the *subject*. I wondered: What happens when we claim that the *subject is the result of our endeavor in art*?

In an attempt to answer this question, I started working in groups or teams of two, because it introduces a completely different dimension in my work, beyond the question of whether something is good or not, and it leads us to certain circumstances, like in the *Community* project, in which I wanted to create a spontaneously evolving situation that can be documented.

In this way, our newly formed group, consisting of individuals who didn't know each other well, continuously practiced documenting the cooperation and the obligatory publishing of these photographs in public spaces, which created new social situations and – new photographs. We also used our documentation during the protests in front of Cankarjev Dom in Ljubljana, and then in some gallery spaces.

Some engine has generated more and more situations, through which we started from people who didn't know each other at all and ended with the community of people who are related to one another. Such a strategy could be seen during our visit to the The Museum of Modern and Contemporary Art Koroška (KGLU) in Slovenj Gradec: while assisting with the new exhibition installation and moving artworks out of the depot, we made interventions in the existing regime of moving through the exhibition space.

The second example of such an engagement are the constructions I work on in two-person teams, in which I am the initiator of the idea and form, and then we create and document our process together.

The third example is the latest project entitled *Pavilion*, shown at the Museum of Contemporary Art Metelkova (MSUM) in Ljubljana. I wished to share a personal invitation and exhibit together with my colleagues, and so we created a commune of over fifty exhibitors who take turns each day. In cooperation with Jure Goršič, a black box was put up inside the Museum, which in its interior represented a classic *white box* exhibition space, similar to an organism that produces new exhibitions on a daily basis. It was the first opportunity for all the invited artists to exhibit in the MSUM, and in addition to that, we invited students of art or young artists who organized workshops, performances and even celebrations. *The Pavilion* is my project, and the people who exhibited within it are my connections from Facebook or other social networks where we meet and talk. I know that they wouldn't get a chance to exhibit in the MSUM, even if they had artworks. That's also important, sometimes you know very interesting people, but they have no works. In any case, the exhibition opening

invitations didn't have my name on them, neither as a curator nor as a selector, but the names of each evening's exhibiting authors.

Theoretically speaking, the project *Pavilion* is a kind of emancipatory practice towards institutions, an attempt to provide an opportunity for exposure to other artists, except for myself. So we became a witnesses of a kind of hyper production that perturbed the museum as an institution; the museum management had neither control nor an idea about what would happen on the following evening, nor could they manage to limit the space and contents.

I think we can approach our artistic creation with the desire to create something from nothing – which means that we can soon end up in problems due to ephemeral repetition and mannerisms, while, in the teleological sense, we can really wonder why we apply that principle. Perhaps it's better to start from the position that we want to create something from nothing, to produce a small crevice, a little *nothing* in the mass of everything that had already been done, and which, in turn, could endlessly create something new. How could the audience understand this? If I don't know what is the big question on the other side, I'm constructing a fantasy in the direction of some truth or experience, which others will experience in a similar way."

The most important works by Peter Rauch are *Pavilion* (2017), *The Minimal Difference between This and That* (2016), *Objects* (2010-2015), *Third Space* (2014), *Community* (2012-2013), *Images, Stories, Sequences* (2011) and *Traffic Kids* (2009). He lives and works in Ljubljana, Slovenia.

www.snabyrow.com

#SERBIA, RAW IMAGES, IMPULS, PHOTO-MOMENTS, THE TRUTH

We are moving now from Ljubljana and Peter Rauch's communication models, which are gradually conquering new spaces of thought and creation, to Belgrade and the website of the photo collective (www.belgraderaw.com). This website represents a relevant and live archive of the big city's everyday life. **Belgrade Raw** has so far gathered in its opus over 1,200 photographs of Belgrade, taken since 2009, the year when the collective was founded.

In addition to the photographs, the collective also produces catalogues of the *Serbia Raw* project, which has been held successfully in the past four years in the form of photography workshops throughout Serbia.

"The name *Belgrade Raw* was one of the first proposals for the collective's name, and although we did consider other options as well, this seemed the best," said Darko Stanimirović, a member of *Belgrade Raw*, recalling that at the moment of forming the collective in 2009, social networks, such as Instagram and other online means of communication, were neither developed nor widespread.

"This image of raw everyday life of Belgrade, which we wanted to show, was nowhere to be found, except in deeply concealed photo forums, which assumed a long search. It was the image we wanted to throw light to, freed from tourism or advertising - raw, not in a technological or aesthetic sense, but the one without embellishment and lies. For example, the experience of parties was raw, so we were taking photos of everything we came across there. Today, when the entire visual landscape has changed, even the youngest teenagers communicate visually, through Snapchat, Instagram Story and other platforms. Visual communication has gained a wider range, so what we do is no longer so original and exclusive. However, *Belgrade Raw* is not just about the content of our photo archives; it is also a unique way of joining eleven members who have generally operated as one, but whose fields of interest have expanded and changed over the years. There have been some internal upheavals recently, so we sometimes formed mini clusters consisting of 3-4 members, whereas, on the other hand, everyone participates in the photo workshops throughout Serbia, which are documentary in character. We then talk to the participants about the place they live in, the meaning of images, cities and landscapes. I believe that our real influence is often reflected in these conversations about photography.

