



'ZAGREB, VOLIM TE'

Tomislava Gotovca u kadru Ivana Posavca



“Toliko mi je stalo do tih fotki da sam trideset godina izbjegavao pokazati ih bilo kome u cjelini. Bojao sam se da će nestati čarolije, mojeg doživljaja. A ti nešto snimaš da to ljudi vide. To je doista paradoks.”

U petak 13. studenoga 1981. godine, kada je Grički top oglasio zagrebačko podne, iz haustora Ilice 8 izišao je goli Tomislav Gotovac. Takav, posve izložen pogledima, stao je, raširio ruke i povikao, “Zagreb, volim te.” Na svome pohodu prema Trgu Republike, klečao je i lijegao na prljavi ilički asfalt, ljubio ga i izjavljivao ljubav svome gradu. Stigavši na Trg, bio je uhapšen.

Toga je dana beogradska Politika objavila još jedan ulomak iz netom otisnute knjige Vladimira Dedijera *Novi prilozi za biografiju Josipa Broza Tita 2*, koja je oskrvnula autoritet karizmatičnoga vođe.¹ Tri tjedna ranije, koncertom u Kulušiću, završila je Azrina jugoslavenska turneja. Albumom *Ravno do dna* Branimir Štulić proročki je opjevao narodni strah i depesiju, a naturalistički portret njegovoga vrata, koji je snimio Ivan Posavec, postat će amblemom Novoga vala. Dok je prolazila godina ekonomske krize, “Hrvatske šutnje”, emancipacije republičkih političkih elita, albanskih demonstracija, vijesti o prikrivanim korupcijskim aferama, straha od nove Reaganove politike i sovjetskoga napada², Gotovac je svoja lucidna zapažanja o kakofoniji povijesnog trenutka dijelio s četrnaest godina mlađim Posavcem. Povezao ih je Polet, tjednik koji je od kraja 1970-ih postao eskapističkim pokličem buntovne omladine. Najmlađi majstor jugoslavenske fotografije bio je Poletov reporter, a njegov stariji prijatelj utjelovljenje poletovskog libertinizma, Poletov kolpoter u kostimu Supermana koji je na smjernom srednjoeuropskom trgu izvikivao naslove. Gotovac je, osim toga, umjetnički bio blizak rafiniranome Goranu Trbuljaku, tvorcu inovativne formule grafičkog prijeloma tjednika.

Gotovčeve javne akcije, obraćanja ljudima u ulozi prosjaka, čistača ulice, u trenutku gledanja televizije ili brijanja kose i brade, s maskom smrti, pratili su Posavec i njegov kreativni suputnik i kolega iz klase Nikole Tanhofer, Poletovac Mio Vesović. Toga petka trinaestog, svaki će svojom kamerom upamtiti vlastitu priču o ikoničkome performansu.

¹ Mujadžević, D., Bakarić. Politička biografija, Plejada d.o.o., Zagreb, 2012., str. 333.

² Prema kazivanju Dina Mujadževića.

Posavčeva 41 snimka zrcali novouspostavljene kriterije vrednovanja umjetničke fotografije, spontanost reportažnog postupka iz kojeg “kao da struji život kakav možemo prepoznati u vlastitoj okolini”³, koji su fotografi poput Posavca i Vesovića uveli u galerije. Nagradom Fotosaveza Jugoslavije Posavec će se tri godine kasnije priključiti nekolicini majstora fotografije među kojima su Tošo Dabac, Mladen Grčević, Vladimir Solariček. “Vesović i ja smo snimali stvarni život, ono što se doista događa. Znači, društvo je nagrađivalo taj otklon.” Budno registriranje stvarnosti, znatiželja i izdržljivost Posavca nikada nisu napustili. Istovjetni alkemičarski dar da oplemeni obično i prepoznatljivo, imao je i Tomislav Gotovac. Miljenko Jergović o tome je napisao: “Činjenicu da u isto vrijeme radi na sjaju za ženski magazin i na vlastitim metafizičko-zavičajnim meditacijama netko drugi bi vrlo jednostavno riješio: za novine bi radio sa sklopljenim unutarnjim okom. Takve bi slike bile jednako upotrebljive, uredništvo i čitatelji bi bili prezadovoljni, jer veliki fotografi i zatvorenih očiju sasvim dovoljno vide, ali tako kod Posavca ne ide. On za Gloriju slika s jednakim uvjerenjem, i široko otvorenog oka, kako slika i za neku svoju privatnu vječnost.”⁴

