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**INTERPOSITION OF A PHOTOGRAPH:
THE ROLE OF THE PHOTOGRAPHIC MEDIUM
IN BELGRADE SURREALISM**

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Abstract. *The subject of the research paper is one of the visual creation means in Belgrade Surrealism – a photograph. The paper relates to the study of methods used in the above mentioned photographic acts, as well as in the main functions which such a photograph should arise with an observer. By examining the significant determinants and relations, both in the surrealist photography itself and in the theory of photography in general, the given medium is set in medial position or interposition of the significant relations: realsurreal, artistic – documentary, authentic – multiplied, automated – simulated, etc. Additional significance and complexity of the subject of this paper reflects in its specific task, i.e. in the function of moving the subconscious as the other scene in psychoanalysis, hidden due to the effects of traditional frameworks. Thus, the aim of this research is to examine all the significant specific features and characteristics that surrealist photography possesses and which determine it as such. The research methods used in the study are based on manifold analysis: functional, structural, and comparative.*

Key words: *photograph, subconscious, surreal, Belgrade Surrealism, Serbian avant-garde*

1. INTRODUCTION

The subject of the research is a photograph similar to the one used in the work of Belgrade surrealists in the period after the First World War, more precisely from 1924 to 1932. The subject comprises the photographic medium itself as a form of visual communication and expression of ‘meta’ manifestation, as well as some of the concrete, selected examples which could be derived as the most convenient in the interpretation of certain photographic ideas and tasks. With the aim to overview the wider context and make

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a more adequate comparison, several examples created before or after the period of the official existence of the group have been included.

According to the aforementioned, the aim is to research and examine the role and function of surrealist photographs set between several important determinants: *Between real and surreal*: reality and fiction, conscious and subconscious as a field of psychoanalysis. We therefore include the interpretation of a photograph as a medium used to realize and present the connection of reality and pseudo-reality *between an autonomous work of art and the document (visual testimony)* experiment and classic mimesis, with the overview of the photography modified role in the period of Surrealism in relation with the previous avant-garde movements, i.e. the wider context of theoretical, utilitarian, and artistic notions of photography, *between automatism and simulation*: uncontrolled and directed (staged, conscious), mechanical and the one that is the result of the artist's intervention, with the focus on the photogram as an experimental photographic technique which demonstrates the principle of automatism, and also questions the role and the impact of the creator (the camera and the man), *between associative 'illustration' and the integral part of the content (text, journal)* perception and understanding of a photograph as intermediate language.

Methodological work is based on the manifold analysis: functional, with the aim to determine and explain the functional aspects of photography within Surrealism as an avant-garde movement, structural, with the effects that surrealist photography have or should have with the observer. They are connected with the techniques of its creation which points to the modified structural-functional determinants of surrealist photography in relation with its previous position and significance.

2. SURREALISM AS A MOVEMENT AND AN IDEOLOGY

Surrealism as a movement was articulated in Paris in the 1920s. Its founder and leader was André Breton, the author of the first *Manifesto of Surrealism (Manifeste du surréalisme)* 1924, although the unofficial existence of the movement was detected a few years earlier (Тодић 1993, 89). "Surnaturalism", the original terminological determinant of the movement, was translated to "surrealism" by Guillaume Apollinaire (Nadeau 1989, 52), who wanted to point to the latent magic of the modern life (Šuvaković 2012, 132). In the ideological sense, leaning on the psychoanalysis theories of Sigmund Freud, **Surrealism** tries to give sense to the excess and absurdity which Dada, as the preceding, more radical avant-garde movement propagated. On the other hand, the need to show the 'inner necessity' (Novaković 1991, 6), suppressed wishes, fantasies, and hidden feelings, brings **Surrealism** to certain relations with **Expressionism** as an artistic movement as well (Sretenović 2016). In the psychological context, **Surrealism** depicts the unconscious characterized as "the other scene" (Ibid, 131), parallel and immanent to reality. It propagates the liberation of thoughts and imagination as the means for searching for what is called *materia prima*, and which has largely been degraded by the development of the logical mind. It articulates the mental and the sensible, i.e. the reason as the favored human characteristic, and the impulse/sense, as the other, animal side of a being, the reflection of a body, the suppression of which leads to human alienation (Novaković 1991, 5–6). Therefore, 'surreality' represents a truer entirety, indivisible "reality of unity" (Ibid, 12).

