

A close-up, high-angle photograph of a man with dark hair and a beard, wearing a dark shirt and a harness. He is looking down and has a cigarette in his mouth. The background shows the white sail of a boat and the blue sea.

Aleksandar Milosavljević

fotografije / samoslike

Odmetnuto zaboravu

2. 10. - 20. 10. 2019.

katu

na

galerija

Odmetnuto zaboravu

*Ne izlažem fotografije ili samoslike, ovo su moje 'krpice sećanja'.
Poništavanje mene kao fotografa.*

A. M.

Kultura i forma samoslika (selfi/sebić) dugo je prisutna u likovnoj umjetnosti, a njezina je geneza kroz slikarstvo ili fotografiju stara gotovo koliko i sam medij. U posljednjem desetljeću zanimanje za izradu fotografija koje sadrže isključivo jedan jedini motiv, 'mene', i popratnu dekoraciju, postala je više medicinsko - dijagnostička negoli fotografska pojava. U radovima beogradskog fotografa Aleksandra Milosavljevića samoslikanje je prisutno od početka bavljenja fotografijom, od kasnih 70-ih 20. st., ne kao neka slučajna aktivnost nego kao konceptualna radnja koja je postala opus za sebe.

Milosavljević je u svome konceptu sebe kao svjedoka i aktivnog sudionika temeljito sebičan. No ovaj put umjetnički egocentrizam stvara zanimljiv opus koji radi dosljednosti vjerojatno spada u rijetke autorske cikluse koji se protežu gotovo duže od 40 godina. Njegovi samoslici ne samo da su portret jednog vremena, odrastanja, jedne urbane dekadencije nego su i svjedočanstvo jednog načina života i svjetonazora, koji je jednostavno nestao kao što su nestale i političke i državne strukture koje su ga omogućile. 'Ja' je stalno prisutan u radovima, a takvo samodokumentiranje je i posveta fotografskoj umjetnosti koja time dobiva lice do sada najčešće nevidljivo i neprimjetno.

Autor je time smješten u precizan prostor i vrijeme dajući tako toj fotografiji neku novu intimnu dimenziju koju samo on može prepoznati. Njegovi su radovi posebna vizualna autobiografija koja tek nakon 40-tak godina otkriva svoju pravu svrhu u kojoj se motivi na fotografiji odmeću iz crne kutije zaborava i nježnim udarom uspomena pogađaju samoga autora. Ljudi, namještaj, predmeti i pejzaži dobivaju tako nova čitanja u kojima,

kroz prisutnost autora u kadru, fotografija gubi formu medija postajući golo sjećanje.

Samoslik za samoga autora postaje materijalizirano sjećanje odmetnuto zaboravu koje se, koristeći umjetnički sustav izlaganja kao alibi, prišuljalo autoru s leđa. Želja za prisustvom na fotografiji, a ujedno i neizbježna greška koju je tadašnja tehnika često nudila u obliku decentraliziranog autora u kadru koji nikako da savršeno pogodi svoje mjesto, govori o posebnoj cijeni koju plaća odmetnuti fotograf kroz prst sudbine (ili okidača) kako bi i sebe samoga upisao u vrijeme. Ta je cijena snažan priziv uspomena, često intenzivnih, upravo radi te moćne identifikacijske stavke (ja u kadru) s pomalo proročanskom i upozoravajućom notom – "sve prolazi pa i ti, mili moj autore"

Samoslici, selfiji, sebići iz tih razloga svjedočanstvo su autora u prostoru i vremenu upravo radi te sadržajnosti koja obavezno uključuje i nas kao manje ili više, fizički ili psihički, decentralizirane likove. Samoslik time moćno govori o vremenu i zaboravu kao sukobljenim konstantama: što je više jednoga to je manje drugoga.

Što više vremena prođe, što se ja kao autor više mijenjam, to je, pri ponovnom susretu s vlastitim licem, manje zaborava jer ponovnim suočavanjem mogu jasnije i intenzivnije očitati svoje tadašnje stanje. Ova forma, naizgled bezopasno samoslikanje, mogla bi radi svoje intenzivnosti u prizivanju zaborava postati opasna rabota sa kojom treba rukovati oprezno.

...Da nam jednom ne bi došla s leđa. Snažno.

Emil Matešić

Escaping Oblivion

I don't exhibit photographs or self-portraits, these are my 'memory patches'. The obliteration of myself as photographer

A. M.

The culture and form of selfies has been present in visual arts for a long time, while its genesis through painting or photography is as old as the medium itself. In the last decade making photographs that solely contain one single motif, 'myself' along with background decoration, has become more a thing of interest for medical diagnosis rather than a photographic phenomenon. In the works of Aleksandar Milosavljević, photographer from Belgrade, self-taken pictures are present from the very beginning, since the late 1970s, not as some sort of chance occurrence but as a conceptual activity that subsequently became an oeuvre in its own right. Milosavljević developed a concept which is based on himself as a witness and active participant, and that is thoroughly self-centred. But on this occasion the artist's egotism results in an interesting oeuvre which due to its consistency probably belongs to those rare authorial cycles that extend over 40 years. His selfies do not merely portray a certain era, coming of age, urban decadence but also testify the existence of a certain way of life and world view which disappeared along with the political and social structures that made it possible. The 'I' is always present in the works – this kind of self-documenting is also an homage to the art of photography, providing it with a visage that has up to now been largely invisible and inconspicuous.

