Body. Made in Me

Uroš Abram

Galerija Božidar Jakac—nekdanja samostanska cerkev

Kostanjevica na Krki, 30. 09.—27. 11. 2011

GALERIJA · BOŽIDAR · JAKAC
1974
KOSTANJEVICA NA KRKI

Body. Made in Me

The challenge of the proposal to exhibit in the former monastery church in Kostanjevica na Krki sparked Uroš Abram's imagination in his already ongoing research of primary photography – the elementary photographic procedure with the camera obscura. *The rather obstetric sound of the title* Body. Made in Me *should be taken polemically. It is an irony of the industrially produced commodities for mass consumption, marked with the tag of origin. It emphasizes the uniqueness and unrepeatability of the image, whose creation Abram personalized to the extreme limit and at the same time managed to avoid the aura of Art, the mythization of creativity: the image of the body even in my own body remains the product of pure optics in combination with chemistry – that is all.*

The use of the camera obscura *has been in fashion in recent decades. It is attractive not only because it eliminates the problem of resolution, it returns its very procedure of imaging into its origin to the simplicity and factuality of the laws of optics, pure geometry, that beauty of Paolo Ucello's perspective which made him refuse to fall asleep. Abram complicated it by improvising the camera obscura in his mouth thus changing his very mouth into a photographic device which we might want to call* camera oralis *(Hotko 2010).* *(See page 74)*

Telo. Made in Me

Izziv, ki ga postavlja samostanska cerkev v Kostanjevici na Krki Urošu Abramu, je razvnel njegovo domišljijo ob že vpeljanem raziskovanju primarne fotografije, najosnovnejšega fotografskega postopka s *camero obscuro*. V angleščini obstetrično (porodničarsko) zveneči naslov *Body. Made in Me* je polemičen in težko prevedljiv, zato moramo ubesedenje njegovega sporočila neogibno razumeti dvojezično. V bistvu ironizira industrijsko proizvodnjo predmetov masovne potrošnje, označenih z znamko njihovega izvora. Poudarja posebnost in neponovljivost podobe, katere stvarjenje je Abram poosebil do skrajne možne mere, a se je hkrati izognil avri umetniškosti, mitizacije ustvarjalnosti: podoba telesa je tudi v mojem telesu produkt optike v kombinaciji s kemijo – in to je vse.

Uporaba *camere obscure* je zadnje čase v modi. Privlačna je ne samo zato, ker eliminira problem globinske ostrine; sam postopek »oblikovanja« fotografske podobe vrača v izhodišče, k preprostosti in dejanskosti (faktičnosti) zakonov optike, tiste Ucellove lepote perspektive, čiste geometrije, ki renesančnemu sanjaču ni dala spati. Abram jo je zapletel s tem, da je črno skrinjico napravil v svojih ustih in svoje telo dobesedno spremenil v fotografski aparat, ki ga poimenujmo *camera oralis* (Hotko 2010). (Glej stran 74)

Abram, what an analogy!, is the name of the first of the great patriarchs before the covenant with God. It is a synonym for the initiation of the community, first socialization, effectuated during Abram's migration from Ur in Mesopothamia to Canaan, where God renamed him Abraham. Similarly Abram takes photography back to the point of unawareness of what it really was, and from which it developed into a myriad of genres, transforming our reality into the world governed by images. He returns it into punctum genetrix*, in which it was understood as a reproduction without involvement of the human hand, the double of the icon, imprinted on the immaculate surface by the laws of Nature. In this sense it became analogous to the principle of icon-writing. The first icon,* acheiropoieton *created without participation of the human hand, confers its miraculous properties to its copy, written with the utmost fidelity, just as photography appropriates the aura of testimony and Reality. Seeing is believing, or, if we slightly adjust Descartes' sentence:* Nihil est in intellectu quod non ante fuerit in visu. *(Nothing exists in the mind that has not been seen before.) Photography does not draw its prestige only on the primacy of vision but according to Barthes, it also preserves reality, if only through the difference between the signifier and the signified. Its power of authentication exceeds the power of representation (Barthes 2000, p. 89).*

However, Abram refuses to accept the simplified quasi neo-liberalist interpretation of the world's replication: the photographic image is the objective registration of an event that excludes the agent (the operator, the author). The question, however, remains how much control she/he can actually have over the process and can she/he adjust it to her/his intentions. Henri Cartier-Bresson's understanding of photography distances the sensorial system from the trigger: "To take a photograph is to align the head, the eye and the heart. It's a way of life." (www.magnumphotos.com) By pressing the shutter he claimed he had initiated a mechanical and chemical process which did not interest him anymore. Camera oralis*, inserted into the mouth, however, becomes part of the operator's body, an eye without a*

Abram – kakšna analogija! – je ime prvega očaka pred sklenitvijo njegove zaveze z Bogom. To je sinonim za začetek skupnosti, za socializacijo, ki se je zgodila ob Abramovem prehodu iz mezopotamskega Ura v Kanaan, kjer ga je Bog preimenoval v Abrahama. Uroš Abram namreč vrača »Fotografijo« v točko, v kateri sama še ni vedela, kaj je, in iz katere se je razmnožila v stotere žanre ter preoblikovala našo stvarnost v svet podob, ki ji vladajo danes. Vrača jo v *punctum genetrix*, v katerem se je videla kot reprodukcija brez intervencije človeške roke, kot dvojnik ikone, ki so ga na neomadeževano površino odslikali zakoni »Narave«. V tem je fotografija povsem analogna principu ikonopisa. Praikona, *acheiropoieton*, nastala brez sodelovanja človeške roke, dovolj dosledni kopiji podeli čudodelne lastnosti predloge, tako kakor fotografija prevzame avro pričevalnosti in »Resničnosti«. *Seeing is believing* oziroma videti pomeni verjeti. Ali če malo posodobimo Descartesa: *Nihil est in intellectu quod non ante fuerit in visu*. V razumu ni ničesar, česar ne bi prej videli. Fotografija pa ne črpa prestiža samo iz primarnosti vida, temveč po Barthesu ohranja resničnost, čeprav samo z neistovetnostjo označevalca in označenega. Njena pričevalnost je pomembnejša od reprezentacije (Barthes 2004, 78).

Vendar Abram ne pristane na preprosto kvazineoliberalistično interpretacijo fotografske podvojitve sveta: podoba je le objektivna registracija dogodka in agens/organizator/avtor nima nič pri tem. Vprašanje je, koliko kontrole lahko ohrani nad postopkom in ali ga sploh more prilagajati intenci. Fotografija, kakor jo pojmuje Henri Cartier-Bresson, distancira senzorni sistem od fotografskega sprožilca: *»To take a photograph is to align the head, the eye and the heart. It's a way of life.«* Napraviti fotografski posnetek pomeni uskladiti razum, oko in srce. Je življenjski slog. (www.magnumphotos.com) S pritiskom na sprožilec je Bresson sprožil mehanski in kemični proces, ki ga kot avtorja ni več zanimal. *Camera oralis* pa je, vložena v usta, del avtorjeve-

neuron contact with the cortex. The gaze is parallel to the automatic optical process. The instant of the exposition is extended to an interval which requires immobility of the object, the body imaged, and the imaging body. The body is looking without seeing, that is without knowing whether the image in the process of genesis will reflect what the body wants to see. Abram has taken Barthes' wording of the essence of photography to the extreme: Photography is an image without a code, but certain codes do inflect its reading (Barthes 2000, p. 88).

