



**LAŽNA
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Širenjem granica umjetničkih praksi 60-ih i 70-ih godina 20. stoljeća, kada dolazi do raskida s modernističkim formalizmom, gdje je umjetnički rad bio određen medijem u kojem je izveden, fotografija dobiva novu i važnu ulogu. Dokumentarnom upotrebom fotografije u novim umjetničkim praksama pokušavaju se fiksirati vremenski aspekti izvedbenih umjetničkih praksi, kao što su *happening*, *performans* ili *akcija*. Događaji kojima bi, da se ne ovjekovječe, nestao svaki trag, osim onog urezanog u sjećanje sudionika, fotografijom se pokušavaju sačuvati od zaborava. Dokumentiranje izvedbe ima ulogu zapisa koji sjećanje izvlači iz područja usmene predaje uvodeći ga u područje kulturnih i umjetničkih institucija, namećući pritom pitanje vjerodostojnosti svjedočenja dokumentarne fotografije. Izbor vidnog polja objektiva, odabir vrste i osjetljivosti filma, kadriranje, mjerenje svjetla, određivanje ekspozicije, višestruka ekspozicija, upotreba filtara, mogućnost manipulacije tijekom razvijanja negativa i izrade pozitiva, obrada digitalne fotografije u programima poput *Photoshopa* i slično, samo su neki od argumenata koji dovode u pitanje pasivnost dokumentarne fotografije spram referenta, navodeći mnoge teoretičare fotografije da opovrgnu ideju o neutralnosti i transparentnosti fotografskog medija. Još je Flusser¹ pisao kako se mogućnosti fotografskih situacija ne mogu pronaći u svijetu, nego su programirane funkcijama kamere te kako fotografija proizvodi novo stanje stvari, situaciju nikad prije viđenu, transkodirajući

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LJERKA ŠIBENIK, MLADEN GALIĆ, MIROSLAV ŠUTEJ,
ANTE KUDUZ, *HIT PARADA*, 1967., ZAGREB (PRESNIMKA IZ
ČASOPISA ŽIVOT UMJETNOSTI, 13 (1971.), STR. 56)

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LJERKA ŠIBENIK, MLADEN GALIĆ, MIROSLAV ŠUTEJ, ANTE
KUDUZ, *HIT PARADE*, 1967, ZAGREB (FROM THE MAGAZINE
ŽIVOT UMJETNOSTI, 13 (1971), P. 56)

By extending the borders of artistic practice in the 1960s and 1970s as a result of breaking up with modernist formalism, in which an artwork was determined by the medium in which it was made, photography acquired a new and important role. Documentary use of photography in new artistic practices was an attempt at fixating the temporal aspects of the performing arts, such as happenings, performances, or actions. Unless they were somehow eternalized, these events would disappear without a trace, apart from that imprinted in the memory of their participants, and now photography was used to save them from oblivion. Documenting a performance had the role of a recording, which transferred memory out of the field of oral tradition and into the domain of cultural and art institutions, thereby imposing the question of veracity with which documentary photography testified to an event. The choice of what would be captured by the lens and of the type and sensitivity of film, the framing, the measuring of light and determining the exposition, multiple exposition, or use of filters, the possibility of manipulation during the development of negatives and the processing of positives, or the application of programmes for digital imaging such as Photoshop, are only some of the arguments with which the passivity of documentary photography with respect to its referent was questioned, leading quite a few theoreticians of photography to reject the idea of

teoriju optike u sliku. Na performativnost fotografije (podjednako analogne i digitalne), koja proizvodi pogled umjesto da se smješta unutar nečijeg (fotografova) pogleda, upozorava i Jacques Derrida,² smještajući fotografsko iskustvo točno na granici između dva koncepta invencije. Fotografija je kontaminirala invenciju kao otkriće ili otkrivenje onoga što je već tamo (ispred objektiva) tumačenjem invencije kao tehničke intervencije, kao proizvodnje novog tehničkog aparata koji konstituira drugog umjesto da ga jednostavno „hvata“. Derrida opovrgava postojanje esencijalne veze između fotografije i fotografiranog, obrazlažući kako se fotografija koja se okida kako bi bila trag nekog odsutnog događaja, kao i svaki drugi trag, odvaja od vlastitog porijekla, odnosno od događaja od kojeg potječe.

Fotografije kulturnog Gotovčeva performansa *Zagreb, volim te!*, koje su postale općim referentnim mjestom kada se govori o performansu u Hrvatskoj i koje se, namjesto samog performansa, nalaze u imaginarnom muzeju današnje umjetničke publike zbog njihovog učestalog reproduciranja u stručnim publikacijama i izložbenim prostorima, manifestiraju ulogu dokumentarne fotografije u formiranju arhiva povijesti umjetnosti. Poznata foto-sekvencija akcije, koju je izraženom retorikom snimio Mio Vesović nudi tako interpretaciju, a ne neutralni prikaz akcije. Kompozicija fotografije geometrizmom podsjeća na kadrove iz Riefenstahlinog *Trijumfa volje* –

the neutrality and transparency of the photographic medium. Flusser¹ was among the first to claim that the possibilities of photographic situations cannot be found in the real world; they are programmed by the camera functions and thus photography creates a new state of things, a situation that has never been seen, translating the theory of optics into an image. The performativity of photography (analog as well as digital), which produces its own view instead of placing itself within someone's (the photographer's) eye, has also been discussed by Jacques Derrida,² who has situated the photographic experience exactly on the borderline between two concepts of innovation. Photography has contaminated invention as the discovery or revelation of something that is already there (in front of the lens) by interpreting invention as technical intervention, production of a new technical apparatus that constitutes the other instead of just "capturing" it. Derrida has denied the existence of an essential link between the photograph and the photographed, explaining that a photographed that is shot in order to be a trace of some absent event separates itself from its origin, that is, from its source-event, just like any other trace.