As the last stage in historical avant-gardes, **Surrealism** became an international movement that also developed in Belgrade (Šuvaković 2008). In pursuit of the freedom of thought and expression, escaping from the destructive consequences of the war, some of the higher middle class members went to study abroad (France, Switzerland, etc.), where they got acquainted with surrealist ideas and rebellion. Thus, a group of young artists, mainly writers, gathered around Marko Ristić as a founder. He had been in contact with Breton since 1926, and he became a part of a networked avant-garde idea and in line with the initial French surrealist movement (Тодић 2013). In Yugoslavia, **Surrealism** as a term and an artistic movement was adopted on November 21, 1924, when the first edition of the journal *Svedočanstva (Testimonies)* was published, and within it, the text entitled “Surrealism” (v. Сведочанства 1924, 13; Тодић 2002, 19).

A photograph, as an essential agreement between French and Serbian Surrealism (Ibid, 22), was one of the media that initiated the subconscious, criticized the civic bourgeoisie, and dominant aesthetic conventions, as well as the means to depict the unknown, peculiar, secretive (Šuvaković 2008). Among Belgrade surrealists, it was used primarily by Nikola Vučo,¹ who was some kind of an “official photographer” of Belgrade surrealism even though he was not an official member of the surrealist group, and Stevan Živadinović – Vane Bor.²

3. THE SIGNIFICANCE OF A PHOTOGRAPH AS A MEDIUM

3.1. Theoretical interpretations of a photograph as a means ‘between’

The invention of the photograph essentially changed the perception and purpose of visual art by distancing it from the classic imitation of reality and making it the artificial reproduction procedure. On the other hand, although revolutionary, due to its mimetic function, the photograph has not been perceived as an autonomous work of art for a long time, or a work of art worth the attention. The philosopher Walter Benjamin, when introducing the term of ‘aura’ as a unity in time and space, pointed to the significance of preserving the space-temporal uniqueness of a work of art (Robinson 2002; Benjamin 1974, 119). By using that term, he meant the sensory and material impact of an artist impressed into his work of art for which it was believed to be completely lost with the new means of mechanical reproduction, including a photograph. Similar thoughts were the ones of André Bazin who pointed out that all of the arts are based on the presence of a human being, and it is only the photograph that meant his absence (Bazin 2004, 10).

Furthermore, according to Benjamin (1974, 141), a camera introduces us to the political and optical subconscious in the same way as psychoanalysis introduces us to the subconscious impulses. It reveals things that can be called *terra incognita* or the new nature invisible entirely to a human eye, through a close-up shot and frozen movement. Rosalind Krauss (1985, 176) also refers to the theory of optical subconscious as a “secret reality”, believing that the camera sets free from stereotypes and offers objectivity in the perception. It enables the documenting of “the most delicate osmoses” captured between reality and super-reality. Both Benjamin and Krauss support the idea that the camera is not only a device which reproduces reality, but also the means which, distanced from the subjectivity

¹ Man Ray had a similar position in French Surrealism.

² Apart from the two mentioned authors, experimental works in the field of photography were also created by Marko Ristić (photographs), as well as Dušan Matić (collages and photo-montages).

of our eye, creates the records of what we miss to see and it becomes a questionable perceiving of a photograph as a copy of reality. However, Richard Wollheim (1980, 205–226), when interpreting the “twofoldness” of the photographic medium, emphasizes the legitimacy of a different approach in perceiving the photographic image. He differentiates the “seeing-as” photograph, i.e. a photograph as the means of the medium of depiction, and “seeing-in” photograph, i.e. what is depicted in the photograph or perceive the photographic image through the depicted content. It can be concluded that misunderstanding in the field of photographic impact comes from the disagreement or interposition of two entities: true realism (a photograph as a fragment of reality) and pseudo-realism (a photograph as an optical deception and illusion of shape). That is what Susan Sontag (2005, 54) writes about when interpreting a photograph as a “duplicate world or a reality in the second degree”.

In relation to what we have mentioned regarding the duality of the given medium, and in the context of Surrealism as a movement, a fact imposes itself from the very beginning. The network of subconscious and uncontrolled additionally intensifies and becomes more complex with the photograph (Šuvaković 2012). Through the observed discourse, from the initial perception of a photograph as the most relevant and the most credible reflection of reality, to the interpretation that it reveals the secret or hidden reality, the photograph becomes the dominant medium in examining the relation between real and surreal.

