

100 STANKO ABADŽIĆ

PHOTOGRAPHS



Nemam poruku, ne propitujem ništa, samo fotografiram.

Stanko Abadžić

I don't have a message, I don't question anything, I just take photographs.

Stanko Abadžić





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PREDGOVOR

Nova knjiga "100 fotografija" Stanka Abadžića predstavlja sintezu njegovih dosadašnjih monografija i izložbi, okupljajući fragmente iz različitih urbanih sredina u jedinstveni vizualni narativ. Riječ je o knjizi koja ne zatvara opus, nego ga reinterpreтира i širi, otkrivajući dosljednost autorove poetike kroz vremenske i prostorne razlike. Fotografija se ovdje ne pojavljuje kao puka dokumentacija prostora nego kao sredstvo za oblikovanje emocionalne i misaone topografije. Svaki kadar oblikuje se iz introspektivne perspektive, gdje svjetlo i sjena ne služe samo estetskoj funkciji, nego stvaraju atmosferu kontemplacije i tišine. Autor bilježi ono što mnogima promiče - trenutke, geste, izraze, prostore koji ne govore glasno, ali traju u sjećanju.

Prag se otkriva kao stvaralačko ishodište koje je oblikovalo Abadžićev fotografski jezik - mjesto susreta s tišinom, svjetlom i fragmentima svakodnevice. Budimpešta se pojavljuje kao prostor dualnosti, kontrasta i vizualnih tenzija, gdje se prošlost i sadašnjost susreću u svakodnevnim prizorima. Berlin donosi slojevitú introspekciju, dekonstrukciju grada kao nositelja kolektivnog sjećanja, ali i osobne tišine. Pariz izbjegava razgledničku ikonografiju i bilježi ljude s margine, dok Istanbul i Marmaris istražuju životne ritmove izvan monumentalnog - u sjenama, stepeništima, dvorištima. Odesa, snimljena neposredno prije rata, dobiva retroaktivnu težinu i čita se kao vizualno predosjećanje promjene. U svim gradovima prisutna je ista nit: reduciran kadar, emotivna šutnja i subjektivna dubina.

U teorijskom okviru, Abadžićev rad moguće je povezati s mišljenjima Viléma Flussera, koji ističe da fotograf ne reproducira stvarnost nego je kodira, zatim s Rolandom Barthesom i njegovim konceptom punctuma - detalja koji dira bez racionalnog objašnjenja. Michel de Certeau ističe da se grad percipira odozdo, hodom i pogledom, što potpuno odgovara Abadžićevoj

poziciji flâneura - promatrača koji ne osvaja prostor, nego ga osluškuje. Walter Benjamin, pak, vidi grad kao labirint iskustava, u kojem se sjećanja prepleću s percepcijom sadašnjosti.

Abadžićeva estetika počiva na crno-bijeloj tonskoj skali, pažljivoj kompoziciji i emotivnoj distanci. Njegova kamera ne traži senzaciju nego značenje; ne traži istinu nego osjećaj. Gradovi u njegovu radu nisu zbroj zgrada nego mjesta susreta sa svijetom i sa sobom. Figura čovjeka često je rubna, fragmentarna, simbol prijelaznosti i tišine. Ti prizori govore tišim jezikom, ali njihova poruka dugo odjekuje. U fotografijama izvan glavnih ciklusa - Lisabona, Talina, Taškenta, Gibelline, Venecije, Beograda - očituje se ista pažnja prema svakodnevicu, isto strpljenje i isto intuitivno opažanje.

U epilogu, grad se pretvara u misaoni prostor. Abadžićeva fotografija nije reprodukcija svijeta nego medij njegova razumijevanja i pamćenja. Gradovi koje snima nisu ni razglednice ni arhivi nego ritmovi sjećanja, misaone slike koje oblikuju osobni atlas jednog fotografa. Svaka fotografija funkcionira kao most prema neizrečenom. U vremenu zasićenom slikama njegovi radovi djeluju kao pročišćeni prostori tišine i značenja.

Na kraju, ostaje osjećaj da Abadžić ne fotografira ono što vidi nego ono što želi sačuvati. Gradovi koje snima nisu mjesta nego stanja duha, nisu kartografske točke nego emotivne koordinate. U tom kontinuiranom dijalogu između svjetla i sjene, prisutnosti i odsutnosti, njegova fotografija postaje forma trajanja - tiha ali postojana. On je rijedak primjer autora čiji je fotografski opus već u početnim fazama prepoznat kao integralni dio hrvatske suvremene vizualne kulture. Njegovi ciklusi predstavljaju nedostajuću poveznicu između tradicije i suvremenosti, između prošlog i budućeg, između zaborava i pamćenja.