Barthes wrote Camera Lucida *at the onset of postmodernism but it should be understood as a summing up of his thinking on the medium in previous decades. He saw his primary task as the definition of the area of competence peculiar to Photography. Its leanings beyond, therefore, he interpreted as more or less unnecessary (uninteresting) heterogeneity. He denied legitimacy to pictorialist photography, too indebted to painting, since Art is among those contingencies in Photography which neutralizes its subversion. "Photography is subversive not when it frightens, repels, or even stigmatizes, but when it is* pensive, *when it thinks."(Barthes 1979, p. 38) "Thinking" includes the possibility of application of different codes. When the photograph leans towards Art, code is rather undoubtedly determined and Abram lines up its determinants, such as the format (200 x 250 mm), canvas texture, frame, and above all the self-referential signifiers of the process in the interval determined by exposition and manipulation. Cartier-Bresson separated the medium from the sensory process by instantaneous technical registration, Abram extends it, struggles to control it by self-discipline, but its result still supports Cartier-Bresson's thesis: a photograph cannot be repeated, it is always another photograph. (Bresson, http://www.photoquotes.com/) The series of portraits shown in last year's exhibition at the Simulaker Gallery slid almost entirely back to the domain of painting. The image on the canvas supported by stretchers deformed in the process of drying can be read as a painting presented to us by* Informel *(abstract art). Without any idea about the reification of the image, the physical*

ga telesa, oko brez nevronskega stika s korteksom. Pogled je vzporeden samodejnemu optičnemu procesu. Trenutek ekspozicije se podaljša v časovni interval, ki zahteva popolno koncentracijo in negibnost telesa (predmeta) in telesa (kamere). Telo gleda, ne da bi videlo oziroma ne da bi vedelo, ali se bo na svetlobno občutljivi površini odslikalo tisto, kar želi videti. S tem je Abram Barthesovo ubesedenje bistva »Fotografije« radikaliziral do skrajnosti: »Fotografija« ne pozna koda, vendar pa *post factum* kodi usmerjajo njeno branje (Barthes 2004, 78).

Barthesova avtoritativna razprava *Camera lucida* je resda nastala ob nastopu postmoderne, ki pa jo moramo razumeti kot povzetek razmišljanja o fotografiji v poprejšnjih desetletjih. V njej si je zastavil cilj, opredeliti meje kompetence fotografije kot medija. Približevanje likovni umetnosti je zato razumel kot nepotrebno ali manj pomembno heterogenost. Pikturalni fotografiji, takšni, ki se preveč spogleduje s slikarstvom, bi odrekel legitimnost, kajti »Umetnost« je eden od načinov, ki fotografiji otopi rezilo subverzivnosti. »Fotografija je lahko subverzivna, vendar ne takrat, ko je kritična, temveč tedaj, ko je razmišljujoča.« (Barthes 2004, 37) »Razmišljanje« pomeni možnost preizkušanja različnih kodov. Kadar se fotografija preveč približa »Slikarstvu«, je kod dokaj natančno opredeljen in Abram v aktih intencionalno niza določevalce takšnega koda: format (200 x 150), tekstura platna, okvir, unikatna povečava, predvsem pa avtoreferenčni označevalci postopka v intervalu ekspozicije in manipulacije. Cartier-Bresson je medij ločil od mentalno-senzornega procesa s hipno tehnično registracijo, Abram ta proces podaljšuje, ga poskuša nadzirati s samodisciplino, vendar rezultat še vedno podpira Cartier-Bressonovo trditev: fotografije ne moreš ponavljati, vsak posnetek je nova fotografija (Bresson, http://www.photoquotes.com/). Serija portretov Abramove lanske razstave v Simulakru je zdrsnila skoraj povsem nazaj v območje slikarstva. Podobo na platnu, na-

identity of the sitter is irrelevant. Its likeness is lost in the process. Its identity shifts to the irrepeatability of the image. In the case of the nude such sliding gets only half-way. It is impossible to separate the body from its speech, its rhethoric, consolidated in the centuries of Western artistic tradition and visual communication, facilitated by photography and recently by the new media.

"What I intentionalize in a photograph (we are not yet speaking of film) is neither Art nor Communication, it is a Reference, which is the founding order of photography." (Barthes 2000, p. 77) Camera oralis *still conforms to this definition but in somewhat changed relations because of the nature of the medium. The traces of incidences left by the process on the little piece of photosensitive paper become the constitutive parts of the image. Uncontrolled expressive deformations due to the long exposition, entirely diluted contours and loss of detail, fingerprints and traces of saliva, all those are the signifiers of approximation to Art and could be interpreted as aspects of artistic intention. Barthian emanation of the referent is thus expanded by emanation of the agent / operator / author as the shiver of his body during the exposition, his fingerprint and trace of his DNA. Only the nude or its torso seen through the identificatory traces without any contextual reference remains on the exposed paper. Those traces add up to the aesthetic perfection of the image which might remind us of deformations produced by optical tricks in the works of photographers of the Surrealist extraction like Brassaï or Kertész, which Barthes had disqualified because of intentionality (application of extraneous means inessential to the medium).* Camera oralis *is not based on a gimmick, an intervention into the medium from the outside. It strives to maintain the efficacy of the medium on the most elemental level. In this case the difference between the unsuccessful and successful photograph is much more decisive than with the contemporary camera.*

petem na deformiranih podokvirjih, lahko razbiramo le kot sliko, kakršno nam je približal informel. Brez predstave o nastanku podobe je fizična istovetnost portretiranca povsem zanemarljiva, saj se fiziognomija izgubi v postopku. »Istovetnost« tedaj biva v neponovljivosti podobe. Pri aktu je ta zdrs samo polovičen. Drugače je namreč s telesom, ki mu ni mogoče vzeti njegove govorice, retoričnosti, utrjene v stoletni tradiciji zahodne likovne umetnosti in vizualne komunikacije, ki so jo omogočili prav fotografija in pozneje novi mediji.

»Tisto, k čemur pri fotografiji sega moj intencionalni akt (ne govorimo še o filmu), ni ne umetnost, ne komunikacija, pač pa referenca, ki je utemeljitveni red Fotografije.« (Barthes 2004, 69) *Camera oralis* še vedno drži te definicije, vendar v spremenjenih razmerjih zaradi narave medija samega. Sledovi naključnosti, ki jih pušča postopek na koščku fotografskega papirja, postanejo pomembne sestavine likovne podobe. Nenadzorovane deformacije, ekspresivne zaradi dolge ekspozicije, povsem raztopljena risba in izguba detajla, prstni odtisi in kapljice sline, vse to so označevalci približevanja »Umetnosti«, ki bi jih lahko razumeli tudi kot vidike umetniške intence. Barthesianska emanacija referenta se tu razširi z emanacijo agensa, avtorja: drget telesa med ekspozicijo, njegov prstni odtis in sled njegove DNK. Na eksponiranem papirju se pokaže samo torzo ali akt brez kontekstualnih sestavin, ki ga vidimo skozi avtorjeve identifikacijske sledi. Te sledi se seštejejo v estetsko polnost podobe, ki morda spominja na deformacije, povzročene z optičnimi triki v opusih fotografov iz nadrealistične bližine, kakor sta na primer Kertész in Brassaï, ki ju je Barthes izločil prav zaradi intencionalnosti. Uporaba »zunanjih« sredstev, ki niso neobhodna sestavina medija, je ekscesna. *Camera oralis* ne temelji na domislici, na intervenciji v medij od zunaj, temveč skuša vzdržati učinkovitost medija na najbolj elementarni ravni. Tedaj je razlika med neuspelim in uspelim posnetkom znatno bolj

"The intensive use of photographs by the mass media lays ever fresh responsibilities upon the photographer." (Bresson, http://www.photoquotes.com) The nude has become perhaps the most problematic genre of photography. The medium of photography amply supplies the fashion, not to mention porn industry, marketing and marketing communication, leisure time industry, which continuously appropriate forms of the photographic genres for mass consumption. The medium must incessantly establish and reestablish itself against the forms of its profanation to which the image of the body is particularly susceptible. As Abram focused his attention on the nude, he provoked bewilderment – why? The answer is tied to the rhetoric potential of the body which he wanted to exploit for devising the experience of his installation in the former monastery church in Kostanjevica na Krki. Polemic intervention is at first sight banal and provocative. It seems banal at first because it insinuates an un-reflected provocation – a sacrilege. It wants to be polemical because Abram has his intimate reasons regarding his identity, personality formation and critical view of the sacral space and its décorum, into which he was planted by baptism. However, his thesis is much more complicated, subtle and pertinent.

