

## Život umjetnosti 98-2016: Metafora prtljage

<https://zivotumjetnosti.ipu.hr/98-2016/>

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### **The baggage that we carry**

preliminary paper

received: April 24 2016

accepted: June 15 2016

UDC: 77 CARTIER-BRESSON, H.

77 RIBOUD, M.

**SUMMARY:** Based on two series of photographs taken by two photographers – Marc Riboud and Henri Cartier-Bresson, the focus is placed on similarities and differences in their photography work in the context of the exhibition, the aesthetics and documentary approach of authors close to *The Family of Man*.

Their activity in our milieu was defined by two one-time visits to this region, that Riboud payed in 1953 and Cartier-Bresson in 1965. The paper attempts to relate their work close to representation of contemporary identities dependent on geography and colonialism of the Western world.

**KEYWORDS:** Henri Cartier-Bresson, Marc Riboud, Irit Rogoff, The Family of Man, Magnum, colonial aesthetics

The photography, as a particular form of depiction whose existence depends on singling out a certain moment that takes place in front of the camera lens, is a field determined by numerous details which very often we are not conscious of. Everything seems understandable at first sight; we are aware of the persons and objects that we see and we have no doubt of their appearance. However, the developments of the past are not neutral, nor is the photograph that represents them – they have to be revised.

Today we are defined by a ‘different time’ - a kind of time that *does not stop*, that *exposes itself* and *comes out to the surface*.<sup>1</sup> The photography is a medium that has provided, along with moving images, the biggest contribution to the illusory sense of the wholeness of the

world. It has made everything become more available; by means of the *speed of liberation*, as Virilio defines it, we are presented today with an incredible amount of pictures – of disposable images whose distinctive quality we are no longer able to register. Photography is an indispensable medium by which information, knowledge and even prejudices about others and those who are different are being mediated; they are being transformed depending upon the context in which they are used, as well as upon the political, religious, national and other convictions that need to be corroborated. The question of responsibility of the person that takes photographs is more topical in the present day than it has ever been before. Whose look do we encounter at the end? Whose position does it describe: the one of the photographer or of the participant that (willingly or reluctantly) participates and thus confirms not only his/her presence, but also a number of facts that remain invisible. Is the assertion of the one sole index satisfying enough and what is to be done with all that remains outside of the image, with all the preceding circumstances which we perhaps assume, but not necessarily take into consideration? Barthes says that “a photograph is always invisible: it is not what we see”.<sup>2</sup> How do photographers harmonize *studium* and *punctum*: how do they, from a “field of unconcerned desire, of various interest, of inconsequential taste”, reach a stroke that pricks us (but also “bruises us and is poignant to us”)?<sup>3</sup>

The subject of my research<sup>4</sup> are the two series of photographs taken by two photographers – Marc Riboud and Henri Cartier-Bresson. I will focus on the similarities and differences in their work in the context of the exhibition and of the poetics of authors close to *The Family of Man*. Following the Irit Rogoff’s theses, I will try to explain the importance of reading their work in a different way.

Their activity in our milieu was defined by two one-time visits to this region, that Riboud payed in 1953 and Cartier-Bresson in 1965. Both of them took photographs throughout Dalmatia, as well as in Zagreb and Belgrade; the Bresson’s travel was, however, longer and more complex, encompassing almost the entire territory of the former Yugoslavia. Another element that links the two photographers is the aesthetics and the documentary characteristic of their approach to photography, which are close to the exhibition *The Family of Man*.<sup>5</sup> It was a time described by the critics as a short-term European social utopia of the future in a world without injustice,<sup>6</sup> which in the second half of the 20<sup>th</sup> century showed to be crucial. A time of the accentuated need to depict people from various parts of the world as well as their customs, differences and similarities.<sup>7</sup>

The Riboud's series of photographs, taken in Dalmatia and other milieux and cities such as Vrlika, Zagreb or Beograd, corresponds in a certain way to the criteria linked with Steichen's *Family*. This too is a case of photographs of people that the average audience will easily identify by a certain code, and whose basic existential conditions are comprehensible and acceptable for the viewers. Riboud's photographs can be observed through the narrow context of living and intellectual conditions of that time, outside of the modernity that was already noticeable in many of our circles in the 1950s.

