

Jelena Blagović

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SAMOĆE

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SOLITUDES

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Fotografski koncept problematizira temu majčinstva, pružajući intimni pogled na različite strahove, sumnje i samopropitivanja s kojima se autorica i njezine bliske prijateljice suočavaju u razdoblju života u kojem planiraju postati majke, ili to već jesu.

Ova generacija mladih žena u prosjeku rađa kasnije i manji broj djece, nego što su, ne tako davno, rađale njihove majke. Nije neuobičajeno da neke žene odluče ne postati majke. Razlozi za odgađanje ili neostvarivanje majčinstva za svaku od njih su različiti, stavovi o majčinstvu također. Zajedničko svim portretiranim ženama su različite nijanse straha, sveprožimajućeg novog osjećaja odgovornosti i zebnje od gubitka dijela sebe – gubitka mentalne i fizičke slobode.

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The photographic concept tackles the topic of motherhood, offering an intimate perspective on various fears, doubts and introspection faced by the author and her close friends at the point in time when they decide to become, or have already become, mothers.

This generation of young women on average give birth later on in their lives and have fewer children compared to their own mothers. It is not unusual that some women decide not to become mothers at all. For each of them, the reasons for delaying or not realizing motherhood are diverse, as are their attitudes to mothering. What all portrayed women have in common are different shades of fear, the overwhelming new sense of responsibility and anxiety about losing a part of themselves – the loss of mental and physical freedom.

Fotografirane žene, mahom i međusobno prijateljice, prikazane su u trenucima između. Usprkos tradicionalnom shvaćanju majčinstva, njegovom uvriježenom kulturnom konstrukt i određenim svjetonazorskim inzistiranjima na majčinstvu kao jedinom putu prema ženskom samoostvarenju, ono nije, niti je ikada bilo, jedina i najvažnija uloga žene. Ona je ujedno i nečija kći, sestra, partnerica, supruga, prijateljica, zaposlenica ili poslodavka, suradnica...

Samoća, koju većina žena nauči cijeniti i u njoj uživati tek u odrasloj dobi, s majčinstvom se nepovratno mijenja. Upravo to stanje između uloga, osvještavanje da se rođenjem djeteta i žena iznova formira kao individua, prikazano je kroz ove inscenirane portrete, koji vizualiziraju trenutak odsutnosti i izmijenjene, nove vrste samoće, s kojom se svaka od portretiranih žena suočava. Najčešće unutar vlastitog doma i sama sa sobom.

Portrayed women, most of them mutual friends, are shown in those moments of in-between. Notwithstanding the traditional idea of motherhood, its entrenched cultural construct along with specific ideological insistence on it being the only right way to women's self-realization, motherhood is not, nor has it ever been, a woman's only and most important role. She is also someone's daughter, sister, partner, wife, friend, employee or employer, associate...

Solitude, which most women learn to appreciate and enjoy only at an adult age, irreparably changes with motherhood. This state between different roles, the realization that by having a child the woman is transformed as an individual, is shown through these staged portraits which visualize moments of absence and altered, new kind of solitude faced by each of these women individually. Most often in privacy of their own home as well as within themselves.

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2017. – 2018.

























Kamo gleda prozor ili Djeca koja vole drveće

U svojem utjecajnom traktatu *De pictura*, prvi puta objavljenom 1435. godine, veliki talijanski humanist, arhitekt i teoretičar Leon Battista Alberti sliku je okarakterizirao kao otvoreni prozor, odnosno točnije dao je uputu budućim slikarima kako da pravokutnom okviru platna pristupe kao otvorenom prozoru. Od renesansnog vremena pa sve do danas ideja prozora kao okvira slike / fotografije / ekrana duboko je prisutna u poimanju prostora i njegovom svodenju na dvodimenzionalne parametre¹. Ujedno je motiv prozora odigrao važnu ulogu kroz čitavu povijest umjetnosti, u svojem doslovnom, arhitektonskom značenju kao element definiranja perspektive i izvor svjetlosti jednako kao i