In some more profound analysis, we can also talk about comic elements in our works, but the funny aspect repels some viewers, because it seems to them that it is the conscious avoiding of serious problems or political issues. However, by rejecting humour, you move towards the heaviness and darkness, instead of cheerful and funny moments that are always present.

From the first opinion that graffiti recorded in the photograph is just a kind of anecdote, I have come to understand that these are very valuable, often collective opinions - *writing on the wall*, a legitimate way of expressing

one's beliefs with regard to all topics, and, thus, often very creative. Graffiti appear in our photographs as a powerful medium of expression, which has a certain high visual quality."

The *Belgrade Raw* collective has exhibited in numerous independent and group exhibitions and at several events and festivals in the country and abroad. For five consecutive years, *Belgrade Raw* has organized the Photo Fair, and since 2014, launched a series of documentary photography workshops, entitled *Serbia Raw*. During 2013, the collective acted as the artistic director of the Artget Gallery in the Cultural Centre of Belgrade. *Belgrade Raw* consists of eleven members: Darko Stanimirović, Nemanja Knežević, Luka Knežević - Strika, Milovan Milenović, Andrej Filev, Mane Radmanović, Dušan Rajić, Aleksandra Perović-Mihajlović, Jelena Mijić, Saša Trifunović and Dejan Golić.

www.belgraderaw.com

#TETOVO, ENTHUSIASM, COOPERATION, EDUCATION, INFLUENCE

Belgrade Raw is certainly a progressive collective, which has developed in accordance with technology and urban sensibility. However, our discovery of photo collectives continues in the Republic of Macedonia with the photo group **Čkrap! (Chkrap!)** from Tetovo, whose most important aspects of collectivism are their enthusiasm and continuous efforts in education of new generations, despite the conservative environment.

"In the Macedonian language, the word chkrap is an onomatopoeia for the camera trigger; the famous click or snap. Although the sound itself is an instantaneous one, the history of the collective has been rather long - ever since 1980, when, as a young photographer full of enthusiasm, I co-founded the Photo Cinema Studio in the Cultural Centre of Tetovo with several of my friends (Aleksandar Nasteski, Zoran Andonov, Ilija Milanovski). The studio was located in the Cultural Centre's attic, and it contained a small black and white photo lab. It continued to exist until 2001, when we were thrown out of the Cultural Centre together with our equipment and photo lab, and many of our negatives and photographs were destroyed then", said Dragi Nedelčevski, the spiritus movens of **Čkrap!**, in his exciting testimony.

At the end of 2003, I co-founded the *Photo Cinema Club* of Tetovo with Zoran Andonov and Samir Ljuma. The following year, in 2004, we organized two exhibitions. Ever since then we have been organizing annual photo exhibitions of our members.

Speaking about our environment, Tetovo has officially been declared one of the most polluted cities on the planet, and therefore we focus on ecological topics, for which we have never even been nominated for any of the city's awards, although we have achieved a lot in this area by raising awareness about the problems, above all among the audience, and all the citizens of Macedonia.

The residents of Tetovo are known for their regarding photography as an exotic phenomenon: if you tried to photograph something on a working day around 11 A.M., everyone would ask you what's happening and where, and so on; they would believe something very important and dangerous was happening, i.e. that the photographer was to take away the soul of his model, or, as Honoré de Balzac believed, that after being photographed - one could disappear. Of course, today everyone uses mobile phones to take photographs, then immediately posts them on the Internet and puts watermarks, just as if they were masterpieces. Our group is trying to promote a wide range of works, however, it respects each member's individual expression. It seems to me that there is something that attracts us to each other. Maybe it's our humour, conversations, photo safaris, in which we are very disciplined and we avoid drinks and the barbecue! We were invited collectively in Bitola and Veles, enjoying similar public reactions as in Tetovo!

I think it's a miracle that new members are constantly being enlisted; it must be a great love and passion for photography that I manage to pass on to them. The number of our members who have subsequently enrolled at faculties for TV directing or editing, become wedding photographers, or had exhibitions worldwide, and those to whom photography is primarily love and then a job - is about eighty-six authors in total. Since my initiation in photography, much has changed, but again - not too much. I am still fascinated by one thing that is *fake*; it's an interesting medium, very precise, but never completely true."

The members of group mostly work in the field of socially engaged (ecology, social and existential topics), conceptual, queer, experimental and documentary photography. Communication and recognition of works

among members by far surpasses any geographical boundaries. What is of great importance is that *Čkrap!*, as a photo collective of the local and international character, retains an atmosphere of encouraging new exhibitions and individual successes, bolstering the exchange of ideas, considering each new work of one of its members to be not just the victory for all, but also a contribution to the development of photography.

www.chkrap.blogspot.com

NIŠ, ENERGY, COMMUNICATION, LOCAL COMMUNITY, A DIFFERENT VIEWPOINT

On our return to the northern Balkans, we passed through Niš where we were introduced to **NiFoto**, a collective of young photographers who's work brings light to the reality of life in the urban centre of Serbia, while at the same time they are learning about the development of culture and collectivism through their work.

