

napisao
written by



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Problematičar s estetskim pokrićem

An Aesthetic Puzzle Solver

Stanko Herceg fotograf je koji fotografiji pristupa na izrazito zanimljiv način. Njegovi radovi u pravilu nastaju kao rezultat prethodnih promišljanja o formalnim i tehnološkim karakteristikama samoga medija, ali nikada i nipošto s pozicija nekoga svemogućeg i apsolutno kontrolirajućeg autora. Dapače, on uvijek inzistira na stanovitim autorskim ograničenjima, iz kojih će potom – na jedan doista začudan način – crpiti poticaje za svoju nadasve originalnu stvaralačku poetiku. O čemu je točno riječ? Stanko polazi od neprijeporne činjenice kako je fotografija specifična umjetnost koja nastaje u djeliću sekunde. Pripremni radovi poput biranja motiva,

Stanko Herceg is a photographer who approaches photography in an extremely curious way. His works typically result from his thinking about the formal and technological characteristics of the medium itself, but never from the position of an omnipotent author who has absolute control. Indeed, he always insists on certain authorial restrictions, which will then – in a truly strange way – give him the motivation for his very original creative ideas. What is this exactly about? Stanko starts from the undeniable fact that photography is a particular art, created in a fraction of a second. Preparatory work such as the choice of themes, frames or exposures may,

fotografije
photographs by



Stanko Herceg

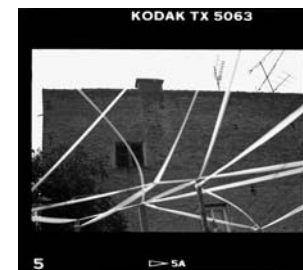
Laura, 2010., 150x150 cm ▶

Laura, 2010., 150x150 cm ▶



kadra ili ekspozicije mogu, a nerijetko i moraju biti dugotrajni i brižljivo pripremani, ali konačno uobličavanje fotografije uvijek je pitanje trenutka. A upravo taj trenutak omogućit će nezamislivo mnogo izvorno nepredviđenih situacija! I doista, nalet vjetra, prelet neke ptice/insekta ili pak nesvjesni tik odnosno treptaj fotografirane osobe, primjerice, tek su kapi u moru različitih iznenadnih pojava što ih fotograf nije u mogućnosti imati pod kontrolom. Osim toga, postoji i problem percepcije. Iako će se u trenutku nastanka fotografije kadar obuhvaćen objektivom i fotografovo vidno polje u potpunosti poklapati, riječ je, zapravo, o dvije bitno različite stvarnosti. Čovjek, naime, zamjećuje isključivo ono što je prethodno osvijestio pa u skladu s time i fotograf odabire prioritete na kojima će kreirati svoju umjetničku viziju. Objektiv, naprotiv, kako mu i samo ime kaže, hladno je objektiv; on 'zamjećuje' doslovno sve. Iz svega navedenog proizlazi i logičan zaključak: fotografije uvijek i nužno sadrže detalje o kojima njihov autor u trenutku okidanja nije mogao voditi računa. Neki od njih posljedica su naglih i iznenadnih pojava, dok će oni drugi unutar prizora što ga je fotograf odlučio snimiti egzistirati kontinuirano i 'od početka'. U oba slučaja fotograf ih može osvijestiti tek *a posteriori*, kada je njegovo djelo već posve dovršeno. A upravo takvo nešto desilo se glavnom junaku iz danas već legendarnog filma *Blow Up*, što ga je daleke 1966. snimio slavni Michelangelo Antonioni. U tom filmu, da podsjetimo, fotograf snima banalan prizor dvoje ljubavnika u parku, ali pritom slučajno 'uhvati' i okrutno ubojstvo što se upravo odigralo u pozadini. Ove činjenice postat će, međutim, svjestan tek nakon što fotografiju pažljivo prouči i potom znatno uveća. Stanko Herceg nipošto nije jedini fotograf na kojega je spomenuto remek-djelo utjecalo, ali u njegovu slučaju radilo se o svojevrsnoj sudbinskoj fascinaciji. Od trenutka kada je prvi puta pogledao *Blow Up*, Stanko će se uz njega trajno vezati i neprestano mu se vraćati. Učinit će to na izuzetno nadahnut i umjetnički potentan način, a svoju posljednju izložbu čak je i naslovio *Blow Up*. Na njoj su izložene fotografije njegovih prijatelja i poznanika, dakle posve konkretnih osoba, u izrazito velikim formatima. Bilo ih je različitih: crno-bijele fotografije izmjenjivale su se s kolorima, aktovi s odjevenim likovima, ekstremno krupni planovi s punim figurama, a neutralne pozadine s prepoznatljivima odnosno definiranim. Sve ih, međutim, povezuje težnja da se pomoću povećanja otkrije nešto u početku neosvijesteno, a samim time i nepostojeće. Odraz u oku fotografirane osobe? Neka bora ili madež na njezinu licu ili tijelu? Nešto neobično na zidu u pozadini? Možda neki prizor u dnu ulice? Mogućnosti su beskonačne, valja tek sumnjati. A Stanko Herceg neprestano