Come to think of the nude human body, it has never been eliminated from the Christian church. On the contrary, it has been placed at the crux of the Christian ritual on a symbolic level. To operate more efficiently at least in the Western tradition, image had to buttress the symbol. The body politic within the Western Church is carefully defined in a singular sense. In the space of the church it is determined by two extreme points on the longest axis, the axis of salvation. It stretches between the entrance wall and the main altar, between the Last Judgement and the Crucifix, on which the believer strides from the entrance gate to the Eucharist. On the one side is the body of the incarnated God, sacrificed with the manner of punishment that extends the agony to the extreme, as the ransom for the Original Sin, the euphemism not only for the Fall of Man, but also for the carnal knowledge, for the pleasure afforded by the body. God's sacrifice

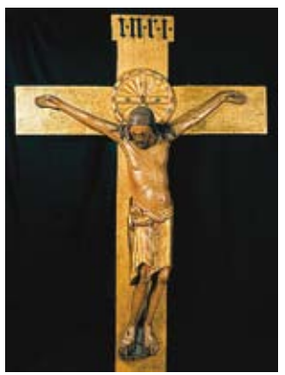
drastična kakor pri sodobni fotografski kameri.

»Intenzivna raba fotografije v masovnih medijih postavlja vedno novo odgovornost pred fotografa.« (Bresson, http://www.photoquotes.com/) Akt v fotografiji je postal skrajno problematičen žanr. Sam medij obilno zalaga modno industrijo, da porno industrije niti ne omenim, trženje in tržno komuniciranje, industrijo prostega časa, ki si prisvajajo tudi forme njenih žanrov za masovno potrošnjo. Medij se ves čas vzpostavlja proti oblikam svoje profanacije in podoba telesa je pri tem še posebno ranljiva. Ko je Abram svojo pozornost usmeril v akt, je takoj sprovociral vprašanje – zakaj prav akt. Odgovor je povezan z retoričnim potencialom človeškega telesa, ki ga je želel izkoristiti za doživetje postavitve v samostanski cerkvi v Kostanjevici. Polemična intervencija je na prvi pogled banalna in provokativna. Banalna zato, ker insinuira nereflektirano provokacijo – svetoskrunstvo. Polemična hoče biti, za to pa ima Abram intimne razloge, ki zadevajo njegovo identiteto, oblikovanje osebnosti in kritični pogled na sakralni prostor in na njegov *decorum*, ko je bil vanj postavljen s krstom. Vendar je njegova teza mnogo bolj zapletena, subtilna in aktualna.

Če prav pomislimo, ni bilo golo človeško telo nikoli izključeno iz cerkvenega prostora. Nasprotno, postavljeno je v samo središče krščanskega rituala na simbolni ravni, in da bi – vsaj v zahodni tradiciji – simbol še učinkoviteje opravljal svojo funkcijo, ga mora podpreti podoba. V zahodnokrščanski Cerkvi je politika telesa opredeljena pazljivo in enopomensko. V srednjeveškem cerkvenem prostoru je določena s skrajnostma na najdaljši – odrešenjski – osi med zahodno steno in prezbiterijem, med poslednjo sodbo in razpelom, po kateri stopa vernik od vhoda v cerkev do evharistije. Na eni strani je podoba utelešenega Boga, žrtvovanega z načinom kaznovanja, ki podaljšuje agonijo kot odkupnino za izvirni greh, evfemizem ne le za spoznanje,

of the immaculately conceived body, unsoiled by pleasure (!) is a metaphor for the norm of life and the promise of resurrection into eternal life. God has appeared in a human body only to dispose of it in suffering as an unnecessary burden. On the western wall of the church (in Giottesque wall painting, in the mediaeval scheme of decoration of the Carniolan subsidiary church) the "ugly body" appears in bodily spasms and grimaced physiognomies as the receptor of the pain and suffering for the sins of earthly life, which has reached its most bizarre image in the vision of Hieronymus Bosch in his Last Judgement altarpiece. The appropriate experience of the human body in the Christian church is possible only through pain.

1.



2.

1. Geronov križ/ *Gero Cross,* 965–970
polihromiran les/ *polychrome wood*
Köln/*Cologne*

2. Giotto di Bondone
Poslednja sodba
detajl/*Last Judgement, detail*, 1306
Capella dell'Arena, Padova/*Padua*

The anthropocentrism of humanism and Renaissance intruded subversively into the Christian representation of the body and its body politic by the realist conception of the image. Visualisation of the biblical tropes (e.g. in Song of Songs), mystical visions (Breastfeeding of St Bernard) and syntagmas, never problematized but left instead to exegesis by the Church, could be controlled in a stylized image, while it turned intolerable in the Renaissance illusionistic image. The youthful grace of the Madonna in Michelangelo's Pietà, no more than the imaging of "the Mother and the Wife" syntagma, as Leo Steinberg has reminded us, the sensuality and suppleness of Christ's body "compromised the faith and the piety", as written by an anonymous contemporary critic

temveč za karnalno spoznanje, za užitek, ki ga daje telo. Božja žrtev brezmadežno spočetega in z užitkom neomadeževanega telesa je metafora življenjske norme in obljuba vstajenja v večno življenje. Bog je privzel človeško telo in ga z muko odložil kot nepotrebno breme. Na zadnji steni (v stenskem slikarstvu po Giottu, v shemi poslikave kranjske podružnične cerkve) je »grdo telo« v krču telesnih in fiziognomskih grimas prejemnik bolečine in trpljenja za grehe tostranskega življenja, ki je svojo največjo domišljijsko bizarnost doseglo v viziji Hieronima Boscha na oltarju poslednje sodbe. Golo telo je v krščanskem svetišču mogoče doživeti samo skozi bolečino.

3. Poslednja sodba, detajl/*Last Judgement, detail*, ca 1500
freska/*wall painting*
Krtina, *Slovenia*

4. Michelangelo Buonarroti
Pietà, 1498-99
marmor/*marble*
Sv. Peter, Vatikan/ *St. Peter, Vatican*

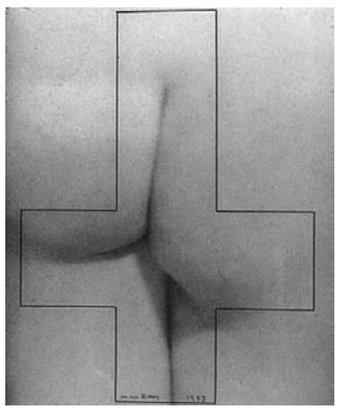
3.

4.