Marija Tonković

FOREWORD

Stanko Abadžić's new book "100 Photographs" is a synthesis of his previous monographs and exhibitions, gathering fragments from different urban environments into a unique visual narrative. It is a book that does not close his body of work, but rather reinterprets and expands it, revealing the consistency of the author's poetics through temporal and spatial differences. Photography here does not appear as a mere documentation of space, but as a means of shaping emotional and mental topography. Each frame is shaped from an introspective perspective, where light and shadow do not only serve an aesthetic function, but create an atmosphere of contemplation and silence. The author records what many people miss - moments, gestures, expressions, spaces that do not speak out loud, but remain in memory.

Prague is revealed as a creative starting point that shaped Abadžić's photographic language - a place of encounter with silence, light and fragments of everyday life. Budapest appears as a space of duality, contrast and visual tensions, where the past and the present meet in everyday scenes. Berlin brings a layered introspection, a deconstruction of the city as a bearer of collective memory, but also of personal silence. Paris avoids postcard iconography and records people from the margins, while Istanbul and Marmaris explore the rhythms of life outside the monumental - in the shadows, staircases, courtyards. Odessa, photographed just before the war, gains retroactive weight and is read as a visual premonition of change. The same thread is present in all cities: a reduced frame, emotional silence and subjective depth.

In a theoretical framework, Abadžić's work can be linked to the opinions of Vilém Flusser, who emphasizes that the photographer does not reproduce reality but codes it, then with Roland Barthes and his concept of punctum - a detail that touches without rational explanation. Michel de Certeau emphasizes that the city is perceived from below, by walking and looking, which fully corresponds to Abadžić's position as a flâneur - an observer who does not conquer space, but listens to

it. Walter Benjamin, on the other hand, sees the city as a labyrinth of experiences, in which memories intertwine with the perception of the present.

Abadžić's aesthetic is based on a black and white tonal scale, careful composition and emotional distance. His camera does not seek sensation but meaning; it does not seek truth but feeling. The cities in his work are not the sum of buildings but places of encounter with the world and with oneself. The figure of man is often marginal, fragmentary, a symbol of transience and silence. These scenes speak in a quieter language, but their message resonates for a long time. In the photographs outside the main cycles - Lisbon, Tallinn, Tashkent, Gibellina, Venice, Belgrade - the same attention to everyday life, the same patience and the same intuitive observation are evident.

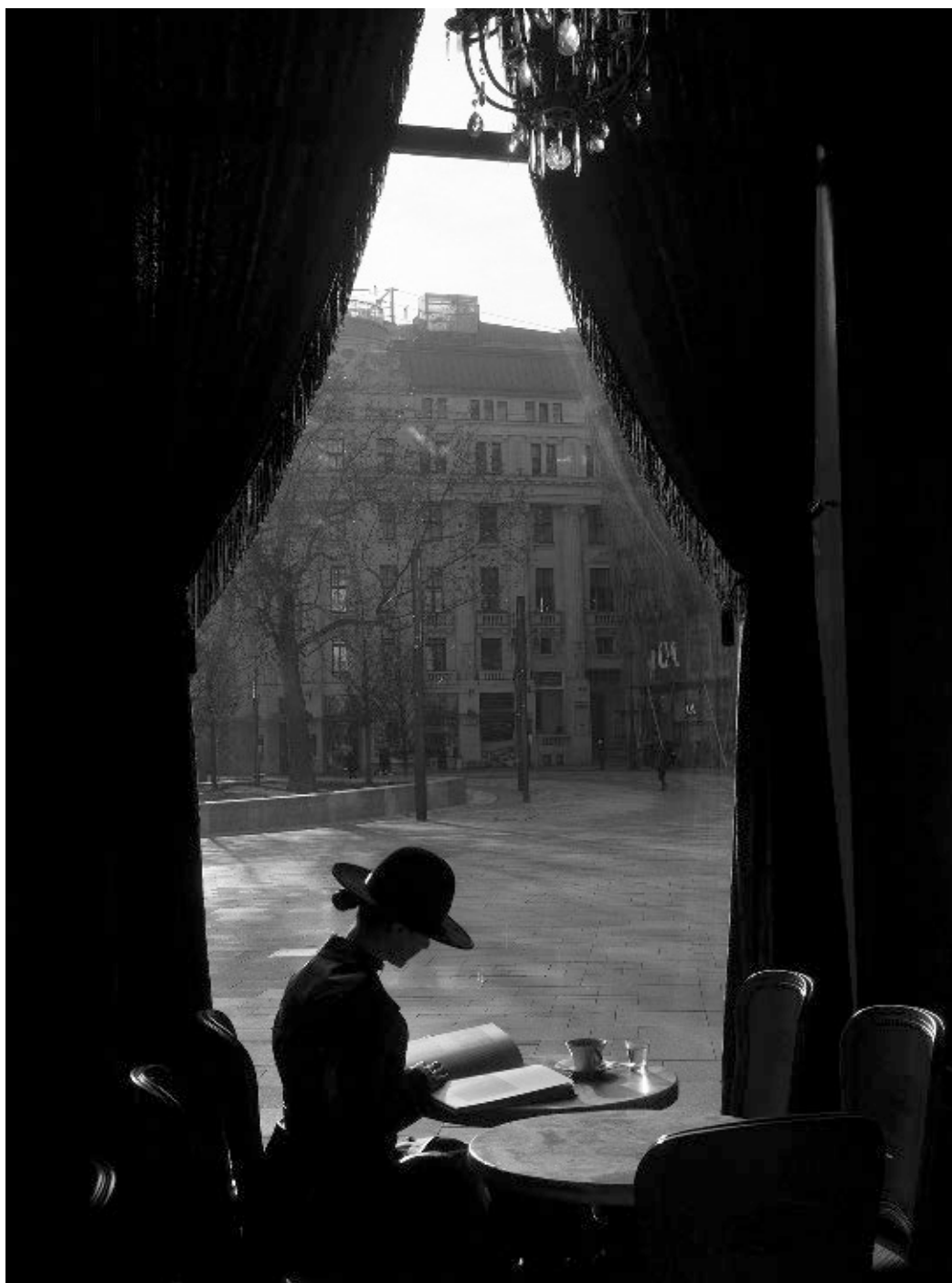
In the epilogue, the city turns into a space of thought. Abadžić's photography is not a reproduction of the world but a medium of its understanding and memory. The cities he photographs are neither postcards nor archives but rhythms of memory, mental images that shape the personal atlas of a photographer. Each photograph functions as a bridge to the unspoken. In a time saturated with images, his works act as purified spaces of silence and meaning.