"We founded *NiFoto* with the aim to give a creative presentation the city of Niš, its wider environment and life in the south of Serbia in general," said Nikola Tasić. "Through photography, we aim to illustrate, as accurately as possible, the state of affairs, the good and bad aspects of urban everyday life of the ordinary man. But our ambitions don't end there; we will strive to expand the network of photographers who share our visions, and realize the current and plan the future projects, exhibitions, actions, etc. So far, our collective consists of five students from different faculties – Mechanical Engineering, Occupational Safety and Law. As local patriots, we take photographs every day, primarily of Niš, but also of all the places we go to. Each of us works in his own style, and possesses his own recognizable artistic signature. Our photographs are the reflection of our understanding of art, our rebellion and initiative; they reflect our views on society, the environment and circumstances we live in and with which we wish to awake and motivate the government and people to be more active, more sensible and prudent about the problems we are facing and also to participate in social life, decision-making, responsible behavior, and initiatives for a better life."

The collective consists of: Nikola Milošević, Miloš Jovanović, Darko Milošević and Nikola Tasić.

www.cargocollective.com/nifoto

#BELGRADE, ADRENALIN, DOCUMENT, SEARCH, AESTHETICS, ENGAGEMENT

Back in Belgrade, we are looking at all corners of the Balkans through the lenses of the **Kamerades** collective, with a visual style based on the contemporary documentary form, with a narrative approach and pronounced and recognizable attitudes of its authors, which place photography in the service of social changes.

Until now, this collective has exhibited their works in the following exhibitions: *Along The Trails Of The Nameless* (Cultural Centre Grad, 2016), *Uncensored* (Artget Gallery, Cultural Centre of Belgrade 2016), *The (Re)animation Of Culture* (Cultural Centre Magacin, 2015), *Loneliness As A Choice* (Street Gallery, 2014), *Tamara Waterfront* (Street Gallery, 2014), *Serbia In Front Of The Lens* (Museum of Applied Arts, 2013) within the Vreva Festival (on public surfaces, 2014) and Vizualizator (in Belgrade's passages, 2014); and in many group exhibitions. The collective's members have held public talks or participated at forums and photography lectures within several festivals and gatherings in the country and the region.

The member of *Kamerades*, Marko Risović, talked to us about the work of the collective:

"Our communication is sometimes very painful - it can be said that we've been through all the phases of an emotional relationship - from getting to know one another, through flirting, a long relationship, a marriage... and now we have moments of crisis and sometimes it's hard to work in a collective, because everyone has their own views of the world. Our interests most often don't coincide completely, however, I think we've come to agree about some essential values and it's a success that we have survived as a collective, except for one member who has chosen his own way. The ultimate goal of our work is always the same - it is photography that communicates, transmits a message, so the impression is that we are actually mediators, channels through which those messages travel. Our meetings have unfortunately not been documented; had they been recorded in some way, it would have really been interesting. For example, one of our members once described how he was on the verge of leaving a meeting in agitation, but he couldn't do so because the meeting was taking place at his home!"

When it comes to production, many things occur spontaneously, because the very form of our expression imposes long-term researches of various topics, from project to project, with the final result being a set of sequences that tell a story. Due to the consistency of these procedures, sometimes the photographs of all six of us look as if they were made by the same author. It's a course of development, which we've been through as six individuals, sometimes perhaps falling into a pattern, thanks to the starting point that everything should be interpreted truthfully in terms of context and visual expression. Of course, the author's signature is permitted, but it's not allowed to exaggerate with post-production processing, even if such procedures can give interesting results. So, first and foremost, we experiment with various topics and connect the elements in a new and interesting way."

"You don't need to have a picture of something, but a photo about something", added Nemanja Jovanović. "While the media expect us to be as objective as possible, our generation is trying to introduce some kind of emotion, and it comes quite naturally. But it's not easy at all... it's not easy to create the true picture of the Balkans, the world around us.

At the heart of the entire region, towards the east of the Berlin Wall, there is a man, most often a wretched, poor and disheveled figure, who had given up his rights and ceased to express emotions... I'm afraid that such a figure will be present for a long time.

Given the rich history of photography, it's hard to avoid what's already been done. There are plenty of stereotypes, but I think that one should try to work on one's personal expression, to stick to the need to say something, and, despite self-scrutiny, I think one always finds some of his predecessors in the history of art. The ultimate goal may also be pure art - I personally adore beautiful photographs, but I've found myself completely in this sphere which requires much more than that, because something is told in a hidden form that can be original in the final form."

The original members of the Kamerades collective were Saša Čolić, Nemanja Jovanović, Milovan Milenković, Nemanja Pančić, Marko Risović, Marko Rupena.

#BELGRADE, THE MEDIA, PERSONAL VIEWPOINT, ART PHOTO, ARCHIVE

Still in Belgrade, we are presenting a photo collective ***Behind The Screen***, founded in 2015, whose works regularly appear in the form of collages, pointing to the potentials of engagement. Thus, their group exhibitions bring together the spontaneous gestures of nuns, the scenes of luminous light in church architecture (Velja Pavlović), the large gallery of portraits of Belgrade underground of the 80's (Zoran Vujović), hikers who dramatically climb the peaks (Gavro Dešić), selfies in unexpected places with interesting textures (Milica Lapčević), people who "just sunbathe on the beach" (Petar Jončić), abandoned houses and bizarre urban episodes (Vladimir Tasevski) and comical or absurd gestures and phenomena (Igor Vladisavljević).