Photographs of the legendary performance *Zagreb, I Love You!* by Tomislav Gotovac, which have become a crucial point of reference when speaking about performance art in Croatia and which have entered the imaginary museum of today's art public

blago decentriranom, osnovnom osi ulice flankiranom geometrijski pravilno raspoređenim promatračima i zgradama. Monumentalnost kompozicije naglašena je figurom glavnog aktera, Tomislava Gotovca, koji u pompoznoj, zamalo imperatorskoj maniri pozdravlja grad i građane, dok je moćnost njegove geste kompozicijski naznačena vertikalom neba koja se nadovezuje na os performerova kretanja. Kombinacija monumentalne retorike i apsurdnosti situacije (u kojoj je imperator gol, a odbor za doček sastavljen od začuđenih slučajnih prolaznika), osim što predstavlja moment ludizma fotografa, daje i samom performansu ironijsko značenje. Fotografija odabire ono što naizgled ponavlja i čuva od zaborava (baš kao i arhiv, u čijem formiranju, po Derridi, sudjeluje dokumentarna fotografija). Kako iskustvo nije moguće neizmijenjeno prenijeti fotografijom (niti bilo kojim drugim medijem), fotografije prenose samo određene informacije da bi (tako „reducirane“ u odnosu na snimljeni događaj) postale referentnim mjestom naknadnih refleksija o snimljenom događaju. Tako fotografija Istoga Žorža, koja dokumentira performans *Umjetnik pase travu* Siniše Labrovića (u BQ 2, 2007.) pruža minimalne informacije o samom performansu – umjetnik se nalazi na samom rubu kadra, djelomično „odrezan“, kako bi fokus bio na samom kontekstu i recepciji izvedbe (prostor galerije, reakcije publike, kameraman koji snima). Fotografija *happeninga* Marka Pašalića *Soba za*

dokolicu/umjetnik u kreativnoj krizi (Medika, 2009.), koju je snimila Helena Cuculić, ne prenosi informacije koje će neupućenom promatraču pojasniti kojom se problematikom *happening* bavio. No ona zato prenosi jednu sasvim drugu informaciju, iako nebitnu za razumijevanje Pašalićeva rada. Umjetnik i posjetitelji prikazani su kako opušteno razgovaraju u simuliranom dnevnom boravku gdje je svaki od sudionika nepokretan u karakterističnoj pozi. Fotografija *happeninga* u stvari je karakterna studija bliska nekonvencionalnom grupnom portretu. Zajedno sa stručnim tekstovima, izložbenim djelatnostima i ostalim aktivnostima koje formiraju arhiv znanosti o vizualnim i izvedbenim umjetnostima, dokumentarne fotografije aktivno sudjeluju u privajanju, kontroli, klasifikaciji, hijerarhizaciji i organizaciji informacija o fotografiranim događajima. Referirajući se na referenta kojeg nije moguće reproducirati, fotografije performansa i akcija proizvode događaj isto koliko ga i snimaju. Ponekad fotografija događaja ima sasvim suprotno značenje od fotografiranog događaja. Primjerice, serija fotografija akcije Gorana Petercola *Obojene površine dosega IV* (1978.) unosi element likovnog i estetskog u akciju koja sama po sebi tih elemenata nema. Kompozicija, odnos tonova i gradacija svjetlosti daju izrazito likovnu dimenziju fotografijama koje se referiraju na elementaran postupak analitičkog slikarstva, a to je bojanje površine tamo dokle autor može doseći rukom stojeći na mjestu. Dok se sama akcija bavi prvobitnim ostavljanjem traga

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instead of the event itself, owing to their frequent reproduction in publications on art and exhibition venues, manifest the role of documentary photography in creating the archive of art history. The famous photo sequence of the action, shot by Mio Vesović with outspoken rhetoric, thus offers an interpretation instead of neutrally reproducing the action. In its geometrism, the composition of his photographs reminds of some frames from the *Triumph of the Will* by Leni Riefenstahl – the slightly decentred basic axis of the street is flanked by geometrically regular arrangement of observers and buildings. The monumentality of composition is accentuated through the figure of the main character, Tomislav Gotovac, who greets the city and its citizens in a pompous, almost imperial manner, while the power of his gesture is compositionally indicated by the vertical line of the sky, which continues the axis of the performer's movement. The combination of monumental rhetoric and the absurdity of situation (in which the emperor is naked, while the reception committee consists of amazed occasional passers-by), besides representing a ludic moment of the photographer, gives an ironical meaning to the performance as such. Photography chooses what it will apparently repeat and save from oblivion (just like the archive that, according to Derrida, documentary photography helps to build). Since experience cannot be transmitted through photography (or any other

medium) and remain unchanged, photography transmits only certain pieces of information and (thus reduced with regard to the recorded event) becomes a point of reference for subsequent reflection on that event. Thus the photographs of Istog Žorž, which document the performance *Artist Grazes Grass* by Siniša Labrović (at BQ 2, 2007) offer a minimum of information on the performance as such – the artist always remains on the edge of the frame, partly “cut off”, in order to place the focus on the context and reception of the performance (the gallery space, reactions of the audience, or the cameraman). Photographs from the happening called *Room for Idleness / Artist in a Creative Crisis* by Marko Pašalić (Medika, 2009), shot by Helena Cuculić, do not transmit any information that would clarify to the ignorant observer what was the subject of the happening. However, they transmit a completely different piece of information, albeit unimportant for understanding Pašalić's work. They show the artist and the visitors having a relaxed talk in a simulated living room, where each of the participants remains immobile in a characteristic posture. The photographs showing the happening are, in fact, a study of character resembling an unconventional group portrait. Together with scholarly texts, exhibitions, and other activities that form the archive of scholarships on the visual and performing arts, documentary photographs take an active part