Antropocentričnost humanizma in renesanse je z realistično zasnovo podobe moteče posegla v krščansko reprezentacijo telesa in z njo povezane politike. Vizualizacijo biblijskih tropov (npr. Visoka pesem), mističnih vizij (Marijino dojenje sv. Bernarda ipd.) in ubesedenj, ki jih Cerkev do danes ni problematizirala, temveč jih prepušča eksegezi, je institucija lahko obvladovala v dovolj stilizirani podobi, v renesančni iluzionistični podobi pa je postajala nevzdržna. Mladostnost in milina Madone v Michelangelovi skupini Pietà, nič več kot upodobitev sintagme »Mati in Žena«, kakor je opozoril Leo Steinberg, in čutnost in mišični tonus Kristusovega telesa so »kompromitirale vero in pobo-

(Steinberg 1982, p. 231). Therefore Danielle da Volterra had to paint clothes over Michelangelo's bodies in the Sistine Last Judgement and earned his nickname il Braghettone *(Mikuž 1999, pp. 398–399). Created in visual art in concordance with man's changed place in the World, the Church could not separate with surgical precision the signifiers of the Salvation axis from those implicated at least as the phantoms of the repressed signifiers of bodily pleasure. Such separation was successfully applied just as long as the body was only the prison of the soul to be sacrificed for the eternal life.*

5.



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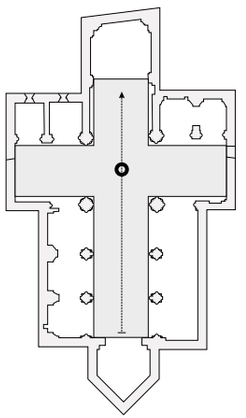

5. Man Ray Spomenik D. A. F. de Sadu/ *Monument to D. A. F. de Sade*, 1933

6. Simbolična pot k Bogu – Odrešenjska os, *Symbolic Path to God – The Salvation axis* Nekdanja samostanska cerkev/*Former Monastery Church* Kostanjevica na Krki

Man Ray in his Monument to de Sade *(1933) turned the body into the opposite of its salvation function. A fragmentary body which cannot be described even as a torso, since it encompasses a young girl's buttocks melting into the whiteness of the paper towards the edges, is framed by an emblem of a cross turned upside down. He changed the Christian emblem through rotation into a phallus and placed it over the emblem of de Sades's sexual pleasure (Krauss 1985, pp. 89–90). The blasphemy of the image is in the performance of the rotation used to replace the signifiers with their opposites, which defined the Anti-Christ's practice.*

A similar rotation was performed by Abram in the church with the ground plan in the shape of the Latin cross but to different

žnost«, kakor se je izrazil sočasni anonimni vir. (Steinberg 1970, 231) Zato je Danielle da Volterra moral obleči gole figure sikstinske Poslednje sodbe, s tem pa si je prislužil vzdevek Hlačar – *il Braghettone* (Mikuž 1999, 398–399).
V umetnosti, ki je nastajala ob spremenjenem mestu človeka v svetu, Cerkev ni mogla več s kirurško natančnostjo ločevati legitimnih označevalcev odrešenjske osi od fantomsko navzočih potlačenih označevalcev telesa kot užitka. Ločevanje je delovalo toliko časa, dokler je bilo telo le kletka duše, ki jo je treba žrtvovati za večno življenje.

Man Ray je v *Spomeniku de Sadu* (1933) obrnil pojmovanje telesa v nasprotje njegove odrešenjske vloge. Fragmentarno telo – ni mu mogoče reči niti torzo, saj zajame samo dekliške ritnice, ki se razpustijo v površino papirja – je obrisal z obrnjenim latinskim križem. Z obratom je spremenil krščanski emblem v emblem De Sadovega svetoskrunstva in ga položil na podobo predmeta njegovega spolnega užitka (Krauss 1985, 89–90). Blasfemičnost podobe je v doslednosti obratov, menjave označevalcev z njihovimi nasprotji, to pa opredeljuje »Anti-Kristovo« početje. Podoben obrat je Abram napravil v cerkvenem prostoru s tlorisom prav takšnega križa. Obrnil je odrešenjsko os prostora tako, da jo je začel na zahodni steni z »anti-korpusom«, dominantnim ženskim aktom, ki skuša premostiti višino prostora, povezati nebo in zemljo, in jo končal na oltarni steni s štiridelno kompozicijo prepletenih aktov kot nekakšno parafrazo gneče v poslednji sodbi. Ob tej osi so nanizani akti v frontalnih položajih v ladji, torzi in skupine v prečni ladji ter diptih moškega in nosečnice na severni steni prezbiterija.

Prostor in instalacijo v njem izkusimo kot gledalci, saj vstopimo vanj pri stranskih vratih. Tako celotni kontekst lahko rekonstruiramo abstraktno in najbolje s sredine središčnega kvadrata, to pa spremeni moralni krščanski kod v estetskega. Zato tu ne moremo govoriti o svetoskrunstvu, tem-

ends. He rotated the Salvation axis by beginning on the western wall with a Corpus *of a dominant female nude which strives to span the Earth and the Sky, and finished with a four-part composition of rectangles vaguely paraphrasing the intertwined bodies in the Last Judgment in the choir. Their frames inscribe a cross by the distance between them. Lined along the axes are full scale frontally posed nudes in the nave, torsos and static groups in the transept, and a male and a pregnant woman's nude on the northern wall of the choir.*

We experience the installation and its space as spectators, entering from the side door of the transept. The complex context can be reconstructed best from the centre of the crossing of the nave and transept. Thus the Christian code is replaced by the aesthetic one. This is not a sacrilege but rather a critique of the Christian body politic, by giving the consecrated space to the nude human body. William Ewing claims that urgency places the body into the centre of the debate. In the times of drastic changes in our relationship to and understanding of the body, the rethinking of it is inevitable since it is being reshaped into a myriad of unimaginable forms by scientists, engineers and the media. The changing of the body in plastic surgery, the spare parts phenomenon, cloning, technical devices performing functions of body parts, or operations previously afforded only by the body, mechanized androids and mechanically upgraded bodies of science fiction or virtual reality insinuate a question whether the body as we have known it, still exists at all (Ewing 2009, p. 9).

From this very chaos and uncertainty Abram is making his way to the Body through his own body. Regression to Camera oralis *is nothing but a desire to remove all those interfaces of our civilization in order to register once more the beautifully expressive shape of the body directly and in natural light. He is unveiling the image of the body unreachable by the human eye but which is nevertheless real, since it images itself automatically on photosensitive paper in the author's body. It is conceived in his own body in which it grows, it grows further through the procedures*

več instalacijo razberemo kot kritiko krščanske politike telesa, ki posvečeni prostor namenja golemu človeškemu telesu, aktu. William Ewing pravi, da telo danes aktualizira nujnost. V času, ko se odnos do telesa in razumevanje telesa drastično spreminjata, je razmislek o telesu neizbežen, saj ga znanstveniki, inženirji in mediji preoblikujejo v nepredstavljive različice. Spreminjanje telesa v lepotni kirurgiji, fenomen »rezervnih delov«, kloniranje, tehnične naprave, ki privzemajo funkcije organov ali prevzemajo sklope operacij in postopkov, kakršne je nekdaj omogočalo samo telo, in mehanizirana in nadgrajena telesa junakov iz znanstvene fantastike in iz virtualnega sveta: vsiljuje se vprašanje, ali telo, kakor smo ga poznali doslej, sploh še obstaja (Ewing 2009, 9).