"Our name refers to the screen, as a field of vision, but in this play on words, it is also a reminder that at the time of our collective's founding, we were all engaged in the same media house – some of us behind the screen (as editors or cameramen) and some in front of the screen (as journalists, presenters or authors of the program)", said Petar Jončić, one of the founders.

"I was motivated by the idea of connecting all these energies, and there was a great interest, as well as a fair amount of experience and desire, among all the seven members. Some of them had already had their own defined direction in art. It seems to me that the founding of the group had a positive impact on everything; the production increased, and the intensive exchanges of thought, suggestions, ideas and experimentation began to flourish. In meetings we are equal, and everyone can propose some new themes or concepts, either in the sense of technology or subject matter, which are carefully considered. We strive to reflect and enrich the personal expression of each member through a critical reception. On the other hand, sometimes it's difficult to match the topics with individual researches, and we try our best to have the former involved in some joint projects.

The forming of the group soon aroused my interest in the opus of our member Zoran Vujović, which brought about the publishing of the photo monograph entitled *The Children Of Silver Emulsion*, containing portraits of everyone photographed by Vujović during the 1980s - from bands performing or practicing in Belgrade basements, to those for example, idling about in Knez Mihailova Street. Unlike many famous photographers

of the time, Vujović had carefully preserved all his negatives, which we later digitalized. However, he wasn't even aware of the kind of archive he was building up at the time, and the disappearance of Yugoslavia gave his work an additional value. Among the portrayed, many had emigrated, others died, leaving behind them numerous stories and these photographs, which I believe underline the true importance of archiving and care about negatives. I've always been interested in the question of technology which, from the creative processes of using, developing, and fixing the film to using specific photo papers, became reduced to digital prints that have much less value in reality than original negatives."

The group *Behind The Screen* has shown its work in the ŠTAB Gallery in Belgrade. After their first joint appearance, the following exhibitions were held at the ULUS Gallery, Gallery 73 (within Belgrade Photo Month - BPM) and the Gallery of the Cultural Centre of Pančevo.

www.izaekrana.rs

#LJUBLJANA, THE MAYOR, INTIMATE MOMENTS, PREJUDICES, NIGHT LIFE

Our search for photo collectives continues in Ljubljana, ***The Most Beautiful City In The World***, as the title of the project by Matjaž Rušt and Robert Marin suggests. The project was begun in 2014 and continues as a visual diary about Ljubljana. Its title comes from the promotional slogan of the current Mayor of Ljubljana, who marked Slovenia's capital as *the most beautiful city in the world*.

"We started working together as friends; I worked as a photojournalist and Robert was a crime news reporter in some Slovenian media," said Rušt. "I knew that Robert was taking pictures and I liked his style. In fact, our work is a personal visual diary of our lives, our joint project, so our cooperation is likely to continue. In spite of the present humour, there is no cynicism and sarcasm in these photographs, neither towards the people shown, nor to the city; there is, however, an attempt to show the real state of affairs. Over the years, there have been many situations we found ourselves in, together with our friends or with acquaintances we knew from the streets. The taking of photographs was never the motive of our work; we were driven by some emotions to record the things around us. Those times were very intense, and the book, published with the support of the Photon Gallery, has preserved all these impressions and experiences."

In Ljubljana, everything is continually changing, new places are being built, and everything is getting to look even more beautiful. Yet, there is less space for alternatives places, as well as for those that don't make any profit. Prices are going up, but it's not difficult to understand that having a good company, own team and the intensity of life is by far more important. In Celje, where we showed our photographs, at first they didn't know which city it was about - they saw this image of Ljubljana for the first time. In Zagreb the reactions were similar. Most people think that Slovenia is something like Switzerland, but from this experience we can see that it is not. Although we have attended artist residencies in other cities of Slovenia, we always return to the same pattern of thinking - we don't criticize what deserves to be criticized; we record the city life. In this sense, I think, our approach would be similar in other cities too."

#ZAGREB, NEW MODELS OF COOPERATION AND EDUCATION, THE POWER OF PHOTOGRAPHY

There are new initiatives emerging on the hyper-productive and divergent scene of photo collectives in the region, and they include: presentation, affirmation, promotion, systematization, valorization, archiving of photographic material as cultural heritage and emphasizing its values in the spheres of heritage communication, the contemporaneity and the creation of relevant fresh links between history and current practices. In this sense, the art photography workshop **Second Scene** by Davor Konjikušić stands out. Active since 2015, it has had about 30 trainees so far.

"A specific, innovative and unique photo workshop, which provides students with a contemporary understanding of the photographic medium, by supplementing the high school and university curriculums, and providing a lifelong education to the already experienced ones", explained Konjikušić.

"The workshop program in the duration of three months consists of theoretical lectures, the presentation of multimedia contents, reading groups, fieldwork and practical work on an individual photographic project, which is presented to the audience at the end of the program. This is just one of several models of education in photography, which is not the only practice I apply in my work in a collective. With this project, and with the support of the writers' club Booksa, we have tried to fill the void that exists in non-institutional education of both professionals and amateurs who use photo-

graphy as a medium of communication. The fact is that interest in academic education in this field is in decline for quite understandable reasons.