Finally, one is left with the feeling that Abadžić does not photograph what he sees, but what he wants to preserve. The cities he photographs are not places but states of mind, they are not cartographic points but emotional coordinates. In this continuous dialogue between light and shadow, presence and absence, his photography becomes a form of duration - silent but persistent. He is a rare example of an author whose photographic body of work has been recognized as an integral part of Croatian contemporary visual culture even in its initial stages. His cycles represent the missing link between tradition and modernity, between the past and the future, between oblivion and memory.

Marija Tonković







Budimpešta, 2018.



Berlin, 2020.













Prag, 2002.



Prag, 2006.





Prag, 1998.



Prag, 2000.



Zagreb, 2015.





Prag, 2000.



Zagreb, 2022.



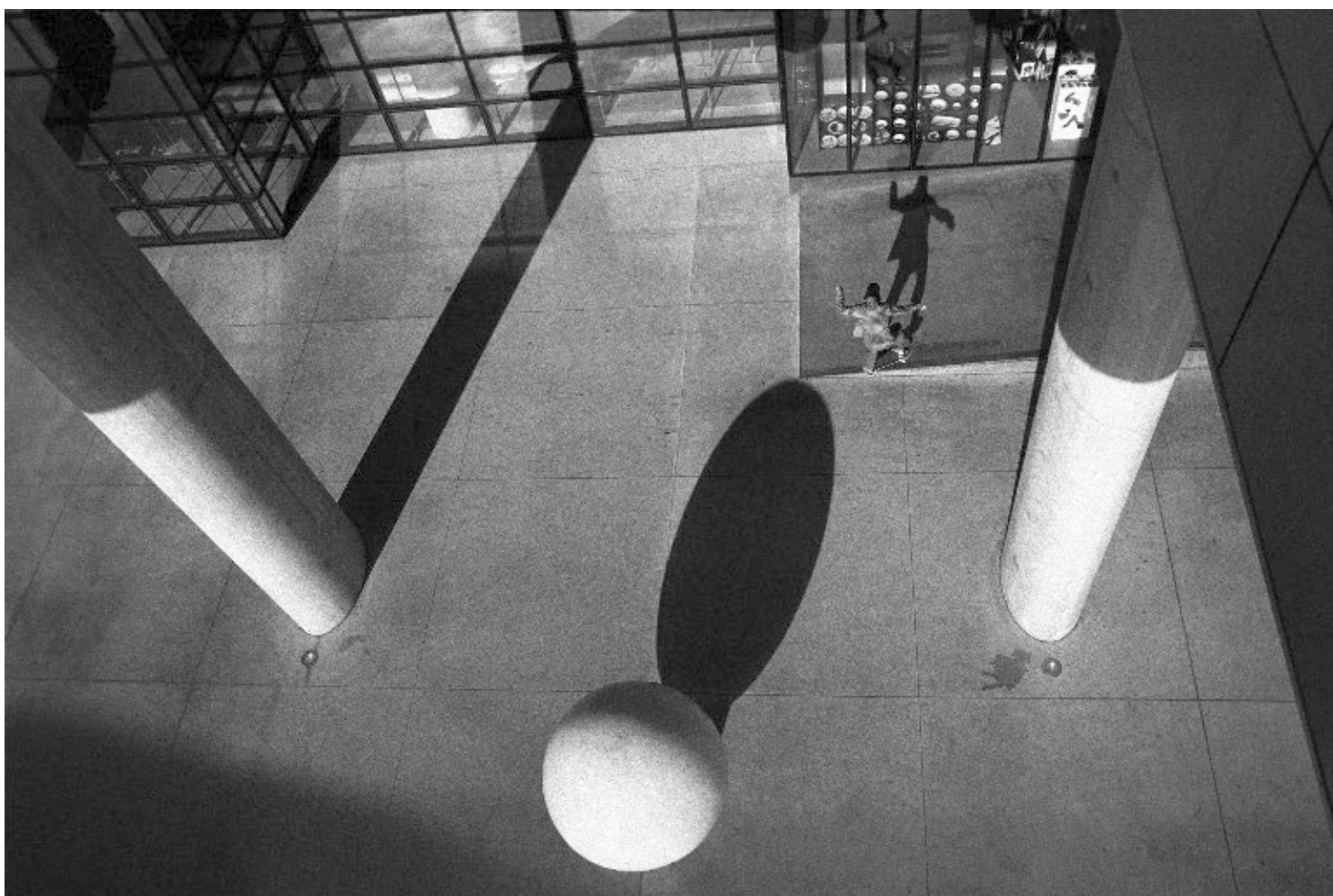
Zagreb, 2024.