How should we interpret this series? Riboud's photographs are based on the paradigms of modernisation processes that characterised the Western hemisphere which at the time started to relish in its abundance. Foreign visitors show little interest in the reconstruction of modernism (which was particularly strong in the Yugoslavian cultural scene in the mid-1950s), they are not familiar with individual artistic gestures, abstraction or values of the post-war society that is starting to develop its consumerist mentality. Riboud will portray the contemporary consumerist interest through photographs that testify of a certain cultural disharmony – depicting a young girl wearing a bikini and the potential longing of a young woman in a traditional dress as she looks at the shop window in Zagreb. Bresson caught a similar view, repeating the same standard model in his photographs of women in traditional dresses looking at the window display of a television appliances store. The chosen aspects of the reality in the post-war society are depicted as a collision of two worlds divided by visible barriers of different cultural surrounding, poverty and lack of understanding, or simply by the barrier of the shop window glass.

If we were to judge the period from the year 1950 until the end of the 1960s by available photographs, we could say that they neutralise reality in a way. They give advantage to a history that somewhat hibernates the then Yugoslavian society within a frame that is recognisable and acceptable to the West. It is impossible to identify the images of old-fashioned harvest with the society strongly marked by modernisation and industrialisation processes and a significant departure from collectivisation, as well as by the market model that enabled a freer and a more modern governance.

In 1953, the year when Stalin died, Riboud was travelling throughout Dalmatia and other areas of Yugoslavia. At the same time Tito was heading from Belgrade via Sarajevo to Dalmatia, where he was to embark a ship to visit United Kingdom – his first official visit to a Western country.<sup>8</sup> This visit is regarded in the national history as the moment in which Yugoslavia started to redefine its position in the world. It was also a moment of the new

identification of the Yugoslav society that in the 1950s raised many generations who from the 1960s onwards were able to satisfy their needs in popular culture. Various material and symbolic goods (texts, melodies and images) of a wide audience appeal started to be produced, and TV shows became a regular presence in the everyday life. Many cities underwent an intensive development with the aim to create a new and contemporary metropolitan scale. Important events in visual arts inclined towards rationalist and constructivist tendency followed the architectural trends. Let us also mention early computer-generated researches that took place during that period. This information has no intention to diminish the photographic importance of any author, nevertheless it offers us the possibility to approach and interpret certain photographic series in a different way.

The influence of *Magnum* is impossible to avoid, and here we should point to general differences that the critics noted between the European and American approach to reportage photography.<sup>9</sup> But it is equally impossible to disregard the critical approach to romantic illusions that have greatly marked the photography in Europe in the 1950s. Some authors of the German photographic scene, Schmoll for instance, who strongly opposed the poetics of the Steichen's *Family*, describe the '50s as an apolitical era of renewal with 'alternating waves of *devouring*, shopping, travelling and industrial and technological advancement'.<sup>10</sup> Many characteristics of this period speak of a continuous conservative approach, documented in photographs that were showcased at numerous international exhibitions. Their content was often sentimental, depicting lovely and endearing scenes with children, animals and people of various nationalities united through generally accepted Western visual standards. The atmosphere was, among other things, achieved through scenes of agricultural work – the pictures of smiling peasants were believed to contribute to the scene's neutrality that was easy for the viewers to understand and to even identify with.

The decision to found Magnum Photos Agency in 1947 undoubtedly contributed to the seriousness of the approach to reportage photography, even though its founding is primarily linked to the fact that the photographers were allowed to keep the author's rights, which is very important to point out. It is often considered today that the importance of *Magnum* in development of the post-war photography should be revised. Nevertheless, *Magnum* offered support to its photographers in regard to their individual expression, rather than insisting that they should work in a certain unified way. The possibility to retain author's rights, as well as to sell photographs to various magazines, contributed to the photographers' financial situation, allowing them to work on projects that were personally important to them.