The workshop participants need both lectures and reading groups, then practice, teaching outside classroom activities and the development of some kind of concept. They also need conditions for public appearance, which are provided to them, although, according to knowledge and interests, all groups are heterogeneous. This is a challenge for us, and we can notice a growing interest of the media for the *Second Scene's* exhibitions in public. Of course, there is a question of finances and participation of workshop trainees; however, we are not oriented towards profit, but the establishment of continuous education of both participants and the audience, as our exhibitions in Varaždin and Koprivnica confirmed. It is an individual choice of each participant as to whether or not he or she will continue practicing photography after the completion of the workshop curriculum. During the workshop, I try not to promote my own agenda to the participants, respecting their own knowledge and aesthetics, hoping they will create something that is not necessarily socially engaged.

When it comes to public appearances, it's surprising to suddenly see all the participants fighting for each square metre of the wall to exhibit the works. There are also those who undertake goals for which they lack adequate knowledge and methods. However, not everyone who has just graduated from a professional school is artistically mature. Thus, we need to form groups that develop different skills; sometimes there are philosophers, designers, high school pupils, etc. We need to tolerate mutual criticism, and work on intimate subjects such as the nude, since for some of them it was the first time to explore as far as that."

We Want To Love You Art is another important one-year photo project by Davor Konjikušić and the photo book with the same title – the result of the joint work with a group of asylum seekers at the Centre for Asylum Seekers – Porin, New Zagreb, in 2014 and 2015.

"With the group of asylum seekers, we photographed everything they wanted to talk about, that bothered them or that they considered important. Yet, photography could not encompass all those hours of conversation, dilemmas, socializing, and mistakes within the process based on *horizontal* approach. I was interested in the way photography can show and explain something of what those vulnerable groups go through. We didn't expose our participants too much, and there were also problems of

getting the approval from the City of Zagreb for public showcasing of our photographs. Our book didn't go through designers' hands; our participants made it by themselves and they were paid for it. Thus, we managed to carry out this type of practice to a great extent.

When I think about the medium of photography today, I often go back to Susan Sontag's thesis on the moralistic medium which carries a strong aesthetic component, and therefore we must search for other formats and forms of expression. Also, the discussion about what is conceptual and what is documentary in the history of Croatian photography also speaks about the position of photography, and it seems to me to be superfluous."

Davor Konjikušić (1979, Zenica, B&H). He completed his basic studies and acquired his MA degree in Photography on the subject Photography and Power from the Academy of Dramatic Arts in Zagreb. In his art practice, he uses photography as the primary medium for articulation of the author's concept, in which he examines the relations between personal and public, intimate and socio-political. He combines photography with text, archive, found objects, and video. He is interested in the role of photography in establishing the relationships of power and control. He is also the author of several award-winning documentary films: *Foreign Permanent Resident*, *The Erased, Return...* He has worked as a journalist and cameraman for the production company *Fade In*. He has been writing for the weekly magazine *Novosti* for years. He is the founder and head of the photographic workshop *Second Scene*. He was awarded for his photographic work in the category of professional concept at the *Rovinj Photodays festival* in 2013. In 2016, he received the first prize in the category of artistic concept at the same festival. His work *The Holy People* won the Ex Aequo Prize at the *Slavonian Biennale*. His works are in the collections of the Museum of the City of Zagreb, the Museum of Arts and Crafts in Zagreb and private collections. He has so far exhibited at thirteen solo exhibitions and more than twenty group exhibitions. He lives and works in Zagreb.

www.davorko.net

#BELGRADE, CULTURAL HISTORY, NEGATIVES AND FILM ROLLS, EPOCHS

The carefully preserved collection of photographs of **The Centre for Photography (CEF)** from Belgrade, co-founded by Ivan Petrović and Mihailo

Vasiljević, is the best keeper of private and public life of the past epochs and all the secrets they contain.

The Centre for Photography, an independent and non-profit association was founded in 2011, in Belgrade, with the aim of researching, studying and promoting photography as a social phenomenon in the widest sense of the word. Within its activities, the CEF has organized a number of thematic curatorial exhibitions of selected works from its own collection; participated in various expert meetings in the country and the region; and arranged public talks with local artists presenting their achievements in the field of photographic creativity.

"The idea to found the Centre came up after our graduation from the Academy of Arts BK. After years of practical experience, we've come to realize that there was actually no institutional framework in Serbia that could accommodate photography. The truth is that young generations have greatly influenced the contemporary art scene, although the idea of photo-clubs has still survived. However, photography as an art discipline today requires much more as part of the overall cultural heritage", explained Vasiljević and Petrović, showing us some examples from a large photo archive dated to the 1930's and 1960's, created by anonymous authors.

"We preserve these negatives as our own, in private spaces, since the Centre has no official rooms - neither for the archive nor for planned future activities.