Budimpešta, 2018.





Zagreb, 2019.



Zagreb, 2018.

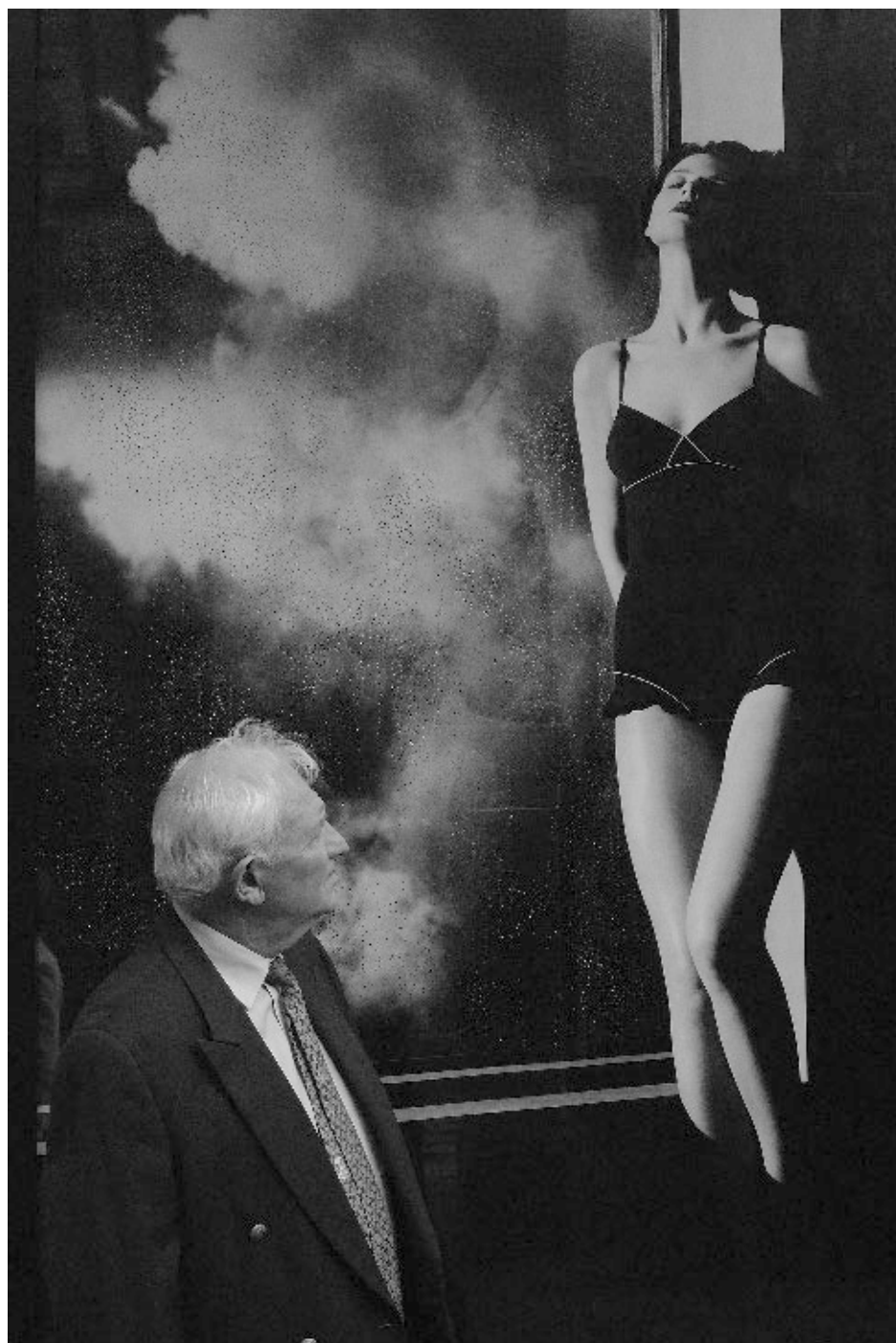






Prag, 2005.





