



Stanko Abadzic's photographs of nudes and figure studies have all the sensuality and sensitivity of someone who views his models with tenderness and more than a bit of love. His abstract and modernist images – often with a touch of surrealism – remind me of the Czech photographer Frantisek Drtikol. But the bulk of his photographs of models are in more everyday settings, bringing an intimacy to his work that is rare, and, at times, magical.

Alex Novak
Vintage Works, Ltd.

KADAR
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STANKO ABADŽIĆ

MIRIS ŽENE

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ABADŽIĆ

Aktovi i studije figura Stanka Abadžića imaju svu senzualnost i senzitivnost nekoga tko promatra svoje modele s nježnošću i velikom ljubavlju. Njegove apstraktne i modernističke slike - često s primjesom nadrealizma - podsjećaju me na češkog fotografa Františka Drtikola. No najveći dio njegovih fotografija modela snimljen je u svakodnevnijim ambijentima, što njegovu djelu donosi intimnost koja je rijetka i katkad magična.

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STANKO ABADŽIĆ
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MIRIS ŽENE ILI PROFINJENA EROTIKA JEDNE FOTOGRAFSKE PRIČE

Abadžićev angažman u mediju fotografije (kojim se bavi od petnaeste godine, profesionalno od 1995.) na sjajan način pokazuje artistske, tehničke i tehnološke mogućnosti fotografskog izričaja. Posebnu izražajnost i atraktivnost postigao je autentičnom estetskom dimenzijom, vizualnom jasnoćom, čitkošću i snažnim komunikacijskim dijalogom. Nakon fotografskih cjelina s motivima gradova (Prag, Pariz, Berlin, Zagreb) svoju je percepciju usmjerio na ljepotu i sklad ženskog tijela koje je u cjelini *Miris žene* podigao na razinu savršene likovne forme. Tri su važna aspekta njegova pristupa temi ženskog akta: poziraju mu obične djevojke (ne profesionalni modeli), nema stajlinga niti naglašenoga uljepšavanja make-upom, ne koristi umjetno osvjetljenje. U ovoj osobnoj, subjektivnoj fotografskoj priči govori o idealu ljepote, o izazovnom i zavodljivom u svojoj prirodnoj intimi i identitetu, o ženinoj nagosti koja nije sablažnjiva, o sanjarskim vrijednostima, profinjenoj erotici i rafiniranoj senzualnosti, ali ne na način stereotipnih fotošopiranih reklama populističkih medija. Kao zasebnu činjenicu nameće osobiti crno-bijeli tonski registar, tretiranje

dnevnoga svjetla i ugođaj rafiniranih sfumata.

Ono što zrači iz aktova, to je u prvom redu odnos svjetla i sjene, ono što je fotografija preuzela od slikarstva: spretno korištenje isključivo prirodnog osvjetljenja koje meko obasjava figure, fluidni tonski prijelazi i gradacije svjetla, meko otvaranje u prostor, uvlačenje sjena u blaga ulegnuća tijela, opipljivost površine i gotovo ispolirana glatkoća tijela, tektonika kadra, artistska estetizacija usmjerena na ugođaj i na sitne pojedinosti. Gotovo mu je važnije ono nevidljivo, ono što je fotoaparat na čudesan način zabilježio u dubokim gustim sjenama.

Sve su fotografije pomno i svjesno kadrirane. Dugo promišlja pravi i istinski trenutak događanja u kadru: izdvajanje detalja u geometriziranoj pozadini fotografije, suprotstavljanje svijetlih i tamnih dionica, bogatstvo optičkih efekata, slikovitih površina i tekstura, naglašavanje gracilnih položaja žene u intimnim zatvorenim prostorima ili u prirodi (najčešće uz more na pješčanoj plaži). Bavi se problemima kojima se bave i slikari: svjetlom, kompozicijom, pravilnim komponiranjem prostora i ljudskog lika u prostoru (kojemu prilazi gotovo skulp-

torski, s iznimnim osjećajem za trenutak i za pojedinosti). Njegova je logika provociranje napetosti, ali lako prepoznajemo sklonost prema tihim, intimnim suglasjima, prema metafizičkom miru i tišini. Kako majstorski u tišinu preobražava središnji motiv ženskog akta i prostor koji ga okružuje! Autora ne vidimo, ali osjećamo da je i on u kadru.