and often must, be lengthy and carefully prepared, but the final form of the photograph is always the matter of a single moment. But this moment will result in an unimaginable number of unforeseeable situations! For example, a gust of wind, the flight of a bird or insect, or an unconscious tic or blink of the photographed person – these are just drops in the sea of different sudden phenomena that the photographer cannot possibly control. Moreover, there is the problem of perception. Even though the picture framed by the camera will be exactly the same as the photographer's field of vision at the moment when the photograph is made, these are actually two essentially different realities. In fact, man notices only what he has already become aware of, and that is how a photographer chooses the priorities that he will use to build his artistic vision. A lens, on the other hand, is coldly objective; it 'notices' literally everything. All of the above leads to the logical conclusion: photographs always necessarily include details that the author could not consider at the moment of shooting. Some of them are the consequence of sudden and unexpected phenomena, while others exist continuously, 'from the start', within the scene that the photographer decided to shoot. In both cases, the photographer becomes aware of them only *a posteriori*, when his work is already completed. It happened to the main character in *Blow Up*, the legendary film made by the famous Michelangelo Antonioni in 1966. In the film, a photographer shoots a banal scene of two lovers in a park, but he accidentally also 'shoots' a murder in cold blood that happened in the background. He becomes aware of this fact only after he carefully examines and enlarges the photograph. Stanko Herceg is by no means the only photographer influenced by that masterpiece, but in his case, it was a kind of fatal fascination. From the moment he first saw *Blow Up*, Stanko has become permanently attached to it and has always returned to it, in an exceptionally inspired and artistically potent way, even calling his last exhibition 'Blow Up'. It shows the photographs of his friends and acquaintances – in other words, very real people – but greatly magnified. The photographs vary: black-and-white and colour, nudes and clothed people, extreme close-ups and full figures, neutral backgrounds and recognizable or defined ones. They are all connected, however, by the use of enlargement to discover something that was initially beyond awareness and thus non-existing. A reflection in the eye of the photographed person? A wrinkle or a mole on the person's face or body? Something strange on the wall in the background? Maybe a scene at the end of the street? The possibilities are endless, one just needs a suspicion. And



Blow Up

sumnja, baš poput glavnog lika iz Antonionijeva filma. On je fotograf-skeptik koji činu fotografiranja pristupa naglašeno problemski, pa čak i pomalo filozofski. A upravo će filozofska komponenta doći do izražaja ako izložbu *Blow Up* povežemo s komplementarnom joj i prije nekoliko godina održanom izložbom nazvanom *Blow Down*. Riječ je o nazivu koji u fotografskoj terminologiji ne postoji, što znači da je Stanko posegnuo za humorom i blagom ironijom. Pa ipak, njegova ideja bila je kristalno jasna i estetski posve zaokružena. Tom prilikom, dakako, posjetitelji su se suočili s radikalno

Stanko Herceg always suspects, just like the main character from Antonioni's film. He is a sceptical photographer, who clearly sees the act of photographing as a puzzle, or even a philosophical problem. This philosophical component becomes particularly prominent if the exhibition 'Blow Up' is considered together with a complementary exhibition held a few years ago, which was called 'Blow Down'. In photographic jargon, this term does not exist, which means that Stanko used humour and gentle irony. Still, his idea was crystal clear and aesthetically complete. On that