Pariz, 2010 .



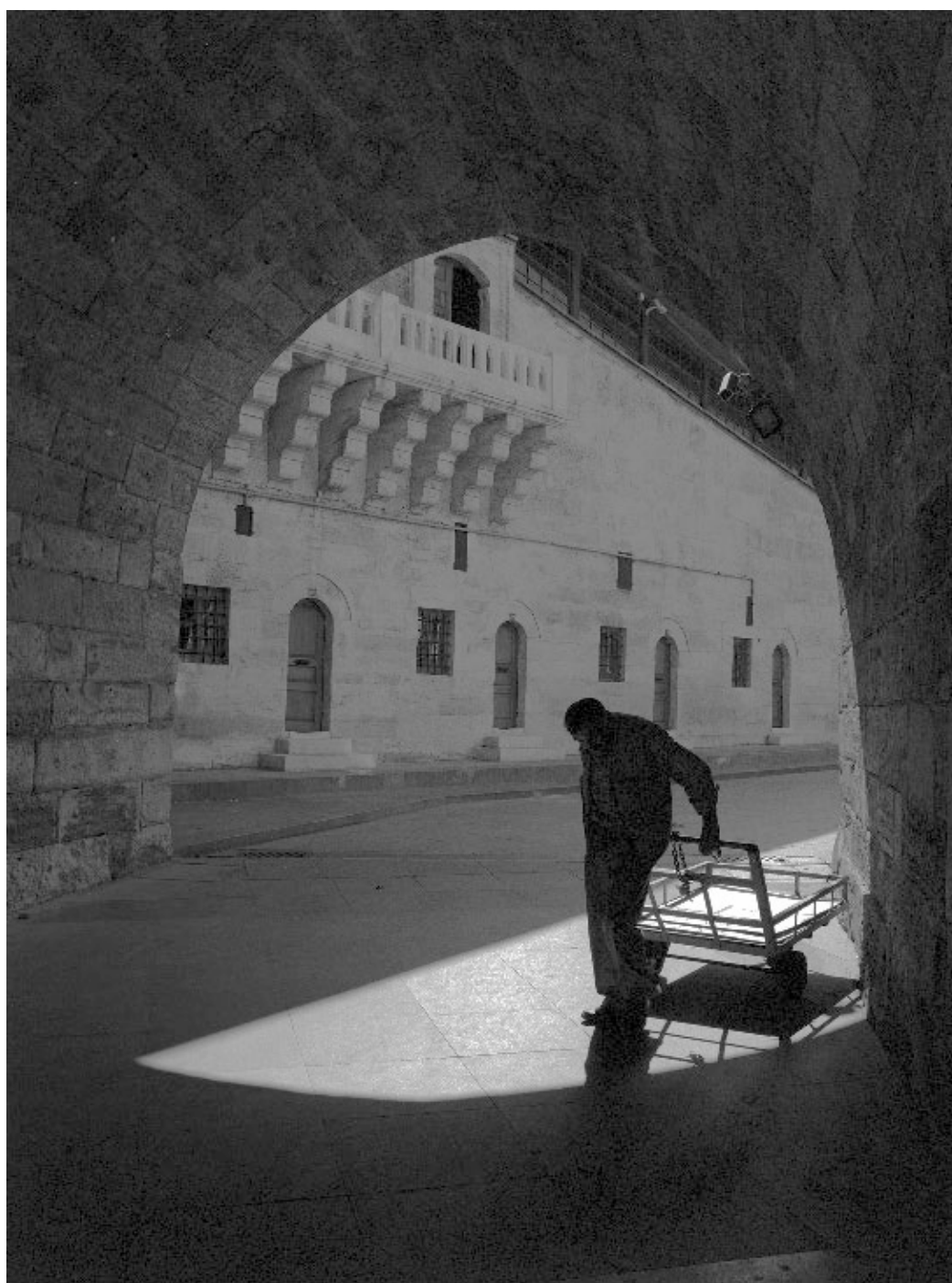
Odessa, 2018.







Istanbul, 2015.