MARKO PAŠALIĆ, SOBA ZA DOKOLICU/UMJETNIK U
KREATIVNOJ KRIZI, 2009., ZAGREB, SNIMILA HELENA CUCULIĆ

MARKO PAŠALIĆ, A ROOM FOR LEISURE/ARTIST IN CREATIVE
CRISIS, 2009, ZAGREB, PHOTO BY HELENA CUCULIĆ

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in the appropriation, control, classification, hierarchization, and organization of information on the photographed events. Pointing to a referent that cannot be reproduced, photographs of performances and actions create an event as much as they record it. Sometimes the photograph of an event has a meaning that is completely opposite to that of the photographed event. For example, the series of photographs showing an action by Goran Petercol called *Painted Surfaces within Reach IV* (1978) introduced a visual and aesthetic element into the action which it originally did not possess. The composition, the relationship between the tones, and the gradation of light give an outspokenly visual dimension to the photographs that refer to the elementary procedure in analytical painting, which is painting the surface wherever the artist can reach it while remaining in one place. While the action dealt with the primordial issue of leaving a trace in the world, thus laying bare the act of painting (and the sphere of art) down to its existential base, void of all aesthetics, its photograph transmitted a completely different message, positioning the represented into the field of aesthetic experience.

Photography has often been proclaimed the most veracious medium of representation, which is, owing to its technical specificities, capable of mediating the reality. Thereby a privileged place has been assigned to the chemical basis

of the traditional photographic production of images, while various technologies of representation that were used throughout the history, such as the chemical structure of pigments used in painting, have remained neglected. The argument of photography being the mechanical reproduction of reality with a necessarily documentary function, although technically unjustified, has significantly influenced the concept of documentary photography as such, including, besides theoretical elaboration, the way photographs have been shot and used in the context of artistic practices, as well as their reception. The concept of documentary photography is based on the binary opposition of original and copy, which is why the photograph is considered a testimony of what once stood before the lens, and evaluated exclusively with regard to its referential function. Documentary photography has been viewed as a medium that establishes an undeniable physical relationship with what it refers to, which serves as a way of obtaining accurate and objective information on the reality. In his *Short History of Photography*, Walter Benjamin³ writes that there is something in photography that surpasses the testimony of photographic art, something that cannot be silenced – a testimony of the “here and now.” Photography, Benjamin says, represents the fact that something happened and that a particular person existed at a particular moment. The immediacy with which a long

u svijetu, ogoljujući čin slikanja (i sferu umjetničkog) do njegove egzistencijalne podloge lišene bilo čega estetskog, fotografija akcije prenosi sasvim suprotnu poruku smještajući snimljeno u područje estetskog iskustva.

Fotografija se nerijetko proglašava najvjerodostojnijim medijem reprezentacije, koji je zbog svojih tehničkih specifičnosti, u mogućnosti posredovati realnost. Pritom se privilegira kemijska osnova tradicionalne fotografske proizvodnje slika, a zanemaruju različite tehnologije reprezentacije koje su se koristile tijekom povijesti, poput kemijske strukture pigmenta korištenih u slikarstvu. Argument o fotografiji kao mehaničkoj reprodukciji stvarnosti koja ima nužno dokumentarnu funkciju, iako tehnički neutemeljen, značajno je utjecao na sam koncept dokumentarne fotografije, što uključuje, osim teorijske elaboracije, način snimanja i korištenja fotografije u kontekstu umjetničkih praksi, kao i njihovu recepciju. Koncept dokumentarne fotografije izgrađen je na binarnoj opoziciji originala i kopije, zbog čega se fotografija promatra kao svjedočanstvo o onome što se nalazi ispred objektiva te se procjenjuje isključivo po njenoj referencijalnoj funkciji. Dokumentarnu se fotografiju promatra kao medij koji uspostavlja neopozivu, fizičku vezu s onim na što se referira i pomoću kojeg je moguće doći do točne i objektivne informacije o realnosti. U svojoj *Maloj povijesti fotografije* Walter Benjamin³ piše kako postoji nešto u fotografiji što nadilazi svjedočanstvo o umjetnosti fotografa, nešto što se ne može