3.2. The appearance of the surrealist photograph

The modified significance of a photograph as a medium in the surrealist movement can be noticed through its comparative perception in relation to the previous avant-garde, primarily Zenitism. The portrait of Ljubomir Micić (Fig. 1) as a young man with a penetrating look and combed back hair, taken in a studio according to the stereotypes popular until then in films, was published on the inner page of *the Zenitist Manifesto* in 1921. Micić was one of its authors (v. Micić, Goll et Tokin 1921, 2–11; Todić 2001). As Bazin (2004, 8) points out, “faithful drawing can give us more information about the model, but it will never, no matter what our critical faculties tell us, possess the irrational power of photography, in which we believe without reservation”. This may be the very reason why the portrait of the zenitist ideology founder was the only one shown in a photograph, contrary to the other two co-authors, Boško Tokin and Ivan Goll, whose portraits were sketches published in the manifesto as well.

The same portrait of Micić was also published in the anti-Dadaist journal *Dada-jok* in 1922, and a similar one in the Slovenian avant-garde journal *Tank* No. 1 1/2 in 1927. The portraits which can be found in any other civic photo-album followed the most significant program texts of the avant-garde (Todić 1996). Numerous Dadaist journals also used a photograph as a visual testimony, for example, on the cover page of *Merz* journal No. 20 (1927), a photograph portrait of Kurt Schwitters was published (Ibid, 456). The photograph in the previously mentioned cases had a signature function, i.e. it took over the role of a signature, tautological proof of authenticity of the person who stood behind the manifesto itself (Todić 2001, 60). This emphasizes the importance of a photograph as a fragment of reality, the most powerful means in gaining our trust and in displaying the authentic.



Fig. 1 (left) Anonymous, *The Portrait of Ljubomir Micić* (there is no official title for the photograph, but it is titled according to shown portrait), 1921. [source] *Zenitist Manifesto*, (1921).

Fig. 2 (right) Anonymous (there is an assumption that Branko Ve Poljanski is the author), *Untitled* (The cover page of *Dada-jok* journal), 1922. [source] *Зенит: интернационална ревија за уметност и културу бр. 36*, (1925).

The fact that, in avant-garde, a photograph acts not only as a document, but also as a mediator in conveying other hidden messages, indicates the function of a surrealist photograph, which reflects certain similarity of a photograph in the context of Zenitism and Surrealism (Тодић 1996). Vidosava Golubović and Irina Subotić (2008) point to 1925 as a year of outstanding similarities as well as the formation of the final differences between these two avant-garde movements. Speaking about a photograph, the similarities were viewed through the metaphysics in the artistic procedure by insisting on new, anti-traditional forms of artistic expression, program use of a photographic medium, certain experimentalism and automatism. With the intermediary approach, i.e. combining visual elements with the text, the conventional perception of only one medium is decontextualized, and the composition of the journal page is designed using the principle of juxtaposition – synthesis of non-conventionally graphic shaping of the text and the photographic display. In that context, the outstanding one is the photograph of Fran Ebel with the depiction of Pál Bihali while making a phone call, published in *Zenit* journal No. 36 (1925), as an integral part of the advertisement for the fashion studio *Futur* (Ibid). A similar approach can also be seen on the cover page of *Dada-jok* journal (1922), formed as a photo-collage (Fig. 2). The combination of photographs, sketches, and texts, including the captions/aphorisms on the photographs, creates a unique compositional whole or a “vertical collage” (Тодић 1996, 456). On the other hand, speaking about the differences in relation to the photograph in Zenitism and Surrealism, it is notable that in the photographs of Zenitism there are no special attitudes toward the photograph nor are the zenitist journals richly illustrated with it. Until the appearance of surrealist photography, experimentalism in photography was reduced mainly to the relation with the text through the “allegorical meaning”, the replacement of

context, or the formation of a photo-collage. The authors of the photographs are mainly not known or not mentioned (Todić 2001, 61).

