

# adriatic routes



Nemam poruku, ne propitujem ništa, samo fotografiram.  
I don't have a message, I don't question anything, I just take photographs.

# adriatic routes

Stanko Abadžić

sinu Srđanu / for my son Srđan

## Stanko Abadžić: Jadranski ciklus - Adriatic Routes

Ali život nije nešto što živo biće nosi ‘po sebi’. To je upis tog živog bića u životni kontekst – u životni vijek kao i u životni prostor <sup>1</sup>.

Stanko Abadžić je fotograf - geograf. SA potom, scenograf je svoje kulturne geografije. U najkraćim crtama njegov autorsko tragalački postupak možemo opisati riječima Olea Söderströma, koji kaže da geografi kulture, analiziraju međuigru različitih oblika reprezentacije prostora uvijek razglašuju ili prigušuju određene stvari i djelovanja, nekim procesima daju važnost i vidljivost, a nekim drugima ne, i tako pridonose preobrazbi svijeta<sup>2</sup>. S druge strane, kada je o prirodi inscenacije riječ u prostoru fotografije, radi se o ambijentalnoj teatralizaciji fikcionalnog prostora odsutnih događaja, i o njihovoj konceptualizaciji na neki način. Preobrazba svijeta time, događa se dokumentiranjem odabranog (onoga što fotograf – geograf odabire da bude vidljivo), čime ujedno ‘dokument’ postaje individualni mit o stvarnom prostoru. Abadžićeva stvarnost raseljena objektivnosti, autobiografski prati (dokumentira) njegov život putnika/izmještenika, pribrajajući sve opsesivne povratke na mjesta s kojih je otišao. Dokumentirana mjesta s kojih je autor tako često (i možda nevoljko) odlazio, predstavljaju bogatu arhivu njegove nostalgичne memorije, kodirane ograničenim brojem citata vlastita iskustva i fragmenata variranih kao znakovlje začudnog jezika, arhaičnog i modernog istovremeno.

Estetičnost i vizualna ugoda mira u pomno insceniranim kadrovima, širi paučnastu lepezu/koprenu raspoloženja, vidljivu tek u drugom/

pozadinskom/pomnijem čitanju. Ove fotografije time nejasno apeliraju na našu ranjivu podsvijest, kao da gledamo s dugim vremenskim odmakom drage nam, bliske ljude, ili svoje, ili djetinjstvo svoje djece, u fizički dostupnim, premda realno iščezlim prizorištima starih fotografija. Abadžićeva ispovjedna motrišta time, prirodno stanište nalaze u francuskoj tradiciji medija prve polovice 20.st (H.C. Bresson) i susljednim teorijama ‘uobličavanja’ prošlog u stvarnome, dokumentirajući male samoće (R. Barthes); ‘ambijentirajući’ značenjske razine prikazanoga (G. Dorfler); ‘anticipirajući’ viđenja (J. Lacan); subjektivno ‘nadograđujući’ prizore (A. Bazin). Spomenute bismo teorijske skice za razumijevanje koreografije Abadžićevih fotografija mogli pripisati teorijskom prostoru ‘čežnje’ za proklizavajućim, iščezavajućim iskustvom, koje za razliku od većine fotografija danas, ne posežu za ‘silovitim reproduciranjem’ svijeta tretiranog kao da je predmet<sup>3</sup>.

Vratimo se sada ovim ciklusom izoliranoj, i neobično važnoj markaciji Abadžićeve toponimije - jadranskom ciklusu. Preciznije, sjevernojadranskoj obali dubljih (i hladnijih) sjena, zatvorenijih mizanscena (vidljivih i cjelovitih radnji na mikro lokacijama koje se ne ‘prelijevaju’ u jedinstvene sveobuhvatne prostorne cjeline), diskretnijeg humora, slatkovodnijeg mora punog vrulja, slobodnijih nazora, privatnijih sadržaja...od onih kakve nalazimo idući prema

jugu (zadane rute). Prizorišta se ovdje definiraju atmosferom prikazanoga. Blago se ‘retuširaju’ (ili vade iz konteksta) kao fragmenti ambijentalnih rezonanci humora dokolice ili izolacije od suvišnih šumova. Crno bijela fotografija sjeverno jadranskog ljeta neutralizira omaru oštrom tišinom kakvu češće nalazimo za sunčanih dana proljetnog ili jesenjeg ekvinocija. Sve što je u pokretu ujedno i miruje. I tiho je.