1. Vidi u: Friedberg, Anne, *The virtual window: from Alberti to Microsoft*, MIT Press, 2009.

Where Is the Window Facing or Children Who Love Trees

Leon Battista Alberti, a great Italian humanist author, architect and theoretician in his influential treatise *De Pictura* (*On Painting*), which was first published in 1435, characterized an image as an open window, or rather gave directions to future painters to approach a rectangular frame of a canvas as they would approach an open window. Ever since the Renaissance to the present time, the idea of a window as an image / a photograph / a screen is deeply rooted in the concept of space and its layout on two-dimensional parameters¹. At the same time, the window motif played an important role throughout the entire art history, in its literal, architectural meaning as an element defining the perspective and a source of light, as well as in its

1. See: Friedberg, Anne, *The virtual window: from Alberti to Microsoft*, MIT Press, 2009.

u metaforičkom kao spona i granica između ovo- i onostranog, kao mogućnost metafizičkog iskustva svjetlosti. Najpoznatiji metaforičar prozora možda je upravo najveći nizozemski barokni slikar građanskog života Jan Vermeer. „S njim su se svjetlosni mističizam gotičkih katedrala i estetska postignuća renesanse transformirala i usmjerala na pojedinca, na privatnost i intimu osobnih odnosa. Njegove slike, njegovi naslikani prozori kao metafore izvršili su ogroman utjecaj na uspostavljanje privatne sfere, koja je postala temeljem civilnog društva.”²

Nemoguće je ne uočiti veliku srodnost između Vermeerovih studija osvjetljenog prostora i onih na novim radovima Jelene Blagović iz serije *Nove samoće*. Motivski, atmosferom postignutom svjetlom, pa čak

*metaphorical sense as a bond and boundary between this world and the world beyond, as a possibility of metaphysical experience of light. The most acclaimed metaphorist of the window might just be the greatest Dutch Baroque painter of civic life Jan Vermeer. “With him the light mysticism of the Gothic cathedrals and the aesthetic achievements of the Renaissance were transformed and focused on the individual, on the privacy and intimacy of personal relationships. His paintings, his painted window metaphors, have had tremendous impact on establishing the private sphere that came to be the underpinning of civil society.”*²

It is impossible not to notice the great kinship between Vermeer’s studies of the illuminated space and those in the new works by Jelena Blagović from her series New

2. Krysmanski, H.J., WINDOWS, Exploring the History of a Metaphor, str. 4, <https://www.uni-muenster.de/PeaCon/psr/pn/05-kry-s-windows.pdf> (posjećeno: 8. kolovoza 2018.)

Krysmanski, H.J., WINDOWS, Exploring the History of a Metaphor, p. 4, <https://www.uni-muenster.de/PeaCon/psr/pn/05-kry-s-windows.pdf> (accessed : 8 August 2018)

djelomično i značenjski, u svakom slučaju interesom za stanja i raspoloženja portretirane žene, ovo dvoje analitičara društvenih pozicija i stanja pojedinca izuzetno su bliski unatoč vremenu koje ih dijeli, okolnostima ili mediju.

„Fotografski koncept problematizira temu majčinstva, pružajući intimni pogled na različite strahove, sumnje i samopropitivanja s kojima se autorica i njezine bliske prijateljice suočavaju u razdoblju života u kojem planiraju postati majke, ili to već jesu.”, piše Jelena Blagović u izjavi o radu. Inscenirani prizori majke (s djecom) prikazuju u, kako autorica navodi, „trenucima između”, u onim kratkim odsječcima vremena, svojim novim samoćama, u kojima si one, od nikog promatrane, dozvoljavaju nesigurnost, bojazan, nestrpljenje, razočaranje, paniku, očaj, žudnju... Pritom je izraz na njihovim licima u najmanju ruku dvosmišlen, uostalom kao i izrazi na licima žena Vermeerovih slika. I Jelena Blagović radnju

Solitudes. Through motifs, atmosphere achieved through light, and even partially in meaning, these two analysts of social positions and individual's states with interest in conditions and moods of portrayed women, are extremely close despite time, circumstances and medium that divides them.

