



P E T K A P I S N A  
P R O S T O R U P I S I V A N J A  
I Z M E Ā U N A R A T I V N O G I  
L I K O V N O G

М И Л Љ Ч О М М А Н Љ Ч Е В С К И И

F I V E D R O P S O F D R E A M  
T H E S P A C E O F I N S C R I P T I O N  
B E T W E E N T H E N A R R A T I V E A N D  
T H E V I S U A L

Fotografije serije Pet kapi sna, nastale bilježenjem vlastite, uglavnom tranzitne svakodnevice u periodu od 1999. do 2010. godine, fragmentarne su i dekontekstualizirane vizualne impresije: krhotine situacija, efemerno i slučajno, scenografije brojnih gradova, "egzotičnost" stranog prevedena na svakodnevno. Snapshot estetiku autor kombinira s pomno režiranim kadrovima i prizorima, a etnografiju ulice ritmizira intimnijim dnevničkim bilješkama.

Svaki od četrdeset i devet fotografskih poliptiha serije Pet kapi sna zasebno je formatirana značenjska cjelina, ali autorska logika tog srastanja nije eksplicitna - svaki pentaptih zahtijeva pogled koji iščitava, podjednako koliko i upisuje. Mančevski stvara kompozicije slijedeći liniju suodnosa likovnih i narativnih elemenata među zasebnim fotografijama. Iako se one nižu linijski, značenje i razine, odnosno modus i smjerovi čitanja kompozicija, naznačeni su samo potencijalno.

Brzi pogled na određeni poliptih instantno budi osobne asocijacije, dok se sporiji kreće u smjeru iščitavanja vezivnih elemenata značenjske cjeline. Fotografije Mančevskog su "dokumentarne" poetizacije svakodnevice, ali istovremeno i likovne apstrakcije, produkti iskrene fascinacije vizualnim. Logika "asocijativne montaže" međusobno nepovezanih fotografskih prizora vođena je interpretativnim potencijalima nesvodivosti narativne i likovne razine fotografije. Učinak selekcije vođene likovnošću narativno nepovezanih fotografskih reprezentacija često je narativan, baš kao što i narativno uslojavanje inače nepovezanih prizora nužno ima i likovne konsekvence. Iz te ambivalentnosti otvara se i prostor za nepredvidiva gledateljska tumačenja. Početna intencija autora i završno upisivanje gledatelja dio su jednog te istog procesa snolikog ulančavanja značenja.

*Bojan Mucko*

“ U zbirci od 49 nizova fotografija PET KAPI SNA zanimale su me dvije stvari:

**Eksplzija vizualnog u zemaljskom trenutku  
Hrvanje i zagrljaj narativnog i formalnog**

Ove fotografije žive samo kad su zajedno i kad formiraju nizove.  
Kao note u pjesmi.

*Milčo Mančevski*

O N E T A K E F I L M F E S T I V A L / H A Z U G L I P T O T E K A / Z A G R E B / 2 1 / 1 1 - 7 / 1 2 / 2 0 1 2

T he photographs belonging to the series Five Drops of Dream, created by recording the author's, mostly transitory, everyday in the period between 1999 and 2000, are fragmentary and de-contextualised visual impressions: scraps of situations, the ephemeral and the accidental, sceneries of multiple cities, the "exotic" of the foreign translated into the daily. The author combines snapshot aesthetics with carefully directed frames and scenes, while he provides the ethnography of the street with rhythm through more intimate, portrait-like diary notes.

Each of the forty nine photographic polyptychs of the series Five Drops of Dream is an individually formatted signifying whole, but the authorial logics of this coalescence is not explicit - each pentptych entails a gaze that deciphers just as much as it inscribes. Mančevski creates compositions following the correlation of visual and narrative elements in each of the photographs. Although the photographs are lined-up linearly, the meaning and the levels, that is, the modus and the directions of perception are only potentially indicated.

A swift gaze at a certain polyptih instantly awakens personal associations and stimulates a stream of consciousness while a slower one moves in the direction of interpreting the binding elements of the signifying whole. Mančevski's "documentary" photographs poeticise the everyday, as well as they are artistic abstractions born out of a genuine fascination with the visual. The logic of "associative montage" of unrelated photographic scenes is guided by precisely those interpretative potentials that arise from the irreducibility of the narrative and the visual level of photography. The effect of selection guided by visuality of narratively unrelated photographic representations is often times precisely narrative, just as the narrative multi-layering of otherwise disconnected scenes necessarily bears visual consequences. A space of unpredictable spectators' interpretations is opened up in this kind of ambivalence. The initial author's intention and the final spectators' inscription are part of one and the same process of a dream-like chaining of meaning.

*Bojan Mucko*

“ In the collection of compositions FIVE DROPS OF DREAM I'm interested in two things:

**The explosion of the visual in the mundane moment  
The wrestle and embrace of the narrative and the formal**

These photographs live only when they are together and when they form compositions.  
Like notes in a song.

