

RASOL ■ projekt *project Fotomorgana* ■ 2005. ■ opis projekta *project description* --- Suradnički projekt Fotomorgana prema svom je konceptu i metodi eksperimentalan, a u realizaciji hibridan umjetnički projekt. Eksperimentalnost proizlazi iz specifične metode međusobnog odnošenja teorijskoga, iskustvenog i medijski posredovanog pristupa plesu, dok je hibridnost produkt svjesna prisvajanja neadekvatnoga, umjetnog modela prezentacije plesne umjetnosti, pri čemu medijski prijenos plesne izvedbe kao materijalne procesualnosti u izvedbu kao fizičku objektivaciju plesa fokusira hibridni pomak i proizvedenu smetnju: faktički, materijalno, ples postaje fotografska slika. Sve učestalija ekstenzija koreografskih i dramaturških praksi prema mediju videa, tj. mediju pokretne slike, na različite načine problematizira i kontekstualizira fenomenologiju plesa i fizičkog pokreta u predstavi, ali instrumentalizacija medija fotografije kao ekstenzije (izvan)plesne izvedbe na osobit način postavlja pitanje o načinima na koji se ples može percipirati. Kako je metodološka postavka projekta formulirana kao prijedlog realiziranja fotografija nepostojeće plesne predstave – stvaranja situacije u kojoj se ples odvija isključivo radi fotografije – fotograf je postavljen u poziciju uspostavljanja jedinoga mogućeg pogleda, kao i sukreiranja samih uvjeta izvedbe. Pozicija fotografa time odvaja ples od plesača, prisvajajući ga i upisujući u polje vidljivosti koje je, ipak, samo trag neodvojivosti plesa od tijela plesnog subjekta. Fotografije potvrđuju tek način postojanja plesa kao procesa nestajanja, ali nemaju moć stvaranja njegove vizualne analogije, nego samo vidljivosti koja se odnosi na ples kao njegov intertekstualni trag. Međutim, ono što postaje očitim jest to da vidljivost pokreta kao plesa na fotografiji nije nužno samoevidentna, te se moraju stvoriti uvjeti njegove vidljivosti, kao i to da je ples koji se odvijao između pojedinih snimaka ostao neupamćen, integriran jedino u iskustvo i pamćenje tijela koje ga je prvotno utjelovilo. Naknadno, fotografsko utjelovljenje plesa tek je šav preko praznine prethodnog slijeda kretnji, trag tjelesne geste u prijenosu iz prošlog vremena. Ukoliko hermeneutika suvremenog plesa nije locirana u njegovoj objektivizaciji putem prijenosa nečitljivih kodova u univerzalnu razumljivost, nego u funkciji interpretativnog subjekta plesa u odnosu na elaboraciju smisla, utoliko su fokusirane njegove dijaloške mogućnosti, koje se odvijaju preko “vezivnog tkiva senzornih relacija između plesača i njegova svjedoka” koje je “promjenjivo, flukturirajuće, duboko ovisno o okolnostima, važno za iskustvo koje se teško može generalizirati” (L. Louppe: *La poétique de la danse*). Upravo takvim, ali hibridiziranim “senzornim relacijama” fotografska objektivacija plesa u projektu Fotomorgana ispituje do koje se mjere specifična interpersonalna i intermedijalna kodiranost može oduprijeti kulturno kodificiranoj interpretaciji i može li otvoriti neki nov imaginativni proces. ■ *In terms of concept and method, the collaborative project Photomorgana is experimental, while in execution it is a hybrid art project. The experimental nature derives from the specific method of a mutual relation of a theoretical, experiential and media-mediated approach to the dance, while the hybridness of the product is the deliberate adoption of the inadequate, of an artistic model for the presentation of the art of the dance, in which the media transmission of the dance performance qua material processuality into performance as physical objectification of the dance focuses the hybrid shift and the production of interference: factually, materially, dance becomes photographic image. The increasingly frequent extension of choreographic and dramaturgic practices in the direction of the medium of video, i.e., the medium of the moving image, in various ways problematises and contextualises the phenomenology of dance and of the physical movement in the show, but the instrumentalisation of the photographic medium as extension of the extra-dance performance raises in a peculiar manner questions about the ways in which dance can be perceived. Since the methodological premise of the project is framed as a proposal for making photographs of a non-existing dance performance – the creation of a situation in which the dance takes place only for the sake of photography – the photographer is put into the position of establishing the only possible view and hence for the co-authorship of the actual conditions of performance. The position of the photographer thus separates the dancer from the dance, appropriating the dancer and inscribing him or her into the field of visibility that is, after all, just a trace of the inseparability of the dance from the body of the subject of the dance. The photographs confirm just the manner in which the dance exists as a process of disappearance, but they do not have the power to create a visual analogy of it, rather just the visibility that relates to the dance as its intertextual trace. However, what becomes obvious is that the visibility of movement as dance on the photography is not necessarily self-evident, and that the conditions have to be created for its visibility. It is clear in addition that the dance that took place between the separate shots remained unremembered, integrated only into the experience and memory of the body that first of all incarnated it. The subsequent photographic incarnation of the dance is just a seam across the emptiness of the previous sequence of movements, the trace of bodily gesture in the transmission of past time. If the hermeneutics of contemporary dance is not located in its objectification via the transfer of unreadable codes into universal intelligibility, but supports the interpretative subject of the dance as compared to the elaboration of the meaning, to the same extent its dialogical possibilities are focused, which are carried out via “the connective tissue of the sensory relations between the dancer and the dancer’s witness”, which is “changeable, fluctuating, deeply depending on circumstances, important for the experience that can with difficulty be generalised” (L. Louppe; *La poétique de la danse*). Precisely with such, though hybridised “sensory relations” the photographic objectification of the dance in the project Fotomorgana questions to what measure the specific interpersonal and intermedial encodedness can resist culturally coded interpretation and can open up some new imaginative process. --- Ana-Marija Koljanin*