utišati – svjedočanstvo o ovome „ovdje i sada“. Fotografija, piše Benjamin, predstavlja činjenicu da se nešto dogodilo i da je određena osoba postojala u određenom trenutku. Neposrednost kojom davno zaboravljeni trenutak dopire do promatrača jedno je od svojstava aure čiju prisutnost Benjamin vidi u starim fotografijama snimljenim tehnikom koja je zahtijevala obilje svjetla i iznimno dugu ekspoziciju. U dugotrajnom postupku fotografiranja (gdje su fotografirane osobe dugo i nepomično pozirale na otvorenom) Benjamin nalazi podudaranje teme i tehnike, pri čemu sam proces snimanja postaje jamcem autentičnosti, koja će nestati napretkom i promjenom tehnologije snimanja. Roland Barthes⁴ se također nadovezuje na poimanje fotografije kao medija koji je zbog svojih tehnoloških osobitosti u mogućnosti jamčiti ono što niti jedna reprezentacija prije pojave fotografije nije mogla jamčiti, a to je činjenica da je reprezentirani objekt doista postojao. Fotografiranje Barthes opisuje kao proces direktnog bilježenja realnosti svjetlom bez (postojanja) posrednika (za razliku od reprezentacija izvedenih u drugim medijima), što fotografiju čini dokazom, svjedokinjom. Iz takve pretpostavke o dokumentarnosti fotografije proizlaze dva pristupa fotografiji koja se, iako naizgled suprotstavljena, temelje na istoj ideji o fotografiji kao kopiji, odrazu zbilje. S jedne se strane fotografiji pristupa kao nesavršenom, blijedom odrazu događaja, a s druge strane kao mediju koji pruža uvid u realnost do kojeg golim okom nije moguće doći.

forgotten moment reaches the spectator is one of the qualities of the aura which Benjamin sees in old photographs, shot in a technique that required plenty of light and an exceptionally long exposition. In the long and weary process of shooting the photographs (whereby the photographed person had to pose immobile for a long time in open air), Benjamin discovered the correspondence between subject and technique, whereby the process of shooting became itself the warrant of authenticity, which would then disappear with the evolution and transformation of technology. Roland Barthes⁴ has also referred to photography as a medium that is, owing to its technological specificities, capable of guaranteeing something that no representation before photography could guarantee: the fact that the photographed object really existed. Barthes has described photographing as a process of directly recording the reality with the help of light, without (the existence of) an intermediary (unlike the representations produced in other media), which has turned photography into evidence, or a witness.

This supposition about the documentary quality of photography has resulted in two approaches, which are, albeit seemingly opposite, in fact based on the same idea of the photograph as a copy, a reflection of the reality. On the one hand, photography is considered an imperfect, pale echo of the event, while on the

other it is seen as a medium that offers an insight into the reality which cannot be reached with the naked eye.

This approach to the photograph as a bad copy, doomed to fail from the very outset when it comes to transmitting the experience of participating in an event, is often present on analog photographs of performances and happenings. At the time before modern photographic technology made it possible to shoot perfectly clear images even when the photographer shot them without preparation and the object was moving, blurred photographs of happenings with slightly tilted frames were quite frequent. Such are the photographs showing the *Hit Parade* that took place at the Gallery of the Student Centre in Zagreb (1967), where the recorded event is more or less covered by someone who accidentally walked into the frame, while the framing itself seems rather clumsy. The emphasis on the intermediary role of the photographic film, which is incapable of transmitting the event in its entirety, has resulted from a situation in which the photographer hands over his control over his own artistic creativity to chance. Through the imperfection of his shots, the photographer emphasizes his role as a participant rather than a detached observer of the event. This results in a photograph as the testimony of an event, although the intensity and meaning of that same event cannot be transmitted by photography.

Pristup fotografiji kao lošoj kopiji koja je unaprijed osuđena na neuspjeh u prenošenju iskustva sudjelovanja u nekom događaju nerijetko je prisutan na analognim fotografijama performansa i *happeninga*. Dok još suvremena fotografska tehnologija nije omogućila snimanje savršeno oštih slika čak i onda kad fotograf okida nepripremljen, a objekt snimke je u pokretu, neizostrene fotografije *happeninga* blago nakošenih kadrova bile su relativno česta pojava. Takve su i fotografije *Hit parade* održane u galeriji Studentskog centra u Zagrebu (1967.), na kojima je snimljeni događaj u manjoj ili većoj mjeri zakriven nekom osobom koja je slučajno upala u kadar, a samo je kadriranje nezgrapno provedeno. Naglašavanje posredujuće uloge filma, koji nije u mogućnosti u cjelini prenijeti događaj, rezultat je situacije u kojoj fotograf prepušta slučaju prevlast nad vlastitom autorskom kreativnošću. Nesavršenošću snimaka fotograf naglašava svoju ulogu sudionika zbivanja, a ne distanciranog promatrača. Tako nastaje fotografija kao svjedočanstvo o događaju čiji intenzitet i smisao nije moguće prenijeti fotografijom. Drugi pristup dokumentarnoj fotografiji, koji se također temelji na pretpostavci o fotografiji kao odrazu koji je u nužnoj vezi s realnošću, prepoznaje u fotografiji ono što u stvarnosti nije vidljivo golim okom (ali je ipak prisutno kao nositelj određene istine). Tako shvaćena fotografija zbog specifičnosti medija i tehnike omogućava uvid u ono što promatrač, da je uronjen u realnu situaciju, ne bi primijetio. Uvid može biti tehničke prirode gdje

se tehničko oko pokazuje savršenijim od ljudskog (i funkcionira kao njegovo pomagalo), ili može biti duhovne prirode, u smislu otkrivenja, *punctuma* ili isijavajuće sjene koja, Barthesovim riječima, prati svako živo tijelo, a postaje vidljiva na nekim fotografijama.

