

CRNA ŠUMA / BLACKWOOD

FOTOGRAFIJE / PHOTOGRAPHS

BY HOYKA



crna šuma

U današnjem svijetu okruženi smo ravnodušnošću. Postali smo imuni na reporterske fotografije i dokumentarne filmove o globalnim stradanjima ljudi, ranjene djece, mrtvih životinja. Nemoćni smo – ili mislimo da smo nemoćni – i mirimo se sa slikom stvarnosti, štiteći se ujedno takvim emotivnim mehanizmima od gigantskih razmjera katastrofa i tragedija.

Čišćenje i restartanje našeg emotivnog, duhovnog i humanog horizonta često se postiže slikama, fotografijama ili neposrednim iskustvom prirode. Svjesni smo, naime, ljudske nemoći pred prirodnim silama kojih se mnogo više arhetipski bojimo, neusporedivo više od svjesnih i planiranih ljudskih devastacija i ratno-terorističkih akcija.

Nova serija umjetničkih fotografija Damira Hoyke inspirirana je posljedicama velikog ljetosnjeg požara u okolici Trstenika na Pelješcu. U potresnim prizorima uništenog biljnog i životinjskog svijeta, Hoyka prema vlastitim riječima ovu temu „izdiže kao simbol koji treba upamtiti“. Umjetnik se okreće prirodi u potrazi za inspiracijom, ali ovdje se dogodio poseban trenutak umjetnikovog angažmana, u iznimno visokom emotivnom naboju, gdje se fotograf osjetio dozvanim da zauvijek sačuva tamno lice šume, spaljenu čistinu bitka.

Hoyka - iako apsolutni tehničko-metijerski perfekcionista medija fotografije - spaljeni pejzaž osjeća i promatra „okom duše“, tragajući ne samo za idealnim motivom, kadrom, svjetlom i izbalansiranom kompozicijom slike, već prenosi na promatrača uznemirujuću ljepotu devastiranog pejzaža. U ovoj seriji fotografija, Damir Hoyka ne zauzima poziciju emotivne distance, već se transformira u prijenosnika strave i ljepote koju je na Pelješcu iskusio vlastitim pogledom. Ta „stravična ljepota“ uništene prirode nosi u sebi mnogo-brojne složene i drevne asocijacije, simbole i metafore; od teme izgubljenog Raja i Ariostove Svete šume, simbola kolijevke života, mjesta u kojem se zbivaju tajne Prirode.

Šuma je prema jednom drevnom tumačenju simbol ljudskog roda u tami, izgubljenog bez božanskog usmjerenja, dok je mračna i crna šuma arhetipsko carstvo smrti i nepoznatih pogibelji. Damir Hoyka to jako dobro intuitivno prepoznaje pa njegove fotografije ne bilježe samo vidljivu i površnu razinu stvarnosti, već zatečenu ekspresivnost lokaliteta svojim objektivom transformira u duboku umjetničku poruku.

Ipak, Hoyka tu proturječnost između praznog, spaljenog, ranjenog te čistog, novog i budućeg svijeta prirode koji već klija negdje duboko u zemlji nadvladava idejom o ljepoti neba, razigranih oblaka i sunčeve svjetlosti, koja također dobiva simboličnu dimenziju značenja. Svjestan kako dolazi vrijeme izbavljenja od tragedije, novog života i novog lica šume, fotograf upire pogled ka nebu, udaljenom zelenom pejzažu i renesansnoj ideji tzv. zračne perspektive. Snažno emotivno iskustvo razrješava se kroz kontemplativan i meditativan karakter fotografija, ali zato ne manje apokaliptičan.

Iva Körbler

blackwood

In the world today, we are surrounded by indifference. We have become immune to the photographs of reporters and documentary films of the global suffering of people, wounded children, dead animals. We are powerless – or we think we are powerless – and we become acclimated to the images of reality, and in so doing we protected ourselves from the catastrophes and tragedies with emotional mechanisms of gigantic proportions.