Ritam oukviren tišinom, vizualni ritam jedino ne miruje: krugovi, vrtuljci, točkovi bicikla, lopte, auto gume, rozete, obodi šešira, elipse, rublje što se suši/njiše u tjesnacima između starih, oštrim sjenama rasječenih fasada, fragmenti pucketanja zaleđenih uspomena, sekvence sudaranja prošlog i sadašnjeg vremena u estetici nepomične zagledanosti, dječje igre u parovima (dvoje, četvero, blizanačko...); igra uopće: hvatanje realističnih prizora u zamke apstraktnih odraza arhitektonike dugih sjena, skladne, minimalističke fature ambijenta, nizašto ostavljena minulost mreže žičanih konstrukcija - u nizašto ostavljenoj mreži utisaka - u nizašto ostavljenom vremenu.... Zatim: šare, arabeske, ornamenti, meka erotika, znakovi, prolazi, volte/kale/môlovi, kolaži slova i poruka (mare-parking-zimmer-camere-bačin dvor). Zatim: stabla kao središta rajskih (starih, praznih, izgubljenih, važnih) vrtova onkraj kakve crkve, plaže, obale...

Jadranska ruta time, Abadžićeva je jadranska ruta. Način na koji fotograf na izabranoj lokaciji reanimira minulo iskustvo medija kojim se bavi, u suglasju je s poetikom reanimacije vlastita životnog iskustva. Njega suvremenost kao vizualizacija označavanja ne zanima. Prije bi se moglo reći da je uronjen u osobnu arheologiju ostavljenih znakova. Svi su njegovi interesi usmjereni prema ambijentalnoj likovnosti nostalgije za jednim svijetom koji bi se najbolje

mogao opisati kao uvijek dostupna slika nepovratnih vrijednosti. Taj svijet, kroz prizmu Abadžićeve fotografije iskušava se uprizorenjima prostodušnog motrenja, kao da pronevjere bezbrižnosti nikada neće biti, premda se već dogodila. Njegove su fotografije zbog toga kao svjetlopiši s putovanja u susjedstvo. Nalazimo ih u našim praznim poštanskim sandučićima, ‘ispisane’ arhaičnim rukopisom sjetnih sekvenci. Crno bijelom odsutnošću iz suvremenosti, posve prepoznatljivih prizora u okvirima nevelikih formata, u njima ostaju zatamnjeni samo odazivi nemiru epohe. U izolaciji sjevernojadranskih ljetovališta, autor se zadržao na kratkom proputovanju, vrativši im sličnost na minulost. Sličnost zbog snažnog utiska prepoznavanja, minulost zbog snažnog utiska izgubljenosti onoga što je predočeno. Nije dakle o riječ o oblikovanju prikazanoga, već našeg pogleda na prikazano. U mreži strmih sjevernojadranskih otoka i razvedena, strma priobalja, nalazimo prizore kao izgubljene stvari kojima vrijeme nije učinilo ništa loše, lošem vremenu usprkos. Tako je sa svime u susjedstvu mora. Uglavnom. U susjedstvu mora gdje se kriju mnogi davni gradovi i zagubljene Atlantide i brodovi u boci i ostatci ljudskoga smeća među algama. Što će dalje biti? Vidjet ćemo, strpljivo motreći oblikovnost ove neotkrivene obale, krojeći ruho slike (i razumijevanje slike) od svega već dogođenog nama i njoj.

Nataša Šegota Lah, svibanj 2013.

<sup>1</sup> Groys, B. (2006). *Učiniti stvari vidljivima. Strategije suvremene umjetnosti* (Nada Beroš ed.). Zagreb: MSU, biblioteka Refleksije. pp. 27

<sup>2</sup> Söderström, O. (2008.). *Reprezentacija. In D. Atkinson (Ed.), Kulturna geografija* (pp. 39). Zagreb: Disput.

