

**ŠIRENJE GRANICA
FOTOGRAFIJE
PRVE POLOVICE
1970-IH GODINA
U HRVATSKOJ**

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IVA
PROSOLI

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**EXPANDING
THE BORDERS
OF PHOTOGRAPHY
IN CROATIA
IN THE EARLY
1970S**



Ne čudi što su veći dio izložbe *Nulta točka značenja*, predstavljene u Umjetničkom paviljonu, sačinjavale fotografije nastale krajem 1960-ih te u prvoj polovici 1970-ih godina. Riječ je upravo o vremenu koje je prihvaćanjem konceptualne umjetnosti, performans, happeninga i dr. na našim prostorima donijelo i potrebu za redefiniranjem fotografije. Kao što je već dobro poznato, javljaju se s jedne strane eksperimenti unutar samog medija, koji se više ne zadovoljava svojom do tada dominantnom prikazivačkom funkcijom, dok s druge strane fotografija, često u nedostatku sredstava da bi se ostvario film ili video, ostaje jedini dokument umjetničkih akcija. Neminovno dolazi do prožimanja pa i direktnog međusobnog utjecaja različitih grana umjetnosti, u čemu fotografija igra sve aktivniju ulogu. Planirane i spontane umjetničke akcije su u jednakoj mjeri kao i institucionalni izložbeni projekti organizirani početkom 1970-ih godina uvelike odredili smjerove u fotografiji koje možemo pratiti sljedećih desetljeća. Estetska komponenta će pritom, u skladu s ideologijom Nove umjetničke prakse, u velikom broju slučajeva (iako ne u svim) pasti u drugi plan, dok će komunikacijska uloga fotografije postajati sve važnijom. Premda možemo zaključiti da su tada temeljne preokupacije fotografa ili bolje rečeno umjetnika koji koriste fotografiju bile proučavanje tehničkih mogućnosti i jezične strukture

medija, mogu se prepoznati dvije osnovne linije djelovanja, odnosno, uvidom u fotografske radove izlagane u ono vrijeme, evidentno je da ipak, unatoč uvriježenom razmišljanju, svi ne mogu potpasti pod nazivnik Nove umjetničke prakse. Naime, iako ih sve povezuje iskušavanje zakonitosti i granica medija, Petar Dabac i Enes Midžić to čine prvenstveno na tradiciji Novih tendencija, pod direktnim utjecajem skulpture i dizajna toga složenog pokreta. Možemo reći da ta dvojica autora prihvaćajući nastojanje za aktivnom umjetnosti (uključujući i glazbu)¹ u sprezi sa znanošću predstavljaju direktno proširenje pokreta na fotografiju. Osim toga, oni ni u jednom trenutku ne zanemaruju estetiku, što ih jasno diferencira od autora kao što su npr. Fedor Vučemilović, Braco Dimitrijević, Željko Jerman ili Sven Stilinović, koji deklarativno zanemaruju ranija iskustva, prvenstveno se baveći socijalnim i političkim trenutkom unutar kojega djeluju. Takvo određenje Dabca i Midžića nimalo ne čudi, ako uzmemo u obzir da su oni započeli svoj rad u ateljeu Toše Dabca, kultnom okupljalištu novotendencijaša te su osim toga fotografski dokumentirali njihove radove i izložbe i sasvim prirodno bili suživljeni s čitavim pokretom i njegovim idejama. No jedno je svakako zajedničko fotografskim autorima obiju struja, a to je izlazak na prostor ulice, koji pretpostavlja i posve drugu vrstu publike i sasvim novu interpretaciju, koja se više ne

It is no wonder that the exhibition *Zero Point of Meaning*, which took place in the Zagreb Art Pavilion, largely consisted of photographs made in the late 1960s and early 1970s. It was precisely the time period that, by recognizing conceptual art, performance, happening, and other forms of new art in the local setting, brought the need of redefining photography. As it is well known, that resulted, on the one hand, in experimentation within the medium itself, which was no longer satisfied with its hitherto dominant presentational function, while on the other hand, often because of the lack of means to shoot a film or a video, photography remained the only evidence of artistic actions. This inevitably led to a fusion and even direct mutual influence of various branches of art, in which photography was playing an increasingly active role. Orientations in photography that could be observed in the decades to follow were thus caused not only by institutional exhibition projects, but also by planned and spontaneous artistic actions organized in the early 1970s. Thereby the aesthetic component would in many cases (though not all) fall into the background, in accordance with the ideology of the New Artistic Practice, while the communication role of photography would become ever more important. Even though we may conclude that the basic interest of photographers, or rather artists who used photography, was to