Iz tega kaosa in negotovosti išče Abram pot do njega skozi svoje lastno telo. Regresija h *cameri oralis* ni nič drugega kakor želja, da bi odstranil vse civilizacijske vmesnike in zabeležil neposredno in v naravni luči čudovite izrazne obline telesa. Odstira nam podobo, ki je s prostim očesom ne moremo doseči, vendar je kljub temu resnična, saj se izriše samodejno na fotografskem papirju v avtorjevem telesu. Spočeta je in raste v njem, odrašča v postopkih prenosa z nekaj kvadratnih centimetrov v naravno velikost, da telo nato lahko vidimo kot nesnovno prikazen čiste svetlobe, ujete v svoji krhkosti v okvir »Slike«. Abramova arkadijska vizija nas nagovarja k doživljanju telesa, obvarovanega pred podivjanimi kapitalističnimi transformacijami, ki so vse bolj nepredvidljive in strašljive. Skuša nas spomniti, da je telo še vedno izjemno sredstvo zavedanja sveta, radoživo, erotično, minljivo, neponovljivo in zato nedotakljivo. Kot posebno dragocena vrednota mora zato imeti prostor v območju svetega. Avra sakralnega prostora ga dviga k ponovni posvetitvi.

of enlargement from a few square centimetres to a natural size, so we can see the body as a fragile immaterial apparition of pure light caught within the frame of a Picture. Abram's Arcadian vision lures us into experiencing of the body rescued from the wild capitalist transformations, which are ever more threatening and frightening. He wishes to remind us that the human body as has been known is an extraordinary means of awareness of the World, joyful, erotic, frail, evanescent, irreplaceable and therefore untouchable. It is a particularly precious value and as such should have a place in the domain of the sacred. The aura of the sacred architecture elevates it towards a new consecration.

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Henri Cartier-Bresson, http://www.photoquotes.com
William A. Ewing, The Body: Photoworks of the Human Form, London 2009
Michel Foucault, We "Other Victorians", The History of Sexuality Volume I: An Introduction*, New York 1980, pp. 3–13*
Iztok Hotko, Arheologija fotografije, in: Body made in Me*, Galerija Simulaker, Novo mesto 2010*
Rosalind Krauss, The Originality of the Avant-garde and Other Modernist Myths*, Cambridge, MA, 1985*
Jure Mikuž, Kri in mleko*, Ljubljana 1999*
Leo Steinberg, Metaphors of Love and Birth in Michelangelo's Pietàs, in: Studies in Erotic Art*, New York & London 1970, pp. 231-335.*
Leo Steinberg, Sexuality of Christ in Renaissance Art and Modern Oblivion*, Chicago 1997*

Viri:

Roland Barthes, *Camera lucida*, Ljubljana, 2004 (c. 1980).
Intervju s Henrijem Cartier-Bressonom, www.magnumphotos.com.
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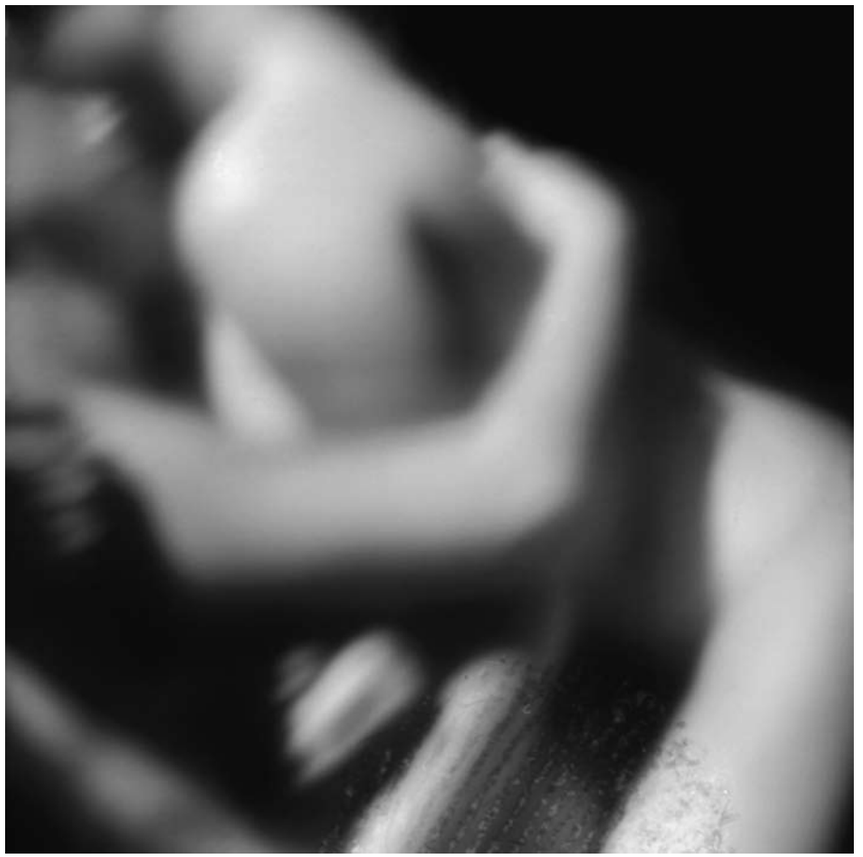
William A. Ewing, *The Body: Photoworks of the Human Form*, London, 2009.
Michel Foucault, We »Other Victorians«, *The History of Sexuality Volume I: An Introduction*, New York, 1980, str. 3–13.
Iztok Hotko, Arheologija fotografije, v: *Body made in Me*, Galerija Simulaker, Novo mesto 2010.
Rosalind Krauss, *The Originality of the Avant-garde and Other Modernist Myths*, Cambridge, MA, 1985.
Jure Mikuž, *Kri in mleko*, Ljubljana, 1999.
Leo Steinberg, Metaphors of Love and Birth in Michelangelo's Pietàs, v: *Studies in Erotic Art*, New York & London 1970, str. 231–335.
Leo Steinberg, *Sexuality of Christ in Renaissance Art and Modern Oblivion*, Chicago, 1997.

RAZSTAVA

EXHIBITION

REPRODUKCIJE

REPRODUCTIONS



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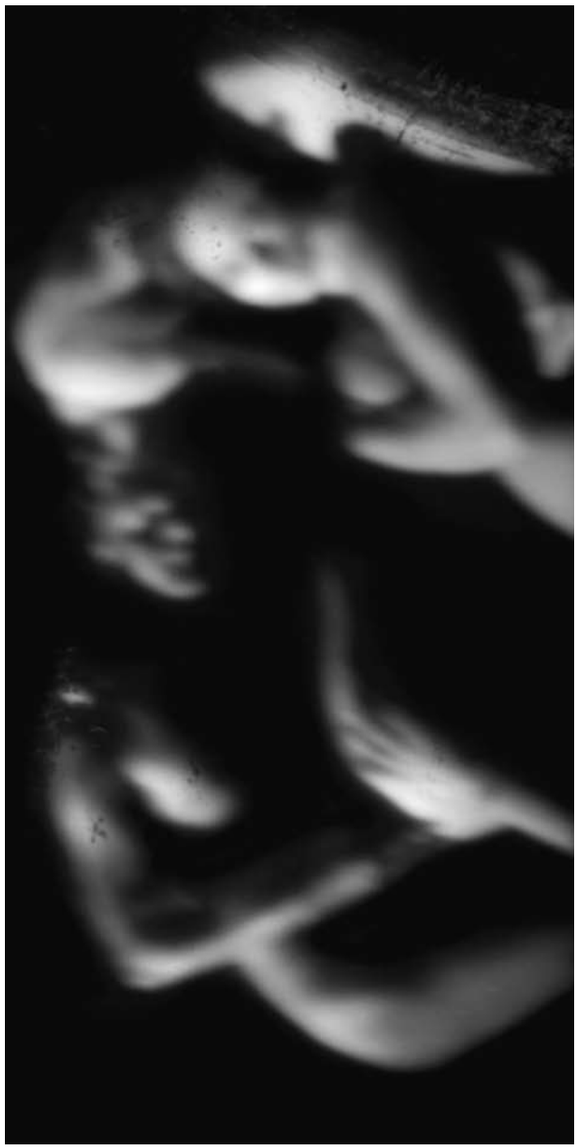

