

IVAN POSAVEC

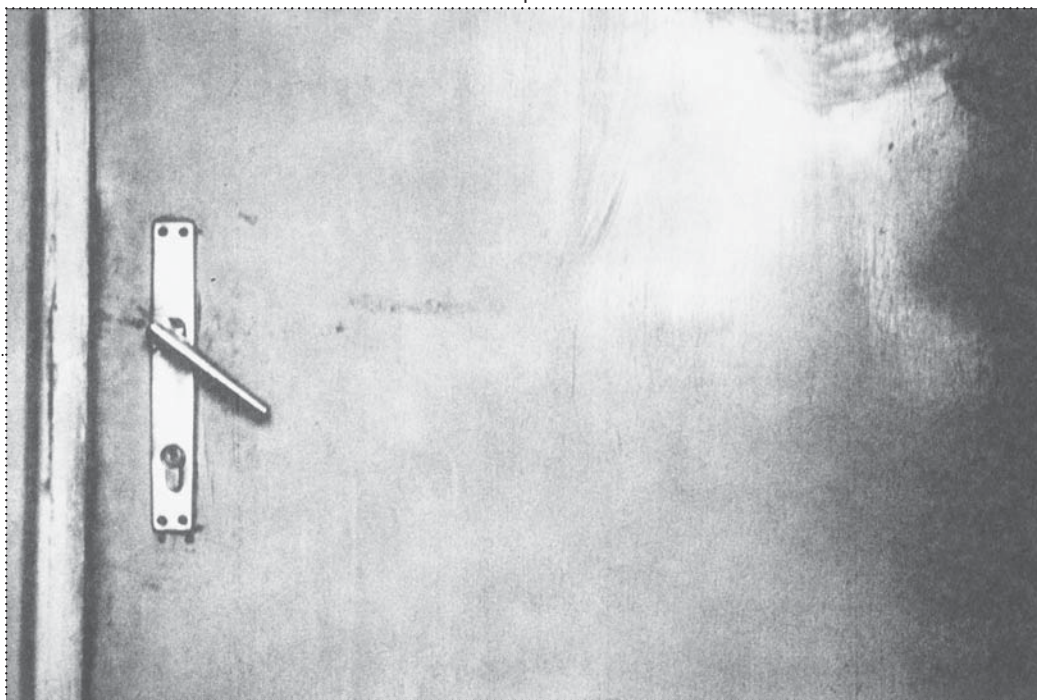
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Tada smo radili na lošim materijalima, bio je to uglavnom ORWO, tek smo nakon 80-ih počeli raditi na Kodaku. Ta se razlika u materijalu vidi, i ona je vrlo važna. Uzeli smo to kao prednost, čak smo i pretjerivali. Kad bi nekom profesionalnom fotografu ove snimke došle u ruke, on bi vjerojatno poludio, jer nedostaju crni tonovi, bijeli tonovi, polutonovi. Reducirali smo fotografsku sliku do maksimuma.

IZ RAZGOVORA SA SANDROM KRIŽIĆ ROBAN, 25. TRAVNJA 2011.

BEZ NASLOVA, 1973.–1974.–1975.

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UNTITLED, 1973–1974–1975

At that time, we were working with low-quality materials, it was mostly ORWO, and it was only after the 80s that I started working with Kodak. That difference in the material is quite obvious and it's very important. The technology is important. We took it as an advantage rather than disadvantage. We didn't give up. We exaggerated. If a "normal" photographer took this photographs in his hands, he would probably get mad, since with a normal material you must have the black tones, the white tones, and the half-tones, whereas here it's all reduction.

FROM THE INTERVIEW BY SANDRA KRIŽIĆ ROBAN, 25 APRIL 2011