During the first years of *Magnum Agency*, its photographers had a certain advantage in researching and photographing large areas of the world which photographers almost never previously had been given the opportunity to work in. They went where they wanted, *where the world was still pure* and innocent.<sup>11</sup> Nobody dictated how they should work nor were they tied to any individual editions that could restrict their freedom of work. They believed in the possibility of having a personal way of ‘viewing’ that goes above and beyond any pre-set mode of photographing. *Magnum* photographers were interested in portraying situations and depicting truth as the poetry of life’s reality.

Almost parallel to the expansion of *Magnum*, the influence of the Steichen’s exhibition was spreading around the world, in which Bresson also took part with several of his photographs. It is important however to point out the dominance of the photographs from the *LIFE Magazine*, which pervaded in *The Family of Man* exhibition and its catalogue. In such a surrounding it is more difficult to notice the subtle aesthetics of *Magnum* photographs, and therefore it is not surprising that the majority of texts dealing with this issue often commented on the populist photojournalism and the dominance of the American perspective.<sup>12</sup>

The interrelationships – on which there is very few information today – that could further explain the genealogy of what was happening at that time, are also an intriguing aspect. While Riboud was taking photographs throughout Dalmatia and other areas in Yugoslavia, Steichen was preparing his exhibition. Steichen’s preparations included travelling to Europe and inviting agencies to join the exhibition, in order to make arrangements for what Roland Barthes would later call ‘the expression of American mythology’.<sup>13</sup> Alan Sekulla was even harsher in his remarks; he considered it to be an example of *colonial aesthetics* that was widely approved by the general audience.<sup>14</sup>

From today’s point of view, are we wrong to pose all these questions and to express our doubts? Riboud was fortunate to be acquainted with Madeleine Denegri, a French woman married to a Croatian teacher who taught Latin and Greek in Split before the start of World War II.<sup>15</sup> Denegri was an elegant, cultivated woman who worked as an assistant to André Gide in Paris in her younger years and spent a large part of her French career in journalism. She arrived to Split on a cruise liner in the late 1930s (which was rare at the time), met her future husband and decided to stay and live there. Denegri collaborated in editing the French guidebook *Guide Bleu* to Yugoslavia and, according to her son’s words, was also very familiar with the Diocletian’s Palace, which she spent time researching. It was by her merit and her Paris acquaintances that Riboud visited Yugoslavia. Madeleine Denegri thought that

Riboud could be interested in Inland Dalmatia where people lived in a very traditional way at the time, holding on to old customs and wearing traditional clothing. Riboud visited Yugoslavia on his way to the Middle East; together with Denegri, he travelled through Vrlika, Inland Dalmatia, Imotski and Sinj. According to the information accompanying his photographs, he also visited Dubrovnik, Korčula and Hvar, as well as Zagreb and Belgrade. Touring Inland Dalmatia was his main interest, which was partly due to the generalised notion of Yugoslavia as an oriental country in the Balkans, rich in examples of a 'backward' way of life that was very opposed to the life in the West. On his negatives Riboud used to note comments on some of the sights he was photographing; Bresson briefly described his travelling experience in the same way.<sup>16</sup> They travelled on macadam roads – a detail that the American journalist Arno Karlen confirmed a decade later in his extensive text on Yugoslavia accompanied by some of Bresson's photographs.<sup>17</sup>

The photographs depicting somewhat relaxed people and sunlit ambiences do not reveal any specific Riboud's interest besides the one already mentioned. He notices the everyday life on the streets, photographing people who seldom show interest for his camera. From the conversations led with various people in 1965, Karlen concluded that there was still a certain uneasiness about foreigners in Yugoslavia at the time. The number of foreign visitors to Yugoslavia was even lower in 1953, when the country was recovering after having made some difficult political decisions that were positively received by the Western world. Nevertheless, the locals were perhaps still suspicious of the foreigners. We can notice it on the photograph depicting an older woman observing a young girl in a bikini; the woman is leaned against a wall, observing the girl with an indistinct expression on her face. Both women seem to not notice the photographer who is evidently photographing them from up close. Another interesting photograph is the one of two sleeping passengers on a ship travelling from Dubrovnik. An oblique sunray divides the scene in two fragments, symbolically separating the sacred and the profane, the female and the male world - a nun sitting on a hard bench and a man lying in a more comfortable deck chair. We interpret the photograph with great interest, yet we barely notice the boy in the background, curiously observing the photographer.