Gotovac i Posavec dijelili su interes za takve “nedostojne teme”. “Ja imam istu mjeru za frajere koji guraju kolica s metlom i one iz Glorije. Neki ljudi vječno pokušavaju mistificirati život. Baviti se nečim čega nema. Gloria je moj izvor života. Mene zanimaju ti likovi, a kako drukčije da do njih dođem? Na kraju svi oni na sekundu dođu kod mene. Nisam se htio riješiti naše stvarnosti i prilike da je komentiram. I Gotovčev art je bio komentar tih priča. Zato smo i bili bliski. Imali smo isti svjetonazor.” Posavec je i na ovom zadatku nastojao uhvatiti ne samo Gotovčevu izvedbu, već i skice karaktera, reakcija. I danas pokušava dokučiti što su očevidci doživjeli. “Tamo je jedna žena koja je išla s placa i doista me zanima kako je ona to doma interpretirala.” Kada Radoslav Putar 1985. godine piše o Posavcu, čini se kao da opisuje istu situaciju: “Kao da se odjednom našao na samoj pozornici, a na njoj se neprekidno odvija neprekinuti slijed prizora prema kojima nije mogao biti ravnodušan.”⁵

³ Denegri, J., U srazu slenga i seoske kletve, Foto-kino revija XI/XII, Beograd, 1985.

⁴ Jergović, M., Umjetnik i njegovih pet pataka, Europapress holding, Zagreb, 2008., str. 9.

⁵ Putar, R., Posavec, Salon fotografije Beograd, Beograd, 1985., str. 7.

Posavčev pogled otkriva najširi mogući registar emocija: gospođa koja se skanjujući usuduje promotriti gologa diva tek kada je odmakao, par časnih sestara koje ne smiju ni svrnuti pogled, prostodušnu zainteresiranost stare seljanke, šeretske muške osmijehe, slobodnije od ženskih. Posavec se kreće od satiričnog do tragičnog. Na jednoj fotografiji vidi se pognuti Gotovac iznad kojeg je niz međusobno sličnih nogu, koje kao da ravnodušno i automatizirano odmiču. "Surova je njegova bespoštedna strast prema onome što radi," ali "On prvo ulaže svoj život do kraja, svoje ljude, svoje najdublje emocije (...)." ⁶

Ograničavajući uvjeti situacije u kojoj se ne stiže postaviti kameru na stativ i donijeti fotografsku odluku, u Posavčevu slučaju pokazali su se kao prednost. Njegov stil lišen klasične kompozicije, očekivane interpretacije događaja i pretjeranog isticanja ključnoga motiva nauštrb zanimljivih marginalija doživio je klimaks u osam minuta fotografske akcije. Postavlja se pitanje kako je bilo moguće snimiti umjetnički artikulirane radove bez mogućnosti njihovoga osmišljavanja. Riječ je o strelovitome opažaju, majstorskoj verziranosti, ali i o nečem trećem. "Postoje ljudi koji uporno i strogo žele pokazati da sve kontroliraju. Ja ne spadam među te. Spontanost takvih snimki se može desiti samo kada si duboko slobodan čovjek."

Gotovo da se može opipati njegov užitak snimanja Gotovčevog monumentalnog osvjetljenog tijela, koje djeluje poput velike bijele psine među pučkom štafažom. U nekoliko snimaka maksimalni učinak je postignut minimalnim sredstvima: tek svijetla forma tijela i ploha pločnika živopisne teksture i sivih tonova.