explore the technical possibilities and the linguistic structure of the medium, two basic lines of activity can be recognized there: in other words, it is evident when looking at the photography exhibited at the time, that not all of it can be considered under the umbrella term of New Artistic Practice, as it is often believed. Although all these strands seem related through their exploration of the laws and borders of the medium, Petar Dabac and Enes Midžić, for example, did that primarily in the tradition of the New Tendencies, under a direct influence of sculpture and design of that complex movement. We might say that these two authors, by accepting the challenge of active art (including music)¹ in combination with science, directly contributed to the expansion of the photographic movement. Thereby they never neglected the aesthetic aspect, which clearly differentiated them from authors such as Fedor Vučemilović, Braco Dimitrijević, Željko Jerman, or Sven Stilinović, who outspokenly neglected all previous experiences and primarily dedicated themselves to the social and political moment within which they were active. This orientation of Dabac and Midžić is hardly surprising, since they both started their activity in the atelier of Tošo Dabac, the legendary meeting point of the New Tendencies, and they also documented their work and exhibitions on photographs, which means that they

može svrstati u dotadašnje konvencije. Nova mjesta kao i novi načini obraćanja računaju i na iznenađenja u reakciji.

Ovim sam tekstom nastojala obuhvatiti najvažnije radove i izložbe, projekte i akcije, koji su do 1975. godine svjedočili o novostima u tretiranju fotografije, ali prvenstveno predstavljali novi način komunikacije umjetničkim radovima. Pritom sam svjesno preskočila nekoliko izložaba važnih za domaću povijest fotografije, kao što je, primjerice, *Nova fotografija 1*² i birala autore za koje smatram da su u tom prvom razdoblju eksperimenata bili najradikalniji.

Osim samih radova onoga doba, važno je uzeti u obzir i suvremene reakcije kritike, koje možda nisu još u stanju točno definirati suvremene pojave u umjetnosti, ali budući su reakcije trenutka, svakako pomažu boljem razumijevanju iz današnje perspektive.

Prva izložba koja je omogućila izlazak fotografije u treću dimenziju, a koja se dosad nije promatrala u tom kontekstu, zajednička je izložba Petra Dabca i Marije Braut u Galeriji SC 1969. godine.³ Radi se o portretima umjetnika kao što su Vasarely, Picelj, Srnec, Bakić, Bonačić, Šutej i drugih, i teoretičara kao npr. Abrahama Molesa, Matka Meštrovića, Umberta Eca, dakle sudionika Novih tendencija, koji su već bili izloženi prije te godine na beogradskom Bitefu. No Petar

Dabac na zagrebačkoj izložbi čini presedan i izlaže fotografije u prostoru poput objekata, o čemu izvještavaju Zvonko Maković i nešto poslije Željka Čorak, prepoznajući važnost takvog postupka.⁴

Iako izlagana tek godinama poslije, već 1970. godine nastaje *Kocka* Petra Dabca, rad sastavljen od šest različitih fotografija zalijepljenih na devet drvenih kocki, po uzoru na dječju igračku. Gledatelj je pozvan da kocke preslaguje, o njemu ovisi hoće li složiti prethodno snimljenu fotografiju ili stvoriti neku novu sliku, ili pak izmijeniti konstrukciju, dakle pozvan je da direktno komunicira s radom, pritom ga mijenjajući, što bi se moglo usporediti s principom na kojem funkcioniraju neki radovi unutar Novih tendencija, primjerice *Reljefometri* Vjenceslava Richtera. Zanimljiv je podatak da je *Kocka* nastala u okviru radionice na manifestaciji suvremene umjetnosti *Internationale Malerwochen*, na koju je 1970. godine Petar Dabac bio pozvan kao jedini fotograf među slikarima i kiparima, čiji su radovi sasvim sigurno bili jedan od poticaja Dabcu da proširi uobičajene granice fotografije.

No svakako je neosporno da je ključna izložba za 70-e godine, koja omogućava razumijevanje daljnjih pojava u umjetnosti, bila već mnogo puta citirana izložba *Mogućnosti za '71*,⁵ koja se u organizaciji Galerije suvremene umjetnosti odvijala na čitavom

were quite naturally suffused with the movement as such and with its ideas. However, there is certainly a common point in the photographic authors of both orientations, which is the fact that they went out into the street, which implied a different sort of audience and an entirely different interpretation, which could no longer be classified within the previous conventions. New places and new ways of communication were bound to cause new and surprising reactions.

The aim of this text is to present the most important artworks and exhibitions, projects and actions, which testified before 1975 to the new ways of approaching photography, primarily in terms of new ways of communication through art. I have skipped on purpose several exhibitions that were important for the local history of photography, such as *New Photography 1*,² and selected those authors whom I consider as the most radical ones in that first period of experimentation.

Besides the artworks themselves, it was important to consider the reactions of the art critics of the time, who were perhaps not yet sure how to define the contemporary phenomena in art, but precisely therefore contributed to their better understanding from today's perspective.