The author is thus situated in a precise space and time giving the photograph a certain novel intimate dimension which only he can recognize. His works form a unique visual autobiography that only unravels its real purpose after 40 years have passed – the photographic motifs escape from the black box of oblivion and strike the author with a gentle blow of memories. People, furniture, objects and landscapes gain new readings in which, through the

author's presence inside the frame, the photograph loses its guise as a medium only to become naked memory.

For the author the selfie becomes a materialised remembrance that managed to escape oblivion which has, using the exhibition system as an alibi, crept up on him. The desire to be present in a photograph which was followed by an inevitable omission – the result of the current state of technics – the decentralised author inside the frame simply cannot find the right place – indicates the special price the rouge photographer has to pay – by the hand of faith (or the one behind the bulb) in order to write himself into time. This price is the strong appeal of memories, which are often intense, exactly because of the powerful identification clause (myself inside the frame), containing a somewhat prophetic and warning note – 'everything fades away, including you, my dear author'.

Self-portraits, selfies, self-pictures thus witness the author's presence in time and space precisely because of their substance which imperatively includes us as more or less, physically or psychologically, decentralised characters. The selfie speaks powerfully about time and oblivion as conflicted constants: the more the one is present, the less the other one is. The more time passes, the more I change as an author, there is, when I re-encounter my own face, less oblivion, because by facing myself I can read my emotional state of that time more clearly and intensely. This form, this seemingly harmless self-picturing could, due to its intensity in invoking oblivion, become a dangerous toil to be handled with caution.

... So, it doesn't creep up on us. Viscerally.

Text by: Emil Matešić

Translated by: Dina Pokrajac

Aleksandar Milosavljević rođen je 1958. godine u Novom Sadu. Diplomirao je Povijest umjetnosti na Filozofskom fakultetu u Beogradu. Profesionalno se bavi fotografijom od 1979. kada ulazi u poduzetničke vode na području reklamne fotografije, te paralelno fotografira i biva aktivnim sudionikom beogradskog novog vala u urbanoj kulturi. Radi u raznim formama, od krajnje poetske do namjenske fotografije pokušavajući tako pomaknuti i osvježiti pristup autorske izražavanju. Tijekom karijere surađuje s mnogim scenskim umjetnicima, a krajem '80-ih s 'Kačinski trupom' (osnivač Željko Zorica iz Zagreba) ostvaruje zanimljiv opus autorske dokumentaristike jedne društveno-političke epohe na izdisaju. Posljednjih desetljeća intenzivno surađuje s Ister teatrom. Jedan je od rijetkih fotografa koji je istovremeno i svjedok te aktivni protagonist mnogih događaja koji su obilježili jedno vrijeme u kojem je Beograd disao kao osebujna svjetska metropola. Na izložbi u Galeriji na katu po prvi puta izlaže ciklus samoslika koji je nastajao punih 40 godina. Član je ULUS-a, Udruženja likovnih umjetnika Srbije, te odbora za proširene medije ULUS-a. Jedan je od osnivača 'Fondacije za zaštitu ptica grabljivica', društveno angažirane udruge građana koja je spasila od izumiranja staništa bjeloglavog supa u Srbiji, čije promotivne materijale osmišljava posljednjih 20-tak godina.

Aleksandar Milosavljević was born in 1958 in Novi Sad. He graduated in art history at the Faculty of Philosophy in Belgrade. He has been a professional photographer since 1979 when he became an entrepreneur in commercial photography, while parallelly photographing and actively participating in the urban new wave culture. During his career he collaborated with various stage artists and in the late 1980s along with the Kačinski troop (founded by Željko Zorica from Zagreb) he created an interesting oeuvre that documents a social-political epoch at its final breath. During the last decades he has worked intensely with the Ister theatre. He is one of the rare living photographers who witnessed and at the same time actively participated in events that marked a certain era when Belgrade was a vibrant and idiosyncratic world metropolis. At the exhibition in the Upper Floor Gallery he is exhibiting for the first time his cycle of selfies which extends over 40 years. He is a member of ULUS – The Association of Serbian Visual Artists and its Board for Expanded Media. He is one of the founders of the Foundation for the Protection of Birds of Prey, a socially engaged group of citizens who have saved the griffon vulture from extinction in Serbia. For the last twenty years he also does conceptual design for their promotional materials.

Aleksandar Milosavljević - DOMETNUTO ZABORAVU

2. 10. 2019. – 20. 10. 2019.

Galerija na katu

IZDAVAČ: Kulturno informativni centar, Preradovićeve 5, Zagreb

ZA IZDAVAČA: Petar Bujas

VODITELJ PROGRAMA GALERIJE NA KATU: Andrea Grgić, Emil Matešić

TEHNIČKI POSTAV: Vedran Grladinović, Bojan Tišljar

PREDGOVOR: Emil Matešić

PRIJEVOD NA ENGLJSKI: Dina Pokrajac

OBLIKOVANJE PLAKATA: Emil Matešić

OBLIKOVANJE KATALOGA: Vedran Grladinović

TISAK DEPLIJANA: KOLDING

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