Na tragu Antonionieva Thomasa Hemmingsa, koji uvećavajući fotografije otkriva ubojstvo, Sandro Đukić kreće u proces rekonstrukcije događaja – okupljanja u galeriji *[Dante] Marino Cettina* nakon sprovoda galerista Marina Cettine – niz „kopija“. U svom radu *Realnost slike – slika realnosti* razlaže prvu „kopiju“, odnosno videozapis okupljanja u galeriji, na 3400 fotografija otisnutih u formi knjige. Višestruko posredovanje događaja kopijama kopije u različitim medijima rezultira fragmentiranim i repetitivnim sekvencama koje uspostavljaju strukturu događaja koja nije mogla biti vidljiva iz perspektive sudionika samog događaja. U tako postavljenom eksperimentu fotografija se nadaje kao medij koji može otkriti tajnu, koja se po Benjaminu⁵ obraća kameri i do koje se dopire *optički nesvjesnim*, što segmentira trajanje kako bi realnost bila izdvojena iz protoka vremena. Eksperimentiranje s binarnom opozicijom realnosti i slike, originala i kopije, događaja i traga Đukić nastavlja radeći izložbu u istoj galeriji gdje na zidovima izlaže u veličini 1:1 fotografije prethodnog okupljanja u tom prostoru. Fotografirajući otvorenje izložbe fotografija, Đukić relaciju događaja i slike događaja usložnjava zatvarajući ih u strukturu *mise en abyme (placed into infinity)*.

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The other approach to documentary photography, which is likewise based on the supposition that photography is a reflection necessarily related to the reality, recognizes in photography what is in reality not visible with the naked eye (and yet it is present as the vehicle of some truth). Photography thus understood, owing to the specificity of the medium and technique, enables an insight into something that the observer, immersed in the real situation, would fail to notice. The insight may be technical in nature, whereby the technical eye proves more perfect than the human one (and functions as its aid) or it can be spiritual in terms of revelation, a *punctum*, or a radiating shadow that, in Barthes' words, accompanies every living body and becomes visible in certain photographs.

Following Antonioni's Thomas Hemmings, who discovers a murder by enlarging photographs, Sandro Đukić has ventured into a process of reconstructing an event – a gathering at the *[Dante] Marino Cettina* gallery after the funeral of the gallery owner Marino Cettina – as a series of “copies”. In his work called *The Reality of Image – An Image of the Reality*, he has dissolved the first “copy”, that is, the video recording of the gathering at the gallery, into 3400 photographs printed in the form of a book. The multiple mediation of the event by producing copies of the copy in different media resulted in fragmented and repetitive sequences that established the structure of the event as it could

not be seen from the perspective of its participants. In such an experiment, photography offers itself as a medium that can reveal a secret and which, according to Benjamin,⁵ addresses the camera; it is reached through the *optically unconscious*, which segments the duration in order to extrapolate the reality from the flow of time. Đukić's experiment with the binary opposition of the reality and its image, or the event and its trace, was then continued with an exhibition at the same gallery, where he exhibited photographs showing the previous gathering in the same space, in 1:1 format. By photographing the exhibition opening, Đukić added another layer to the relationship between the event and its images, enclosing them into a structure of *mise en abyme*.

These ideas about the mediation and gradation of reality by using light, on the representation that points to the absent truth and embodies something that is invisible, and on the separation of content from form and matter, which transmit the content rather than producing it, make photographs structurally resemble the icons. The supposed veracity of documentary photography has established the category of truth as the final referent, whereby the category of divinity has been substituted through the category of reality. The discourse that approaches photography as a copy of the authentic can easily end in iconoclasm. Creating a false image of the reality

Ideje o posredovanju i stupnjevanju realnosti svjetlošću, o reprezentaciji koja upućuje na odsutnu istinu i koja utjelovljuje ono nevidljivo, o odvojenosti sadržaja od forme i materije koje ne proizvode nego prenose sadržaj, čine fotografije strukturalno sličnima ikonama. Pretpostavka o vjerodostojnosti dokumentarne fotografije postavila je kategoriju istine kao krajnjeg referenta, pri čemu je kategorija božanskog zamijenjena kategorijom realnog. Diskurs koji pristupa fotografiji kao kopiji autentičnog lako može završiti ikonoklazmom. Kreiranje lažne slike stvarnosti i manipulacija promatračima argumenti su ikonoklasta koji upozoravaju na opasnosti iluzija koje slike proizvode.⁶ Unutar ikonoklastičkog diskursa (a do kojeg dovodi koncepcija fotografije kao odraza zbilje) reprezentacija predstavlja prijetnju ako joj se pripisuju svojstva onoga na što se referira. Tako shvaćena, fotografija predstavlja prijetnju samoj realnosti – ako se fotografija liši njene referencijalnosti, raskida se veza na kojoj je izgrađena binarna opozicija originala i kopije te se sama fotografija tumači kao prijetnja koja može zamijeniti realnost, osloboditi se referencije uništavajući referenta.⁷

Dihotomiji originala i kopije, događaja i traga, izmiču one fotografije performansa i akcija koje su produžetak samog događaja, a ne tek evidencija o događaju. O tome svjedoče tri različita performansa i akcije koji su se događali na zagrebačkoj Medvednici. Performans Tomislava Gotovca *Listanje časopisa Elle* (1962.), postgorgonska akcija *Polaganje slike* (1986.) i

višegodišnji performans Aleksandra Battiste Ilića, Ivane Keser i Tomislava Gotovca u sklopu projekta *Hallelujah the Hill!* (1995.–2005.), odvijali su se bez publike. Kako svaka izvedba zahtijeva publiku, tako i ove izolirane akcije traže pogled promatrača da bi se mogle ostvariti. Te su akcije izvedene s namjerom da ih se fotografijom posreduje publici⁸ – izvedene su za mehaničko, a ne ljudsko oko. Da nije samo riječ o akciji koja ne zahtijeva svjedoke ili nazočnost publike pokazuju fotografije na kojima se izvođači direktno obraćaju kameri, svjesni njene prisutnosti i njene uloge u posredovanju događaja. Gotovac gol do pasa u šumi na snijegu lista ženski časopis pozirajući pred objektivom (iza kojeg stoji Ivica Hripko) – obraća se promatraču putem kamere, smješkajući se i pokazujući slike iz časopisa.