The first exhibition that made it possible for photography to step out into the third dimension, although it has not been

considered in that context so far, was the joint exhibition of Petar Dabac and Marija Braut at the Gallery of SC in 1969.³ It consisted of portraits of artists such as Vasarely, Picelj, Srnec, Bakić, Bonačić, Šutej, and others, as well as art theoreticians such as Abraham Moles, Matko Meštrović, and Umberto Eco, participants of the New Tendencies who had exhibited earlier that year at Bitef in Belgrade. However, at the Zagreb exhibition Petar Dabac did something unprecedented by exhibiting photographs in space, like objects, which was described by Zvonko Maković and somewhat later by Željka Čorak, who recognized the importance of that act.⁴

Even though it was exhibited years later, it was in 1970 that Petar Dabac made his *Cube*, an artwork consisting of six different photographs glued onto nine wooden cubes, reminiscent of children's toys. The audience was invited to reassemble the cubes and it depended on them whether they would assemble the original photograph or create a completely new image by changing the construction; in other words, the spectator was invited to directly communicate with the artwork and to modify it, which may be compared to the principle on which certain pieces within the New Tendencies functioned, such as the *Reliefmeters* by Vjenceslav Richter. It is an interesting fact that the *Cube* resulted from a workshop within

prostoru zagrebačkoga Gornjeg grada. Radilo se o izložbi „nove generacije hrvatskih plastičara“, kako ih onodobna kritika naziva, koji, kako u uvodnom tekstu kataloga navodi ujedno i autor koncepta Davor Matičević, „zajedničkom intervencijom u prostor Zagreba žele ukazati i na potrebu i na mogućnosti za takvo djelovanje u sadašnjem trenutku u našoj sredini“. U tekstu nastavlja da „interesi, dakle nisu više usmjereni prema individualnim slikarskim razmišljanjima u izoliranoj intimi, nego su okrenuti usporednoj stvarnosti, potrebama života svakidašnjice“ te eksplicitno navodi polazišta takvog djelovanja,⁵ što će uskoro postati postulati Nove umjetničke prakse. Iako na toj izložbi nije bilo fotografskih radova, evidentno je da će se takvo razmišljanje odraziti vrlo brzo i na fotografiju, posebice radove Brace Dimitrijevića⁷ ili autora iz Grupe šestorice. Matičević u uvodnom tekstu dodatno apostrofira da nije više važno radi li se o *minimal artu*, luminokinetima i ambijentalnoj plastici ili bilo čemu drugom, nego je presudno što ta djela više nemaju svojstvo robe, tj. nisu rađena za prodaju, nego postaju prvenstveno načinom komunikacije i zajedničko dobro svih građana. Upravo tu komponentu prepoznaje i Zvonko Maković u svojem osvrtu na izložbu objavljenom u ČIP-u.⁸ U istoj organizaciji iduće će godine biti realizirana izložba *Mogućnosti za '72*,⁹ kojom će se pokušati predstaviti nova

generacija fotografa. Koncept i uvodni tekst izložbi opet potpisuje Davor Matičević, no ovoga puta nije toliko precizan u postavljanju koncepta kao što je to bilo u slučaju izložbe *Mogućnosti za '71*. Tekst započinje konstatacijom da je nova generacija fotografa prvenstveno zainteresirana za povezanost umjetnosti sa svakidašnjicom i da nije opterećena uzorima, što bi trebao biti nastavak ideje prošlogodišnje izložbe. No u nastavku zaključuje da su autori „izabavši fotografiju prihvatili imanentnu joj multipliciranost namijenjenu masovnoj reprodukciji pa odatle i njenu potrošnost isključujući pojam originala i unikata kao neadekvatno opterećenje...“. Negiranje pojma originala, koje je do tada moglo vrijediti za fotografiju, upravo u autora na ovoj izložbi koji će postati relevantni za daljnja eksperimentiranja, dakle za Petra Dabca i Enesa Midžića, jednostavno nije točno. Naime, Petar Dabac izlaže *VR* – fotoreljev nastao od transformiranog portreta Vjenceslava Richtera u kombinaciji s xerox-kopijom, *Virus* – crnobijeli fotokolaž i *Iskru* – xerox-kopiju na koju intervenira fluo-bojom, a Enes Midžić objekte, nizove i igračke – opredmećene fotografije koje funkcioniraju kao mobilni. Dakle, evidentno se radi o unikatnim radovima koji nisu podložni multipliciranju, što je važna novost, nažalost neprepoznata u trenutku nastajanja. Također je previše smjelo zaključiti da autori nisu opterećeni

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the *Internationale Malerwochen*, an exhibition of contemporary art to which Petar Dabac was invited in 1970 as the only photographer among painters and sculptors, and their work certainly encouraged Dabac to extend the traditional borders of photography.