The first breakthrough and the indication of the future role of photography in Belgrade Surrealism appeared with the penultimate issue of *Svedočanstva* (Testimonies) journal in 1925 (No. 7, with the subtitle *Pakao/Hell*). There, along with the documentary displays of two young men with drawings on their bodies, a false document also appeared – a photograph of a girl with tattoos by an anonymous author (Тодић 1993, 89). The specificity of this photograph is reflected in the presentation of deceptive reality since a photograph does not necessarily have to be the reference reflection of a fact or the representative of something real, but rather a kind of simulation, illusion, or deception that something that maybe does not exist is real. The tattoos on the body are not real, but they are a piece of clothing (Fig. 3). In this example, the surrealist photograph examines the essential objectivity of *objectifs*, the lenses as a “photographic eye” in relation to the subjectivity of human observation (Bazin 2004, 10).



Fig. 3 Anonymous, *Untitled (The Tattooed Girl)*, 1924/25. [source] *Сведочанства* (1924), Београд.

In the initial phase of the articulation of Surrealism in Belgrade, which can be tracked from 1924 to 1930, and the publishing of the almanac *Nemoguće/L'impossible* as the most significant collective issue in terms of photography, the Serbian Surrealists mainly focused on the examination of the poetic language (Тодић 1993, 90). The photograph developed and took an important position as a new expression, judging by the almanac *Nemoguće/L'impossible* (1930), the important component of which were photographs themselves. They are placed at the beginning and the end of the almanac, in the space above the list of the signers of Belgrade Surrealism, and the middle position within the texts. The outstanding place of the photographic medium corresponds with the process of introducing Jacques-André Boiffard's photographic illustrations in Breton's novel *Nadja*, printed in 1928, instead of the drawings which were, until then, the common way of illustrating a text (Тодић 2008, 200). By using a photograph as a fragment of reality within the surrealist texts, a specific relationship is created between the real and surreal. The surreal gets closer to reality, and the real becomes questionable due to the presence of elements from the domain of surreal. Although conceived as autonomous works of art, and not intended exclusively for text illustration, phenomenal photographs follow and, formally, correspond with the key ideas of the program texts of Belgrade Surrealism.

4. TECHNIQUES USED IN SURREALIST PHOTOGRAPHY

As Milanka Todić (2008) points out, a photograph has the ability to reveal the irrational, atypical, or features invisible to the naked eye in the concrete objects, things, or phenomena. Photography discovers the gap in perception, i.e. what persistently escapes our perception of the visible world. By using experimental methods in creating, Surrealists tried to emphasize the presence of the invisible in the world of the visible, that is, to bring the two distant realities closer to each other. Some of the procedures in the creation of a surrealist photograph were the following: *double image method* (the image in the picture or the image in the mirror), *double exposition*, *drastic frame cropping*, *combination of various objects*, as well as the invention of a *photogram* as a specific photographic method (Тодић 1993, 91–93).



Fig. 4 Nikola Vučo, *The Arrested Flight of Surreality*, 1929 (1930). [source]
<https://www.metmuseum.org/art/collection/search/848468>

4.1. `Doubleness` methods

Since the main aim of photography has become the discovery of another or new reality in the existing one, the surreal in the real, number two and the process of doubling have acquired a manifold and essential significance. The surreal method of **doubleness** is compared with the process of making words in linguistics, where, very often, the doubling of homogenous syllables provides the final signification. For example, the syllable “pa” is in its essence a part of infantile speech with no concrete meaning, but when doubled, it becomes a concrete word “papa” (Serbian: *ta + ta = tata*). It is pointed out that the nonsensical, as in the above mentioned syllable, gets its meaning through the doubling process, and also that the acquired meaningfulness may be lost again and become “mere babbling” if the multiplication of the initial element continued (papapapa or tatatata; v. Krauss, Livingston et Ades, 1985, 28–31).

Nikola Vučo, in his photograph *Zadržano bekstvo nadstvarnosti* (The Arrested Flight of Surreality; Fig. 4), uses the principle of a double image by capturing a female figure twice in the same negative, from the front and from the back, thus getting a new presentation with utterly specific connotations (Sretenović 2016). This photograph embodies the idea of “superreality” (Novaković 2002, 169), and its significance is also confirmed by the fact that it appears twice in the almanac *Nemoguće / L'impossible* in prominent positions – at the beginning and at the end of the almanac.



Fig. 5 (left) Nikola Vučo, *Untitled*, 1929/30. [source] Тодић, М. (2002), *Немогуће. Уметност надреализма*, Музеј примењене уметности, Београд, 277.