The most direct communication between the photographer and his subject can be found in the portrait of an older woman with a boy. The photograph, however, reveals nothing more about them, except their traditional clothes and the modest house that they are standing in front of. They are silent witnesses of time, remaining distant from the photographer. A similar case can be seen in the photograph of a man sleeping on the stone wall bench next to the Gate of Ponte.

Above him, a stone Renaissance frame conceals the casually arranged posters announcing Dubrovnik Summer Festival, Nada Putar Gold's concert and a fair in Maribor. A clunky bin carries a handwritten sign 'waste' while three generations of men – the sleeping one, a former soldier and a boy – appear to be unaware of the city's beauty and everything else it has to offer.

In that same year, 1953, Riboud joined *Magnum* where he would stay for almost thirty years. In that year he shot one of his most famous photographs, the one of a man painting the Eiffel tower. His photographic work of the time is characterised by the ability to notice simple, everyday gestures. Poetic depictions Riboud compared to continuous musical phrases. He remained loyal to what he had learnt from Bresson,<sup>18</sup> which was to keep the ability to notice the tiniest detail in every situation, no matter how captivating and unique that situation may be, for that tiny detail could be crucial to the story.

In the years that followed his travel throughout Dalmatia and its inland, Riboud continued to explore more far away destinations. In the year 1955, he continues to China, Afghanistan and Japan. It was a less complicated time for Western photojournalists then, which allows us to believe that Riboud's simple approach and sympathies towards his subjects correspond to the nature of that time and to the need to offer an understandable image to the viewer.

Although it was a period of great differences between the Japanese traditionalism and Western modernism, Riboud overcame them by following the advices of Cartier-Bresson. From his older colleague Riboud inherited elements of humour as well as his sympathy for a foreign milieu.

Unlike Riboud's visit, which was of a private nature, Henri Cartier-Bresson was assigned by the American *Holiday* magazine to make a photographic reportage on Yugoslavia.<sup>19</sup> We will make a short overview of his travelling route through Yugoslavia and refer to some of his comments. Bresson started his travel in Slovenia, where he took photographs of the Postojna Cave and farms in Lipica. He continued to Istria, visiting the usual sites such as the Euphrasian Basilica in Poreč and the amphitheatre in Pula as well as various landscapes which he continued on photographing on his way to Senj and Zadar. In Zadar, Bresson was interested in seeing the garden of the Benedictine monastery and the 11<sup>th</sup> century relief *Flight into Egypt* which is kept in the local Archaeological museum. In Trogir, he shot his famous photograph of a boy carrying large wooden doors. There he also took photographs of a mother

with a child in front of a medieval house and of children playing in front of the cathedral. In the Central Dalmatia, Bresson photographed the Diocletian's Palace and the green market in Split, vineyards near the city of Omiš and various ornaments that he came across on old stone houses.

From Omiš, Bresson continued to Komin and further down to the Neretva River, following up the river course until he reached Mostar. In Mostar, Bresson noticed<sup>20</sup> the Ottoman influence, visible in many streets and local cafés. There he photographed a peasant standing in front of a poster announcing the Igor Oistrakh's concert, women at the local market, women with children, women in the mosque's courtyard. In Sarajevo, his attention was drawn to a little boy playing with a pistol. In one shot Bresson managed to catch peasants and tourists as well as the bridge next to which Franz Ferdinand was assassinated. He also photographed a dent on the pavement – Gavrilo Princip's footprint on which tourists and children now stand as they try to imitate his attack movements. Bresson used one roll of film in photographing the archive of Gavrilo Princip's life, family and death. During his stay in Dubrovnik, Bresson took photographs depicting local vineyards and the famous city tram, soldiers at the Onofrio's Fountain, a priest talking to young girls, Germans shopping for souvenirs at the local market, peasants, tourists and a young Yugoslavian girl visiting the Modern Art Gallery. After Dubrovnik, Bresson went to Sveti Stefan where he noted his impressions of this small fishing village built in the 15<sup>th</sup> century on a rock and connected to the land by a bridge. His notes mention a notable number of tourists visiting this popular touristic place with fully restored old houses and first class hotels.