It is positively undeniable that the key exhibition in the 1970s, which made it possible to understand the ensuing phenomena in art, was the often quoted *Possibilities for '71*,⁵ which was organized by the Gallery of Contemporary Art and was taking place in the entire area of the Upper Town in Zagreb. It was an exhibition of the “new generation of Croatian sculptural artists”, as they were called by the art critics of the time and also in the introduction to the exhibition catalogue, written by the author of its concept, Davor Matičević: “with their joint intervention into the space of Zagreb, they seek to draw attention to the need and the possibilities of such activity in our present moment and our local setting.” Later on, he added that “their interest is no longer directed at individual artistic reflection in isolated intimacy; they are now turned towards the actual reality, the needs of everyday life”, whereby he explicitly named the sources of such activity,⁶ which would soon become the postulates of New Artistic Practice. Even though the exhibition did not include any photographs, it is evident that this way

of thinking soon influenced photography as well, especially Braco Dimitrijević⁷ and the authors from the Group of Six. In his introduction, Matičević additionally emphasized that it was no longer important whether it was minimal art, lumino-kinetics, ambient sculpture, or any other form of art; the crucial aspect was that these artworks no longer functioned as commodity, since they were not made to be sold, but primarily as a way of communication and a common good for all citizens. It was precisely this component that Zvonko Maković would recognize in his review of the exhibition, published in ČIP.⁸ The exhibition *Possibilities for '72*,⁹ which the same organizers put up in the following year, sought to present the new generation of photographers. The concept and the introduction were again work of Davor Matičević, but this time he was not equally precise in his concept as in the case of *Possibilities for '71*. The text begins with the statement that the new generation of photographers is primarily interested in the link between art and everyday life, and that it is no longer burdened by models, which supposedly continued the idea of the exhibition from the previous year. However, later on he concluded that these authors have “by choosing photography accepted its immanent multiplicity, intended for mass reproduction, and therefore its consumability, excluding the notion of original

uzorima, jer Enes Midžić evidentno apsorbira, kako je već prije spomenuto, ideje Novih tendencija.

Puno manje citirana od prethodnih, no od velikog značenja za domaću fotografiju, jest izložba-akcija u Koranskom parku skulpture *Guliver u zemlji čudesa*, održana u ljeto 1971. godine u organizaciji Galerije SC iz Zagreba i Zorina doma iz Karlovca. Za razliku od izložbe *Mogućnosti za '71.*, koja je već u vrijeme održavanja bila zapažena i prepoznata od dijela kritike, a u današnje vrijeme se uzima kao referentna točka za praksu i akcije koje su uslijedile, izložbeni projekt u Koranskom parku skulpture, zamišljen u istom duhu, nije doživio istu sudbinu. Iako se ponovo radi o javnom prostoru, ambijent parka ipak pretpostavlja odmor i rekreaciju, dakle drugačija očekivanja i komunikacijske mogućnosti. Kako se navodi u tekstu objavljenom u novinama Galerije SC,¹⁰ novi plastički objekti u prostoru moraju biti oslobođeni memorijalne komponente, koja je „često neusklađena s njegovim plastičkim vrijednostima i pravom funkcijom u prostoru“. U toj akciji su se novoj generaciji hrvatskih plastičara¹¹ pridružili i fotografi Petar Dabac i Enes Midžić, koji izlažu objekte koji bi se mogli definirati kao fotografije-skulpture. Enes Midžić izlaže mehanički rastavljen i oprostoren portret, a Petar Dabac uvećane fotografije ruku i nogu, koje „stršeći“ iz trave sugeriraju tijelo Gulivera, po čemu je čitava akcija i dobila ime.

Nakon te izložbe uslijedit će još nekoliko akcija s različitim sudionicima,¹² dok će Dabac i Midžić paralelno na zagrebačkim salonima izlagati radove sličnih poetika.¹³

No ti prvi pokušaji širenja granica fotografije, predstavljeni ili na izložbi ili kao intervencije u urbani prostor, još uvijek su nastajali u okviru institucija. Pravi iskorak učinit će 1975. godine članovi neformalne Grupe šestorice autora, čije su akcije potpuno bez institucionalne organizacije, pa tako i oslobođene kontrole te često improvizirane na mjestu događaja. Zanimljivo je da ih prepoznaje Radoslav Putar te u specijaliziranom časopisu za fotografiju SPOT opisuje jednu od njihovih prvih izložbi akcija, onu na Trgu Republike u listopadu 1975. godine.¹⁴ Već samim time što je odabrao pisati o akciji u časopisu za fotografiju uočava važnost fotografskog rada unutar grupe odmah na početku njihova djelovanja. Iako se uvriježeno smatra da ih je tek Nena Baljković u katalogu Nove umjetničke prakse nazvala Grupom šestorice autora, to je učinio već Radoslav Putar u spomenutom tekstu, prepoznavši poveznice i stavivši ih pod isti nazivnik: „Iako nisu povezani sistemom zajedničkih ideja, predodžbi i teza, u cjelini akcije i u mnogim pojedinostima od kojih se sastojala osjećao se nejasni, blagi pa ipak autentični i prilično sentimentalni ton pobune protiv apsurdna životne prakse u sivoj svakidašnjici... U svemu šestorica su se autora