<sup>3</sup> usporedi: Sontag, S. (2007). *O fotografiji. Osijek: Naklada EÖS*.pp. 63.

## Stanko Abadžić: Adriatic Routes

But life is not something that the living being carries ‘in and of itself’. It is an inscription of the living being in life-context – in life-time as well as life-space.<sup>1</sup>

Stanko Abadžić is a photographer/geographer. He is also a scenographer of his own cultural geography. His method of authorial search can be described most succinctly in the words of Ola Söderström, who says that geographers of culture are analyzing the interplay between different forms of representation of space, they are always giving voice or muting certain things and actions, giving importance and visibility to certain processes and not to others, and thus contributing to the transformation of the world.<sup>2</sup> On the other hand, the nature of staging in the space of photography is, in fact, an ambience theatricalization of the fictional space of absent events, and a certain way of their conceptualization. The transformation of the world then comes about by documenting that which is selected (i.e. that which the photographer/geographer selects to be visible), whereby the ‘document’ simultaneously becomes an individual myth of real space. Abadžić’s reality of displaced objectivity is an autobiographical track record (document) of his life as traveler/displacée, adding up all the obsessive returns to the places of departure. The documented places that the author frequently (perhaps even unwillingly) left behind represent the abundant archive of his nostalgic memory, coded by a limited number of quotations from his own experience and varied fragments evoking characters of an amazing language, both archaic and modern.

The aesthetic quality and visual delight of carefully staged shots lays out a spidery fan/veil of mood, visible only in a second/deeper/more attentive reading. These photographs thus emit a vague

call upon our vulnerable subconscious, as if we were observing, across a significant time distance, people that are dear and close to us, or else our own childhood, or that of our children, in physically accessible, but actually vanished sceneries of old photographs. This places Abadžić’s confessional viewpoints quite naturally within the French tradition of the medium of the first half of the 20th century (H.-C. Bresson) and the contiguous theories of ‘shaping’ what is past in what is real, documenting small solitudes (R. Barthes); ‘ambiencing’ the levels of meaning of what is represented (G. Dorfles); ‘anticipating’ that which is seen (J. Lacan); subjectively ‘adding to’ the scenes (A. Bazin). We might ascribe the above theoretical sketches for understanding the choreography of Abadžić’s photographs to the theoretical space of ‘yearning’ for the evasive, transient experience. In opposition to most present-day photographs, they do not resort to ‘forceful reproduction’ of the world treated as an object.<sup>3</sup> Let us now focus on the highly important markers of Abadžić’s toponymy singled out in this cycle – the Adriatic routes. Or, to be more precise, the north-Adriatic coast of deeper (and colder) shadows, of less open mise-en-scènes (visible and integral doings on micro-locations which do not ‘spill over’ into unique and all-embracing spatial wholes), of more discrete humour, of less salty sea full of submarine springs, of notions more liberal, and settings more private... than the ones we encounter on our way south (along the set route). Here, the sceneries are defined by the atmosphere of what is represented. They are slightly ‘touched up’ (or

taken out of context) as fragments of ambience resonance of the humour of leisure or isolation from superfluous noise. The black and white photograph of north-Adriatic summer neutralizes the sweltering heat with an acute quiet, such as we come across more often on sunny days of the vernal or autumnal equinox. Everything that is moving is, at the same time, standing still. And it is quiet.

A rhythm framed with quiet, a visual rhythm – it alone isn’t standing still: circles, carousels, bike wheels, balls, car tyres, rosettes, hat brims, ellipses, laundry drying/swaying in narrow lanes between old facades cut across by sharp shadows, fragments of frozen memories cracking up, sequences of collision of the past with the present in an aesthetics of motionless fascination, children’s games in pairs (twos, fours, twins...); game in general: a capturing of realistic scenes in traps of abstract reflections of the architectonics of long shadows, harmonious, minimalistic structures of the ambience, the gone-by network of wire constructions left behind without reason – in a network of impressions left behind without reason – in time left behind without reason... And then: patterns, arabesques, ornaments, soft eroticism, signs, passages, arched doorways/streets/quays, collages of letters and messages (mare-parking-zimmer-camere-baćin dvor). And then, again: trees as centres of paradisiacal (ancient, empty, lost, important) gardens beyond some church, beach or shore...