By looking through one of the portfolios, found and saved from the waste container at the last moment, we could learn how photography had been used on official and private travels by the then officials or citizens during the 1960's and 1970's. It was a very interesting and valuable find. Naturally, we need to ask ourselves what kind of mind finds such photographs and immediately throws them into a container, despite the fact that they may contain some historically important material, with aesthetic value and wider cultural significance, since they are examples from the epoch when the development of technology, production and purchasing power in our country was at a very high level. The identity of these photographers and their models remains mostly unknown to us, despite public presentations of this material from our collection, which altogether consists of more than 600 negatives. We are not interested in identifying authors of these photographs, because what is left of their personal lives is no longer available to anyone. Only the photographs were recorded and saved. We are not

even interested in their names and real biographies, and the moment their materials were thrown into the container, they ceased to be considered private property. Moreover, privacy was abolished by the act of placing individuals in front of the lens, and transforming the result into an object of memory, i.e. something collective. We can now still try to find some principle for understanding these images, or subject everything to a different type of analysis... In this sense, the Centre's final goal is to arouse interest in further processing of this material, whatever form it may take. A potential researcher will find between 600 and 800 black-and-white negatives of 4x6 cm and thirty 35mm film rolls, the amount that can be compared to an archive from a larger photo shop saved from collapse.

There is a mutual understanding among the CEF members when it comes to surpassing the familiar framework of the photographic medium, as well as a creative disagreement, which is balanced through the selection of works for public presentations or some new progressive courses of action. We believe that the material is so rich that it could form part of a new cultural history of domestic photography, and that it could influence an extended notion of the concept of culture, as well as some new ideas. This will become clear upon the completion of the Centre's online presentation, which is our debt to culture and society we live in, since the Centre doesn't work for money: we have over twenty associates working on scanning and image processing, in order to make the entire material become a public good, open to new readings and initiatives. It's because our interpretations are not dogmatic, and each new act of attention will bring a new meaning to the preserved archive, which is certainly our most important aim."

The Centre for Photography has formed a collection of negatives, slides and photographs from the domains of both amateur and professional art practices, which includes works by Ljubomir Šimunić, Zoran Popović, Dragana Petrović, Dragan Pešić, Aleksandrija Ajduković and others.

www.facebook.com/center.for.photography

#SLOVENIA, ROUNDABOUTS, PUBLIC SPACE PLANNING, NEW ARCHIVES

Through the project **Top Location**, Jaka Babnik and Miha Colner have explored the phenomenon of placing sculptures and installations on islands

of the roundabouts throughout Slovenia. Decorating circular crossings is not exclusively a local phenomenon, it can be found in many European countries. Often, these sculptural and urbanistic solutions indicate that the aspirations of clients, which are most often local communities, are rather similar – to present their own identity in the most explicit, unusual and innovative way.

"The subject itself tempted us", says Miha Colner, the originator of the project, whereas Jaka Babnik was the author of the photographs. "I was convinced that quite a number of public sculptures had been put up on roundabouts. So, since we set ourselves a deadline and received a financial support, we completed both the photographs and the book within one year. During our work on the project, we had to act as real researchers, who activated a wide network of people, asking them about roundabouts in their neighbourhoods. After all, we have recorded the appearance of 77 roundabouts, but I'm sure that without our synergy, our joint fascination with anthropology and social phenomena, this project wouldn't be possible and that our cooperation will continue.

Social conditions across Europe demonstrate that decorating or making some use roundabouts has become fashionable. Works that are being put up in Slovenia are related to the local identity and products, such as, most often, the vineyard. The greatest number of the sculptures have been erected in the past ten years, and the heraldry of coats of arms of about 230 municipalities in Slovenia, which share the same elements, speaks about the choice of motifs. In most cases, they are symbols related to wine; in one roundabout, there is a wine press with a small roof on top of it. Before being revealed to the public, this exhibit was blessed by the priest, and then the circular crossing was opened for traffic. Obviously, what is largely at stake here is the competition at political level between municipalities, cities and the state. In some locations, it is not known exactly who the contractor was, nor is there a difference between the works of academic sculptors and those of marketing agencies. It's also the spirit of the time, which is now launching roundabouts as infrastructural gaps, after all the roads, kindergartens and schools, in order to compete at the political level.

In Belgrade, we've noticed a new fountain on the Slavija Square, as well as a fascinating installation with giraffes in the roundabout on Topčiderska Zvezda, which really adorns this circular crossing, surpassing with its imagination many other solutions. But when we begin to think about who looks after these sculptures and in what way, we can immediately open

a public debate on urban planning in general and other architectural issues.

There aren't any criteria when it comes to the arrangement of circular crossings, if I may say so. All the dimensions vary – something is either too small or too big, thus the framing of our photographs depended on each particular situation. Most of the viewpoints may be witty, but they couldn't be presented in exactly the same proportions."

Jaka Babnik (1979) graduated in Sociology and History from the Faculty of Arts of the University of Ljubljana. He has worked as a photographer and DOP since 1996. He was the photo editor and associate of the skateboard magazine *Pendrek* (1998-2006), and the co-founder and editor of the street magazine *Container* (2006-2009). He currently works as a photographer, curator, teacher and publisher. His most successful photography series are *We Are Dogs!* (2007-2010) and *Jebodrom* (2014), *Holy Land* (2017) and *Why So Serious?* (2017). Since 2012 (together with Boštjan Pavletič), he has run an independent publishing house specialized in photobooks, *Rostfrei Publishing*. He lives and works in Ljubljana, Slovenia.