▲ Blow Down, 2006., 18x24 mm

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Nulta fotografija, 2005.,
112x80 cm

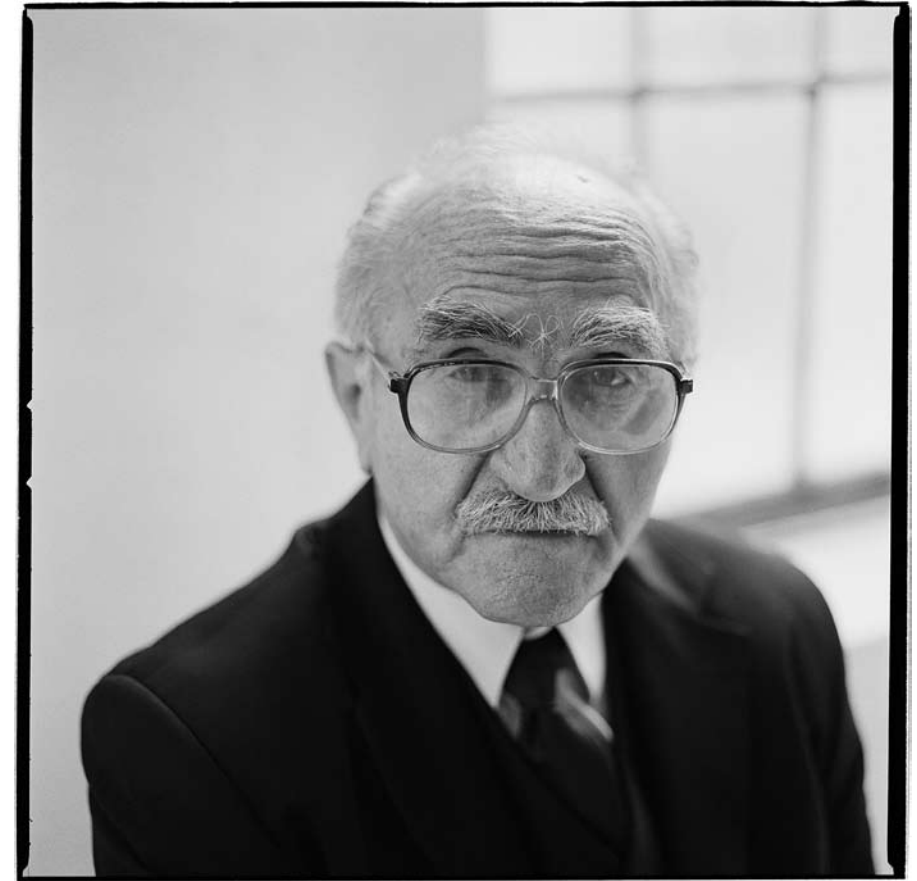


Zero Shot, 2005,
112x80 cm,



umanjenim fotografijama što su mahom prikazivale pejzaže i arhitekturu. Pejzaži i arhitektura, naime, u Stankovim vizijama uvijek predstavljaju kompatibilnu i nedjeljivu cjelinu; za njega su to motivi koji se uvijek skladno nadopunjuju, a nikada međusobno potiru. No, *Blow Down* je zapravo upozoravao na nešto posve drugo. Izrazito mali formati (18x24 mm) posjetitelje su prisiljavali na ekstremno približavanje tehnički savršeno snimljenim prizorima, ali u njima bi uspijevali razaznati tek najosnovnije vizualne činjenice. Totali su, dakle, poprimili karakteristike sitnih detalja, dok su oni pravi detalji ostali percepcijski posve nedokučivi. I ovdje dolazi do zanimljiva paradoksa: detalje cijenimo tek kada nam ih netko učini nedostupnima. A Stanko je učinio upravo to! *Blow Down*, dakle, stimulira na postavljanje pitanja, dok *Blow Up* nastoji pronaći odgovore. Mogući odgovori, međutim, uvijek će otvarati nova pitanja pa će se na taj način spoznajni krug posve zatvoriti. Stanko Herceg nedvojbeno pripada skupini fotografa problematičara, a katkada ima potrebu upustiti se i u čisto eksperimentiranje. Za to je indikativan primjer bila izrazito zanimljiva izložba nazvana o. *fotografija*. U svakom fotofilmu postoji, naime, tzv. *nulti* snimak što ga fotograf okida isključivo kako bi ga doveo u poziciju spremnu za snimanje. Stanko je, dakako, takvih snimaka ispucao beskonačno mnogo, da bi s vremenom konstatirao kako neki od njih posjeduju zanimljiv likovni potencijal. Radilo se o kaotično-nasumičnim, ali istodobno i vizualno nadasve dojmljivim kompozicijama, kod kojih su slučaj, intuicija i – što je osobito važno – nemogućnost autorske kontrole još jednom odigrali ključnu ulogu. Čin fotografskog okidanja