The Adriatic route is, therefore, Abadžić’s own Adriatic route. The way in which the photographer reanimates the past experience of his artistic medium in a selected location is in accord with the poetics of reanimation of his own life-experience. He is not interested in contemporariness as visualization of signification. One may rather say that he is immersed in his personal archaeology of signs left behind. All his interests are focused on the ambience-related visual character of nostalgia for a world that could be best described as an ever-accessible image of irretrievable values. This

world is assessed through the prism of Abadžić’s photography in inscenations of simple-minded observation, as if the embezzlement of light-heartedness would never take place, although it already has. Consequently, his photographs can be likened to light-records from a journey through the neighbourhood. We find them in our empty letter boxes, ‘written down’ in an archaic hand of wistful sequences. In the black and white absence from contemporariness, in the fully recognizable scenes within small-format frames, nothing remains darkened but responses to the unrest of our time. While passing through, the author has stopped for a while in the isolation of north-Adriatic summer resorts, restoring their resemblance to a gone-by quality. Resemblance due to a strong sense of recognition, the gone-by quality due to a strong sense that what is represented – is lost. What is at work here is, therefore, not a shaping of the represented, but of our view thereof. In the network of steep north-Adriatic islands and the indented steep coastlands we find scenes as if they were lost items which time has not harmed in any way in spite of bad weather. This applies to everything in close proximity of the sea. Mostly. In close proximity of the sea, where many ancient cities, lost Atlantises, bottled ships and remains of human garbage are hidden among the seaweed. What happens next? We shall see, if we but observe with patience the shaping of this undiscovered coast, weaving everything that has already happened to us and to it into a garment of the image (and the understanding of the image).

Nataša Šegota Lah, svibanj 2013.

<sup>1</sup> Groys, B. (2006). *Učiniti stvari vidljivima. Strategije suvremene umjetnosti* (Nada Beroš ed.). Zagreb: MSU, biblioteka Refleksije. pp. 27

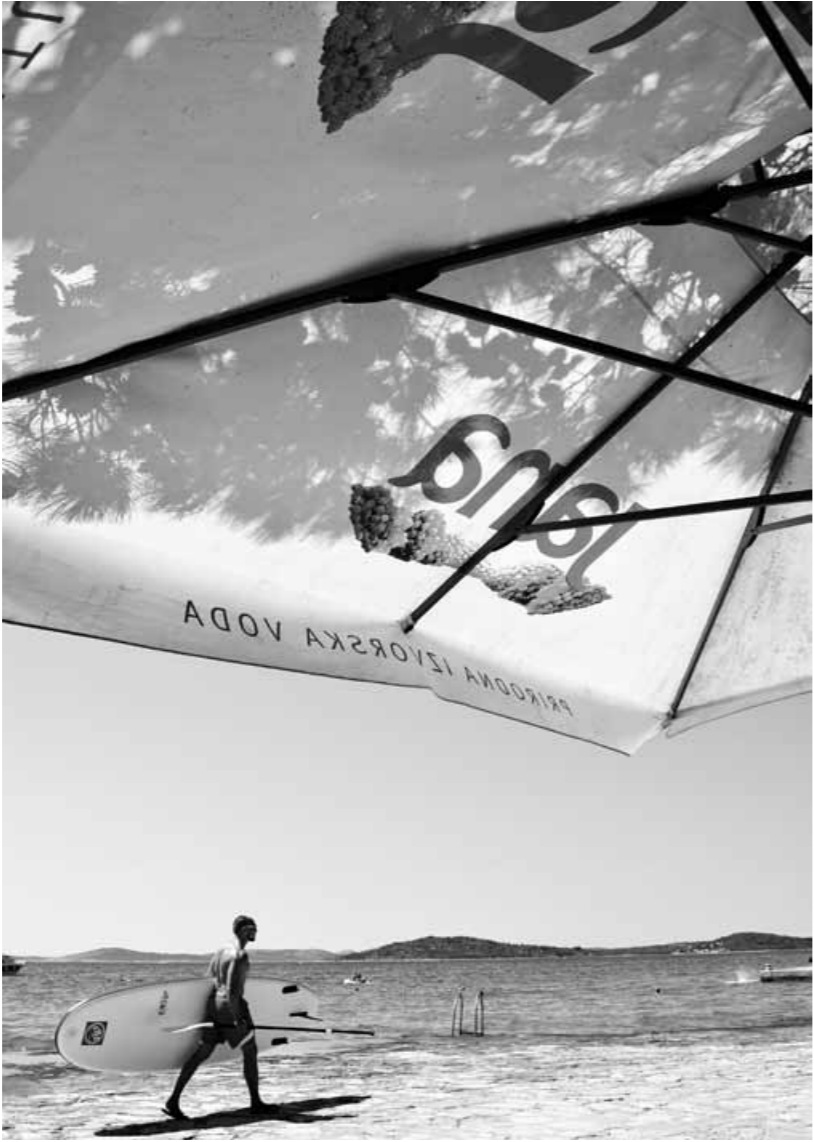
<sup>2</sup> Söderström, O. (2008.). *Reprezentacija. In D. Atkinson (Ed.), Kulturna geografija* (pp. 39). Zagreb: Disput.