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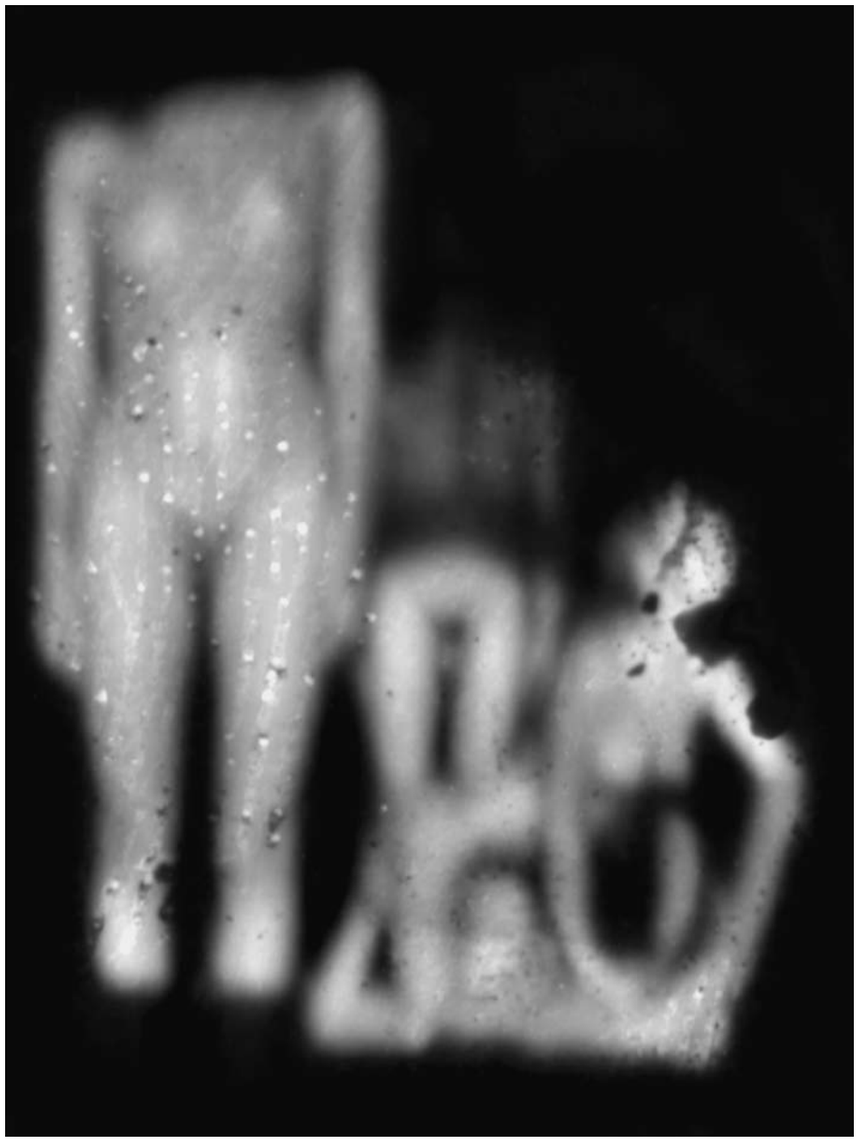

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175 x 140 cm

BREZ NASLOVA XV */ **UNTITLED XV***, 2011
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BREZ NASLOVA XVI */ **UNTITLED XVI***, 2011
digitalni tisk na platno */ digital print on canvas*
140 x 175 cm

BREZ NASLOVA IX */ **UNTITLED IX***, 2011
digitalni tisk na platno */ digital print on canvas*
195 x 140 cm

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195 x 140 cm

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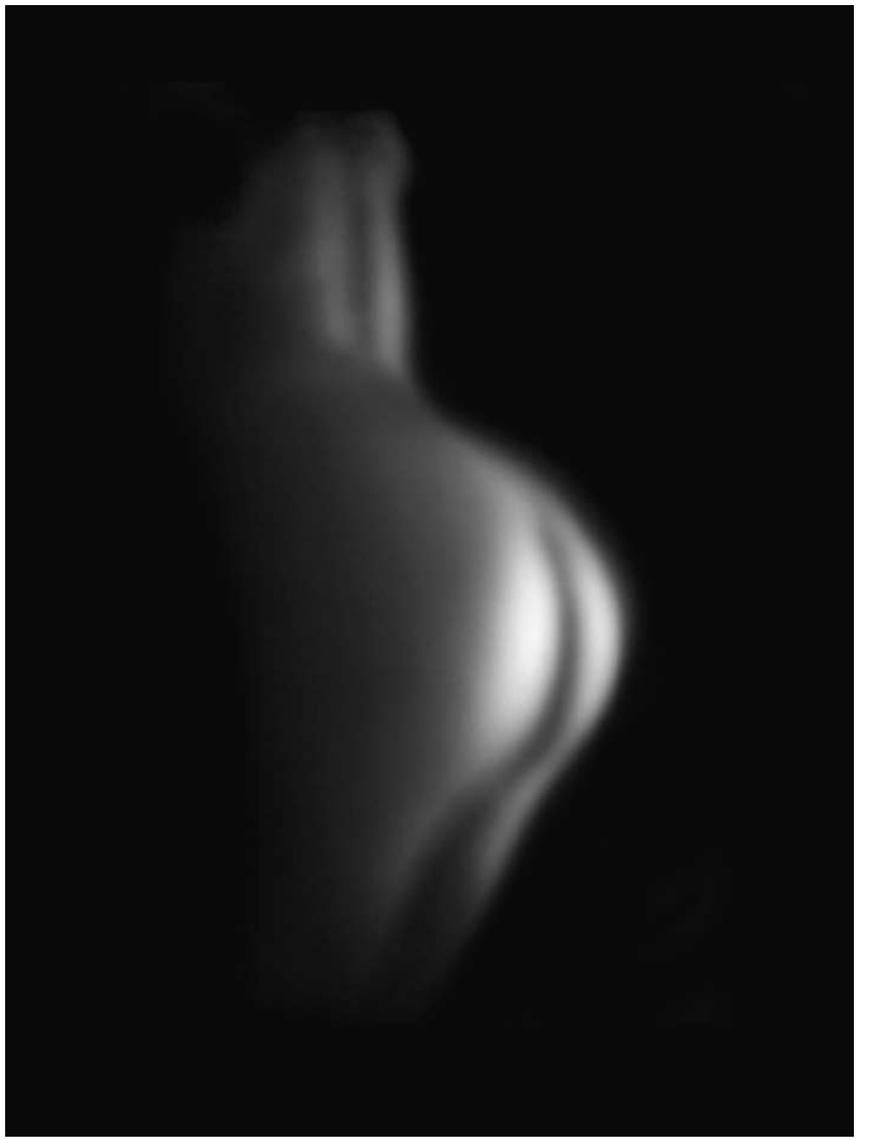

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195 x 140 cm

BREZ NASLOVA XIV */ UNTITLED XIV*, 2011
digitalni tisk na platno */ digital print on canvas*
195 x 140 cm

BREZ NASLOVA I */ **UNTITLED I***, 2011
digitalni tisk na platno */ digital print on canvas*
195 x 140 cm