and unique artwork as an unnecessary burden...” However, this claim about negating the notion of the original, which may have been valid for photography, is simply inaccurate when it comes to the authors who participated in this exhibition and who would become relevant in further experimentation, such as Petar Dabac or Enes Midžić. For example, Petar Dabac exhibited his *VR* – a photo-relief made from a transformed portrait of Vjenceslav Richter in combination with Xerox, as well as *Virus* – a black-and-white photo-collage – and *Sparkle* – a Xerox in which he intervened with fluorescent paint; and Enes Midžić exhibited objects, sequences, and toys – objectified photographs that functioned like mobiles. These were evidently unique artworks that were not subject to multiplication, which was an important novelty, but unfortunately remained unrecognized at the time when it occurred. It was also too daring to state that these artists were unburdened by models, since Enes Midžić had definitely absorbed the ideas of the New Tendencies, as I have emphasized earlier.

An exhibition that has been far less quoted than these ones, yet had a great importance for Croatian photography, was the exhibition-action *Gulliver in Wonderland*, which took place in the Korana Sculpture Park in the summer of 1971, organized by Gallery of SC Zagreb and Zora's Centre Karlovac. Unlike

the *Possibilities for '71*, which were noticed and recognized by several art critics and are today considered a point of reference for the practice and actions that ensued, the exhibition project in Korana Sculpture Park, although conceived in the same spirit, was not equally valued. Even though it was also a public space, as a park it implied repose and entertainment, which is why the expectations and the possibilities of communication were different. As it was written in the text published in the newspaper of Gallery of SC,¹⁰ the new sculptural objects in space had to be free from all memorial components, since they would be “completely incompatible with their sculptural values and their true function in space.” In this action, the new generation of Croatian sculptural artists¹¹ were joined by photographers Petar Dabac and Enes Midžić, who exhibited objects that may be defined as photographs-sculptures. Enes Midžić exhibited a mechanically disassembled and spatialized portrait, while Petar Dabac put up enlarged photographs of arms and legs, which “protruded” from the grass, thus suggesting the body of Gulliver, who had given his name to the whole action.

After this exhibition, several actions took place with various participants,¹² while at the same time Dabac and Midžić exhibited artworks with a similar poetics at the Zagreb Salons.¹³

profilirala kao pobunjenici kojima katkad nedostaju općenito uvjerljivi argumenti, ali njihovi ispruženi kažiprsti ne promašuju, a mjestimično su pruženi u pravcu bitnoga u njihovoj i općoj situaciji... Ne uzmiču pred fenomenima najraširenije banalnosti, mladenački zaviruju u pozadine apsurdna i ne respektiraju bezuvjetno ničija iskustva. Napose ne ona profesionalna. Nisu pragmatičari, ali ne odvrću pogled od povijesnog trenutka.“ I upravo je ta uronjenost u vrijeme i mjesto kao i nerespektiranje ranijih iskustava najdominantnija razlika između radova tih autora i već spomenutih Dabca i Midžića.

U akciji na Trgu Republike kao relevantne u području fotografije trebalo bi izdvojiti sljedeće radove: Željko Jerman istražuje tehničku prirodu medija i u tome je blizak Petru Dabcu i Enesu Midžiću. Međutim, to je samo jedna od karakteristika njegovih radova. Na Trgu Republike izlaže dvije, kako ih Radoslav Putar naziva, „elementarne fotografije“. Interventirao je direktno na foto-papiru, na kojem je ostavio trag kista natopljenog razvijanjem, napisavši datum (5. 9. 1975.) i „I love you“. Zatim je kolaž novinskog papira fotografirao s montiranim tekstom: „Život, a ne parole“. Fedor Vučemić je na šest fotografija rukom ispisao: „pažnja, dobro jutro, dobar dan, dobro večer, kako ste, doviđenja“, znači jednostavnim porukama se direktno obratio prolazniku. Osim toga izložio je poliptih sastavljen od

četiri fotografije pod naslovom *Moja planina*. No najradikalnija je njegova akcija kojom je u pitanje doveo ne samo pitanje sadržaja fotografije, nego i pitanje autora. Zamolio je prolaznike da ga fotografiraju njegovom kamerom, što je rezultiralo, kako navodi Putar, nizom dokumenata s jednim motivom – motivom autora. Tako je slučajna publika uistinu postala aktivna, i to ne samo kao aktivni promatrač, nego kao direktni kreator rada.

¹ Odnosi se na Enesa Midžića.

² Smatram da ova izložba (*Nova fotografija 1*, GSU/Razstavni Salon Rotovž/MSU, Zagreb, Maribor, Beograd, 1973.; koncept zajednički potpisuju Stane Bernik, Ješa Denegri i Radoslav Putar) zahtijeva posebnu analizu, no da istovremeno u komunikacijskom smislu ne donosi ništa novo u odnosu na *Mogućnosti za '72*.