Cleaning and rebooting our emotional, spiritual and human horizons can often be achieved through images, photographs or the direct experience of nature. We are aware of the human helplessness before the forces of nature that we fear in a much more archetypal way, incomparably more than the conscious and planned human devastations and acts of war or terrorism.

This new series of artistic photographs by Damir Hoyka was inspired by the consequences of the great fire that affected the surroundings of Trstenik on the Pelješac Peninsula this past summer. In the shocking images of destroyed plant and animal life, Hoyka takes this theme and, in his own words, “raises it up as a symbol to be remembered.” The artist turns towards nature in search for inspiration, but here there is a special moment of the artist's involvement, with an exceptionally strong emotional charge, where the photographer feels called upon to forever record the dark face of the forest, the torched clearing of the battle. Hoyka – though an absolute perfectionist in the technical medium of photography – feels the burnt landscape, and observes with the 'eye of a spirit', searching not only for the ideal motif, shot, light and balanced composition, but also transfers to the beholder the disturbing beauty of the devastated landscape. In this series of photographs, Damir Hoyka does not take an emotional distance, but is transformed into a harbinger of the terror and beauty he experienced with his own eyes on Pelješac. That “terrible beauty” of nature destroyed carries with it numerous complex and ancient associations, symbols and metaphors; from the themes of Paradise Lost and Ariosto's Sacred Forest, the symbol of the cradle of life, the place that hides within it all the secrets of Nature.

According to an ancient interpretation, the forest is the symbol of the human race in darkness, lost within divine direction, while the dark and black forest is the archetype of the empire of death and unknown ends. Damir Hoyka has an excellent and intuitive recognition of this, and his photographs record not only the visible and superficial levels of reality, but also takes the expressiveness of the site captured with the lens, and transforms it into a deep, artistic message.

However, Hoyka finds the contradictions between the empty, torched, wounded and the clean, new and future work of nature, already sprouting deep underground, to overcome the idea of the beauty of the sky, the playful clouds and sunlight, which also takes on a highly symbolic dimension of significance. We are aware that the time will come when new life and a new face of the forest will emerge from the tragedy, the photographer looks up to the sky, the distant green landscape and the renaissance idea of the aerial perspective. This strongly emotional experience is resolved through the contemplative and meditative nature of the photographs, though no less apocalyptic.

Iva Körbler

o izložbi

U srpnju 2015. godine katastrofalni šumski požari pogodili su otok Korčulu i poluotok Pelješac. Zapanjen apokaliptičnim prizorima u koje je požar pretvorio pelješku šumu, fotograf Damir Hoyka odlučio je ovu tragediju pretvoriti u snažno vizualno upozorenje i tako pridonijeti nastojanju da se takvi događaji spriječe. Hoyka je svoju zamisao podijelio s Hrvatskom vatrogasnom zajednicom (HVZ) u kojem je našao idealnog partnera za projekt.

Cilj izložbe je putem fotografija apokaliptičnih prizora nakon požara, senzibilizirati javnost na posljedice neodgovornog ponašanja pojedinaca. Sam autor fotografija smatra kako će ova izložba omogućiti predstavljanje novog standarda u promotivnim aktivnostima društveno važnih djelatnosti. "Time što smo umjesto standardnih načina protupožarne vizualne komunikacije odabrali artistsku fotografiju, u središte projekta doveli smo u tom području rijetko zastupljene komunikacijske kanale - galerije, muzeje i uz njih vezane dijelove medija. Fotografije prezentirane na taj način dobivaju važnu dimenziju koja klasičnom oglašavanju nedostaje - trajanje. Dokumentarna fotografija u novinama nekako se veže uz trenutnu tragediju koju vrijeme često relativno brzo ispere. Umjetnička fotografija, i načinom vizualnog prikaza i statusom izlaganja u muzeju, sugerira vječnost teme. Promatrač umjetničke fotografije ne gleda samo očima, već umom, pa time od pasivne publike, stvaramo aktivnu publiku koja promišljajući viđeno djeluje - u ovom slučaju na prevenciji požara."