Abadžićevu liniju u novoj hrvatskoj umjetničkoj fotografiji obilježava gotovo znanstvena preciznost, fascinacija ljepotom i uvjerenje da fotografija i bilježi i preobražava stvarnost. *Miris žene* je jedna od njegovih najatraktivnijih cjelina. Radi se o projektu koji ima nit vodilju, koji u sebi nosi zaokruženu priču, naboj i čvrstu točku gledišta. I priziva estetski sud. Njegov krajnji cilj ipak je sustavna gradba prepoznatljive stvaralačke osobnosti pa aktovi nisu samo prikaz ljepote i senzualnosti ženskog tijela, prije svega su činjenice autorove prepoznatljive izražajnosti, mirne, stroge i perfekcionističke likovne estetike crno-bijelih odnosa razjašnjenih tek pri susretu svjetla i sjena. Glamurozne impresionističke vizure potvrđuju činjenicu da se radi o vrsnoj stvaralačkoj poetici u mediju fotografije.

Branka Arh

SCENT OF A WOMAN OR THE SUBTLE EROTICISM OF A PHOTOGRAPHIC STORY

Abadžić's engagement in the medium of photography (taken up at the age of fifteen, pursued professionally since 1995) provides excellent evidence to the artistic, technical and technological possibilities of the photographic mode of expression. He achieves exceptional vividness and appeal through an authentic aesthetic dimension, visual clarity, legibility and powerful communicational dialogue. After the photographic collections based on city motifs (Prague, Paris, Berlin, Zagreb), he has focused his perception on the beauty and harmony of the female body. In *Scent of a Woman*, he has elevated it to the level of perfect visual form. There are three important aspects of his approach to the subject of the female nude: ordinary girls (not professional models) are posing for him, there is no styling or pronounced application of make-up, he makes no use of artificial lighting. In this personal, subjective photographic story he speaks about the ideal of beauty, about the enticing and the seductive in its natural intimacy and identity, about a woman's nakedness which is not unseemly, about fanciful values, a subtle eroticism and a refined sensuality, but not in the manner of stereotypical photoshopped advertisements of populist media. As a separate fact he imposes a particular register of black and white

tones, a treatment of daily light, and an atmosphere of refined sfumatos.

The nudes emanate, above all, a relation of light and shadow, taken over by photography from painting: skilful use of exclusively natural lighting which sheds soft light on the figures, fluid tonal shades and gradations of light, soft unfolding into space, insertion of shadows in the mild slopes of the body, tangibility of surface and the body's almost polished smoothness, tectonics of the frame, artistic aestheticization focused on ambiance and minute details. He almost ascribes more importance to the invisible, to that which the camera has miraculously registered in the deep, impenetrable shadows.

Meticulousness and deliberation are invested in the frames of all photographs. He gives a great deal of thought to the right and genuine moment of activity in the frame: the singling out of details in the geometricized background of the photograph, the contrasting of light and dark parts, the affluence of optic effects, picturesque surfaces and textures, the emphasizing of gracile positions of the woman in intimate interiors or in nature (most often on a sand beach by the sea). He tackles the same problems as the painters: light, composition, fitting arrangement of space and the human figure in space (which he treats almost

as a sculptor, with an exceptional feel for the moment and for details). His logic is to provoke tension, but we easily recognize a taste for tranquil intimate accords, for metaphysical peace and quiet. What a master he is at transforming the central motif of the female nude and the surrounding space into silence! We do not see the author, but we feel that he is also in the frame.

Abadžić's line in new Croatian art photography is characterized by an almost scientific precision, fascination with beauty, and belief that photography both records and transforms reality. *Scent of a Woman* is one his most attractive collections. It is a project with a guiding line, one that encompasses an integral story, vibrancy and a firm viewpoint. And it evokes aesthetic judgement. Still, its ultimate goal is systematic construction of a distinct creative personality, and so the nudes are not only representations of the beauty and sensuality of the female body. They are, first and foremost, facts of the author's distinct expressiveness, of the calm, strict and perfectionist visual aesthetics of black and white relations resolved only in the encounter of light and shadows. The glamorous impressionistic imagery affirms that his creative poetic quality ranks among the very finest in the medium of photography.