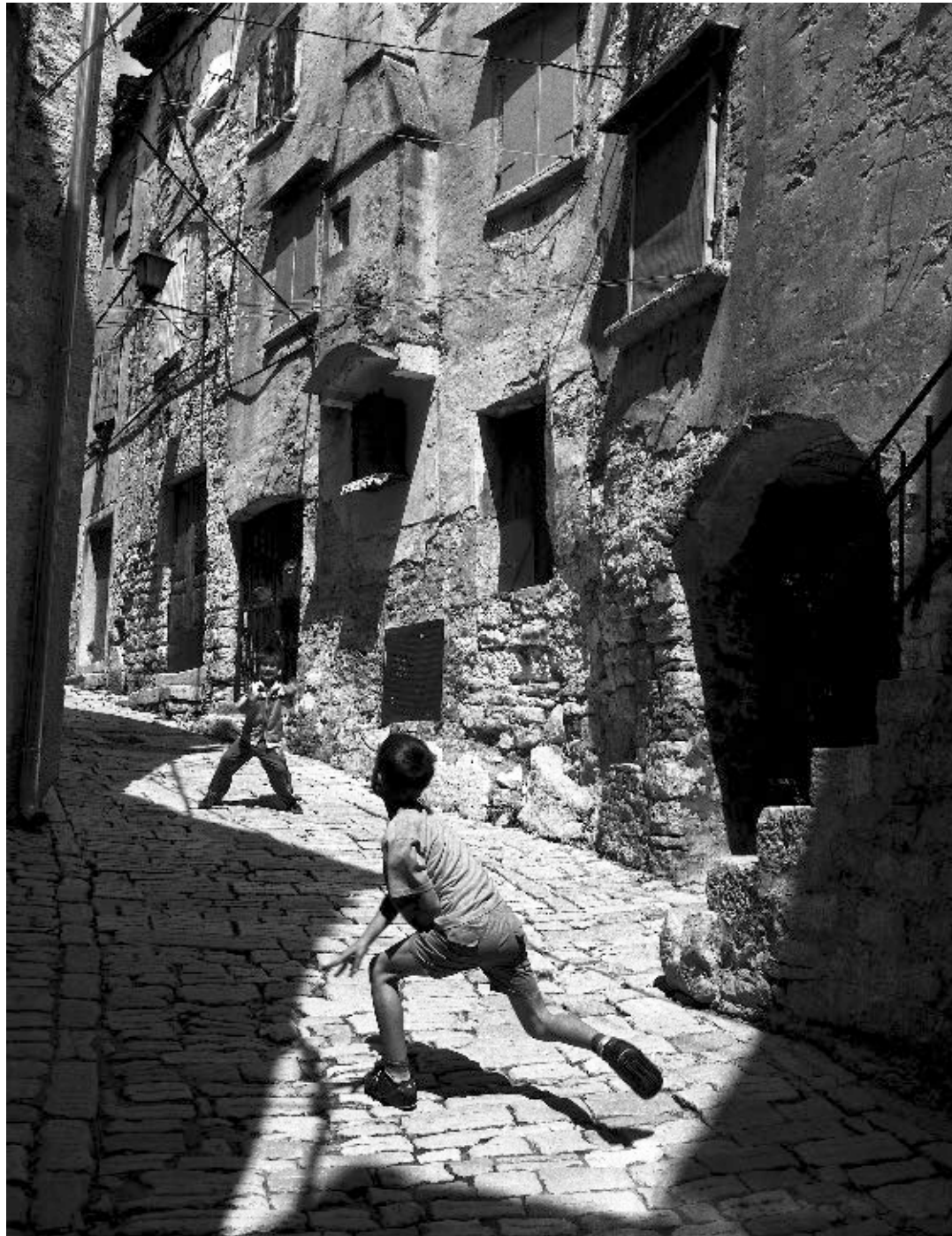


Lisabon, 2018.



Matera, 2020.







Prag, 2002.