He continued his travel through Montenegro, where he shot ten rolls of film. His notes on the negatives mostly refer to old men, abandoned places and village women at the local markets. There are few shots of saints' relics and historic architectural elements of Kotor. His experience was similar in Kosovo where he visited the monasteries of Peć, Dečani and Prizren. Throughout Kosovo, Bresson took photographs of people wearing traditional clothes, as well as photographs of peasant women in traditional dresses watching the shop windows. In Macedonia he was mostly interested in the details of the earthquake that hit the country in 1963 - a clock at the railway station that stopped ticking in the moment the earthquake occurred, frescoes in the oratories, peasants, goatherds and rural fields. He rarely shot details depicting contemporary life in Macedonia, such as the new buildings in Skopje whose construction after the earthquake was financed by international community. This almost

predictable collision of two civilisations and time periods Bresson was also able to find along the Skopje-Belgrade highway, where he took a photograph of a car in the nearby field.

He discovered a somewhat different atmosphere upon his arrival in Belgrade. In his impressions on the city, Bresson mentions places where writers, journalists and artists meet. His panoramic shots of Belgrade are accompanied by comments on government bureaus and offices being transferred to the new city areas or to the outskirts of the Old town, noting that the same tendency is also present in other cities. Everywhere he went, Bresson took shots of children, old men and of people who try to earn their modest living in various ways such as weighing children on the street. He did not take any photographs of new office buildings, industry, faculties and new residential areas, however we cannot simply conclude that he was not interested in such themes. If we were to conclude anything from his photographs and journals, we could say that the local contemporary life evidently did not grasp his attention. Bresson focuses on people, whom he approaches in a distinctive way, searching for unexpected elements of humour. He is interested in the people's position towards religion, recording elements of God-fearing and local religious feasts. In Zagreb surrounding, prior to his departure, he shot a felled forest, an old man leaving a shop and a florist. On his way back to Slovenia, Bresson photographed a wedding in the centre of Ljubljana, as well as German tourists and what was his notion of alpine tourism. He used his last roll of film in a Slovenian pilgrimage site whose name he never wrote down. Asahi Camera Japan was later allowed to publish a smaller selection of photographs from this series.

Cartier-Bresson's style is difficult to unambiguously define. He is one of the greatest names of reportage photography, but not of documentary photography. Bresson was a humanist whose messages were complex and it is not surprising that his photographs were included in the exhibition *The Family of Man*. But while Steichen worked in the footsteps of Steiglitz, Cartier-Bresson's expression was closer to Walker Evans and his lyrical documentarism. They were both influenced by the work of Atget. Photography was important to them as a document that needs to provide an emotion which is not visible at first sight and which reveals itself only through a more careful observing.

Even though we have access to relatively few photographs taken in Yugoslavia and despite of a certain cliché expressed in his comments, Cartier-Bresson's poetics of this series is evidently resting on the decisive moment. And it is not just about the occurrence of such a moment, but also about what that moment means in the context of the entire history. That history is composed of both banal, funny and sad fragments, all of which harmoniously

resonate in Bresson's photographs. It is also important to stress his interest in dance, from which he developed a sense for reaction to composition and body movement in space. The rhythm of the figures depicted in his photographs reveals the need of a continuous flow of information. We also need to point out the link between the photographic approach based on the 'decisive moment' and the traditional ethnographic immersion in a topic.<sup>21</sup> That one moment has an identical meaning and allows the photographer to capture a visual form that can satisfy all the 'expressions' that would require more time in some other type of research. Ultimately, Bresson's style really proves to function within a cultural sphere that is concentric and multicultural, and not, to use the words of Irit Rogoff, centrist and hierarchical.