Branka Arh



Opatija, 2012.



Zagreb, 2014.

Zagreb, 2012.



Zagreb, 2015.



Zagreb, 2010.



Beograd, 2015.



Istanbul, 2010.



Prag, 2000.



Zagreb, 2015.



Zagreb, 2016.



Sisak, 2009.



Zagreb, 2015.



Zagreb, 2014.



Zagreb, 2014.



Zagreb, 2009.





Zagreb, 2016.

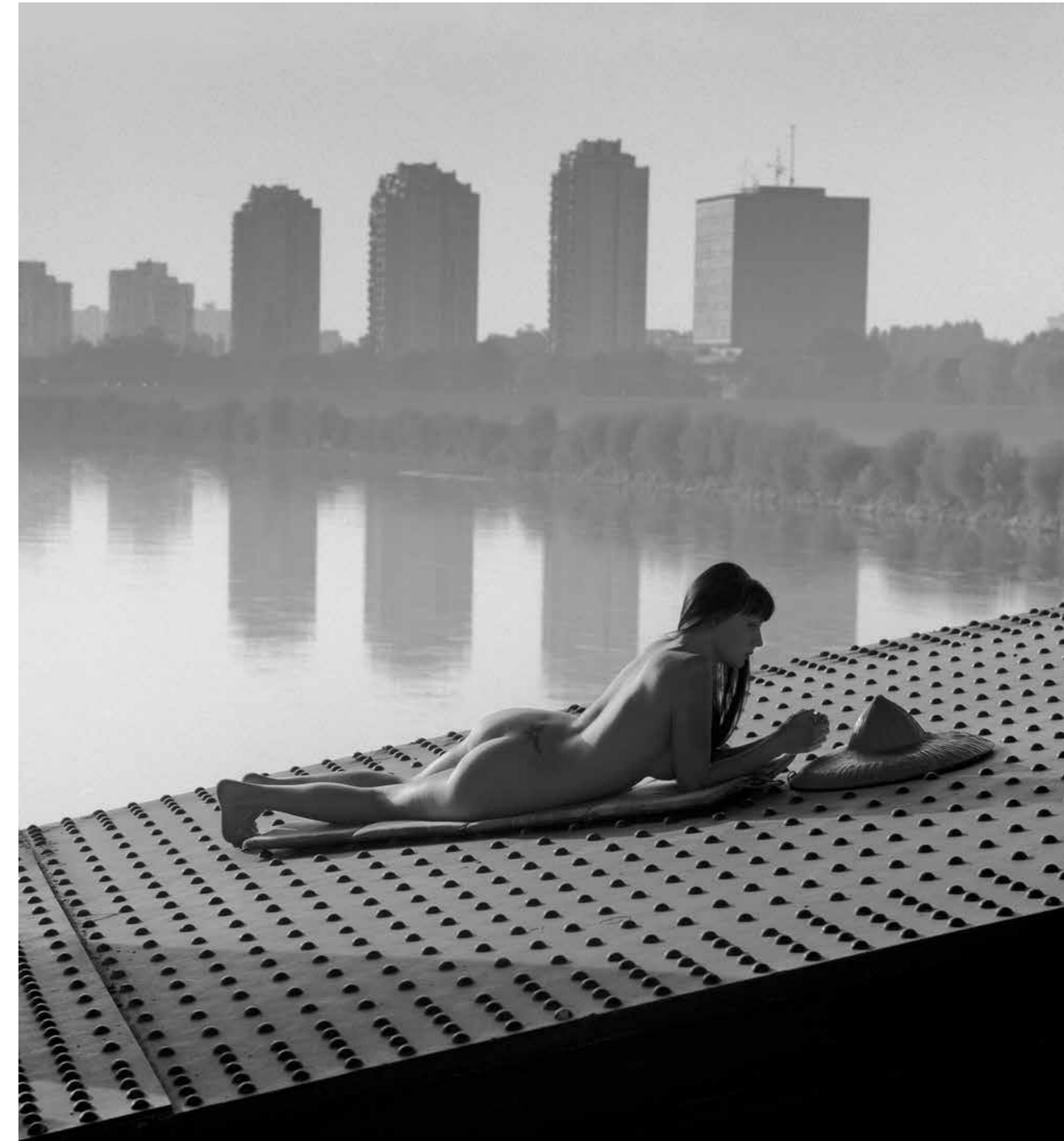


Zagreb, 2010.