*Milcho Manchevski*



## BIOGRAFIJA

**Milčo Mančevski** (*Милчо Манчевски, Skopje, Makedonija, 18.10.1959.*).  
Filmski redatelj, scenarist i producent. Dobitnik je brojnih prestižnih nagrada za film, video i TV produkciju.

Njegov film **Prije kiše** dobio je nagradu *Zlatni Lav* za najbolji film, nagradu *FIPRESCI* i nagradu publike na filmskom festivalu u Veneciji 1994. godine, nagrađen je i nagradom *Independent Spirit* i nagradom *UNESCO*, a *New York Times* ga je uključio na listu tisuću najboljih filmova svih vremena. Glazbeni spot za pjesmu **Tennessee** prema časopisu *Rolling Stone* uvršten je na listu sto najboljih video spotova svih vremena. Redovito objavljuje prozu, eseje i kratke osvrte u listovima *New American Writings*, *La Repubblica*, *Corriere della Sera*, *Sineast*, *The Guardian*...



Napisao je knjigu kratke proze **Duh moje majke**, te dvije knjige fotografija **Ulica** (1999.) i **Pet kapi sna** (2010.) koje su popratile istoimene fotografske izložbe.

Predstojnik je katedre za režiju na umjetničkoj akademiji *Tisch* u New Yorku, gost predavač na brojnim sveučilištima, kinotekama, muzejima i umjetničkim ustanovama diljem svijeta, član je *Europske filmske akademije* i *Američkog udruženja filmskih redatelja*, a često je član i predsjednik žirija mnogih svjetskih filmskih festivala. Član je *PEN* kluba te ambasador kulture Republike Makedonije



## FILMOGRAFIJA

PRIJE KIŠE / 1994.

PRAŠINA / 2001.

SJENKE / 2007.

MAJKE / 2011.

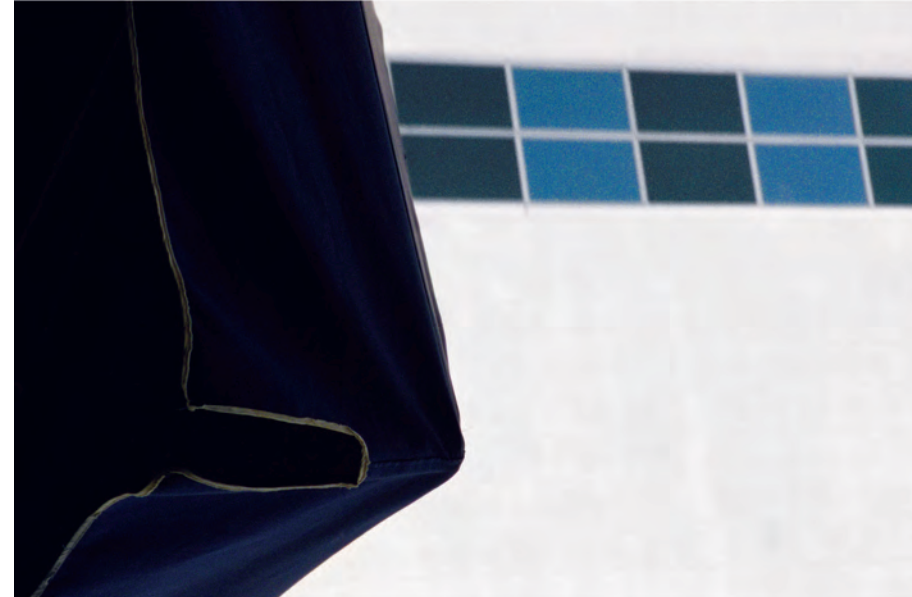
## FILMOGRAPHY

BEFORE THE RAIN / 1994.

DUST / 2001.

SHADOWS / 2007.

MOTHERS / 2011.



## BIOGRAPHY

**Milcho Manchevski** (*Милчо Манчевски, Skopje, Macedonia, 18th October 1959*).  
Film director, screenwriter and producer. Winner of multiple prestigious awards for film, video and TV production.

His film **Before the Rain** won the *Golden Lion* award, *FIPRESCI* and Audience award in Venice in 1994, the *Independent Spirit* award and *UNESCO* award while the *New York Times* included it on its list of 1000 best films of all time. The *Rolling Stone* magazine included his music video for **Tennessee** on the list of one hundred best videos ever. He regularly publishes fiction, essays and op-ed pieces in *New American Writings*, *La Repubblica*, *Corriere della Sera*, *Sineast*, *The Guardian*,...



He authored a fiction book **The Ghost of My Mother** as well as two photography books **Street** (1999) and **Five Drops of Dream** (2010) which accompany the two photographic exhibitions.

He is head of the Directing studies at the *Tisch Academy of Arts* in New York, guest lecturer in numerous universities, cinematheques, museums and art institutions around the world, member of the *European Film Academy* and the *Directors Guild of America*, member and president of juries in various film festivals, member of *PEN* club, ambassador of culture for Republic of Macedonia.