Let us mention some of the photographs from the series taken in 1965, which Cartier-Bresson personally selected for his photo-monographs.<sup>22</sup> The scene in Prizren is particular because there are two versions of it. The movement of the man in the centre of the photograph reveals the author's ability to rhythmically define it. Even the fixed elements of roughly plastered houses contribute with their arrangement to the alternating rhythm, which gets interrupted by a strong detail - a perpendicular lamppost. A brilliant photograph of a boy carrying a wooden board has only recently come to the focus of interest. The photograph was taken in Trogir, as Bresson disclose in his comments, in which the boy appears to be almost entirely integrated between the walls structure and the paving stones. Bresson's humorous note can be seen in the conversation of two men in an Ottoman style café in Mostar – we discover it in the two pairs of eyeglasses, hands and the parted lips which are typical for a certain way of singing in some areas of former Yugoslavia. In Zagreb, Bresson photographed a florist of an almost caricature appearance. The short fat woman is wearing an apron and a flower-patterned scarf and her rough and seemingly displeasing face is in contrast to the colourful bouquets of flowers. A photograph taken in front of a church in Dalmatia depicts a man talking with two nuns. Two little girls in the foreground are looking away in a confused, perhaps even frightened way. Their worlds are at the same time so familiar, yet so different; one is anchored in the isolated world of religion, the other is innocent, timorously anticipating the future to unravel. Bresson also shot a beautiful scene of two little girls walking embraced in Sarajevo. Their affectionate gesture is in contrast to the bitter atmosphere that surrounds them and in which we do not find any familiar urban elements.

The politicization of the social space is much more noticeable in Arno Karlen's description of his travel to Yugoslavia. I would like to point out the author's insisting on elements of rurality and backwardness as well as on detailed description of everything that he considered to

represent a world that is far outside of the Western Europe. This is a different world, full of strong contrasts and complex changes in a milieu that has been intact for centuries. The locals are suspicious of foreigners and the sanitation conditions are horrifying with people still eating with their fingers from a shared bowl. It seems that there were very few occasions in which Karlen encountered any example of modernisation, and modernisation was not such a rare phenomenon at the time. The selection of Cartier-Bresson's photographs also follows the idea of Karlen's text and we can freely conclude that they were selected by the editor and not by the author. In a certain way, Cartier-Bresson's photographs operate as a visual *potpourri* and almost serve to justify the aesthetics of colonialism which patronizes particular milieux and interprets their position as inferior by class and race. Bresson's photographs were used in a way reminiscent of the Steinchen's exhibition, in which images were connected 'like words in a sentence so as to deliver a particular message to a relatively passive audience'.<sup>23</sup>

In her text *Terra Infirma – Geographies and Identities*, which she later expanded into a book, Irit Rogoff among other things warns about conventional systems of signs that serve to define any form of a coherent, united national or social identity as well as its legitimate relation to a certain place.<sup>24</sup> A case in which such signs remain invisible can lead to disastrous consequences; Rogoff documents them through an array of conflicts in different parts of the world and through aggressive conditions that certain groups use in order to segregate themselves from those who are different on racial, national, religious or some other grounds. The sign systems are also subjected to changes which are essential part of civilizing processes. The signs affect the issue of representation, while their role in the structure of power relations is to indicate those who are responsible of the representation's production, as well as of its control and dissemination.

To what extent can geography be used as an argument to discuss the representation of contemporary identities? What happens in the moment of cultural displacement? Can what we see be related to the auspices of the Western colonialism which uses its continuity as one of its main arguments? Is the knowledge of a certain area, no matter how superficial it may be, also a reflection of power relations? Rogoff disagrees with the notion of geography as a place, she considers geography to be 'always an ordering principle and theory of cognition'.<sup>25</sup> This standpoint serves as a basis for the metaphor of baggage that, to a certain extent, everyone carries with themselves while they explore a place as a sum of subjective information and viewpoints.

