

BOJAN RADOVIČ

BITTERNS BOOM

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Nekoč, nekje...

Ko sem pred kratkim spet obiskal Gower, nedotaknjeno in nepokvarjeno obalno področje južnega Walesa, sem se v nekem trenutku zavedel, da stojim pred vrati Bitterns Booma, hiše, v kateri so predavnimi triindvajsetimi leti nastale fotografije, objavljene v tej publikaciji.

Pred triindvajsetimi leti sva z Bojanom Radovičem tu študirala fotografijo na Art Colledgeu, v deset milj vzhodno oddaljenem mestu Swansea.

Kraj ni imel prav takega obraza, kot ga nosim v spominu. Nekatere stvari so mi bile znane, druge ne. Ali ni bila včasih tu nekje telefonska govornica? In prepričan sem, da je to drevo bilo bližje hiši? No ja, čas se je pač poigral z mano. Spomin ni kot fotografija, nima natančnih obrisov, natančnih posnetkov. Človeški spomin pač nima lastnosti izseka stopetindvajsetinke sekunde ujeta v času. Spomin je v resnici prej montaža občutkov in izkušenj, z nežnimi obrisi in pomanjkanjem detajlov. Človeški spomin ni fotografski.

Ne vem več, zakaj sva prvič zamenjala celuloidni film s fotografskim papirjem v svojih 5X4 inčnih aparatih, ki sva jih uporabljala takrat. Morda se nama je to zdela dobra ideja ali pa si filma preprosto nisva mogla privoščiti. Vendar se natančno spominjam najinega prvega ‘papirnatega negativa’ (ki je bil najino prvo in zadnje sodelovanje), to je posnetka, narejenega z okna studia našega koledža, ki je prikazoval dvorišče in celotno nasprotno zgradbo s streho vred. Ker je fotografski papir manj občutljiv kot celuloidni film, je bila ekspozicija seveda zelo dolga.

Radovič je v ‘Bitterns Boomu’ do odličnosti izkoristil možnosti, ki jih fotografu ponuja dolga ekspozicija na papir. In glejte, čas se je še enkrat poigral z nami! Kajti te fotografije nimajo jasnih obrisov in niso sekundni izseki časa. Nežne so, zabrisane in večplastne, kot spomin. Če človeški spomini niso kot fotografije, pa je Bojan Radovič v ‘Bitterns Boomu’ uspel narediti fotografije, ki so kot spomini in tako so v ironičnem preobratu po triindvajsetih letih te fotografije končno postale tisto, čemur naj bi bila fotografija od samega začetka sploh namenjena – spomin na tisti nekoč, nekje...

Another time, another place

On a recent visit to the Gower, an unspoiled coastal region of South Wales, I found myself standing outside ‘Bitterns Boom’, the house where 23 years earlier the photographs in this publication were made.

23 years earlier Bojan Radovič and I were both studying photography at Art College in Swansea, a city 10 miles to the east.

Not everything was as I remembered it, some things were familiar, others not. Wasn’t there a telephone box nearby? I’m sure that tree was nearer the house! Time was playing tricks on me. Memory is unlike a photograph, it is not a sharp focused, detailed recording, nor is it a slice of time captured a 125th of a second, rather it is a montage, a collection of experience and emotion, it is soft in focus, lacking detail certainly not a “photographic memory”.

I can’t remember why we first substituted film with photographic paper in the 5” x 4” cameras we were using at the time, maybe we couldn’t afford it, perhaps it just seemed like a good idea, but I can remember the first ‘paper negative’ we made, (our first and only collaboration), a shot from the College studio window across a court yard, to the roof of the building opposite, and because the paper was less sensitive than film, the exposure was long.

In ‘Bitterns Boom’ Radovič exploits the properties of the long exposure of the ‘paper negative’ to great effect, once again time plays tricks on us. These photographs are more like memories, they are not sharp focused, detailed recordings nor are they slices of time measured in fractions of seconds, like memory they to are soft in focus and ambiguous. If memories are unlike photographs, in ‘Bitterns Boom’, Radovič succeeded in making photographs like memories, and so, 23 years later, in an Ironic twist the photographs have now become what they always suggested to be, another time, another place.

Marc Arkless

Cardiff, Wales, May 20

Marc Arkless

Cardiff, Wales, 20. maj

FOTOPHOTOPORTFOLIO

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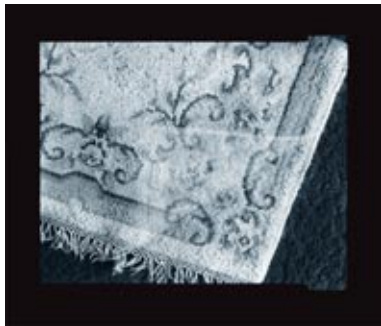
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BITTERNS Boom



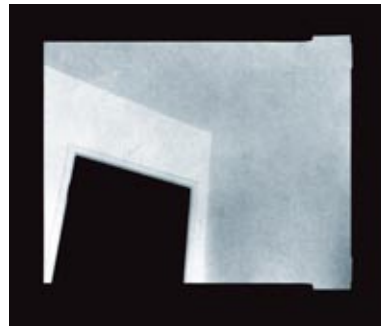
Bitterns Boom 1

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment



Bitterns Boom 2

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment



Bitterns Boom 3

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment



Bitterns Boom 4

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment



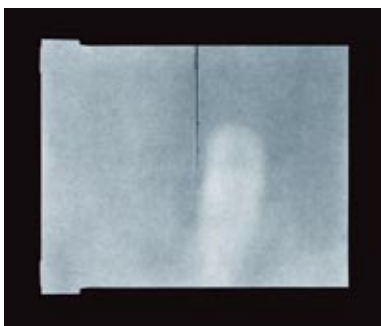
Bitterns Boom 5

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment



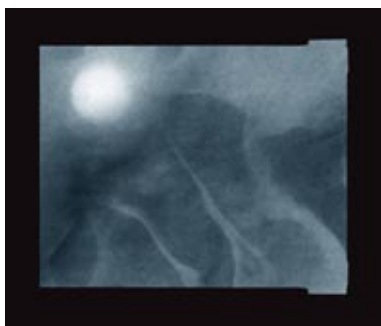
Bitterns Boom 6

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment



Bitterns Boom 7

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment



Bitterns Boom 8

Fotografija / Image: 14,9 x 12,7 cm
Papir / Paper: 33 x 48 cm
Tehnika / Technic: Arhivski / Archival Inkjet print
Papir / Paper: Ilford Omnijet
Tinta / Ink: All Pigment

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