O prijateljskom liku iznova pripovijeda zažareno i ozbiljno: "Takav se čovjek morao desiti. Da se bilo tko tamo skinuo, to bi bilo zanimljivo. Ali on je bio drukčiji, on je bio monumentalna skulptura. To se s njime moralo desiti. O tome je Denegri govorio, on ga je savršeno nacrtao. Bilo raznih pokušaja, ali velika nesreća mnogih ljudi je ta što je postojao Gotovac." Posljednje četiri fotografije, snimljene uz teleobjektiv, otkrivaju Posavčev autentični street-wise reporterski duh. "To je bio konspirativan rad. Zato je Gotovac i pozvao nas dvojicu u slučaju da nekome od nas oduzmu snimke. Međutim, nitko nije znao da sam ja angažirao jednog tipa, kojemu sam predao prvi film. Rekao sam mu da to skloni dok mu se ne javim. Stavio sam novi film i teleobjektiv, jer sam mislio 'ako ovaj uzmu, glavna akcija je na sigurnom'. Na kraju sam rekao i Borisu Turkoviću da snimi događaj." U nekoliko fotografija je ugrađen i duhoviti znak vremena: transparent s najavom filma Lordana Zafranovića *Pad Italije*. Dvije godine ranije, Polet je pao u nemilost zbog negativne ocjene Zafranovićeve *Okupacije u 26 slika*, koju je dao Nenad Polimac. Godinu kasnije je duplerica s Gotovčevom montažom međuratnih pornografskih fotografija izazvala nerješiv konflikt državnog aparata i redakcije Zorana Franičevića.

⁶ Viculin, M., Ivan Posavec, Klovićevi dvori, Zagreb, 2002., str. 8.

Tomislav Gotovac je akciji naknadno dao puni naziv: *Ležanje gol na asfaltu, ljubljenje asfalta (Zagreb, volim te...)*. *Hommage Howardu Hawksu i njegovu filmu Hatari!* Vlastiti lik na fotografiji 5. podsjetio ga je na nosoroga, žučeni plijen Hawksovih lovaca, "čistu i iskrenu životinju koja ide samo naprijed".⁷ Istaknuo je da *hatari* na svahiliju znači poziv u pomoć i dometnuo: "Ovo je isto rad koji zove u pomoć. Pomozite mi, ja sam usamljeni nosorog koji ne zna što će sa sobom."⁸

Izlaganje samoga sebe bio je projekt kojemu je Tomislav Gotovac predao vlastiti život i doveo ga do obračuna s vlastitom inhibicijom, odnosno sustavom koji se dominantno odnosi prema individualnoj slobodi. Sredstvo oslobađanja bila je golotinja, iznikla iz rane fascinacije Meštrovićevim *Zdencem života* i primarnoga erotskoga nagona prema golim tijelima roditelja. Sramežljiv i osjetljiv pojedinac, Tomislav Gotovac odlučuje da čim jutrom otvori oči, sagleda život kao film. Taj koncept "totalne režije" u vezi je s potrebom onipotentne kontrole nad sudbinom, htijenjem da se život izrežira ne bi li se oteo kaosu. Gotovac kao da poručuje – čak i ako sam protagonist nevolje, ja sam je izabrao. Za razliku od većine koja pristaje na karakterne laži i tuđi scenarij, Gotovac je prisvojio ulogu scenarista, pa je prometejski izjavio: "Ja imam svoju zvijezdu."

Prolaskom godina i lomova koje su donijele, život Ivana Posavca, Tomislava Gotovca, Zore Cazi-Gotovca, životi njihove djece srasli su u jedno tkivo. Kada se 1984. godine Posavcu dogodilo najgore što se čovjeku može dogoditi, Gotovac je uz njega bio svakodnevno, satima, pa tako dvije godine. "Spasio mi je život." Prilikom postavljanja izložbe, dizajnerica Nika Pavlinek lakonski je dobacila: "Sve ovo podsjeća na Križni put." "Križni put, to je to! Samo se nikada nisam usudio reći." U izložbu je odmah uvrstio rad iz ciklusa *Pietà*, snimljen 1989. godine. Tih nekoliko fotografija bile su narudžba Denisa Kuljiša za Start. Posavski William Eggleston svojega je Isusa razapeo u Cerju Letovaničkom, u blizini rodne Dužice. Kada su u osvit rata u ropotarnici završavale mnoge pametne i lijepe stvari, Posavec je među smećem Startove redakcije ugledao svoje slajdove, s visoko dignutim Raspećem kao na Bruegelovoj prijeteći golemoj Golgoti. Za Gotovca je Isus bio prvi performer.

