

TOMISLAV GOTOVAC

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Početak moje aktivnosti u fotografiji opet imam zahvaliti Vladimiru Peteku. Zahvaljujući njegovu fotoaparatu snimio sam svoju prvu seriju 1960., to su bile *Glave*. To je bilo u Kinoklubu Zagreb. Na tim fotografijama ja se pojavljujem u različitim situacijama ispred različitih pozadina. Od nekih reflektora, lampi, napravili smo scenu. Bitno je na tim fotografijama moje lice različitih izražaja; u jednoj glumim ljubav s rešetkama... zapravo, ne glumim, nego ljubim rešetke; onda ima jedna ozbiljna i trebalo je da pokaže shvaćanje nadrealizma, ukaže na neke Dalieve i Buñuelove stvari.

INSERT IZ RAZGOVORA GORANA TRBULJAKA I HRVOJA TURKOVIČA S UMJETNIKOM (IZVORNO OBJAVLJEN U ČASOPISU *FILM*, BR. 10-11, ZAGREB, 1977., STR. 39-66; PRENESEN U: ALEKSANDAR BATTISTA ILIĆ, DIANA NENADIĆ, *TOMISLAV GOTOVAC*, HRVATSKI FILMSKI SAVEZ – MUZEJ SUVREMENE UMJETNOSTI, ZAGREB, 2003., STR. 15-33)

TOMISLAV GOTOVAC, POSTAV IZLOŽBE „NULTA TOČKA ZNAČENJA“



TOMISLAV GOTOVAC, EXHIBITION SET UP "ZERO POINT OF MEANING"

For the start of my activities in photography I again have to thank Vladimir Petek. Thanks to his camera I shot my first series (of photos) in 1960 and that was *Heads*. That was at the Cine Club Zagreb. Considering that I had to go to the army, I was thinking about how I could leave all that. It would be the first longer, considerable departure from the parental home, from the Zagreb environment at all... You go for a year and a half - it's still a considerably great shock all the same. I then said to Petek, let's go shoot a series of photos. I appear in those photos in various situations in front of different back-grounds. We created a scene using some reflectors, lamps. What's important in these photographs is my face in different expressions; in one I'm pretending to make love to the bars... actually, I wasn't acting but kissing the bars; then there's one serious and it was meant to show an understanding of surrealism, on some of Dali's and Buñuel's works.

INSERT FROM THE INTERVIEW BY GORAN TRBULJAK AND HRVOJE TURKOVIČ WITH THE ARTIST (ORIGINALLY PUBLISHED IN THE MAGAZINE *FILM*, NO. 10-11, ZAGREB, 1977, PP. 39-66; TRANSFERRED TO: ALEKSANDAR BATTISTA ILIĆ, DIANA NENADIĆ, *TOMISLAV GOTOVAC*, CROATIAN FILM ASSOCIATION – THE MUSEUM OF CONTEMPORARY ART, ZAGREB, 2003, PP. 15-33).