

napisao
written by



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Neutralnost kao strategija

Knud Steinar Bøe posjeduje sposobnost fotografiranja na način koji temi omogućuje da govori sama za sebe. On zane-
maruje vidove subjekta koji se konvencionalno smatraju lijepim,
ružnim, uzvišenim, uzbudljivim ili zabavnim te stoji na strani
svega onoga što obično previđamo. Prvi dojam o slikama pri-
marno vodi u opis koji se čini povučen i neutralan. Ideal neutral-
ne deskripcije, međutim, nije indikacija nedostatka anga-
žmana, već prije strateški manevar koji omogućuje da se izrazi
što više vidova subjekta prije nego se počne interpretirati. To
izaziva polaganu konzumaciju slika, suprotno dominantnom
stavu prema kojem se velikom brzinom konzumira tisuće slika.

fotografije
photographs by



Knut Steinar Bøe

Neutrality as Strategy

Knud Steinar Bøe has a capacity for photographing subjects
in a way that allows the subject matter apparently to speak
for itself. He disregards the aspects of a subject that are con-
ventionally considered beautiful, ugly, sublime, exciting or
fun and is partial to everything we tend to overlook. The
first impression is of images that primarily tend to describe
in a way that seems withdrawn and neutral. The ideal of a
neutral description is, however, not an indication of a lack of
commitment, but rather a strategic manoeuvre that allows for
as many aspects as possible of a subject to be expressed, before
initiating an interpretation. This invokes a slow consumption

Bøe posjeduje i sposobnost korištenja fotografskih tehnika
kako bi dao točan opis svake osvijetljene površine. Ta nas
sposobnost zavodi da povjerujemo kako je stvarnost jednaka
svemu što se može fotografirati. Jedan vid fotografije kao
tehnik jest da neke ljude navodi na zaključak da se moderan
čovjek više ne odnosi prema stvarnosti kao materiji, već kao
slikama – fotografiranim slikama. Bøeve fotografije izazivaju
taj postmoderni stav prema slikama. Dok je tendencija me-
đu fotografima povezanim s postmodernim fotografima se-
damdesetih i osamdesetih godina bila da se postave ispred
kamere bez obzira na temu koju su obrađivali, ili da postave
temu na način koji govori više o umjetničkom konceptu,
nego o onome što se zaista nalazi ispred kamere, Bøe je
izabrao suptilniju strategiju. Njegove manje ili više diskretne
intervencije i manipulacije pri snimanju fotografije ometaju
deskriptivni karakter, a da ga ne odbacuju. U njegovom je
slučaju prvi dojam da gledatelj može biti siguran da fotografa
zanimaju predmetu fotografije dati priliku govoriti što je moguće
više o sebi. Dok gledamo, postupno raste svijest o prisutnosti
fotografova uma. Neće nas na kraju iznenaditi zaključak da
je te fotografije oblikovao i obilježio fotograf do stupnja koji
bismo jedva zamijetili pogledavši ih samo na brzinu. Kad se
govori o fotografiranju arhitekture i urbanih prostora, to uklju-
čuje pozornost prema prostornim oblicima, kao i svojstvima
površine, pa slika vjerojatno ima više zajedničkog sa skulptu-
rom nego tradicionalnim dvodimenzionalnim umjetnostima.
Najupečatljivije od njegovih fotografija otkrivaju senzibilnost
za linije, volumene, mase, kontraste i gradacije efekata
svjetlosti i sjene, kao i čvrstu kompoziciju kojom se u većini
njegovih radova stvara jaki vizualni *gestalt*. Fotografije mu
u tom smislu pripadaju tradiciji umjetnosti koja naglašava
formalne osobine, tradiciji koja već odavno nije popularna.
Motiv većine njegovih fotografija je Oslo. Malo je europskih
gradova koji su od osamdesetih do danas prošli takve dra-
matične promjene kao taj grad. Kao rezultat monetarnog
bogatstva zbog prihoda od proizvodnje nafte središte se Osla
promijenilo iz uspavane prijestolnice koju je karakterizirala
spora i neprekinuta evolucija od početka devetnaestog sto-
ljeća, u srednje veliki grad sedamdesetih, kad je ostvaren silan
evolucijski skok, a moderna građevna industrija napravila je
gomilu novih zgrada, koje sve žele privući pozornost. U tak-
voj situaciji Bøe kameru okreće anonimnoj arhitekturi, ces-
tama i otvorenim prostorima, dijelovima urbane strukture
gdje obični ljudi žive na mjestima koja sve više čine stražnje
dvorište nove arhitekture. On im posvećuje nježan i dug pog-
led pun razumijevanja. Čini se da Bøe nije zainteresiran za
spektakularno. Rijetko kad je fotografirao spomenike koji