<sup>3</sup> usporedi: Sontag, S. (2007). *O fotografiji. Osvjete: Naklada EOS*.pp. 63.















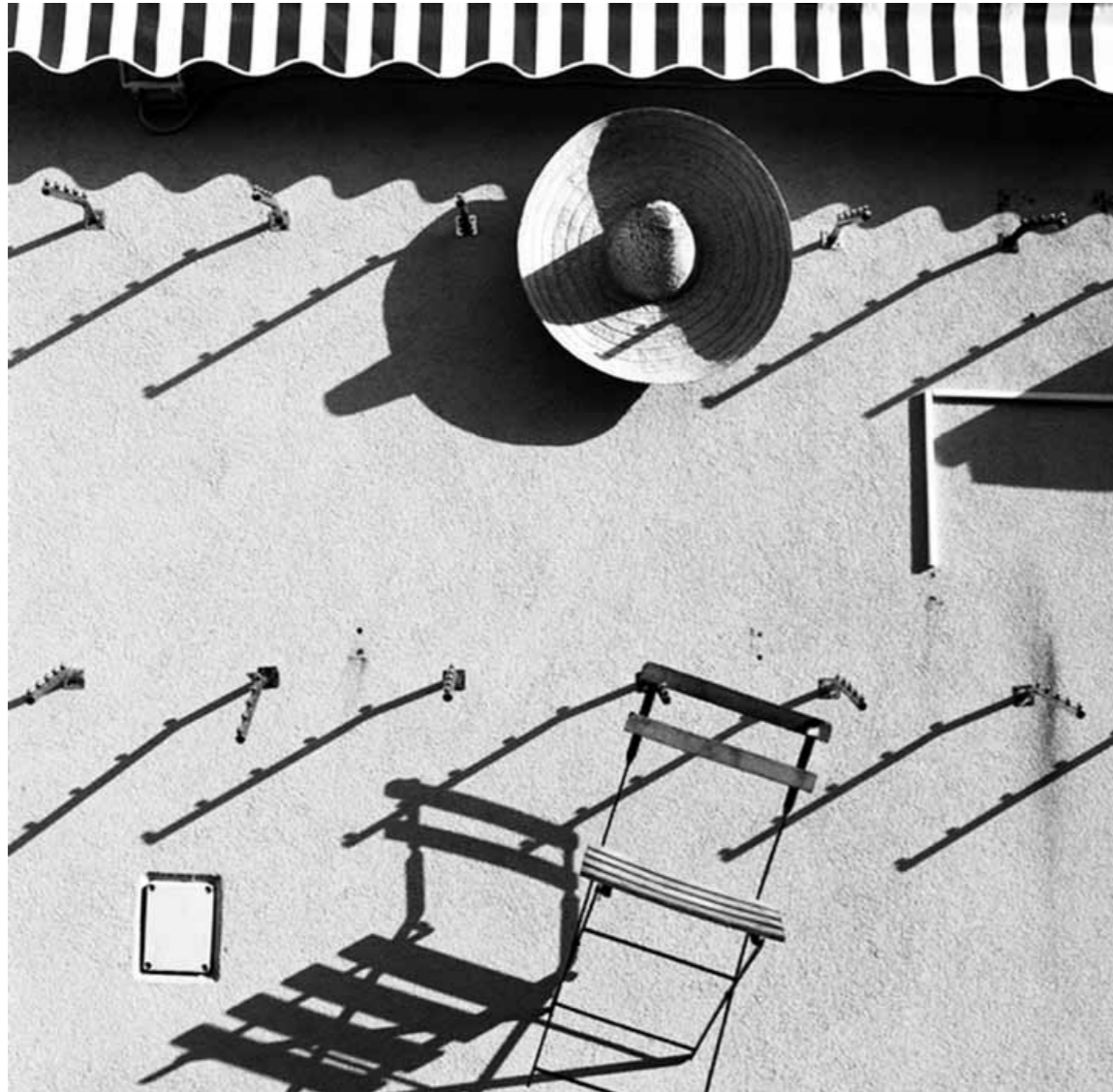




















# popis fotografija / list of photos

## Strana/Page

11.	Vrbnik, 2002	42.	Baška, 2003	73.	Istra, 2008
12.	Baška, 1998	43.	Baška, 2000	74.	Otok Krk, 2003
13.	Otok Krk, 2003	44.	Baška, 2002	75.	Split, 2008
14.	Dubrovnik, 2003	45.	Vrbnik, 2000	76.	Baška, 1998
15.	Rovinj, 2011	46.	Opatija, 2005	77.	Baška, 2006
16.	Rovinj, 2011	47.	Baška, 1999	78.	Dubrovnik, 2003
17.	Vrbnik, 2002	48.	Baška, 1999	79.	Krk, 2003
18.	Krk, 2006	49.	Baška, 1999	80.	Baška, 2002
19.	Rovinj, 2011	50.	Cres, 2006	81.	Šibenik, 2008
20.	Baška, 1999	51.	Voz, 2006	82.	Baška, 2005
21.	Rijeka, 2006	52.	Šibenik, 2008	83.	Baška, 2005
22.	Jadrija, 2013	53.	Vrbnik, 2006	84.	Baška, 2000
23.	Jadrija, 2013	54.	Vodice, 2010	85.	Baška, 2005
24.	Istra, 2008	55.	Krk, 2006	86.	Vodice, 2011