Fig. 6 (right) Nikola Vučo, *The Roof above the Window*, 1926. [source] Тодић, М. (2002), *Немогуће. Уметност надреализма*, Музеј примењене уметности, Београд, 57.

Double images are not necessarily connected only with the technique of capturing two different frames in the same negative as in the case of the previous photograph. Very often it was one frame and its careful `inscenation`, with the use of illusionistic means, such as reflection in glass or in a mirror. In the case of Nikola Vučo's photograph *Bez naziva* (Untitled) from 1930 (Fig. 5), the intriguing feature of a frame is made by a mirror which functions as a detector or a witness of another face existence compared to the one the silhouette of which we can see within the frame (Тодић 2002). In other words, the given image, as well as many others where a mirror is used as the main motive in the composition, is determined by the very play with the logic and the emphasis of one mystical, puzzling situation (how many people are in its proximity, what their positions are, etc.)

One more way of obtaining duality is the use of a double exposition as a purely photographic principle. By using this optical effect to sum up or fix the layered or confusing presentations from the real world within the same frame (Тодић 2008, 201), the reflection of some new reality is obtained. In the portrait *Betoven I* (*Beethoven I*), the use of this effect produces the impression of connecting two disparate elements, i.e. the transformation of

one form into another, like metamorphosis (cf. Novaković 2002, 172. and Тодић 1993, 91). A similar approach is also notable in the photograph *Krov nad prozorom* (The Roof above the Window; Fig. 6).

4.2. Methods of framing and composing

Surrealist photography, among other things, also questions the attitude toward framing as a way to acquire a harmonious composition or harmoniously based visual presentation, as well as the method of separating the important from the less significant. According to Susan Sontag's statement that taking a photograph means "confer importance" (Sontag 2005, 22), using a method of drastic cutting can take away the significance of what is considered important in traditional photography. If we agree with the general attitude that when working on a portrait there is nothing more important than keeping the face within the frame, we can state that Nikola Vučo's photograph *Bez naziva* (Untitled; 1929) cuts off the most important part (Fig. 7).



Fig. 7 (left) Nikola Vučo, *Untitled*, 1929. [source] Тодић, М. (2002), *Немогуће. Уметност надреализма*, Музеј примењене уметности, Београд, 90.

Fig. 8 (right) Nikola Vučo, *Untitled*, 1929. [source] Тодић, М. (2002), *Немогуће. Уметност надреализма*, Музеј примењене уметности, Београд, 217.

On the other hand, the close-up shot and the display of certain details, for example photographs of details of a plate or a chandelier (Fig. 8), a photograph gets the power of augmenting the significance of less noticeable or less significant elements. Through cutting off to the utmost limits of recognition, the elements of reality are being modified in perception and viewed with different eyes (Тодић 1993, 91). That method was characteristic for the photographs of Man Ray. Based on the conclusions of Jelena Novaković (1991, 11), Milanka Todić emphasizes the significance of the new, until then unusual way of cutting a frame:

“If taking words out of their usual contexts becomes the result of the conscious efforts to present life as a fact that escapes the logic, then the process of framing and cutting out the fragments from the whole presentation of the world points to the destruction of the natural perception (Тодић 2008, 201)“.

The coincidence, which Surrealism ‘courts’ (Sontag 2005, 40), becomes one of the criteria in choosing the elements of the display within a photograph. This procedure emphasized the narrative character of a frame, and combined elements were often put in less logical relations (juxtaposition) and thus conveyed a totally different message from the one which was told through the independent presentation of the given objects. So it may be concluded that combining different objects (as a method) becomes the means for examining the “secret energy connections” between the given objects (Тодић 2008, 205).

5. AUTOMATISM AND SIMULATION IN PHOTOGRAPHY

The principle of automatism has its roots in Dadaism, where it was primarily manifested through automatic writing, dictation of thoughts, or magical dictation, as stated by Breton (1979), and with the aim of demystifying and abatement of conventional models of artistic creation. In Surrealism, that principle is manifested in the form of “psychological automatism”,³ i.e. in the idea of discovering the suppressed/hidden due to the action of social framework and traditional morals.



Fig. 9 Vane Bor, *Photogram No. 2*. 1928. [source] Тодић, М. (2002), *Немогуће. Уметност надреализма*, Музеј примењене уметности, Београд, 150.