Zagreb, 2012.



Zagreb, 2010.



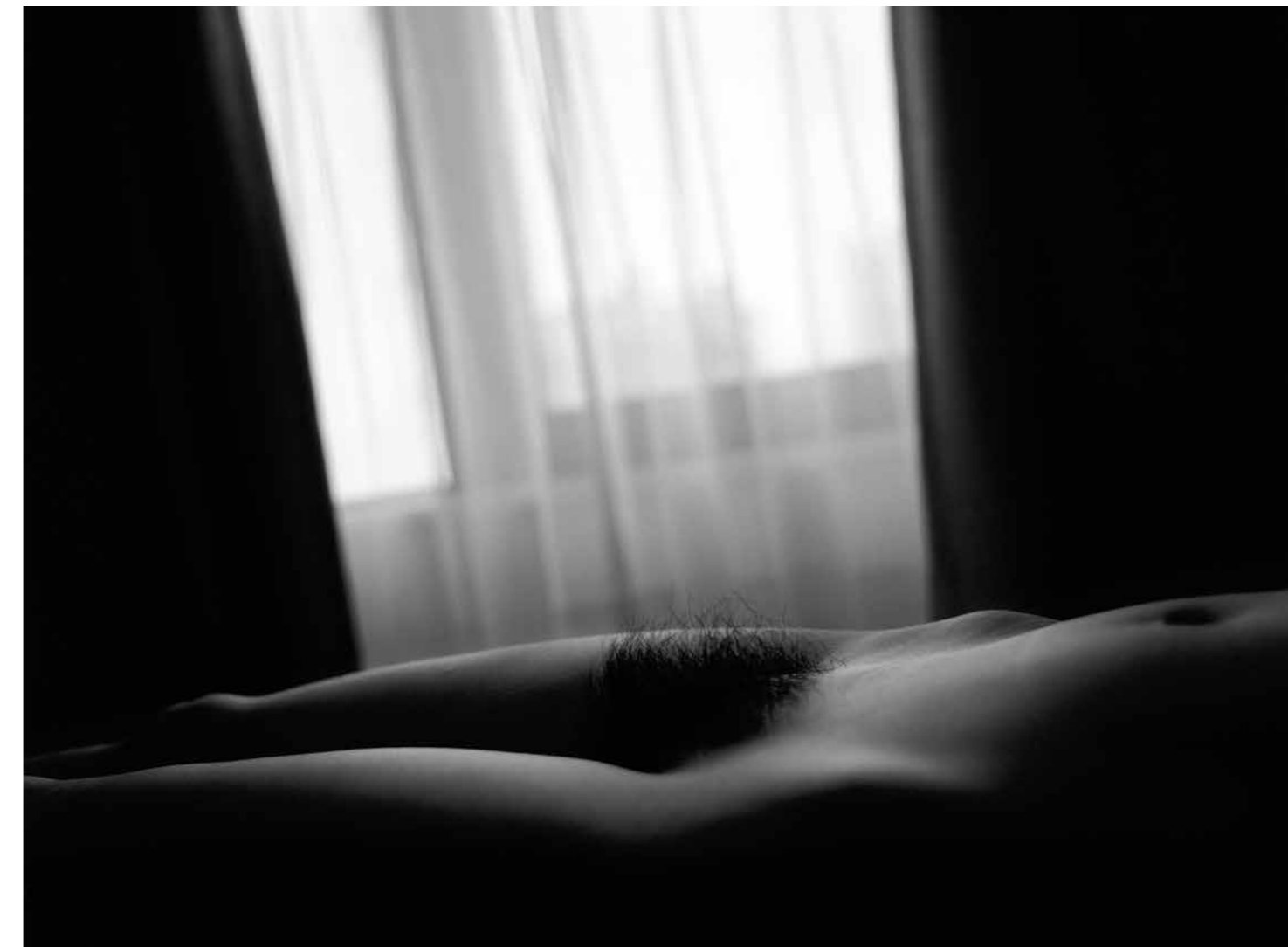
Zagreb, 2012.



Zagreb, 2014.



Tokio, 2008.



Zagreb, 2014.