O samom snimanju Hoyka nam je rekao: „Bilo mi je to jedinstveno i zastrašujuće iskustvo, nikada još nisam fotografirao okružen tolikim brojem spaljenih živih bića. Stojeći sam usred te izgorjene šume, osjećao sam kako te preplavljuje sablasnost jer postaješ svjestan da to što ne vidiš niti jednu životinju nije sve - ne čuju se čak ni ptice. Kad sam se nakon nekog vremena navikao na taj osjećaj i počeo tražiti motive, snimanje se relativno brzo počelo odvijati. Nekako mi se činilo da mi sama šuma počinje pričati o tome što se ovdje dogodilo, kako je ona to proživila i što ona o tome 'misli'. Vjerujem da ćete ovo što sam ovdje rekao lako prepoznati u nekoliko, po meni posebice snažnih fotografija.“

„Crna šuma“ je izložba od općeg interesa, a njezin cilj je upozoriti građane na moguće požarne opasnosti. Autor također odaje priznanje vatrogascima koji su svojim zalaganjem i požrtvovnošću spriječili još veću požarnu katastrofu. Ova izložba će povezati razne dijelove Hrvatske čiji vatrogasci međusobno surađuju na najtežim požarima i drugim katastrofama.

about exhibition

In July 2015 catastrophic forest fires struck the island of Korčula and Pelješac peninsula. The pictures of firefighters struggling to prevent the spread of the fire-blaze and the destruction left by the fire were seen by the whole world.

Stunned by the apocalyptic scenes in which the fire turned the Pelješac forests, the photographer Damir Hoyka decided to turn this tragedy into a powerful visual warning and in this way contribute to efforts to prevent such disasters.

In order to maximize the effect of the planned photos, and to make the whole project as authentic as possible, Hoyka shared his idea with the Croatian Firefighting Association (HVZ), in which he found the ideal partner for the project.

The aim of the exhibition is to sensitize the public about the consequences of irresponsible behavior of individuals through photographs, which show the apocalyptic scenes after devastating fires. The author of the pictures himself considers this exhibition as a project linked to the fire service, which will allow the presentation of new standards in promotional activities of socially important activities. "Instead of the standard ways of visual communication, we have chosen the artistic photography, and in the focus of the project we have brought in this field rarely chosen communication channels – galleries, museums and with them connected media-services. Photographs presented in this way gain an important dimension, which is missing in classic advertising – duration. The documentary photography in newspapers is somehow connected with the current tragedy, which is often relatively quickly washed out by time. By visual expression and the status of exhibition in the museum the art photography suggests the eternity of the theme."

About the shooting Hoyka said: "It was a unique and frightening experience. I never before photographed surrounded by so many burned living beings. The worst thing is that you become aware of this fact standing alone in the middle of the burned forest, and the eeriness overflows you in full force when you realize that you can not see any animal is not all – you even can not hear birds. When I got used to this feeling after a while, I started to look for motives, and the shooting began relatively fast. Somehow it seemed that the forest began to talk about what happened here, how the forest experienced this disaster, and what the forest thinks about it. I believe you will easily understand what I said in a few, for me especially strong photos".

The author of this exhibition also pays tribute to the firefighters who prevented an even greater catastrophe through their commitment and personal efforts.

Blackwood is an exhibition of public interest, and its aim is to alert the public on possible fire risks. This exhibition will connect various parts of the Croatia, whose firefighters cooperate on the most difficult fires and other disasters.



Crna šuma 1 / Blackwood 1



Crna šuma 2 / Blackwood 2



Crna šuma 3 / Blackwood 3



Crna šuma 4 / Blackwood 4



Crna šuma 5 / Blackwood 5



Crna šuma 6 / Blackwood 6



Crna šuma 7 / Blackwood 7



Crna šuma 8 / Blackwood 8



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