In the domain of photography, automatism is expressed through a photogram⁴ – a specific and one of the earliest experimental photographic techniques, which obtains a special significance in Surrealism (Freud 1979). It is considered an “on the margin” technique because it reviews many of the previously discussed problems (Тодић 2008, 204). Primarily, it is the question of a man's presence and the role of a camera because it implies an automatic effect of light as a key factor in the process of the creation of a specific photographic image (Тодић 1996). Then, the question about the autonomy of a photographic

³ The first theoretical explanation of the term “psychological automatism” was given by Pierre Janet. Under the mentioned term he implies unconscious fixed ideas from which Freud derives the method of free associations as a kind of psychoanalysis.

⁴ Simultaneously, but completely separately, László Moholy-Nagy and Man Ray are creating photograms derived from photography experiments, for which the last creator uses alternative term “rayographs”.

work because photograms are not mimetic means, they perform the modification of an object from reality by emphasizing their two-dimensional characteristic, i.e. the absence of perspective (Тодић 2008). Finally we consider the question about the presence of Benjamin's "aura", i.e. the authenticity because there is no possibility of reproduction and multiplication with a photogram as in a photograph.

In Belgrade Surrealism, a photogram as a technique was primarily used by Vane Bor, who was mostly experimenting with transparent materials such as crystals, pieces of ice, sugar, glass (Тодић 2008, 27). However, as Bor himself wrote (1990), the appearance of a photogram is not pure automatism, but almost always a combination of the accidental and the intentional. That thesis is also confirmed by a series of photograms with pieces of broken glass (Fig. 9), where each newly created display had to be preceded by either a decomposition of the already broken pieces of glass or the intentional breaking of a new bottle, where the process of creating a photogram becomes the simulation of automatism.

Citing Kim Grant, Sretenović (2016, 55) points out that automatism appears when it is watched, not when it is created. In that context, as the most significant form of automatism in surrealist photography, automatic reading appears, i.e. the automatism of the viewer's thoughts (Šuvaković 2008). There are two main forms of automatic and associative interpretations:

a) *Automatism through associative reading of the relation between a photograph and a text/title*. In this case, the associations are made from the alogical or phenomenal relations of the photograph and the text that goes with it or in the relation to the very title of the photograph if it is given as an independent artistic display. The photograph *Jedan minut pre ubistva/Jedan minut pre zločina*⁵ (One minute before the murder/One minute before the crime; Fig. 10) depicts a relation of the mystical display and the title of the photograph, and it leaves the viewer with the opportunity of independent interpretation of the events following it (who was murdered, how, what with, etc.). The mentioned photograph, one of the two famous Bor's photographs taken in 1935 near the underpass in Dorćol, which depicts the "film experience of suspense" through the relation of the atmosphere and the title (Тодић 2008, 208). It also shows the idea of moving from automatism toward simulation. The latter takes over the primacy in the creation of the photograph, which is directed in advance, but the automatism is kept on the level of the viewer's reading. Photographs are also used as a basis for the automatic dictation of thoughts and in the framework of the texts themselves as a wider whole, even though it sometimes seems that their choice is random (Тодић 2002). In some cases automatism is initiated by the mutual action of all the three elements: text, photograph title, and photographic display. The above-mentioned is notable in the examples of the program texts in the almanac *Nemoguće /L'impossible*, which are accompanied by photographs, and which Marko Ristić gives a title later, as in the case of the photograph *Zid agnosticizma* (The Wall of Agnosticism) within the text entitled "Uzgred budi rečeno" (By the Way).

b) *Automatism through the interpretation of juxtaposition, alogical relations of elements of a frame*. This type of automatic reading is closely related with the method of combining various frame elements where surrealistic objects or "object of absurd" are formed. Salvador Dalí called them "psycho-atmospheric-anamorphic objects" (Тодић 1993, 93; Krauss 1994, 149). Closely related with Dada ready-made and in accordance with Freud's teaching of fetish, the mentioned objects talk about the unknown powers of

⁵ There are two titles of the photograph.