Jednom snimkom, pod rednim brojem 23, Posavec je obujmio čitavo Gotovčevo drhtavo i budno postojanje. Dok se publika, sabita uz rubove zgrada, sabire u grupice, Tomislav Gotovac samotno napreduje sredinom ulice, zanesenoga lica i nosi pogled čovjeka koji je uhvatio nešto blistavo.

⁷ Izjava Tomislava Gotovca dana u dokumentarcu Rubikon redateljka Željka Radivoja, Zagreb, 2001.

⁸ Ibid.

Performans Tomislava Gotovca *Ležanje gol na asfaltu, ljubljenje asfalta (Zagreb, volim te...)*.

Hommage Howardu Hawksu i njegovu filmu Hatari!

fotografije: Ivan Posavec, Zagreb, 1981.

Tomislav Gotovac performance *Lying Naked on the Pavement, Kissing the Pavement (Zagreb, I Love You...)*.

A tribute to Howard Hawks and his film *Hatari!*

photos: Ivan Posavec, Zagreb, 1981



1



2



3



4

5



6



7



8



9



10



11



12





13



17



14



18



15



19



16



20

21



22



23



24



25



26



27



28



29



30



31



32



33



34



35



36



37



41

38



39



40



"I care so much about these photos that for thirty years I avoided showing them to anyone in their entirety. I was afraid the magic, my experience, would disappear. And you photograph something for people to see it. This is a real paradox."

On Friday, 13 November 1981, when the cannon from Grič struck noon in Zagreb, the naked Tomislav Gotovac came out from a doorway in Ilica 8. Completely exposed to everyone's view, he stood, opened his arms and shouted, "Zagreb, I love you." On his route to the Republic Square he repeatedly knelt and lied on the dirty street pavement, kissed it and declared love for his city. Upon his arrival to the central square, he was arrested.

On that day, Belgrade's *Politika* magazine published another excerpt from the recently published book by Vladimir Dedijer *Novi prilozi za biografiju Josipa Broza Tita 2 (New Annexes to the Biography of Josip Broz Tito 2)*, which desecrated the authority of the charismatic leader.¹ Three weeks before, Azra's Yugoslavian tour finished with a concert at Kulušić night club. In his album *Ravno do dna (Straight to the Bottom)* Branimir Štulić prophetically sang the people's fear and depression, while the naturalist portrait of his neck, photographed by Ivan Posavec, became a trademark of New Wave. The year of economic crisis, "Croatian silence", emancipation of republic political elites, Albanian protests, news of covered corruption affairs, fear of Reagan's new policies and Soviet attack², Gotovac shared his lucid insights on the cacophony of the historical moment with Posavec, fourteen years his junior. They were connected by *Polet*, the weekly magazine that in the late 1970s became the escapist cry of rebellious youth. The youngest master of Yugoslav photography was *Polet*'s journalist and his older friend was the embodiment of *Polet*-style libertarianism, *Polet*'s newsboy in Superman's costume shouting titles in a pious Central European square. Besides, Gotovac displayed artistic similarities with the refined Goran Trbuljak, the creator of the magazine's innovative graphic design. Gotovac's public actions, approaching people as a beggar, street cleaner, while he was watching TV or getting a haircut or a shave, with a death mask, were followed by Posavec and his creative associate and university colleague from Nikola Tanhofer's master class, Mio Vesović, also a *Polet* man. On that Friday the 13th each of these men's cameras will register their own story about one iconic performance.

¹ Mujadžević, D., Bakarić. *Politička biografija, Plejada d.o.o., Zagreb, 2012., p. 333.*

² According to Dino Mujadžević.