Noseći *Crnu liniju na srebrnoj podlozi* kroz šumu po snijegu, bivši gorgonaši su također pokazali svijest o ulozi kamere, pozirajući uz sliku i smiješeći se kameri, dok je Kožarić uvijekovječen kako na jednoj fotografiji iz te serije skida šešir u znak pozdrava imaginarnim gledateljima buduće fotografije. Paradoksalni performans bez publike tijekom duljeg vremenskog perioda izvode Aleksandar Battista Ilić, Ivana Keser i Tomislav Gotovac planinareći Medvednicom. Artificijelnost njihova poziranja pred kamerom očuduje fotografije naglašavajući njihov performativni karakter i režiranost samog događaja, što ih razlikuje od uobičajenih izletničkih fotografija. Publika je do slika ovog performansa dolazila putem projekcija, jumbo plakata,

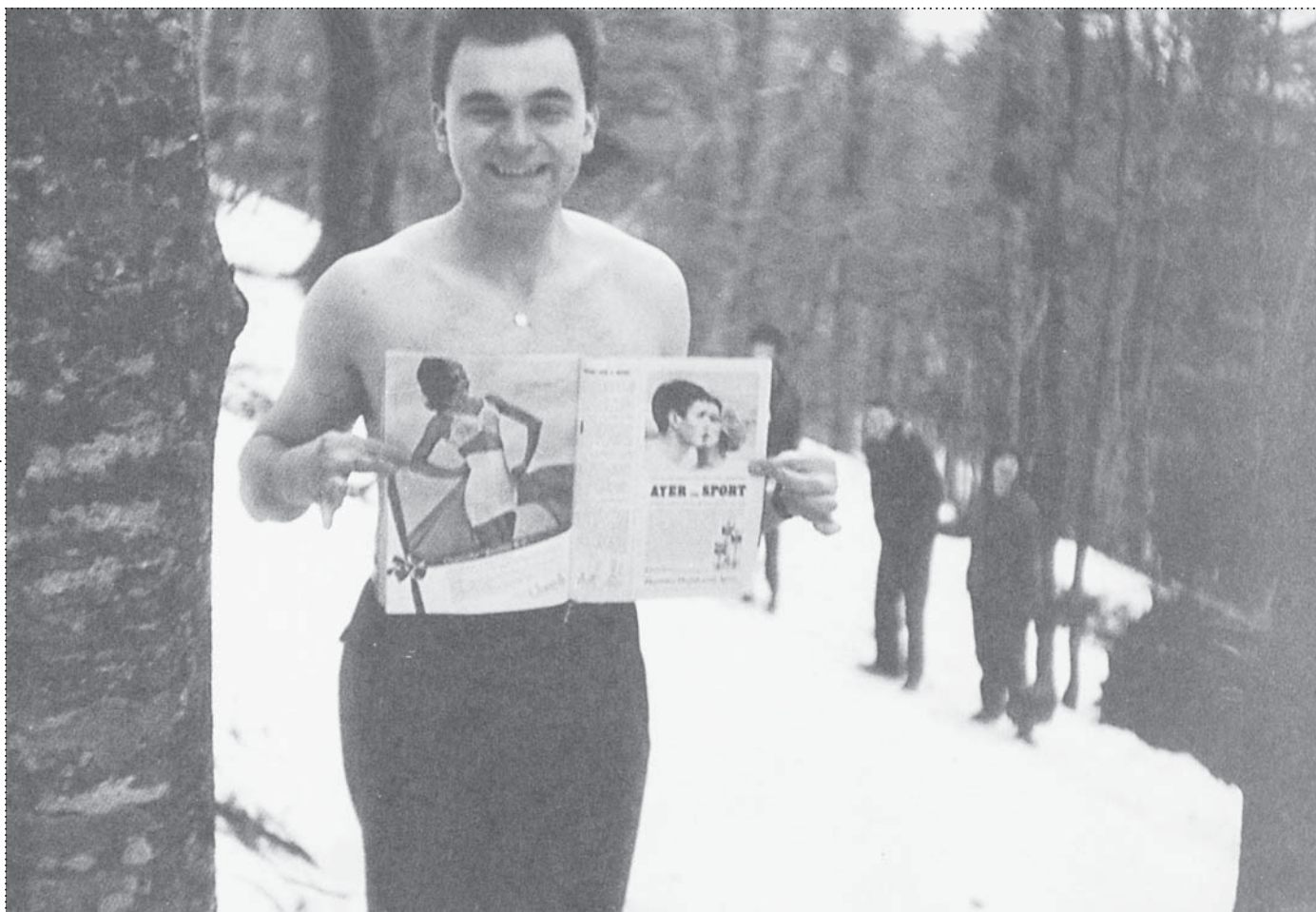
and manipulating the observers were the main arguments of the iconoclasts, who warned against the dangerous illusions produced by images.⁶ Within the iconoclastic discourse (to which the conception of photography as a reflection of the reality leads), representation becomes a threat if it appropriates the qualities of that to which it refers. Understood that way, photography poses a threat to the reality as such – if a photograph is deprived of its referentiality, the link is severed that serves as a basis for the binary opposition of copy and original, which means that the photograph itself is interpreted as something that can replace the reality and free itself from the reference by destroying the referent.⁷