„The photographic concept tackles the topic of motherhood, offering an intimate perspective on various fears, doubts and introspection faced by the author and her close friends at the point in time when they decide to become, or have already become, mothers.”, says Jelena Blagović in her artist's statement.

The staged scenes depict mothers (with children) in, as the author states, “the moments of in-between”, those short fragments of time, their new solitudes, in which they are not observed, and in which they allow insecurity, fear, impatience, disappointment, panic, despair, craving to show... To say the least, expressions on their faces are ambiguous, as are the women's expressions on Vermeer's paintings.

svojih prizora smješta u intimni prostor protagonistica, kojima je svima zajednički motiv prozora. Što je njima prozor osim izvora svjetla? Kakvu prozor ima ulogu u životu mlade majke? U prvim mjesecima majčinstva prozor je često ženina najsigurnija veza sa svijetom. Gledanje kroz prozor postaje dijelom njezinog dnevnog rituala, zamjena za interakciju u izgubljenoj negdašnjoj svakodnevici. Na radovima Jelene Blagović prozor je ujedno i utočište, odraz mentalnog putovanja, slutnja svijeta koji se ne gleda (samo) očima. Prozori „njezinih” majki istovremeno su luknje prema vanjskom i unutarnjem pejzažu.

Osim metaforom prozora Jelena Blagović u seriji *Nove samoće* barata još jednim općim mjestom povijesti umjetnosti, a to je motiv majke s djetetom. Arhetipski je to i zasigurno jedan od najstarijih i najčešćih motiva, koji je kroz povijest doživio brojne redefinicije prvenstveno s obzirom na kontekst, no ipak, bez obzira bio on sakralnog

Jelena Blagović places the action of her scenes in an intimate space of her protagonists as well, who all share a window motif. What is a window to them apart from a source of light? What is the role of a window in the life of a young mother? In the first months of motherhood a window is often a woman's most certain connection with the world. Watching through the window becomes a part of her daily ritual, a substitute for the interaction in the lost past everyday life. In the works of Jelena Blagović a window is also a safe haven, a reflection of a mental journey, a premonition of a world which is not observed (merely) with the eyes. The windows of her "mothers" are simultaneously portholes both to the outer and inner landscape.

*In addition to the window metaphor, Jelena Blagović in her series *New Solitudes* touches upon yet another art history theme, which is the motif of a mother with a child. It is archetypal and certainly one of the oldest and most common motifs that experienced numerous*

ili svjetovnog karaktera, krećući se unutar očekivanih kodova određenih društvenim konvencijama. Određena doza nelagode koju nam neminovno izaziva gledanje ove serije uzrokovana je upravo činjenicom da je autorica iznevjerila iskustvom naučena očekivanja gledatelja. Njezine majke nisu gestom usmjerene prema djeci, one su uhvaćene, kako je već spomenuto, u trenucima odsutnosti, ili bolje rečeno, u trenucima mentalnog i emotivnog isklizavanja iz idilične obiteljske scene. Upravo zbog nedostatka vidljive aktivne interakcije između majke i djeteta, koji su na nekim primjerima čak odvojeni planovima, ili su na njima djeca prisutna samo kao odrazi ili siluete, doima se kako ove fotografske slike prikazuju trenutak najvećeg naboja, onaj trenutak većini nevidljiv, nakon kojeg će uslijediti umirenje, prihvaćanje, sreća, posvećenost, sve ono što bismo smatrali uobičajenim za prizor majke s djetetom.

redefinitions throughout history, primarily considering its context. Nevertheless, whether it was sacral or secular in nature, it moved within the expected codes set by social conventions. A certain amount of discomfort, inevitably provoked by this series, is caused by the fact that the author has neglected the experience of the audience's expectations. Her mothers are not gesture-oriented towards children; they are caught, as mentioned, in moments of absence, or rather, in moments of mental and emotional evasion from idyllic family scenes. Precisely because of the lack of visible active interaction between a mother and a child, some are even separated by image planes, or the children are only present as reflections or silhouettes, it appears that these photographic images represent the moment of the largest charge, the moment invisible to most, which is followed by tranquillity, acceptance, happiness, devotion and all that we would expect for an image of a mother and a child.