Miha Colner (1978) is an art historian who works as a curator and program coordinator at The International Centre of Graphic Arts / Švicarija Creative Centre in Ljubljana. He is also active as a publicist, specializing in photography, graphics, moving image and different forms of (new) media art. In the period from 2006 to 2016, he worked as a curator at Photon - The Centre for Contemporary Photography, Ljubljana. Since 2005, he has been a regular contributor to newspapers, magazines, specialized publications and his own blog. He also works as an associate lecturer. He lives and works in Ljubljana, Slovenia.

#ORLOVAT, ART COLONY, SURPASSING THE FRAMEWORK OF THE PHOTOGRAPHIC MEDIUM

The story of the traditional photo colony in the village of Orlovat, in addition to a number of others which take place occasionally, complements the aforementioned photo-initiatives. In this colony works are created in cooperation with local population and through a psychologically attuned photo workshop held in the local elementary school. The founders and curators – the *maramaida* curatorial duo (Maida Gruden and Mara Prohaska Marković) launched the project ***Dislocations*** in 2014.

"The title *Dislocations* is a small homage to our first curatorial project, which we carried out together, after completing our studies in 2005. The idea was to try to produce a complete exhibition outside institutions, starting from the idea to the financing part", explained Maida and Mara. "As early as 2008, we were invited as curators to the art colony in the village of Lipovac near Topola, and although we've been avoiding such events where people mostly drink, eat and have fun and do very little, this time we had complete freedom to create the concept we wanted. It was the thirty-sixth edition, and for the first time we included ten photographers. They were very active - they moved through the village, interviewed the locals who helped them in different ways. We had the opportunity to follow and observe the work in progress, so, a few years later, we decided to establish a new art colony in Orlovat, in a village near Zrenjanin - a colony which focuses on photography.

We were already acquainted with the infrastructure of this village, and the initiative was supported by the organization run by Aleksandrija Ajduković and the Society of Orlovat's Residents. Each year the colony's host was the elementary school 'Uroš Predić', which bears the name of the famous painter born in this village. The final photo exhibition is eventually put up in the hallways of the school, and, during the colony, we organize psychologically attuned photo workshops for elementary and high school pupils. There is also the magazine *Novi Orao*, and, at the end of the colony, some of the works are contributed to the *Uroš Predić collection* in the village.

As for the selection process, in addition to professional photographers, we also invite artists educated in other media, as well as one student who can benefit from such an experience. In 2015, we also hosted an artist from the USA. All the invited artists are provided with accommodation in Orlovat's private homes, and, having in mind the nature of the medium, a lot of works are created, of which we select about 35 pieces. At the end, a half of that selection is donated to the *Uroš Predić collection* and the other half distributed to the locals. As with other art colonies, there is an issue of adequate storage and presentation of works, so we launched an online archive, and had the exhibitions of the works from the colony shown in Paris, Zrenjanin, the city of Phoenix in Arizona and in Belgrade.

The two-day workshop for pupils is run by Dubravka Radusinović, a psychologist and psychotherapist, and it is based on art therapy, through which the participants learn about observing the world around them and discovering creative actions. They also discuss the possibilities of the

media in the development of emotional intelligence, the achievement of personal goals, and the development of self-confidence and self-esteem. The selection of photographs from the workshop is also printed in the exhibition catalogue designed by Isidora Nikolić.

The reactions of the local population are very positive, the locals gladly pose and take part in the creation of photographs, provide family albums, space and scenography, agree to examining various types of social, rural and family stories, take care of the created photographs and exhibitions. Thus, what we have there is the complete reorganization of social roles and education, and the reaffirmation of Uroš Predić's opus. So far, we've had four editions of art colony in Orlovat, and fifteen artists and one artistic couple as participants, some of them already well-known and some emerging: Boris Burić, Marija Konjikušić, Mia Ćuk, Andrea Palašti, diSTRUKTURA, Ivan Arsenijević, Nidaa Aboulhosn, Ivan Petrović, Goran Micevski, Nina Todorović, Mihailo Vasiljević, Aleksandrija Ajduković, Miljan Vuletić, Nevena Popović and Denis Jeremić".

www.maramaida.net

INSTEAD OF A CONCLUSION

#WANDERING, LEARNING, TOURISM OR THE BIG INITIATOR

Many collective movements in the region, in addition to their distinctive researches of certain motifs, also do their best to articulate their own practice. Thus, in Zagreb, the *Office for Photography*, consisting of seven members, operates in a wide range of activities, including the editing of the web portal *Contemporary Croatian Photography* (www.croatian-photography.com), the production of exhibitions in the Spot Gallery, in 6 Čanićeva St., as well as the publication of photo monographs.

The capital of Croatia is also home to *Organ Vida*, an association which, in addition to producing exhibitions, promoting and publishing photo books, organizes the International Festival of Photography *Organ Vida* and *Open Show Zagreb*, with the annual award for outstanding achievements in Croatian photography - Marina Vulin Award. *Organ Vida* is also engaged in preparatory works for the establishment of the Croatian Institute for Contemporary Photography. However, the example of the Slovenian *Fotosfera* has proved that, when it comes to theory, education and

production of photography in the region, there is a wide range of associations and activities.

On the whole, according to the presented material, the regional landscape continues to be in line with geopolitical trends. In the Republic of Slovenia, we can peep in the evening intimacy or follow philosophical studies of borders of the public space, whereas in the southeast, the amorphous horizons consist of the traces of devastation, oriental motifs, and relocated traditions... Moving through the contrasting labyrinths of the distorted sense, an individual, already deprived of intimacy, has renounced even the main role in his own life. Confusion, blind consumerism, violence and misunderstanding of the context, often getting comical or absurd dimensions.