The dichotomy of original and copy, the event and its trace, is avoided by those photographs of performances and actions that serve as a continuation of the event itself, rather than mere evidence of its existence. There are three different performances and actions that can serve as examples for this option. All three took place on the Medvednica hill above Zagreb, without an audience: the performance called *Showing the Elle Magazine* (1962) by Tomislav Gotovac, the post-Gorgonic action *Laying the Image* (1986.), and the years-long performance by Aleksandar Battista Ilić, Ivana Keser, and Tomislav Gotovac within the *Hallelujah the Hill!* project (1995-2005). As all performance requires an audience, these isolated actions needed the

spectators' gaze in order to be accomplished. These actions were performed with the intention of being mediated to the audience through photography⁸ – they were performed for a mechanical rather than a human eye. That these were not merely actions meant to remain without witnesses or audience is proven by the photographs, where the performers address the camera directly, aware of its presence and its role in mediating the event. Thus, Gotovac, bared down to the waist, goes through a woman's magazine in the snowy forest, posing before the camera (with Ivica Hripko standing behind it) – and addressing the spectator through the camera, smiling and showing pictures from the magazine.

By carrying the *Black Line on a Silver Surface* through the snowy forest, the former members of Gorgona likewise showed their awareness of the role of the camera, posing with the painting and smiling into the camera, while Kožarić is captured on one of the photographs while taking off his hat in a gesture of greeting the imaginary observers of the future photograph. Another paradoxical performance without an audience was performed over a prolonged period of time by Aleksandar Battista Ilić, Ivana Keser, and Tomislav Gotovac, while hiking on Medvednica. The artificiality of their posing before the camera estranged the photographs, emphasizing their performative character and the fact that the event was carefully directed, which distinguished

TOMISLAV GOTOVAC, *LISTANJE ČASOPISA ELLE*, 1962.,
ZAGREB (SLJEME), SNIMIO IVICA HRIPKO



LEAFING THROUGH ELLE MAGAZINE, 1962,
ZAGREB (SLJEME MOUNTAIN), PHOTO BY IVICA HRIPKO



ALEKSANDAR BATTISTA ILIĆ, PERFORMING TRACE: WEEKEND ART: HALLELUJAH THE HILL, 1996.–2005., KYOTO I DUBLIN, SNIMIO ALEKSANDAR BATTISTA ILIĆ (IZVOR: [HTTP://WWW.AGORA8.ORG/READER/KENNY_MCBRIDE_CH4.HTML](http://www.agora8.org/reader/kenny_mcbride_ch4.html))

ANA

ALEKSANDAR BATTISTA ILIĆ, PERFORMING TRACE: WEEKEND ART: HALLELUJAH THE HILL, 1996–2005, KYOTO AND DUBLIN, PHOTO BY ALEKSANDAR BATTISTA ILIĆ (SOURCE: [HTTP://WWW.AGORA8.ORG/READER/KENNY_MCBRIDE_CH4.HTML](http://www.agora8.org/reader/kenny_mcbride_ch4.html))

KRŠINIĆ LOZIĆA

them from mere hiking photographs. The audience gained access to the images of this performance through projections, billboards, postcards, and newspapers. Another way in which the artists decided to distribute them additionally accentuated the performativity of the photographs – at the Irish Museum of Modern Art, the artists projected photographs from the hiking trips onto their bodies (Dublin, 2001). By intricately interweaving performance and image, they emphasized the ambivalence of the supposedly documentary photography, which was also present in other performances in which the camera became a substitute for the audience. In the same way in which the photographs of the performance, when projected onto the performers' bodies, became a constituent part of the performance (this time a new one), the photographs of other performances on Medvednica functioned as a constituent part of the performance they were allegedly documenting. In these cases, photography is not merely performative in terms of creating an event that it seemingly presents; instead, it becomes the constituent part of the event itself – without it, there would be no event at all, since a performance without an audience, deprived of its reception, could never enter the “art world”. Photography has made it possible to accomplish the performance by mediating it (in terms of time and space) to a deferred audience, at the same time abolishing the performative

aspect by fixating the event in a two-dimensional presentation, void of movement or duration. This has led to a paradoxical situation, in which the performance is realized only when it can no longer be perceived as a performance, through a photograph that is not a trace, but a part of the event that it seemingly documents. The ambivalence of photography is caused by its role, which is anticipatory and retroactive at the same time. From the perspective of the performers, the camera functions as a substitute for the audience, anticipating its reception, while from the perspective of the observer, the photograph serves as a substitute for performance, compelling him to reconstruct it retroactively, with the help of repetitive photo-sequences. Thus, photography that is neither artwork nor documents an artwork functions as a time-machine which, under the mask of documentarism, breaks the supposed unity of artistic act in terms of both time and space.

¹ Vilém Flusser, *Towards a Philosophy of Photography* (London: Reaktion Books, 2000), 43.

² Jacques Derrida, *Copy, Archive, Signature* (Stanford: Stanford University Press, 2010), 43, 44.

³ Walter Benjamin, *Selected Writings*, Vol. 2, 1927–1934 (Cambridge and London: The Belknap Press of Harvard University Press, 1999), 510–514.

