

## IN THE LIGHT OF PERSONAL EXPERIENCE

Ivan Petrović is a photographer. That designates not only his professional vocation, but also the manner in which he perceives his immediate surroundings, generates memories on events reflected in that surrounding, and their visual coding into material testimonies he calls *documents*. In the displays of his works, he presents some of these testimonies and thematizes the specific cognitive perspectives they bring forward, offering themselves as sources for reconstructing experiences which have led to them, as well as means for tracing the social surrounding in which they were produced. In other words, Ivan Petrović as an artist produces displays which demonstrate the spontaneous activity of a photographer and also a reflection on that activity.

Engagement in the field of photography is for him a constant daily activity. In difference to the artists who use photography only as a medium in which they realize a specific art project, he treats it also as an area of human activity, and keeps it as such in the focus of his interests, dealing also with the phenomenology of the social field concentrated around the use of that medium. Since he is also spontaneously present in that field, and generating photographic content is for him a routine activity, he treats his own photographs in that phenomenological endeavor equally as the photographs of anonymous authors, found in trash. Namely, he treats them as material for work, whose final format is an installation, realized in a specific moment at a specific site, through a recombination of photo materials from the archives he is building.

The production of photographs, both individual ones and in series, by taking or finding them, and placing them into the context of an archive, is clearly differentiated from the production of the exhibition, which necessarily re-contextualizes them. For Ivan Petrović, an exhibition is never a neutral form of showing an already made work, and therefore, regardless of the particular elements from which he makes them, he constructs each specific exhibition as a new work. One photo in two different displays is not the same one. The position of each particular photo in each particular display has to be rethought, reconsidered and even legitimated each time again. Even though the photos he shows at exhibitions were from his side always offered as documents, with an invitation to the public not to lay their gazes only on their composition and arrangement, but try to reach into the realm of events and situations hinted towards, Ivan Petrović pays respect to the fact that each document gets interpreted in some specific context. Thinking over the format of the exhibition is, therefore, necessary specifically to make possible for a document as a form of testimony to get linked to the actuality of a given moment and to testify in the light of the experience of the onlooker.

Stevan Vuković

## U SVETLU LIČNOG ISKUSTVA

Ivan Petrović je fotograf. To ne određuje samo njegovu profesionalnu vokaciju, već i način posmatranja neposrednog okruženja, generisanja sećanja o događajima koji su se u tom okruženju reflektovali, te i njihovog vizuelnog kodiranja u materijalna svedočanstva koje on naziva *dokumentima*. Postavkama svojih radova on ujedno predstavlja neka od tih svedočanstava, i tematizuje specifičnu kognitivnu perspektivu koju ta svedočanstva nose, nudeći se kao izvor za rekonstruisanje iskustava koja su do njih dovela i tragove društvene sredine u kojima su nastala. Drugim rečima, Ivan Petrović kao umetnik svojim postavkama pruža i prikaz spontane delatnosti fotografa i refleksiju na okvir te delatnosti.

Za njega je delovanje u polju fotografije svakodnevna i konstantna aktivnost. Za razliku od onih umetnika koji se fotografijom koriste samo kao medijem u kome realizuju neki umetnički projekat, on je tretira i kao oblast ljudskog delovanja, i kao takvu drži u fokusu svojih interesovanja, baveći se i fenomenologijom društvenog polja koje se koncentriše oko upotrebe tog medija. Budući da je i sám spontano u tom polju, i da je generisanje i tumačenje fotografskih sadržaja za njega rutinska aktivnost, on sopstvene fotografije u tom fenomenološkom zahvatu tretira jednako kao i fotografije anonimnih autora nađene u đubretu. On ih, naime, tretira kao materijal za rad, čiji format je instalacija, realizovana u datom trenutku i datom prostoru, i to rekombinacijom foto materijala iz sopstvene arhive.

Produkcija fotografija, pojedinačno i u serijama, njihovim snimanjem ili nalaženjem i postavljanjem u kontekst arhive, time je jasno razdvojena od produkcije izložbe koja ih uvek nužno rekontekstualizuje. Za Ivana Petrovića izložba nikada nije neutralna forma prikazivanja gotovog rada, i stoga on, bez obzira na pojedinačne elemente od kojih je konstruiše, svaku pojedinačnu izložbu radi kao novi rad. Jedna fotografija u dve različite postavke nije ista fotografija. Svaki put se mesto svake pojedinačne fotografije u postavci mora iznova promisliti, odrediti, pa čak i legitimisati. Iako su fotografije koje predstavlja na izložbama sa njegove strane uvek ponuđene kao dokumenti, sa pozivom posmatračima da svoj pogled ne zaustave na njihovoj kompoziciji i rasporedu, već da pokušaju da prodru u događaje i situacije njima nagoveštene, Ivan Petrović uvažava činjenicu da svaki dokument biva tumačen u nekom specifičnom kontekstu. Promišljanje formata izložbe je, stoga, nužno upravo da bi se nekom dokumentu kao svedočanstvu svoje vrste omogućilo da se veže za aktuelnosti datog trenutka i da svedoči u svetlu ličnog iskustva posmatrača.