³ Galerija SC u Zagrebu, 7.–26. 10. 1969.

⁴ U časopisu *Umjetnost* (20/1969., str. 125 i 126) Zvonko Maković u osvrtu posebno naglašava specifičnosti postavke: „I u samoj postavi izložbe može se naslutiti mnogo toga što karakterizira ove fotografije: slike ispunjavaju prostor i daju mu jednu zasebnu mjeru, one su pokretljive (obješene sasvim slobodno u prostor ili pak prelomljene u uglu galerije). Živost i dinamičnost u njima samima ovakvom postavom biva još potenciranija.“ Reprint je objavljen u publikaciji izdanoj prilikom desetogodišnjice djelovanja galerije SC: Željko Košćević (ur.), *Galerija studentskog centra Zagreb 1961–1973*, Zagreb, 1975., 90. Željka Čorak o navedenoj izložbi piše sljedeće: „Fotografije Marije Braut i Petra Dabca postavljene u galeriji Studentskog centra jedna do druge, jedna iznad druge, u uglu prelomljene, obješene sa stropa tako da pokretanjem oblikuju nove međusobne odnose – pribrajući se jedna drugoj tvore

However, these early attempts at expanding the borders of photography, regardless of whether they were presented at exhibitions or as interventions into public space, were still being made under the wing of institutions. The first real step out in that respect was made in 1975 by the members of the informal Group of Six Authors, whose actions were taking place without any institutional organizations and thus freed from all control, and they were often improvised on the spot. It is interesting that this was recognized by Radoslav Putar, who described one of their first exhibitions-actions, which took place on Republic Square in October 1975, in the specialized photography journal SPOT.¹⁴ The very fact that he chose to write about this action in a photography journal indicates the importance of photography within the group, from the very outset of their activity. Even though it is traditionally believed that it was Nena Baljković who first called them by the name of Group of Six Authors in the catalogue of *New Artistic Practice*, Radoslav Putar actually did it in the aforementioned text, since he recognized their common points and classified them as a group: “Even though they are not linked by a system of common ideas, notions, of hypotheses, the unity of their action and many details of their performance made me feel a mild, yet authentic and rather sentimental tone of rebellion against the absurdity

of our gloomy everyday existence... In all their aspects, the six authors show themselves as rebels that sometimes lack universally plausible arguments, yet their pointing fingers rarely miss the target, and they are occasionally pointing towards the crucial elements in their own, as well as our general situation... They do not recoil from phenomena of utmost banality, they youthfully peep into the background of absurdity, and they do not unconditionally respect anybody's experiences. Especially not the professional ones. They are no pragmatics, but they do not turn their eyes away from the historical moment.” It is precisely this embeddedness in time and place, as well as the lack of respect for the earlier experience, which made the most crucial difference between the work of these authors and the aforementioned Dabac and Midžić.

As for the action at Republic Square with regard to the field of photography, the following artists and artworks should be singled out: Željko Jerman explored the technical nature of the medium, which is what brought him close to Petar Dabac and Enes Midžić. However, it is only one feature of his work. At Republic Square, he exhibited two “elementary photographs”, as Radoslav Putar called them. He intervened directly on photo-paper, where he left the mark of a brush imbibed with the developing liquid, writing down the date (5 September 1975)

zajednički, nemirni, mnogostruk sadržaj prostoru u kojem su izložene. Na taj način one iznova sastavljaju jedan od mogućih presjeka, vječno promjenljivih i nesvodljivih u kakvima nam se ukazuje svijet koji promatramo i u koji su te bilješke pogleda mnogostrojno ulazile. Upravo takva postava izložbe odgovara onom što bi se moglo očitati kao htijenje oboje mladih autora: biti u neposrednom odnosu prema pojavnosti stvari, hvatati ih i prepoznati u naletu, ponekad naprijed osjećajući zgusnuto značenje koje se u nekoj slici sabilo i koje treba zaustaviti, ponekad pridajući takvo značenje slici samim tim što je zaostavljena.⁴

⁵ Galerija suvremene umjetnosti (GSU), 9.–20. 6. 1961.; izlažu: Davor Tomičić, Boris Bučan, Goran Trbuljak, Dalibor Martinis, Sanja Iveković, Gorki Žuvela, Braco Dimitrijević i Jagoda Kaloper.

⁶ Treba upotrebljavati vizualni govor vlastite urbane okoline da bi se ostvarila zanimljiva djela; ideja i izvedba moraju biti jednostavne da bi bile komunikativne i da bi se pojmu umjetnosti oduzela aureola posvećenosti; umjetnost treba da bude stvarana i za ulicu da bi bila sasvim bliska i svima dostupna.

⁷ Prvenstveno se odnosi na rad *Slučajni prolaznik*.