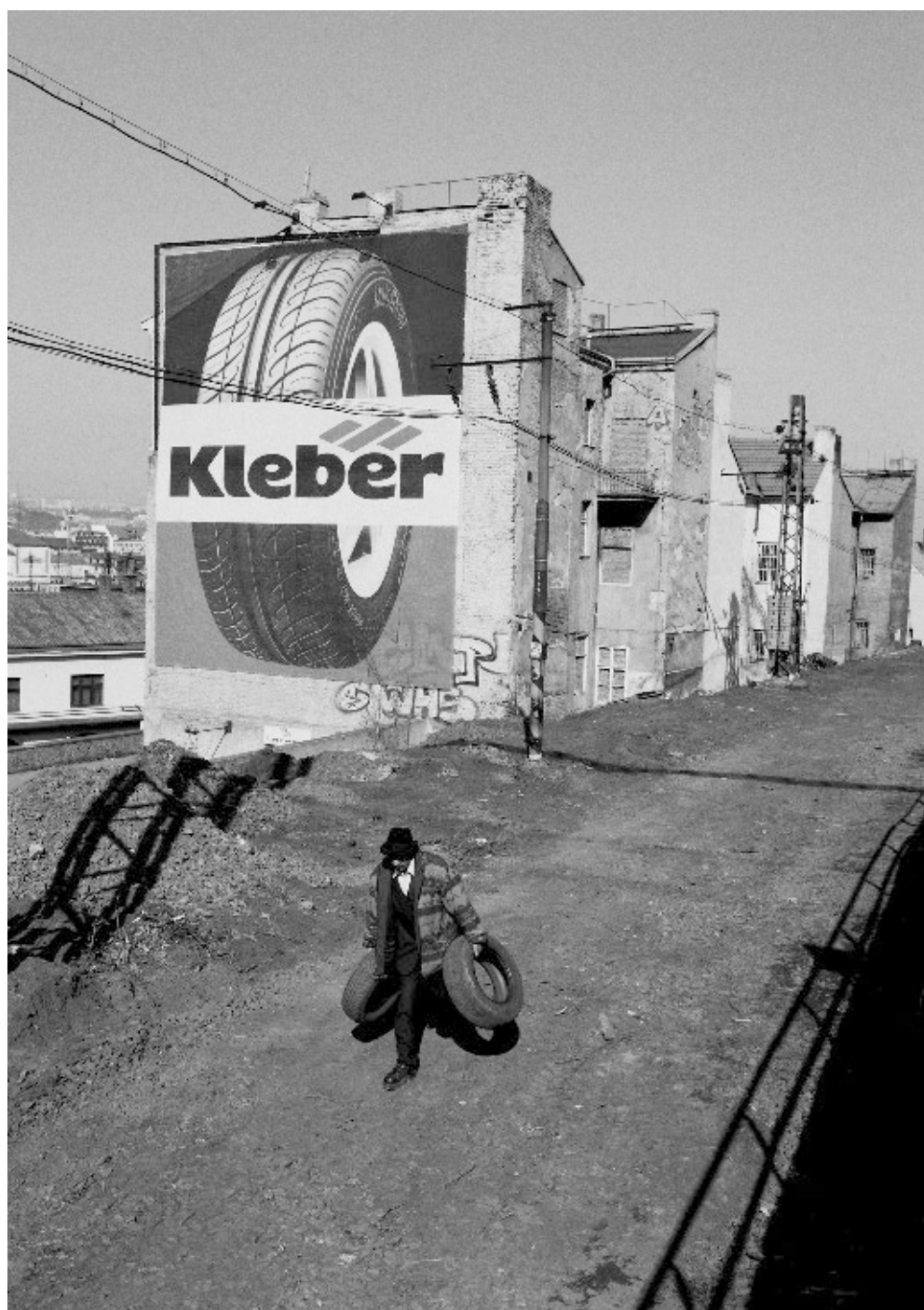
Lisabon, 2018.