BREZ NASLOVA V */ **UNTITLED V***, 2011
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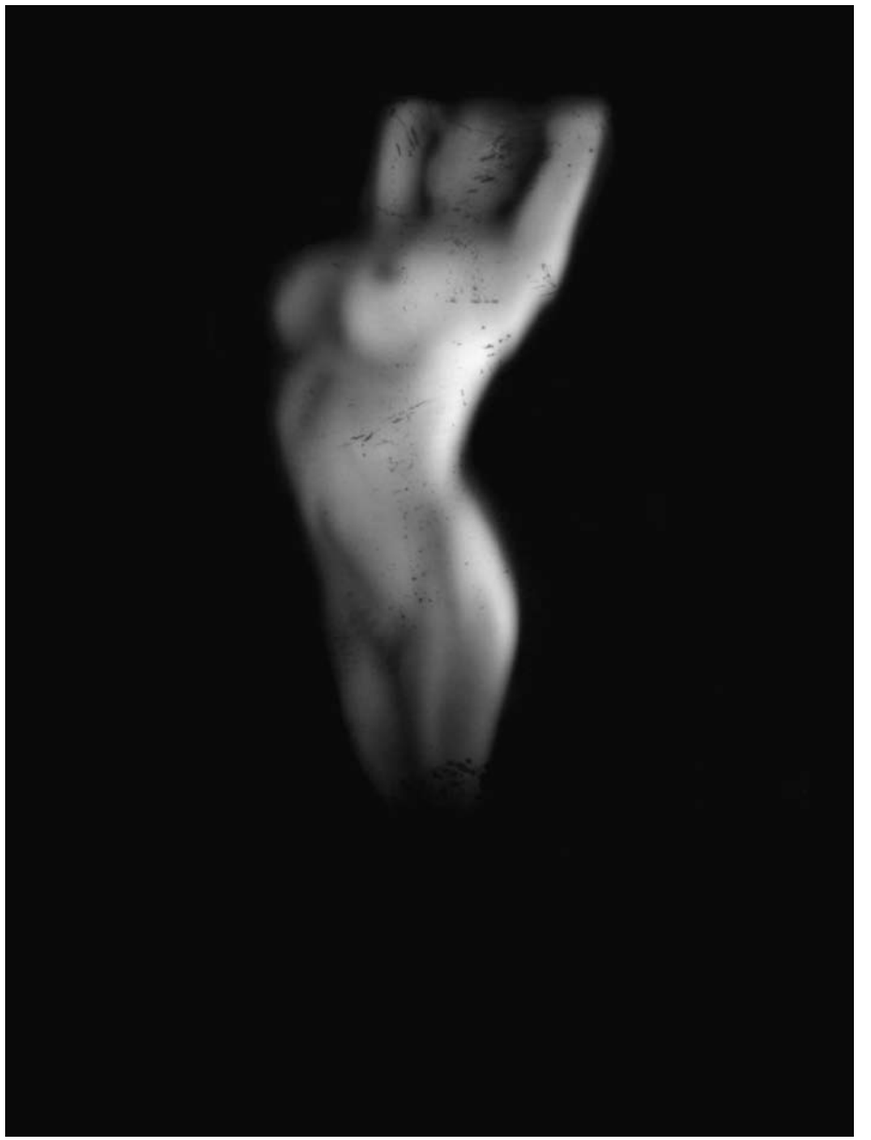

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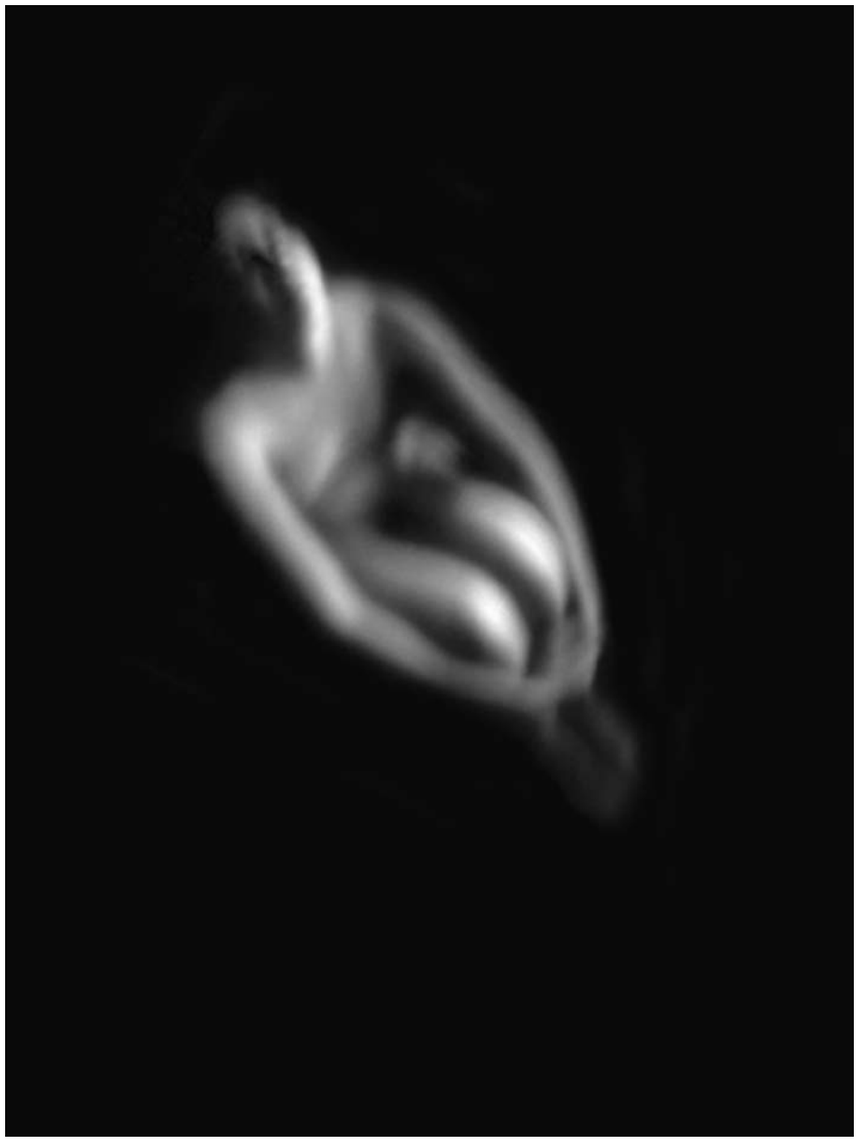

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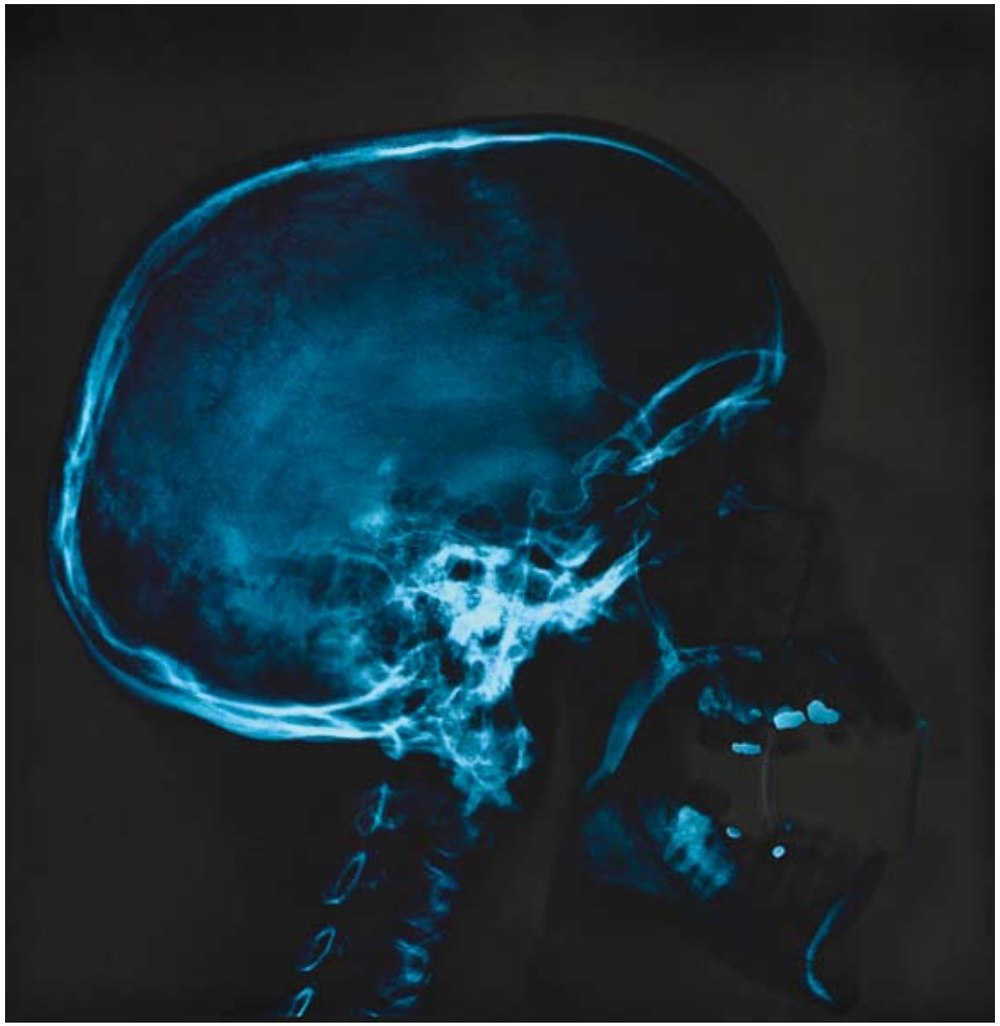
BREZ NASLOVA IV / *UNTITLED IV*, 2011
digitalni tisk na platno / *digital print on canvas*
195 x 140 cm