25.	Krk, 2002	56.	Vodice	87.	Vrbnik, 2000
26.	Baška, 2005	57.	Baška, 2005	88.	Baška, 2000
27.	Pirovac, 2010	58.	Baška, 2000	89.	Baška, 2000
28.	Baška, 2006	59.	Opatija, 2006	90.	Jadrija, 2012
29.	Jadranska magistrala, 2003	60.	Dubrovnik, 2003	91.	Baška, 2000
30.	Crikvenica	61.	Dubrovnik, 2003	92.	Krk, 2005
31.	Crikvenica	62.	Vrbnik, 2003	93.	Baška, 2006
32.	Dubrovnik, 2003	63.	Baška, 2003	94.	Rovinj, 2010
33.	Baška, 2006	64.	Baška, 2000	95.	Opatija, 2010
34.	Jadrija, 2013	65.	Baška, 2000	96.	Rijeka, 2012
35.	Jadrija, 2013	66.	Vrbnik, 2002	97.	Vodice, 2010
36.	Zadar, 2011	67.	Baška, 2000	98.	Baška, 1999
37.	Dubrovnik, 2003	68.	Krk, 2006	99.	Opatija, 2005
38.	Baška, 2006	69.	Malinska, 2005	100.	Rovinj, 2011
39.	Baška, 2006	70.	Baška, 2000	101.	Krk, 2006
40.	Baška, 2003	71.	Vrbnik, 2007	102.	Opatija, 2006
41.	Dubrovnik, 2003	72.	Krk, 2003		

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