⁸ Zvonko Maković, *Mogućnosti za '71, Čovjek i prostor*, 221 (1971.), Zagreb, 16: „Komunicirati s njim moram, jer se ono nameće meni, unutar mojeg životnog okruženja u kojemu se odvija moj svakodnevni program života: na ulici, na trgu, u samom tkivu urbanog pejzaža kojim ja (kao promatrač) prolazim vršeći tako svoje ustaljene obaveze koje nisu direktno ovisne o djelu koje konzumiram, odlazim na posao, u šetnju itd.“; „... ovakva umjetnost ne priznaje vrijednosti niti bilo koja druga mjerila, po kojima bi je kritičarev sud suzio u jedan od moguća dva okvira: dobrog ili lošega“; „No što je najvažnije, djela ovih umjetnika... nisu djela izgubljena iz galerijskih i muzejskih trezora i postavljena u urbani krajolik, ona nisu namijenjena muzejima, tim otrcanim i pljesnivim riznicama buržoaske umjetnosti u kojima ispod debelih pozlaćenih okvira i mramornih postamenata uz ime umjetnika i naziv djela stoji nužno zabilježena i njegova tržišna vrijednost, koja je u najčešćim slučajevima i jedino važna za

‘ljubitelje lijepih umjetnosti’, kolekcionare, dakle za koje umjetnost predstavlja isto što i svaki drugi kapital ... Djela ove nove umjetničke prakse upravo zbog takvih buržoaskih i klasnih ideoloških postulata negiraju bilo koju vrijednost, a time i povijest. Ona se oslobađaju one nakaradnosti, koju je umjetnost nakalemilo upravo klasno društvo, a to poistovjećivanje umjetničkog djela s monetom, djela o čijoj će vrijednosti rasuđivati u istoj liniji i povjesničar umjetnosti i trgovac, jer konačno interesi i jednih i drugih su veoma bliski.“

⁹ Galerija suvremene umjetnosti (GSU), 28. 9.–15. 10. 1972.; izlažu: Petar Dabac, Zoran Haniš, Siniša Knaflec, Enes Midžić, Ivan Oršić, Zlatko Ramničar, Željko Stojanović, Slobodan Tadić, Zlata Učelić.

¹⁰ *Novine Galerije SC*, 29 (1971.), 11.

¹¹ Goran Trbuljak izlaže natpis *Moja skulptura je skrivena u parku*, najradikalniji; Kožarić *Prizemljeno sunce*, Martinis piramide od bijelo obojenih drvenih pragova. Izložena je i „guštara“ od plastičnih kugli Sanje Iveković, Dimitrijevićeva *Suma* metalnih reflektirajućih ploča i metalnih štapova rasutih na tratinu. Jagoda Kaloper obojila je pontonski most na Korani tako da je plovke označila kao čamce i pozvala publiku na njihovu utrku.

¹² Primjerice, akcija „Pučke svečanosti“ u organizaciji Želimira Koščevića održana u novozagrebačkom naselju Sopot.

¹³ Na 5. Zagrebačkom salonu (1970.) Dabac izlaže radove *Boss i Kiša*, a Midžić *Fotografija 4/1, 4/2* (dijagonalna snimka fasade). Na 6. Zagrebačkom salonu (1971.) Dabac izlaže *P&S*, Midžić *Oko*. Na 7. Zagrebačkom salonu (1972.) Dabac izlaže *VR*, Midžić *PS I i PS II* (prvi puta mobilne fotografije). Na 8. Zagrebačkom salonu (1973.) Dabac izlaže *Bez naslova* (Xerox), Midžić *Jagoda*.

¹⁴ Radoslav Putar, *Izložba – akcija šestorice*, u: SPOT, 7 (1975.), 36.

and “I love you”. Then he photographed a collage made of newspaper clippings, with the following text: “Life, not slogans”. Fedor Vučemilović wrote down by hand on six photographs: “attention, good morning, hello, good evening, how do you do, good bye”, which means that he used simple messages to directly address the passers-by. Apart from that, he exhibited a polyptych made of four photographs with the title *My Mountain*. But his most radical action was the one in which he questioned not only the subject of photography, but also its author. He asked passers-by to photograph him with his camera, which resulted, in Putar’s words, in a series of documents with a single motif – that of the author. Thus occasional audience could indeed become active, not only as active observers, but as the direct creators of the artwork.

¹ This refers to Enes Midžić.

² I believe that this exhibition (*New Photography 1*, GSU/Razstavni Salon Rotovž/MSU, Zagreb, Maribor, Belgrade, 1973; the concept was a joint effort of Stane Bernik, Ješa Denegri, and Radoslav Putar), although deserving special analysis, does not bring anything new in terms of communication with regard to the *Possibilities for '72*.

³ Gallery of SC in Zagreb, 7-26 October 1969.