Does a photograph taken in a foreign or a less familiar milieu represent the end of a journey or the beginning of a new one? Travels shorten the distances in terms of time and space, but what happens to the understanding of what we encounter in our travels? Has the shortening of time and space produced a new geography? If so, why is this 'new geography' still resting on the search for traces of history? Are the questions that we wish to discuss overburdened with the baggage, which we inevitably link to neo-colonial ideologies? Do the poverty of others and experiences belonging to some other time and worldview make us become better, or at least different?

Do we find ourselves confronted with stereotypes as we explore the photo-journeys of these two photographers? And is there another image, besides the one that they captured, that was not mediated in this case? Cultural decolonization processes started in Europe right after the end of World War II, but does this information allow us to engage in what Irit Rogoff calls 'a semiotically informed attempt to deconstruct the assumed relations between significations of geographies and representations of identities'?<sup>26</sup>

As we read the article that was published in the *Holiday* magazine along with Bresson's photographs, we cannot avoid the thought of taking a stand or of even comparing to the so-called *great traditions*. Is it advisable to talk of confrontation with stereotypes in the case of the two photographers? The meaning of the specific location and of national and cultural identity is determined in relation to the already written narrative. The centre where the hierarchy is being established is located somewhere else, and we are in the position to research the photographic mapping as an art form. And every image that we find in that process testifies of strategically and institutionally posed questions of identity, regardless of its quality or of its author's individual point of view.

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<sup>1</sup> Paul Virilio, *Brzina oslobađanja*, translated by Gordana V. Popović, Naklada DAGGK, Karlovac, 1999, pp. 44-45.

<sup>2</sup> Roland Barthes, *Camera Lucida*, translated by Richard Howard, Vintage Books, London, 2000, p. 6.

<sup>3</sup> Barthes, *ibid*, p. 27.

<sup>4</sup> The research was done in 2014 as part of preparation for the international conference on contemporary photography *Metaphor of Baggage*, held as part of the Rendez-vous – Festival of France in Croatia (May – September 2015). Therefore I visited and examined the archives of Henri Cartier-Bresson and Marc Riboud in Paris. The research of other publications has been done at the Maison de la Photographie and Bibliotheque Kandinsky, also in Paris.

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<sup>5</sup> Photographs of Cartier-Bresson were included in the mentioned exhibition, those of Riboud were not; nevertheless in the series of photographs that are on display in this room we can find characteristics that have greatly defined the scene in the mid-1950s and we can relate them to *The Family of Man* exhibition.

<sup>6</sup> Barbara Auer, *Fotografie der 50er Jahre – Zwischen Abstraktion und Wirklichkeit*, Kunstverein Ludwigshafen am Rhein, 1998, p. 57.

<sup>7</sup> Edward Steichen's project *The Family of Man* was seen by approximately 9 million people and is generally regarded as the peak of interest in people. This exhibition was somewhat of a quest for the untarnished utopia that also served to introduce the art medium of photography to museums, as well as to have it accepted by a wider audience. Generations of photographers were related to this project. Observed from the today's perspective and with the necessary critical detachment that occurred over the last several years, this project is considered today to be a spectacle of mass culture that served, along with clichés and generalized opinions (expressed on both – the photographs and their captions), to evade the always problematic truth.

<sup>8</sup> Tvrtko Jakovina, "Povijesni uspjeh šizofrene države: modernizacija u Jugoslaviji 1945.–1974." ("Historical Success of Schizophrenic State: Modernisation in Yugoslavia 1945 – 1974"), *Socialism and Modernity. Art, Culture, Politics 1950 – 1974*, Museum of Contemporary Art & Institut of Art History, Zagreb, 2012, p. 25.

<sup>9</sup> Graham Clarke, *The Photograph*, Oxford University Press, New York, 1997, p. 156, 157.

<sup>10</sup> Auer, *ibid*, pp. 9-10.