occasion, of course, visitors were confronted with radically reduced photographs, most of them showing landscapes and architecture. Actually, landscape and architecture in Stanko's visions always represent a compatible and indivisible whole; he sees them as themes that always go together in harmony, never diminishing each other. But 'Blow Down' actually indicated something else entirely. The extremely small formats (18x24 mm) forced the visitors to get extremely close to the technically perfect scenes, but they would manage to detect only the most basic visual facts. The long shots, therefore, were given the characteristics of tiny details, while the actual details were absolutely imperceptible. It brings us to an interesting paradox: we value details only when someone makes them inaccessible. And Stanko did just that! 'Blow Down', therefore, provokes the viewer to ask questions, while 'Blow Up' tries to find answers. Possible answers, however, will always provoke new questions, closing the circle of learning. Stanko Herceg clearly belongs to the group of puzzle-solving photographers, and sometimes he has the need to engage in pure experimentation. A good example was the very interesting exhibition called 'Photograph o'. Every roll of film has a *zero shot*, used by the photographer only to prepare the film for shooting. Stanko made innumerable such shots, of course, but he came to realize that some of them have an intriguing visual potential. They had chaotic, random, but visually very impressive compositions, where chance, intuition and – most importantly – the lack of authorial control played a key role once again. The act of shooting,



u Stankovoj interpretaciji podsjeća na svojevrsni *Big Bang*; u djeliću sekunde nastaje jedan visokoestetizirani mikrosvemir što ga njegov stvoritelj u cijelosti može spoznati tek naknadno i postupno. Mnogi su filozofi govorili o spoznajnim kvalitetama umjetničkog stvaralaštva. Te kvalitete katkada mogu biti itekako raznolike. Slikar, primjerice, uglavnom spoznaje tijekom stvaralačkog procesa; u sliku malo toga ili gotovo ništa ne zaluta slučajno. S fotografijom je, kako nas Stanko Herceg upozorava, bitno drugačije. Dok je slika sinteza bezbrojnih, od autora neprestano kontroliranih i po potrebi korigiranih trenutaka, fotografsko vrijeme, naprotiv, ekstremno je zgusnuto. Od trenutka sudbonosnog mikro *Big Banga* mnoge se stvari počinju odvijati posve samostalno. Takva i slična promišljanja osnovni su generator Stankove sofisticirane, pa čak i filozofskom problematikom prožete, fotografske estetike.