Posavec's 41 photographs mirror the newly established evaluation criteria for art photography, the spontaneity of news coverage procedure which "seems to ooze life we can recognise in our own environment"³, introduced in galleries by photographers like Posavec and Vesović. Three years later Posavec received Yugoslav Photography Association's award and joined the photography greats such as Tošo Dabac, Mladen Grčević and Vladimir Solariček. "Vesović and I capture real life, what was really happening. Meaning, the society paid a tribute to that divergence." The vigilant record of reality, curiosity and persistence have never abandoned Posavec. Tomislav Gotovac possessed the equal alchemical gift to elevate the ordinary and the recognisable. Miljenko Jergović wrote: "The fact that he works at the same time in gloss for a woman's magazine and on his own metaphysical and down-home meditations might be solved quite simply by someone else, by working for the paper with his inner eye closed. The pictures would be just as usable, the editors and the readers would be super satisfied, because a great photographer sees well enough even with his eyes closed, but this won't do for Posavec. For Gloria he shoots with equal conviction, with a wide open eye, as he shoots for his own private eternity."⁴

Gotovac and Posavec shared an interest in such "undignified subjects". "I apply the same procedure on the guys pushing the cart with a broom and those from Gloria magazine. Some people are always trying to mystify life. Deal with something that does not exist. Gloria is my livelihood. I am interested in these people and how do I reach them? Finally they all reach me for a second. I did not want to get rid of our reality and a chance to comment on it. Gotovac's art was also a comment on these stories. That is why we were close. We have the same worldview."

Posavec here also tried to capture not only Gotovac's performance, but also sketches of characters and their reactions. Still today he is trying to grasp what the witnesses experienced. "There was a woman walking from the greenmarket and I would truly love to know how she interpreted it at home." When Radoslav Putar wrote about Posavec in 1985, he seemed to describe the same situation: "As though he suddenly appeared on the same stage, where a continuous sequence of scenes was taking place and he simply could not remain indifferent to them."⁵

³ Denegri, J., U srazu slenga i seoske kletve, *Foto-kino revija XI/XII, Belgrade, 1985.*

⁴ Jergović, M., *Umjetnik i njegovih pet pataka, Europapress holding, Zagreb, 2008., p. 9.*

⁵ Putar, R., *Posavec, Salon fotografije Beograd, Beograd, 1985., p. 7.*

Posavec's view reveals a broadest possible spectrum of emotions: a shocked lady who dares to glance at the naked giant only when he moved away, a couple of nuns who are not even allowed to turn their eyes, a simple interest from an old peasant woman, mischievous male smiles, much more liberated than female ones. The reactions range from satire to tragedy. In one photograph we see Gotovac bending down and above him many similar feet that seem to walk away indifferently and automatically. "His unrestrained passion for everything he does is cruel," but "He first invests his own life fully, his own people, his deepest emotions (...)." ⁶

The limiting conditions of a situation in which he has no time to place the camera on the stand and make a photographic decision in Posavec's case proved to be an advantage. His style, devoid of classical composition, expected interpretation of events and excessive accentuation of the central motif to the expense of interesting marginalia in these eight minutes of photo action reached its pinnacle. The question is, how was it possible to make artistically articulated works without a chance to deliberate them. This was sudden perception, masterful skill, but something else as well. "There are people who obstinately and strictly want to show they have everything under control. I am not one of those people. The spontaneity of these images can happen only when you are a profoundly free man."

The pleasure of photographing Gotovac's monumental illuminated body is almost palpable, he seems like a great white shark among the folk staffage. In several images he achieved a maximum of effect with a minimum of means: only the light body form and the pavement surface with a picturesque texture and gray shades.

Once again he speaks about his friend with passion and seriousness: "Such a man had to happen. If anyone had taken off their clothes there, that would have been interesting. But he was different, he was a monumental sculpture. It had to happen with him. This is what Denegri spoke about, he drew him perfectly. There were various attempts, but many people's great misfortune was that Gotovac existed."

The last four photographs, made through a telephoto lens, reveal Posavec's authentic street-wise journalistic spirit. "This was surreptitious work. That is why Gotovac invited the two of us, in case someone takes our pictures away. However, no one knew I had hired another guy, to whom I gave my first film. I told him to store it until I contact him again. I placed in a new film and a telephoto lens because I thought, 'if they take this one, the main action is safe'. Finally I asked Boris Turković as well to film the event." There are certain traces of zeitgeist in these photographs: a billboard announcing Lordan Zafranović's film *Fall of Italy*. Two years before that, Polet fell out of grace because it published a negative review of Zafranović's *Occupation in 26 Pictures*, written by Nenad Polimac.