CURRICULUM VITAE



CAMERA ORALIS - portret Uroša Abrama /
CAMERA ORALIS - Portrait of Uroš Abram

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IZOBRAZBA/*EDUCATION*

2010

diplomiral v Pragi na FAMU (Filmová a televizní fakulta akademie múzických umění v Praze) / *Graduated from FAMU academy in Prague, Czech Republic*

2005–2008

vpisan na FAMU v Pragi, glavni predmet Fotografija / *enrolled at FAMU in Prague, Czech Republic, major subject Still Photography*

1997–2001

Srednja šola za oblikovanje in fotografijo, Ljubljana, smer Fotografija / *High School for Photography and Design, Ljubljana, Slovenia, Program: Photography*

1989–1997

Osnovna šola Jožeta Gorjupa, Kostanjevica na Krki/ *Jože Gorjup Elementary School, Kostanjevica na Krki, Slovenia*

SAMOSTOJNE RAZSTAVE/*SOLO EXHIBITIONS*

2011

Body. Made in me. Galerija Božidar Jakac, Kostanjevica na Krki, *Slovenia*
Photo Viva, Fotopub festival, Novo mesto, *Slovenia*, kustos / *curator* Cris de Bode

2010

Made in Me, Galerija Simulaker / *Simulaker Gallery*, Novo mesto, *Slovenia*, kustos / *curator* Matjaž Brulc

2004

Josipa Lisac, Tvornica, Zagreb, *Croatia*

SKUPINSKE RAZSTAVE/*GROUP EXHIBITIONS*

2011

Intermedia image, Inštitut Jožef Štefan / *Jožef Stefan Institute*, Ljubljana, *Slovenia*, kustos / *curator* Vid Lenard
Audio Video Performance, ŠKUC Gallery, Ljubljana, *Slovenia*
Sodobna umetnost iz Slovenije / *Contemporary Art from Slovenia*, European Central Bank, Frankfurt, *Germany*, kustosinja / *curator* Heike Sutter
Oblikovanje republike: Arhitektura, oblikovanje in fotografija v Sloveniji 1991–2011, Muzej za arhitekturo in oblikovanje, Ljubljana / *Designing the Republic: Architecture, Design and Photography in Slovenia 1991–2011, Museum of Architecture and Design, Ljubljana, Slovenia*, kustos / *curator* Primož Lampič
Photo objects, Galerija Simulaker / *Simulaker Gallery*, Novo mesto, *Slovenia*, kustos / *curator* Jan Babink
50 let Forme vive / *50 years of Forma Viva*, Lamutov likovni salon / *Lamut Art Gallery*, Kostanjevica na Krki, *Slovenia*, kustos / *curator* Goran Milovanović

2010

Paris Photo, Louvre, *Paris, France*
Galerie GAMU, *Prague*, kustos / *curator* Stephan Grygar
Emzin, Cankarjev dom, Ljubljana, *Slovenia*

2009

Pogled 5 / *View 5*, Lamutov likovni salon / *Lamut Art Gallery*, Kostanjevica na Krki, *Slovenia*, kustosinja / *curator* Barbara Rupel

2008

Document, Galerija Jiřija Jeníčka / *Gallery of Jiří Jeníček*, Beroun, *Czech Republic* (6 May)
Album, Galerija Veleryba, Praga / *Veleryba Gallery, Prague, Czech Republic* (29 April)

Selfportrait, Mala gallerie Česke sporitrlny, Kladno, *Czech Republic* (9 April)

2007

Lazinsky palac, Praga / *Prague, Czech Republic*
Študentje FAMU / *FAMU Students*, Gorenjski Muzej / Prešernova hiša, Kranj, *Slovenia*

2006

Archa Theatre, Praga / *Prague, Czech Republic*
Galerija Goga / *Goga Gallery*, Novo mesto, *Slovenia*
Lazinsky palac, Praga / *Prague, Czech Republic*

2005

Lazinsky palac, Praga / *Prague, Czech Republic*

2004

Galerija Goga / *Goga Gallery*, Novo mesto, *Slovenia*

2003

Galerija Goga / *Goga Gallery*, Novo mesto, *Slovenia*
Salon slovenske sodobne fotografije / *Salon of Slovenian Contemporary Photography*, Ljubljana, *Slovenia*

2002

Red, Atelje 2050 / *Atelier 2050*, Ljubljana, *Slovenia*
Plodovi / *Fruits*, Kostanjevica na Krki, *Slovenia*

POKLICNE IZKUŠNJE/*PROFESSIONAL EXPERIENCE*

2011

Mentor na fotografski delavnici / *Mentor in photo workshop*, Fotopub, Novo mesto, *Slovenia*

2010

Mentor na fotografski delavnici / *Mentor in photo workshop*, Fotopub, Novo mesto, *Slovenia*

2009

Art director, Pan Communication Agency, *Slovenia*
Poučeval v Atelje 2050 / *Teaching in Atelier 2050, Slovenia*
Mentor na fotografski delavnici / *Mentor in photo workshop*, Fotopub festival, Novo mesto, *Slovenia*
Art director, Noster Nostri Festival, Kostanjevica na Krki, *Slovenia* (August)

2008

Mentor na fotografski delavnici / *Mentor in photo workshop*, Fotopub, Novo mesto, *Slovenia*
Uradni forograf Forme vive , Galerija Božidar Jakac / *Official photographer of Forma Viva 2008, Božidar Jakac Museum of Art*, Kostanjevica na Krki, *Slovenia*

2006

Gostujoči mentor / *Visiting mentor in photo workshop*, Fotopub, Novo mesto, *Slovenia*

2005

Mentor na fotografski delavnici / *Mentor in photo workshop*, Fotopub, Novo mesto, *Slovenia*

2003

Sodelavec Fotopuba, *Cooperation with Fotopub festival*, Novo mesto, *Slovenia*

2002

Asistent / *Assistant to* Jure Breceljnik and Tomo Brejc
Objave fotografije / *Publishing in* Mladina, Playboy, Nedeljski dnevnik, Žurnal *magazines*
Sodelovanje s slovesnkimi časopisi in revijami / *Working for main Slovenian newspapers and magazines* Delo, Mag, Ekipa, Frka, etc.

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