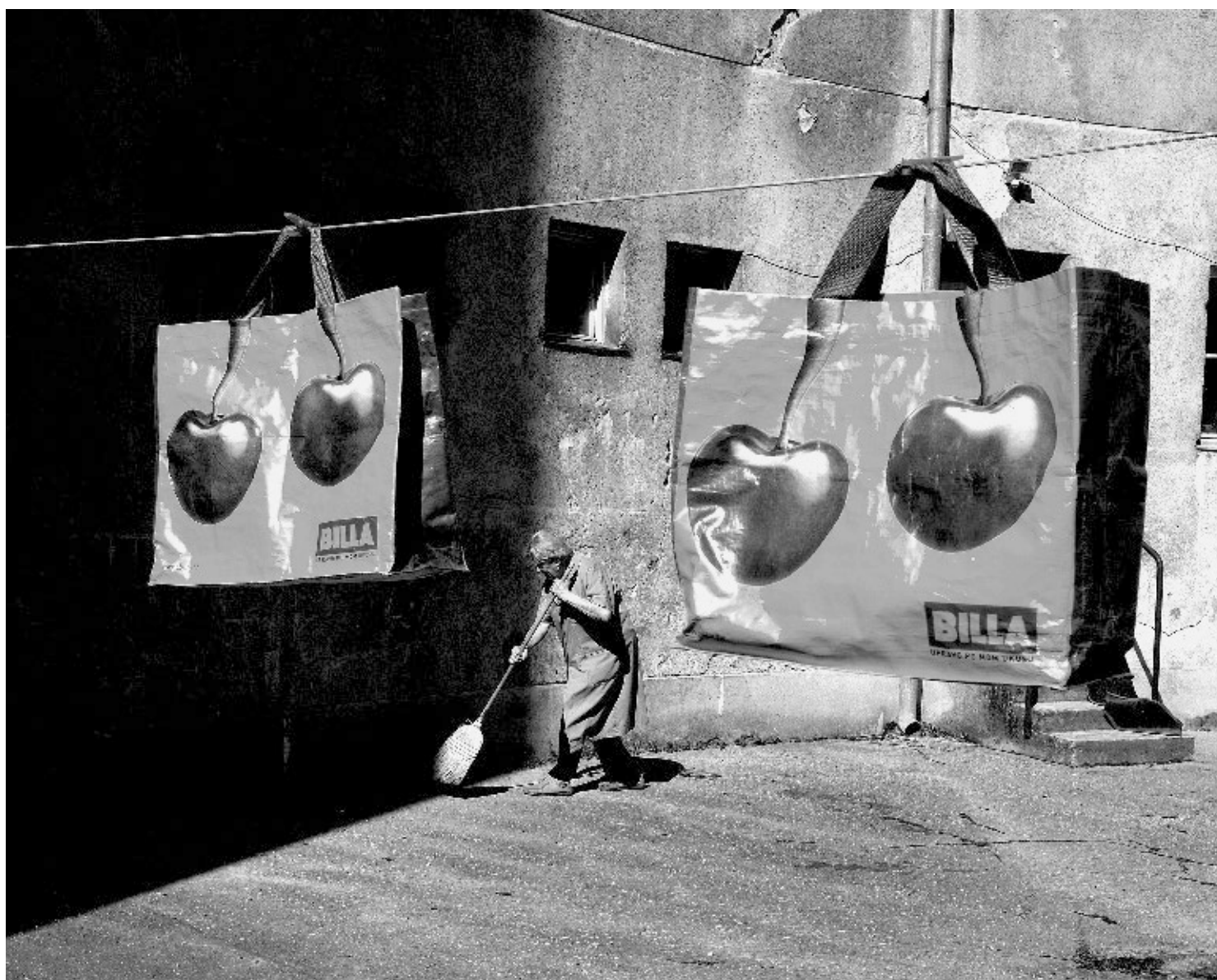






























Pariz, 2010.

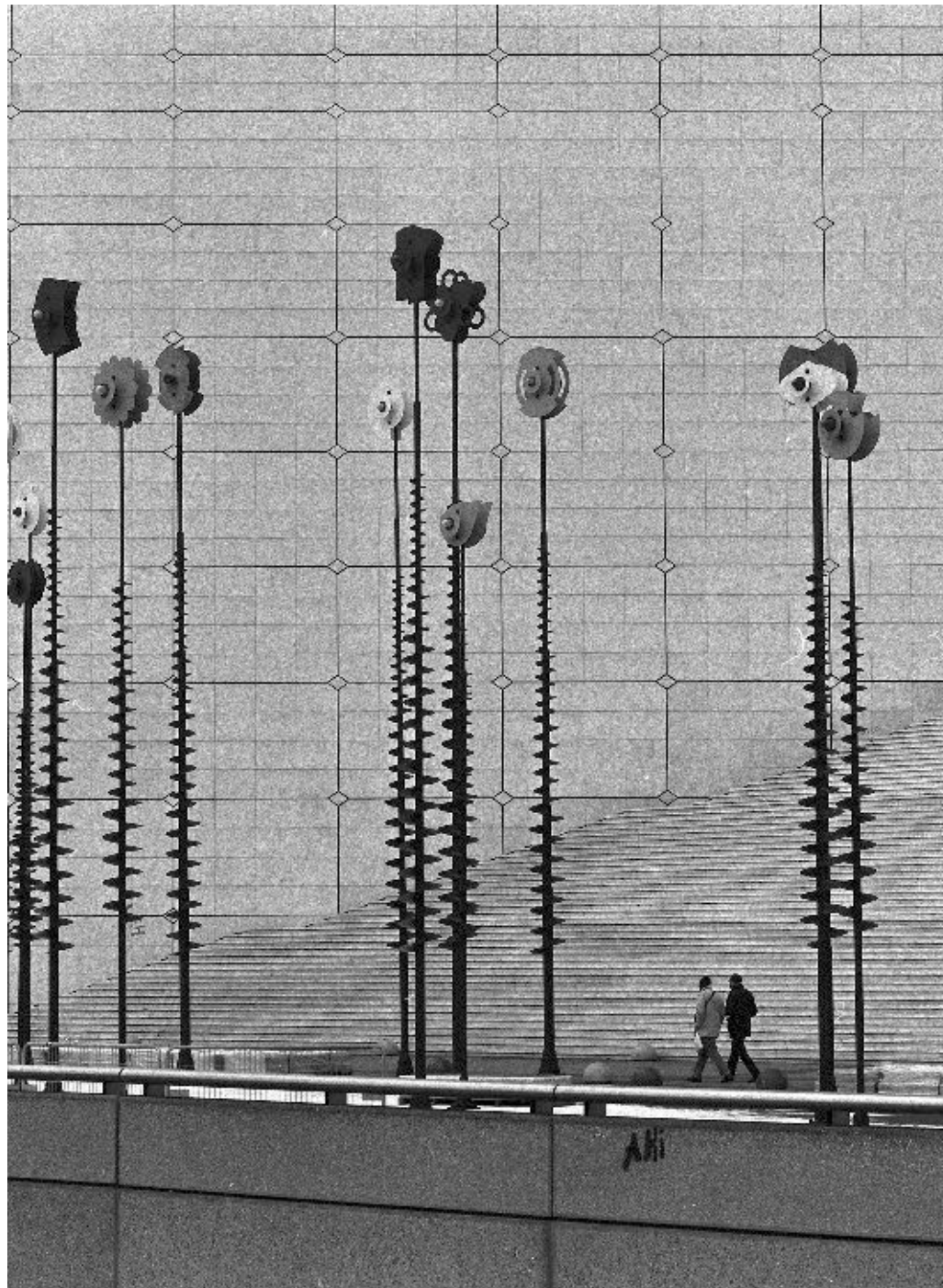


Prag, 1998.













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