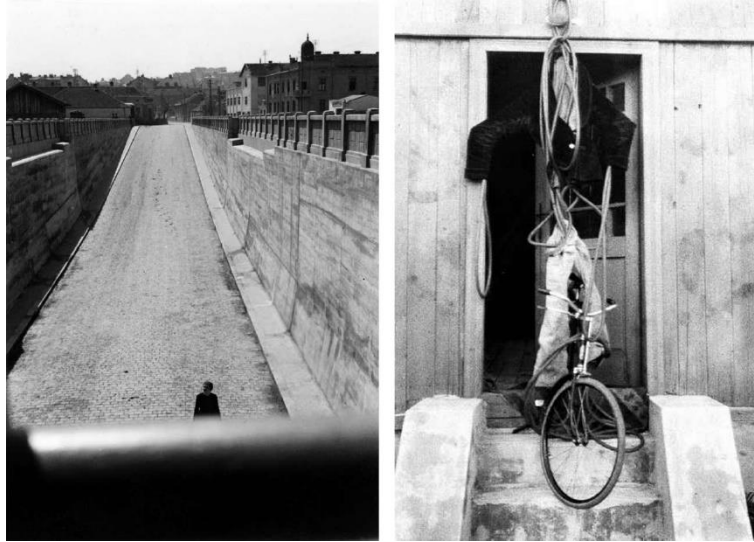


Fig. 10 (left) Vane Bor, *One minute before the murder*, 1935. [source] Тодић, М. (2002), *Немогуће. Уметност надреализма*, Музеј примењене уметности, Београд, 283.

Fig. 11 (right) Nikola Vučo, *Man – Bicycle*, 1929. [source] Тодић, М. (2002), *Немогуће. Уметност надреализма*, Музеј примењене уметности, Београд, 217.

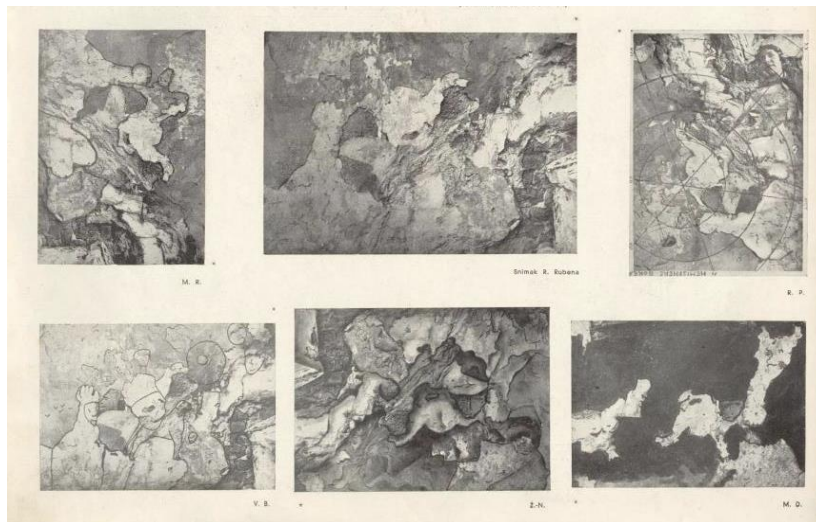


Fig. 12 Rahamim – Raka Ruben (author of the initial photograph – the top central position); Marko Ristić, Rastko Petrović, Vane Bor, Radojica Noe Živanović and Milan Dedinac (authors of the other photographs with subsequent interventions on the initial one), *In Front of a Wall. The Simulation of Paranoid Delirium of Interpretation*, 1932. [source] *Nadrealizam danas i ovde* (1932), Београд.

human soul, suppressed impulses, and traumatic experiences. The photograph *Čovek – velosiped* (Man – Bicycle; Fig. 11), as a display on one vertical, and above all, surreal figure can be connected with the previously explained type of associative interpretation. Vučo's photograph *Bez naziva* (Untitled; 1929), which shows an outhouse toilet with newspapers, can be interpreted in a similar way (Тодић 2002). Looking at the photographs of night urban scenes, phenomenal portraits, secretive spaces and forms leaves the impression that automatism and simulation, to a certain degree and in a certain form, are present in almost all surrealist photographs. The display of the subconscious and the initiation of its associative interpretation are also contributed by the topics of surrealistic photographs: love and sexuality, death, dream, insanity (Novaković 2002).

