

EDITA SCHUBERT

EDITA SCHUBERT Fotografija bi trebala biti u vizuri oka. Važan je odnos gledaoca. Kada jedan stoji unutra i okreće se, drugi, koji stoji vani, obilazi ga i okreće se i oko prvog i oko horizonta... Ta mi se igra sviđa. Te su fotografije fotokopirane i plastificirane. Zagreb ima najkičastiji horizont, tako je ispalo... Ovo je Venecija... Ovo je najbolje osvjetljenje. Najbolje osvjetljenje imaš kada je pomrčina sunca. (...)

To je moje najomiljenije mjesto - Tuscania, u južnoj Italiji.

Niske kuće na livadi i kapija velika, što se šika u tim malim talijanskim gradićima. Ja ulazim u taj grad i tamo je fantastični trg. Jedan dio je žbukan, ne znam koje je razdoblje u povijesti arhitekture, a drugi je rimski, u cigli, i njega sam slikala

fotoaparatom, bilo je prekrasno plavo nebo i suton. Odjednom mi zvoni telefon i ja se probudim. Tako sam prije sanjala jednu vilu na varaždinskom brijegu i nakon godinu-dvije sam došla do tog mjesta i točno sam ugledala san.

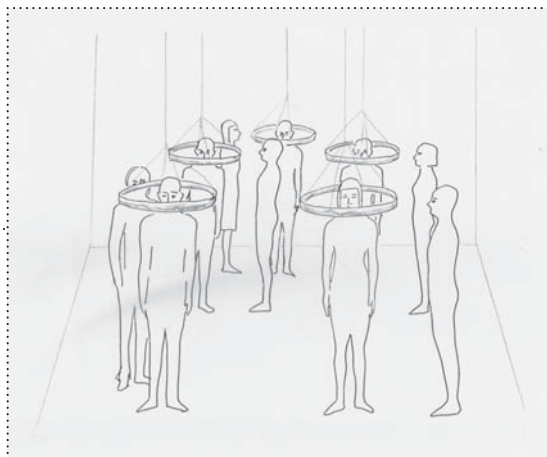
Sve je bilo kako sam sanjala. Da li se to tebi dogadalo?

LEONIDA KOVAČ Da.

EDITA SCHUBERT Ti ideš na desno i ja na desno, kužiš? I negdje se sretnemo...

INSERTI TRANSKRIPTA RAZGOVORA IZ NEDOVRŠENOG DOKUMENTARNOG FILMA *EDITA*, KOJI SU SNIMILE EDITA SCHUBERT, LEONIDA KOVAČ I ANA OPALIĆ (ZAGREB, LIPANJ-SRPANJ 2000.).

EDITA SCHUBERT, HORIZONTI, 1999., CRTEŽ,
SKICA POSTAVA ZA IZLOŽBU, 1999.



EDITA SCHUBERT, HORIZONS, 1999, DRAWING,
DESIGN FOR EXHIBITION SET UP, 1999

EDITA SCHUBERT, HORIZONTI, 1999.,
SNIMILA ANA OPALIĆ



EDITA SCHUBERT, HORIZONS, 1999,
PHOTO BY ANA OPALIĆ

EDITA SCHUBERT Photographs should be placed at the eye level. What is important is the attitude of the spectator. When someone stands inside and turns, while another, who is outside, walks around him, turning around the first one and around the horizon... I like that game. These photos are Xeroxed and plasticized.

Zagreb has the tackiest horizon, that's how it turned out... This is Venice...

This is the best lighting. The best lighting is during the sun eclipse.

(...)

This is my favourite place - Tuscania in South Italy. Low houses on the meadow and a large gate, that's what is considered proper in these small Italian towns. I enter the town and there's that fantastic square. A part of it is plastered, I have no idea

what age it is in terms of history of architecture, while another is Roman, built in brick, and I took photos of it as well, the sky was exquisitely blue in the sunset. Suddenly my phone rings and I wake up. The other night I dreamed about a villa on the Varaždin hill and after a year or two I visited that place and saw everything exactly the same. Everything was like I dreamt it. Has it ever happened to you?

LEONIDA KOVAČ Yes.

EDITA SCHUBERT You go to the right and I also go to the right, you get it? And then somewhere we meet...

EXCERPTS FROM THE TRANSCRIPT OF A CONVERSATION IN *EDITA*, A FILM BY EDITA SCHUBERT, LEONIDA KOVAČ, AND ANA OPALIĆ (ZAGREB, JUNE-JULY 2000.).

EDITA SCHUBERT, HORIZONTI, 1999., POSTAV IZLOŽBE „NULTA TOČKA ZNAČENJA“,
UMJETNIČKI PAVILJON, ZAGREB, LIPANJ-SRPANJ 2011., SNIMIO PAOLO MOFARDIN



EDITA SCHUBERT, HORIZONS, 1999., EXHIBITION SET UP "ZERO POINT OF
MEANING", ART PAVILION, ZAGREB, JUNE-JULY 2011,
PHOTO BY PAOLO MOFARDIN