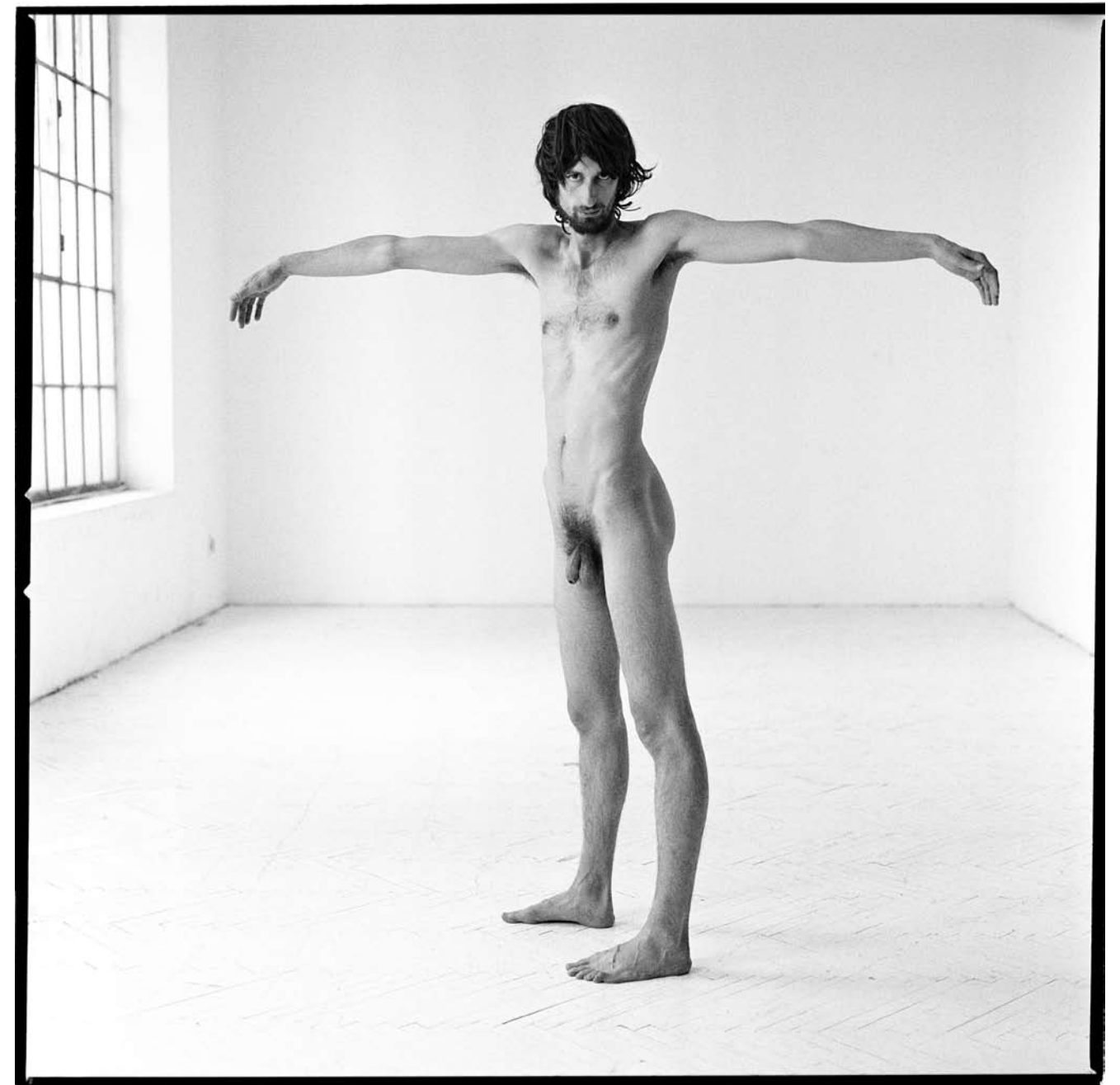
as interpreted by Stanko, looks like some kind of a Big Bang; in a split second, it creates a highly aesthetic microcosm that can only subsequently and gradually be understood by its creator in its entirety. Many philosophers have talked about cognitive qualities of artistic creation. These qualities can be quite varied. A painter, for example, usually comprehends during the creative process; in a painting, little or nothing is left to chance. A photograph is significantly different, as we are shown by Stanko Herceg. A painting is a synthesis of countless moments, which are constantly controlled and occasionally corrected by the author, but photographic time is extremely dense. From the moment of the fateful miniature Big Bang, many things start happening quite independently. Thoughts of this kind are the basic generator of Stanko's sophisticated, even philosophically intriguing, photographic aesthetic.

Nusshol, 2010.,
150x150 cm

Nusshol, 2010.,
150x150 cm



Momo, 2010., 150x150 cm
Momo, 2010., 150x150 cm



Momo, 2010., 150x150 cm
Momo, 2010., 150x150 cm



Filip, 2010., 150x150 cm
Filip, 2010., 150x150 cm



Filip, 2010., 150x150 cm
Filip, 2010., 150x150 cm



Crni, 2009., 150x150 cm
Crni, 2009., 150x150 cm



Crni, 2009., 150x150 cm
Crni, 2009., 150x150 cm