The significant photographs which marked the end of the official existence of Surrealism in Belgrade, the prominent ones are simulacra (Тодић 1996), such as *Pred jednim zidom. Simulacija paranojačkog delirijuma interpretacije* (In Front of a Wall. The Simulation of Paranoid Delirium of Interpretation; 1932). The photographs of a decrepit wall by a photo-reporter Rahamim – Raka Ruben, taken at the request of Belgrade Surrealists, became the basis for the intervention with Indian ink (Fig. 12), and thus, also, the reflection of personal imagination and thinking processes of the participants in that experiment (Sretenović 2016). With the translation of automatism into the simulation process, a photograph and a photogram are getting replaced by other similar techniques, especially photo-montages published in the journal *Nadrealizam danas i ovde* (Surrealism Today and Here): *Na nekog neće doći red ni kad je mlad ni kad je sed* (Someone's Turn Will Never Come, Being He Young or Gray; 1931, No. 1), *Mrtvi simboli smrti* (Dead Symbols of Death; 1932, No. 2), and others.

5. CONCLUSION

By researching and analyzing the selected examples, the manifold significance of surrealist photography has been noticed, both in the context of its appearance and the changes brought by Surrealism, and in terms of relations. Distancing itself from the purely representative and documentary function, a photograph has acquired the status of an autonomous work of art through experimental techniques. With Surrealism, the medium of a photograph is an integrated art discourse and has become an equal and relevant form of visual expression. On the other hand, by questioning the biases, taboos, clichés, aesthetic conventions, artistic freedom, and what is behind the ostensible image of reality, the photography of Surrealism has also proved to be a subversive philosophical means in receiving reality. By manipulating social and aesthetic conventions, the documentary feature is used for the purpose of perplexing, and the experimental artistic methods are used to prove that an image taken with a photographic lens does not have to be identical to the one we perceive with our sense of sight. Consequently, the artistic value is also added to something that has not been necessarily created manually, by a human hand, but rather with a technical device and creative methods such as framing, choosing frame elements and their composing, etc. Within Surrealism, a photograph is an important element of an intermediary approach, of visual-verbal communication. By surpassing the initial function of naturalistic presentation of the world, the photographic medium has become a specific medial point in the relationship of reality and pseudo-reality, and in accordance with new knowledge in the field of psychoanalysis, also the means which reveals the hidden side of a person (either of a viewer or of a creator).

Finally, by getting a wider picture and the insight into the further development of photography, a question is raised whether each photograph of the mentioned period, is actually surrealist. A theoretician of photography Susan Sontag claims that the surreality of a photograph actually reflects in the fact that it manages to stop the time by recording one moment and that it imitates and multiplies the three-dimensional world into the two-dimensional surface (Sontag 2005). The importance of surrealist photography is reflected in the fact that it is the initiator of a discussion about a photograph as a means between artistic and documentary, automated and simulating, real and surreal, as well as the initiator of the question of the photography surreality in general, which is present even today.

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MEĐUPOZICIJA FOTOGRAFIJE: ULOGA FOTOGRAFSKOG MEDIJUMA U BEOGRADSKOM NADREALIZMU

Predmet istraživačkog rada je jedno od sredstava vizuelnog stvaralaštva u okviru beogradskog nadrealizma – fotografija. Rad se bavi proučavanjem metoda korišćenih u navedenom fotografskom delovanju, ali i osnovnim funkcijama koje je takva fotografija kod posmatrača trebalo da izazove. Kroz ispitivanje važnih determinanti i odnosa, kako u samoj nadrealističkoj fotografiji, tako i u teoriji fotografije uopšte, dati medijum se postavlja u medijalni ili međupoložaj važnih relacija: realnog – nadrealnog, umetničkog – dokumentarnog, autentičnog – multiplikovanog, automatizovanog – simuliranog itd. Dodatni značaj i kompleksnost predmeta rada ogleda se i u njegovom specifičnom zadatku, odnosno funkciji pokretanja nesvesnog kao druge scene u psihoanalizi, skrivene pod dejstvom tradicionalnih okvira. Stoga, zadatak istraživanja jeste ispitivanje svih važnih specifičnosti i karakteristika koje nadrealistička fotografija poseduje i koje je determinišu kao takvu. Istraživačke metode korišćene u radu baziraju se na višestrukoj analizi: funkcionalnoj, strukturalnoj i komparativnoj.

Ključne reči: fotografija, nesvesno, nadrealno, beogradski nadrealizam, srpska avangarda