Isprint fotografija na šperploče ne samo da dodatno priziva stare majstore zbog sfumatoznog dojma, on pojačava značenjski autoričinu namjeru. Kroz otisak fotografije drvo se probija sa svim svojim nepravilnostima, godovima, greškama nastalim pri obradi ploče; svi ti elementi se zajedno s fotografijom spajaju u jednu sliku: nesavršenu i lijepu.

Radovi iz serije *Nove samoće* ne predstavljaju uistinu niz pojedinačnih portreta različitih žena u njihovim roditeljskim situacijama, jer da je tome tako, oni bi izgledali posve drugačije, zna to svatko tko se zatekao u domu u kojem žive mala djeca. Ovi su radovi u najpoštenijem smislu portreti stanja i očekivanja (buduće) majke, u potpunosti van društvenog konstrukta, sasvim intimni i stvarni, baš kao i oni Albertijevi prozori.

Photographs printed onto plywood not only evoke old masters' sfumato effect, but also enhance the author's intended meaning. Through the imprint of the photograph, wood texture is revealed with all its irregularities, grains or mistakes resulting in processing the board. All these elements with the photograph are combined into one picture: imperfect and beautiful.

Works from the series New Solitudes do not really represent a series of individual portraits of various women in their parental situations; in that case they would look completely different. Anyone who has been in a home where little children live knows that. These works are, in the most honest sense, portraits of a (future) mother's states and expectations, completely outside social context, entirely intimate and real, just like those Alberti's windows.

Ispred kuhinjskog prozora raste drvo breze.
Bacam letimičan pogled na njega dok
uzimam nešto iz kuhinje, jer za deset minuta
izlazim.

Ispred kuhinjskog prozora raste drvo breze.
Gledam ga svako jutro dok ispijam prvu
kavu. Zima je. Pa je proljeće.

Ispred kuhinjskog prozora raste drvo breze
i gledamo ga zajedno. Pričam ti o drveću, o
granama, o zelenoj i žutoj, pričam ti o vjetru.
Podsjećam te kakvo je bilo jučer, i obećavam
kakvo će biti sutra. Stegne me u grlu kad
osjetim da mi sve vjeruješ.

Neka su jutra tjeskobna, jer su noći bile
pune straha. Ponekad je i obratno.
Mora se pustiti svim podstanarima da i
dalje jednako budu, inače se muklo osvećuju.
Ovih dana ustraju više no ikad. Je li sebično
još uvijek čeznuti za samoćom?

Ispred kuhinjskog prozora raste drvo breze.
Ako legnem na krevet, vidi se dobro i kroz
prozor spavaće sobe, ako legnemo zajedno.

*In front of the kitchen window a birch tree
grows.
I quickly glance at it while grabbing something
from the kitchen, because I have to go out in
ten minutes.*

*In front of the kitchen window the birch tree
grows.
I watch it every morning while drinking my
first coffee. It's winter. Then, it's spring.*

*In front of the kitchen window the birch tree
grows and we watch it together. I talk to
you about trees, branches, about yellow and
green, I tell you about the wind. I remind you
how it was yesterday, and promise you how
it's going to be tomorrow. I get a lump in my
throat when I feel you trust me completely.
Some mornings are filled with anxiety, because
nights were saturated with fear. Sometimes
it's the other way around. One must allow all
tenants to be; otherwise they seek a muffled
revenge. These days they persevere more than
ever. Is it selfish to still yearn for solitude?*

Zajedno gledamo drvo breze dok ti pjevam, dok te škakljam po vratu, dok te vučem za nožne prste. Dok se glasno smiješ. Gledamo drvo breze zajedno, pa ga ti gledaš sam, a ja gledam tebe. Gledam tebe koji gledaš drvo breze i vidim znatiželju i radost, vidim melankoliju, slutim čekanja, prošla i buduća, moja i tvoja, moja u tebi, tvoja u svemu, a za sada u malim listovima koji ti titraju pred očima.