⁴ In the art journal *Umjetnost* (20/1969, pp. 125 and 126), Zvonko Maković wrote a review in which he especially emphasized the specificities of the exhibition’s layout: “The very layout of the exhibition allows one to sense lots of things that characterize these photographs: images fill the space and give a special dimension

to it, they are mobile (suspended quite freely in space or folding in the corner of the gallery). Life and dynamics that is already in them is additionally enhanced by this way of presentation.” A reprint of this review was published in a volume dedicated to the tenth anniversary of the gallery’s activity: *Galerija studentskog centra Zagreb 1961-1973*, ed. by Željko Koščević (Zagreb: 1975), 90. Željka Čorak wrote the following on this exhibition: “Photographs by Marija Braut and Petar Dabac have been placed at the Gallery of the Student Centre next to each other, one above another, folding in corners, suspended from the ceiling so as to create new mutual relations while moving – adding to one another and creating a joint, restless, manifold content for the space in which they are exhibited. In that way, they repeatedly create one of the possible crosscuts, eternally changeable and irreducible, in which the world that we observe reveals itself to us, entering those notes of our gaze in many ways. Such exhibition layout precisely corresponds to what we might interpret as the wish of both authors, since it stands in an immediate relationship to the appearance of things, capturing them and recognizing them as they rush forward, sometimes sensing in advance the condensed meaning that has forced its way into an image and must be stopped, and which sometimes provides such meaning to an image precisely because it has been stopped.”

⁵ Gallery of Contemporary Art (GSU), 9-20 June 1961; exhibiting artists: Davor Tomičić, Boris Bučan, Goran Trbuljak, Dalibor Martinis, Sanja Iveković, Gorki Žuvela, Braco Dimitrijević, and Jagoda Kaloper.

⁶ One must use the visual language of one’s own urban environment in order to create interesting artworks; both the idea and its accomplishment must be simple in order to be communicative and to deprive the notion of art from its halo of sacredness; art must also be created for the street in order to be close and accessible to all.

⁷ I am primarily referring to the *Occasional Passer-By*.

⁸ Zvonko Maković, “Possibilities for ‘71, Čovjek i prostor 221 (1971), Zagreb, 16. “I must communicate with it, since it imposes itself upon me, within my living environment, in which my everyday life agenda is taking place: in the

street, on the square, in the very texture of urban landscape that I (as an observer) traverse, running my usual errands that do not directly depend on the work I do: I go to work, take a walk, etc.)"; "... this type of art does not recognize the values or any other criteria according to which the critic's judgment might force it into one of these two frameworks: good or bad"; "What's most important, the works of these artists... are not some artworks taken from the depots of galleries or museums, and placed into the urban landscape; they were not intended for the museums, for those shabby and stale treasuries of bourgeois art, in which, under the thick gilded frames and marble bases, next to the artist's name and the name of the artwork, one always finds its market value, which is in most cases the only thing that matters to the 'lovers of fine arts', the collectors, for whom art is equal to any other form of capital... Precisely because of these bourgeois and class-determined ideological postulates, work of this new artistic practice negates all value and therefore all history. It liberates itself from the grotesque which the class society imposed upon it, and the identification of art with currency, with the value of artworks equally decided upon by the art historian and the merchant, since their interests are, after all, quite similar."

⁹ Gallery of Contemporary Art (GSU), 28 September – 15 October 1972; exhibiting artists: Petar Dabac, Zoran Haniš, Siniša Knaflec, Enes Midžić, Ivan Oršić, Zlatko Ramničar, Željko Stojanović, Slobodan Tadić, and Zlata Vucelić.

¹⁰ *Novine Galerije SC 29* (1971), 11.

¹¹ Goran Trbuljak was the most radical one, exhibiting an inscription which said: *My Sculpture Is Hidden in the Park*; Kožarić exhibited his *Grounded Sun*, while Martinis exhibited pyramids made of wooden beams painted in white. The exhibition also included a "jungle" of plastic balls by Sanja Iveković, Dimitrijević's *Sum* of reflecting metal boards and metal sticks scattered over the grass. Jagoda Kaloper painted the pontoon bridge on River Korana by marking the floats as boats and inviting the audience for a race.

¹² E.g. the action called "Popular Festivities," organized by Želimir Košćević in the district of Sopot in New Zagreb.

¹³ At the 5th Zagreb Salon (1970), Dabac exhibited his *Boss* and *Rain*, and Midžić his *Photograph 4/1, 4/2* (a diagonal shot of the facade). At the 6th Zagreb Salon (1971), Dabac exhibited *P&S*, and Midžić *The Eye*. At the 7th Zagreb Salon (1972), Dabac exhibited *VR*, and Midžić *PS I* and *PS II* (first mobile photographs). At the 8th Zagreb Salon (1973), Dabac exhibited *Untitled* (Xerox), and Midžić *Strawberry*.

¹⁴ Radoslav Putar, "Izložba – akcija šestorice" [Exhibition-action of the Group of Six Authors], *SPOT 7* (1975), 36.