⁴ Roland Barthes, *Camera Lucida* (New York: Hill and Wang, 1981), 115.

⁵ Walter Benjamin, *Selected Writings* (as in n. 3), 510.

⁶ In some photographs (as well as the way of looking at photographs), Barthes

razglednica, novina. Još jedan od načina distribucije za koji su se autori odlučili dodatno je naglašavao performativnost snimljenih fotografija – u Irskom muzeju moderne umjetnosti umjetnici su fotografije izleta projicirali na svoja tijela (Dublin, 2001.). Nerazmrsivim isprepletanjima izvedbe i slike izvedbe naglašava se ambivalentnost naizgled dokumentacijske fotografije koja je prisutna i u ostalim performansima u kojima kamera postaje supstitut za publiku. Kao što fotografije performansa, projicirane na tijela izvođača, postaju sastavnim dijelom (ovog puta novog) performansa, tako i fotografije ostalih sljemenskih performansa funkcioniraju kao sastavni dio izvedbe koju naizgled bilježe. U ovim slučajevima fotografija nije samo performativna u smislu da stvara događaj koji naizgled prikazuje, nego je sastavni dio samog događaja – bez nje događaja ne bi ni bilo, jer performans bez publike, zakinit za svoju recepciju, ne bi mogao ući u „svijet umjetnosti“. Fotografija omogućava ostvarivanje performansa time što ga posreduje (vremenski i prostorno) odgođenoj publici, a istovremeno dokida izvedbeni aspekt fiksirajući događaj u dvodimenzionalnom prikazu lišenom pokreta i trajanja. Dolazi do paradoksalne situacije u kojoj se performans realizira onda kada više ne može biti percipiran kao performans i to posredstvom fotografije koja nije trag, nego dio samog događaja što ga naizgled bilježi. Ambivalentnost fotografije uzrokovana je njenom istovremeno anticipacijskom i retroaktivnom ulogom. Iz perspektive izvođača performansa fotoaparat funkcionira kao

supstitut za publiku, anticipirajući recepciju, dok iz perspektive promatrača fotografija kao zamjena za izvedbu navodi promatrača da, putem repetitivnih fotosekvencija, retroaktivno rekonstruira izvedbu. Fotografija koja nije ni umjetničko djelo ni dokumentacija umjetničkog rada funkcionira kao vremenski stroj koji pod krinkom dokumentarizma prostorno i vremenski razdvaja pretpostavljenu cjelinu umjetničkog čina.

¹ Vilém Flusser, *Filozofija fotografije*, Scarabeus naklada, Čakovec, 2007., 44–46.

² Jacques Derrida, *Copy, Archive, Signature*, Stanford University Press, Stanford, 2010., 43, 44.

³ Walter Benjamin, *Selected Writings*, Vol. 2, 1927–1934, The Belknap Press of Harvard University Press, Cambridge, London, 1999., 510–514.

⁴ Roland Barthes, *Camera Lucida*, Hill and Wang, New York, 1981, 115.

⁵ Walter Benjamin, *Selected Writings*, 510.

⁶ U nekim fotografijama (kao i u načinu gledanja fotografija) Barthes vidi prijetnju realnome, jer one, zbog svoje lažnosti i neautentičnosti de-realiziraju ljudski svijet, praveći se da ga ilustriraju. Barthes nadalje upozorava na lažnost suvremenog svijeta i manjak autentičnosti zbog toga što se, umjesto uvjerenja, konzumiraju slike. Vidi: Roland Barthes, *Camera Lucida*, 118, 119.

⁷ U razgovoru s Derridom Michael Wetzel primjećuje da fotografija, osim što pokazuje ono što postoji, i izmišlja. Wetzel u fotografiji vidi formu invencije koja transformira, ali i zamjenjuje realnost. Vidi: Jacques Derrida, *Copy, Archive, Signature*, 42.

⁸ Posredničku ulogu fotografije između izvedbe i publike opisuje Sandra Križić Roban uspoređujući fotografije performansa, *happeninga* i drugih vrsta akcije s prečicom, kanalom pomoću kojeg do publike dolaze informacije o događajima. Oni funkcioniraju kao vizualne metafore koje svjedoče o određenome umjetničkom činu. Vidi: Sandra Križić Roban, *Na drugi pogled. Pozicije suvremene hrvatske fotografije*, Institut za povijest umjetnosti, UPI-2M plus, Zagreb, 2010., 28.

sees a threat to the reality, since owing to their falsity and non-authenticity, they de-realize the human world while pretending to illustrate it. Further on, Barthes warns against the falsity of the modern world and the lack of authenticity, which is due to the fact that, instead of beliefs, men consume images. Cf. Roland Barthes, *Camera Lucida* (as in n. 4), 118, 119.

⁷ In his conversation with Derrida, Michael Wetzel observed that photography, besides showing that which exists, invents things. Wetzel sees in photography a form of invention that transforms and also substitutes the reality. Cf. Jacques Derrida, *Copy, Archive, Signature* (as in n.2), 42.

⁸ The mediating role of photography between performance and its audience has been described by Sandra Križić Roban, who has compared photographs of performances, happenings, and other types of actions with a shortcut, a channel that transmits the information about these events to the audience. They function as visual metaphors that testify of a particular artistic act. Cf. Sandra Križić Roban, *Na drugi pogled. Pozicije suvremene hrvatske fotografije* [At the second glance: Positions of contemporary Croatian photography] (Zagreb: Institute for Art History, UPI-2M plus, 2010), 28.