Worn out political stereotypes, which repeat in a documentary photographic manner, undoubtedly require a visual 'twist' – a different point of view. Black and white photography is increasingly becoming the right measure of expression for all (timeless) scenes, whereas many threads from the ancient past, as well as from the history of photography, are being unraveled and intertwined. Therefore, how can one understand the contemporary moment?

The moment in which millions of people around the world, with different, but non-creative uses of the lens, guided by emotions or current trends, and very rarely having any knowledge of the medium of photography, personalize their recordings with automatic filters and numerous other technological commodities, in order to eventually create something that appears like numerous extracts of an incoherent sentence.

There are, for instance, billions of 'selfies', introducing us into a big tourist mechanism of the 'historical moment', in which the lens is inevitably placed between EXPERIENCE and REALITY. The frame is insignificant, because it is chaotic and spontaneous. "Us on the beach", "You in Tokyo", "Me in Venice", "Us in Rhodes"...

The question is, what separates this hyper production in familiar formats from photography?

Perhaps it would be the awareness of the context, the concept and the moment; the will to learn; longer observation than the moment of pressing the button; confusion, discontent and suspicion; reflection, the desire to follow some abstract play in a particular scene; the enjoyment of form

and colour; the engaging dialogue with history; a tendency toward extremes; an inspection of idyllic scenes; a quest that vigorously continues.

In hyper production, thoroughly examined and stored photo archives can be transformed into a homogeneous oeuvre, worthy of attention.

Something that happened by chance, spontaneously or unconsciously, will arouse general interest, with all the tiny details that we can further explore. It is precisely these details that will be much more significant for the future, than the whole photograph, the basic unit of techno-hieroglyphs, which we will be expected to trust without reservations. Like a new technological language, the image does not possess as much finesse as do the words, which makes it far more economical means of communication. However, it seems that the best and most interesting thing is what we have not seen yet, and on top of everything, if we still have the attention and curiosity for it. Photo collectives and other similar initiatives, present and future, are valuable generators of quality needed for both the understanding of photography and new challenges of its production.

KOLEKTIVNE PRAKSE I FOTOGRAFIJA

COLLECTIVE PRACTICES AND PHOTOGRAPHY

Požega, 2018.

Izdavač / Publisher:

Nezavisni filmski centar „Filmart“ Požega / The Independent Film Centre Filmart Požega
www.film-art.org

Urednici / Editors:

Slađana Petrović Varagić, Miroslav Karić

Prevod / Translation:

Katarina Radović

Fotografije / Photographs:

Milan Kralj, autori i institucije / Milan Kralj, authors and institutions

Grafičko oblikovanje / Graphic design:

Uroš Pavlović

Zahvalnost / Acknowledgements:

umetnicima i kolektivima / artists and collectives; Muzeju za umjetnost i obrt, Zagreb / The Museum of Arts and Crafts, Zagreb; Muzeju savremene umetnosti Beograd / The Museum of Contemporary Art Belgrade; Muzeju savremene umetnosti Vojvodine / The Museum Contemporary Art Vojvodina; Jonathan Boulting (lekture teksta na engleskom, Dejan Sretenović, „Pred jednim zidom“ / proofreading of the text 'In front of a Wall' by Dejan Sretenović), Vesni Danilović, Alehanderu Tomiću, Slavku Timotijeviću, Sanji Varagić

Štampa / Printed by:

Alta Nova d.o.o, Beograd / Belgrade, 2018

Tiraž / Print run:

300

fotodokumenti

Filmart 

Podrška / Supported by:

Ministarstvo kulture i informisanja Republike Srbije

Ministry of Culture and Information of the Republic of Serbia



Република Србија
Министарство културе и информисања

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд

77.04(082)
77.04:069.9(497.11)"20"
7.038.54(4)"20"

KOLEKTIVNE prakse i fotografija = Collective Practices and Photography / [urednici, editors Slađana Petrović Varagić, Miroslav Karić ; prevod, translation Katarina Radović ; fotografije, photographs Milan Kralj ... [et al.]] - Požega : Nezavisni filmski centar Filmart = The Independent Film Centre Filmart, 2018 (Beograd = Belgrade : Alta Nova). - 156 str. : fotografije ; 24 cm

"Publikacija Kolektivne prakse i fotografija, priređena i objavljena u okviru projekta Fotodokumenti, nastavak je istraživanja fenomena kolektivizma na regionalnoj fotografskoj sceni zapocetog izložbom i strucnim skupom 'Kolektivne prakse i fotografija u regionu - Fotodokumenti 2017', koji su realizovani u okviru programa Galerije Artget u Kulturnom centru Beograda tokom 2017. godine" ---> str. 7. - Uporedno srp. i engl. tekst. - Tiraž 300. - Str. 7-12: Kolektivne prakse i fotografija / Miroslav Karić i Slađana Petrović Varagić. - Napomene i bibliografske reference uz tekst.

ISBN 978-86-915945-4-1

а) Фотодокументи (пројекат) б) Фотографија - Зборници
COBISS.SR-ID 271117836