⁶ Viculin, M., Ivan Posavec, Klovičevi dvori, Zagreb, 2002., p. 8.

An insolvable conflict between the state authorities and Zoran Franičević's editorial board was caused the year before by a centrefold with Gotovac's photomontage of interwar pornographic photographs.

Tomislav Gotovac afterwards gave his action a full name: *Lying Naked on the Pavement, Kissing the Pavement (Zagreb, I Love You...)*. A tribute to Howard Hawks and his film *Hatari!* His own character in the photo 5 reminded him of a rhinoceros, the beloved prey of Hawks' hunters, "a pure and honest animal which only goes ahead."⁷ He pointed out that *hatari* in Swahili meant a cry for help and added: "This work is also a cry for help. Help me, I am a lonely rhinoceros who does not know what to do with himself."⁸

Exposing himself was a project Tomislav Gotovac dedicated his life to and brought it to a showdown with his own inhibition, i.e. the system with a dominant attitude towards individual freedom. The liberating tool was nudity, sprung out of his early fascination with Meštrović's *Fountain of Life* and the primordial erotic impulse for his parents' naked bodies. A shy and sensitive individual, Tomislav Gotovac decided to perceive life as a film as soon as he opened his eyes in the morning. This concept of "total directing" relates to the need for omnipotent control over fate, the wish to direct life to prevent it from slipping into chaos. Gotovac seems to tell - even if I am the protagonist of trouble, I chose it. Unlike most people who agree to false personalities and other people's screenplay, Gotovac appropriated the screenwriter's role and said in a Promethean manner: "I follow my own star."

With the passing years and breakdowns they brought, the lives of Ivan Posavec, Tomislav Gotovac, Zora Cazi-Gotovac and their children became single tissue. When in 1984 Posavec experienced the worst thing that can happen to a man, Gotovac was with him every day, for hours, for two whole years. "He saved my life." Setting up this exhibition, designer Nika Pavlinek said laconically: "All this reminds of the Stations of the Cross." "Stations of the Cross, that's it! I just never had the courage to say it." He immediately included in this exhibition a work from the cycle *Pietà*, made in 1989. These several photographs were Denis Kuljiš's commission for Start magazine. William Eggleston from Posavina region crucified his Jesus in Cerje Letovaničko, near his native Dužica. At the outbreak of war, when many smart and beautiful things were thrown away, Posavec saw his slides in the rubbish bin at Start's office, with the Crucifix high up, like in Bruegel's threateningly large Calvary. To Gotovac, Jesus was the first performer.

In one image, number 23, Posavec encompassed the entirety of Gotovac's trembling and vigilant existence. While the audience, squeezed against the building walls, gathered in small groups, Tomislav Gotovac marched ahead alone, in the middle of the street, with a look of rapture on his face and a sparkle in his eyes.

⁷ Tomislav Gotovac's statement from the documentary *Rubikon* directed by Željko Radivoje, Zagreb, 2001

⁸ Ibid.



Nakladnik, Publisher: *Radnička Galerija, Zagreb*
Za nakladnika, For the publisher: *Marijan Hanžeković*
Autor teksta, Written by: *Leila Mehulić*

Oblikovanje, Design: *Nika Pavlinek, Aleksandar Kovač*
Lektorica hrvatskog teksta, Croatian language editor: *Ivana Ostojčić*
Prijevod na engleski, Translation into English: *Ivana Ostojčić*

Tisak, Printed by: *Cerovski d.o.o.*
Naklada, Print run: *300*
Odnosi s javnošću i marketing, Public relations and marketing:
Leila Mehulić

©2013. Radnička Galerija, Zagreb
Radnička galerija, 5. lipnja 2013. - 5. srpnja 2013.
Radnička Gallery, 5 June 2013 - 5 July 2013

Izložba je financirana uz financijsku podršku Marijana Hanžekovića.
Exhibition funded with a support by Marijan Hanžeković.

ISBN 978-953-57235-0-9

Zahvaljujemo Institutu Tomislav Gotovac,
Zori Cazi-Gotovac i Željku Radivoju.
We thank the Tomislav Gotovac Institute,
Zora Cazi-Gotovac and Željko Radivoj.