Već neko vrijeme dobro znam da ispred kuhinjskog prozora raste drvo breze. Da raste drvo. Znam i da raste tiho. Pouzdano. Umirujuće i neumoljivo.

Osjećam da mi vjeruješ, znam da vjeruješ u mene. A ako ti vjeruješ u mene, a zajedno vjerujemo u drvo breze hoću li te znati naučiti sreću i hrabrost? Ništa drugo, samo sreću i hrabrost.

Ako mi uspije, vrijeme će opet poteći linearno.

In front of the kitchen window the birch tree grows. If I lay on the bed, I can see it well even through the bedroom window, if we lay together. We watch the birch tree together, as I sing to you, as I tickle you, as I pull you by your toes. As you laugh out loud. We watch the birch tree together, then you watch it alone, and I watch you. I watch you as you watch the birch tree and see curiosity and joy, I see melancholy, I anticipate the expectations, mine and yours, mine in you, yours in everything, yet for now only in the little leaves which flicker in front of your eyes.

For a while I know that in front of the kitchen window the birch tree grows. That tree grows. I also know that it grows quietly. Reliably. Soothingly and relentlessly.

I feel you believe me, I know you believe in me. And if you believe in me, and together we trust in the birch tree, will I know how to teach you happiness and courage? Nothing else, just happiness and courage.

If I succeed, time will flow linearly again.

BIOGRAFIJA

Jelena Blagović rođena je 1983. godine u Zagrebu u Republici Hrvatskoj.

Završila je Fotografski odjel Škole primijenjene umjetnosti i dizajna u Zagrebu, a zatim studij fotografije pri Istituto Superiore di Fotografia e Arti Visive u Padovi, Italija.

Školovanje nastavlja na University of Westminster u Engleskoj, gdje nakon završenog preddiplomskog i diplomskog studija umjetničke fotografije i teorije fotografije stječe diplomu magistra umjetnosti. Zaposlena je kao docentica na Akademiji dramske umjetnosti Sveučilišta u Zagrebu, na Katedri za fotografiju Odsjeka snimanja, voditeljica je ADU Galerije f8 i stalni sudski tumač za fotografiju – intelektualno vlasništvo i autorska prava.

Izlagala je na 15 samostalnih i brojnim skupnim izložbama u zemlji i svijetu, te je dobitnica mnogih nagrada i priznanja.

BIOGRAPHY

Jelena Blagović was born in 1983 in Zagreb, Croatia.

She gained diploma in photography at School of Applied Arts and Design in Zagreb, Croatia, and then a photographers certificate at Istituto Superiore di Fotografia e Arti Visive in Padua, Italy.

She continued her education at the University of Westminster in London, England, where she earned her BA in Photographic Arts and MA in Photographic Studies. She works as an Assistant Professor at the Department of Cinematography, Chair of Photography at Academy of Dramatic Art in Zagreb, is the Head of the Academy's Gallery f8 and court expert witness for photography – intellectual property and copyright.

She has exhibited her work locally and internationally on 15 solo and numerous group shows and has received a number of awards and prizes.

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Jelena Blagović

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New Solitudes, 2017 – 2018

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C/M; 120 mm kolor negativ FUJI Reala; UV
tisak na šperploči breza 2,1 cm, dimenzije
fotografija 120 cm x 120 cm.

*Series of 12 photographs; Hasselblad 500
C/M; 120 mm color negative FUJI Reala; UV
print on plywood 2,1 cm, dimensions of prints
120 cm x 120 cm.*

Izložba se organizira u sklopu službenog
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