Zagreb, 2013.

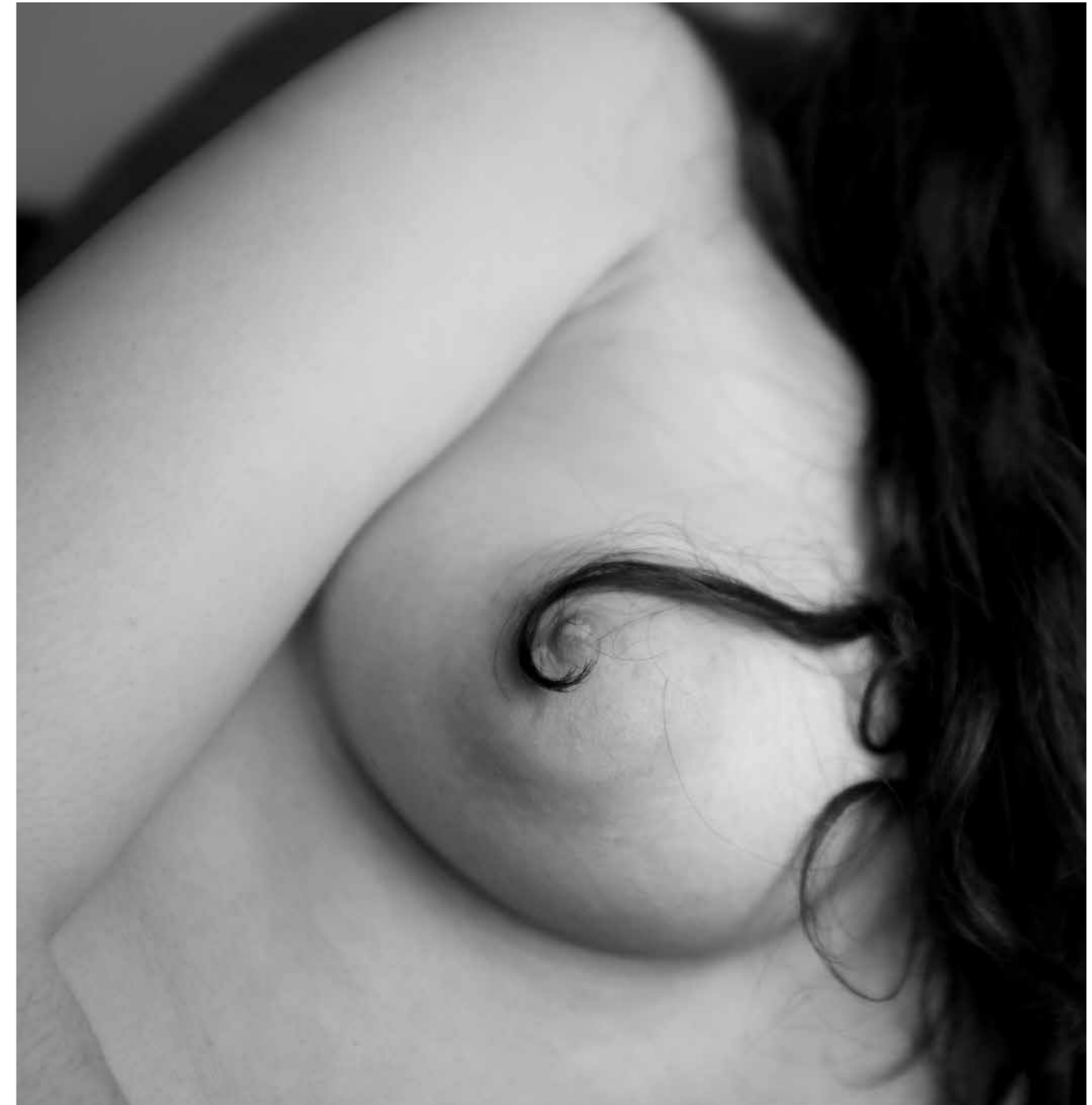


Zagreb, 2014.

Zagreb, 2014.



Zagreb, 2016.



Zagreb, 2008.



Zagreb, 2010.



Zagreb, 2008.



Zagreb, 2016.



Zagreb, 2015.





Zagreb, 2016.



Zagreb, 2016.

Zagreb, 2016.