<sup>11</sup> <http://inmotion.magnumphotos.com/about/history> (accessed on 15/05/2015)

<sup>12</sup> For further critical consideration of *The Family of Man* exhibition, I recommend the collection of texts by Jean Back, Viktoria Schmidt-Linsenhof (ed.), *The Family of Man 1955 – 2001. Humanism and Postmodernism: A Reappraisal of the Photo Exhibition by Edward Steichen*, Jonas Verlag, Marburg, 2004, as well as the article written by Sarah E. James, *A Post-Fascist Family of Man? Cold War Humanism, Democracy and Photography in Germany*, <http://oaj.oxfordjournals.org/content/35/3/315.extract> (accessed on 06/12/2012)

<sup>13</sup> Roland Barthes, *Mitologije*, translated by Morana Čale, Pelago, Zagreb, 2009, p. 127.

<sup>14</sup> Allan Sekula, "Between the Net and the Deep Blue Sea. Rethinking the Traffic in Photographs", Jean Back, Viktoria Schmidt-Linsenhof (ed.), *The Family of Man 1955 – 2001. Humanism and Postmodernism: A Reappraisal of the Photo Exhibition by Edward Steichen*, Jonas Verlag, Marburg, 2004, p. 141.

<sup>15</sup> I thank Gerard Denegri for the information related to Marc Riboud's visit to Yugoslavia, whom I spoke with in the spring of 2015.

<sup>16</sup> I thank Marc Riboud's spouse, Catherine Riboud, for additional information and notes accompanying negatives, whom I spoke with at the Riboud Foundation in Paris.

<sup>17</sup> Holiday Magazine, November 1965. Henri Cartier-Bresson Foundation, Paris.

<sup>18</sup> [http://duncanmillergallery.com/press/marc\\_riboud.pdf](http://duncanmillergallery.com/press/marc_riboud.pdf) (accessed on 01/05/2015)

<sup>19</sup> His travel took five weeks - from June 20th until July 27th - during which, according to the Cartier-Bresson Foundation, Bresson used 113 rolls of film. It is a well-known fact that Bresson shot a lot; he also personally carried out the first selection of photographs, which was traditionally being much narrower than the total amount of shot material. In spite of the precise information that was found in his records, it is impossible to determine the exact number of developed photographs. For this research I was particularly interested in his notes of the moments he photographed. Unfortunately, there is no possibility to access Bresson's contact prints and negatives, therefore his travel can be visualised only through the shots that were selected for the magazine, as well as through photographs that were later published by Bresson in his photo-monographs. In the same year Bresson visited Budapest, Prague and London and shot portraits of contemporary people in France until April

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when he travelled to Germany and Canada. After his travel to Yugoslavia, Bresson visited Anchorage in Alaska where he shot scenes of glaciers and salmon fishing. After spending August in Paris, he travelled to Moscow and then to Japan, where he stayed until the end of the year, working under pseudonym Hank Carter.

Itinerary published in: Peter Galassi, *Henri Cartier-Bresson. Un siècle moderne*, MoMA, New York, 2010., p. 319.

<sup>20</sup> All descriptions and quotations on notes have been taken from his own records which are kept in the Henri Cartier-Bresson Foundation in Paris. There I didn't find any available information on who accompanied him on his travel and where he acquired the information from, nevertheless, Bresson's itinerary was clearly well planned in advance.

<sup>21</sup> "J'observe, j'observe, j'observe. C'est par les yeux que je comprends." (I observe, I observe, I observe. It is through eyes that I understand.) Although Cartier-Bresson define his method as a combination of reportage, philosophy and analysis (social, psychological, and others), his understanding rely primary on what was seen. Clément Chéroux, *Henri Cartier-Bresson*, Centre Pompidou, Paris, 2014., p. 303.

<sup>22</sup> Henri Cartier-Bresson, *City and Landscapes*, Bulfinch, New York, 2001.

<sup>23</sup> Fred Turner, "The Family of Man and the Politics of Attention in Cold War America", <http://fredturner.stanford.edu/wp-content/uploads/Turner-Family-of-Man-PC-24.11.pdf> (accessed on 13/03/2015).

<sup>24</sup> Irit Rogoff, "Terra Infirma – Geographies and Identities", *Camera Austria*, Graz, 43-44/1993, pp. 70-81.

<sup>25</sup> Rogoff, *ibid*, p. 71.

<sup>26</sup> *Ibid*, p. 73.