of images, contrary to the dominant attitude where thousands
of images are consumed daily at a rapid speed. Bøe uses
the unrivalled ability of the photographic technique to give
an exact description of any illuminated surface. An ability
that lures us into believing that reality equals everything
that can be photographed. A feature of the photograph as a
technique that has led some people to conclude that modern
man no longer relates to reality as matter but as images –
photographic images. Bøe's photographs challenge this
postmodern attitude to images. While a tendency among
photographers related to postmodernism in the 1970s and 80s
has been to push themselves in front of the camera regardless
of the subject, or stage the subject in a manner that says more
about the artist's concept than what is actually present before
the camera when recorded, Bøe has chosen a subtler strategy.
His more or less discrete interventions and manipulations
when recording an image disrupt the descriptive mood without
rejecting it. In his case, the viewer's first impression is the
certainty that the photographer is concerned that the items in
the picture get the opportunity to speak as much as possible
for themselves. As we keep looking, an awareness gradually
grows of the presence of the photographer's mind. We are not
surprised that in the end the conclusion is that these images are
shaped and marked by the photographer to a degree one would
hardly guess from a quick glance at them. When it comes to
photographing architecture and urban spaces this involves
attention to spatial form as well as surface qualities, and the
image has probably more in common with sculpture than
traditional two-dimensional art. The most remarkable of his
photographs reveal a mind with a keen sensitivity to the lines,
volumes, masses, contrasts and gradation of light and shadow
effects, and not least for a firm composition which in most of
his works creates a strong visual *gestalt*. In this respect, his
photographs belong to a tradition in art emphasizing formal
qualities, a tradition that has long been out of favour. Most
of his pictures have Oslo as a motif. Few cities in Europe have
undergone such dramatic changes since the 1980s as this city.
As a result of the wealth that came from oil revenues the centre
of Oslo has changed from a sleepy capital, characterized by
the slow and continuous evolution from the beginning of the
1800s into a medium-sized city by the 1970s, when the city
made a tremendous leap in evolution and a modern high-tech
building industry erected a scramble of new buildings, each
one screaming for attention. In this situation, Bøe turns his
camera to anonymous architecture, roads and open places,
the parts of the urban structure where ordinary people live
in places that increasingly make up the new architecture's



Björvika, Oslo, 21. travnja 2011.
Björvika, Oslo, 21st April 2011

privlače našu pozornost jer su stekli status ikone. Njegova je domena svakodnevna okolina bez posebnog statusa. Bøe je posve drukčije rase od fotografa koji nastoje portretirati nove građevine kao da su već postale ikonička djela koja otkrivaju najspektakularnije i seksipilne vidove suvremene arhitekture, kao da je fotografiranje arhitekture grana portretiranja *selebritija* i modne industrije. Čak i kad fotografira objekte koji su privukli mnogo pozornosti javnosti i koji su postali određeni 'landmarks', poput nove opere u Oslu, sposoban je reducirati svijest o 'celebrity statusu' te građevine naglašavajući okoliš

backyard, and he gives them a loving, understanding and lingering glance. Bøe does not seem interested in the spectacular. He has rarely photographed monuments that attract our attention by having acquired iconic status. His domains are daily settings without any particular status. Bøe is a completely different breed from the photographers who look to portray the new buildings as if they have already become iconic works, bringing out the most spectacular and sexy aspects of contemporary architecture, as if architectural photography was a branch of celebrity photography and the fashion industry.



i refokusirajući nam pozornost na male detalje, poput betonskih blokova u prednjem planu. Drugi put će poznati vidik 'omesti' jato ptica u preletu. Posve je različita strategija stvoriti pukotinu u jednoj površini tako da se dvije fotografije spoje u panoramski prikaz, no bez kontinuiteta prikazivanja prostora nego upravo suprotno – naglašavajući prekid između dviju snimki brutalnim rezom na plohi fotografije. Za njegove je fotografije karakteristična identifikacija rada koja rezultira gotovom fotografijom pomoću diskretnih i gotovo skrivenih tragova, koji otkrivaju čitav proces iza gotovog djela. Bøe

Even when photographing subjects that have attracted a great deal of public attention and have become landmarks, like the new opera house in Oslo, he is able to reduce awareness of the building's celebrity status by emphasizing the environment and refocusing our attention on small details such as blocks of concrete in the foreground. At other times, a familiar view is 'disturbed' by a flock of birds fluttering by. A completely different strategy is to create a break in a surface by taking two photographic records and adding them together in panoramic-like images, but without the continuity of the depiction of

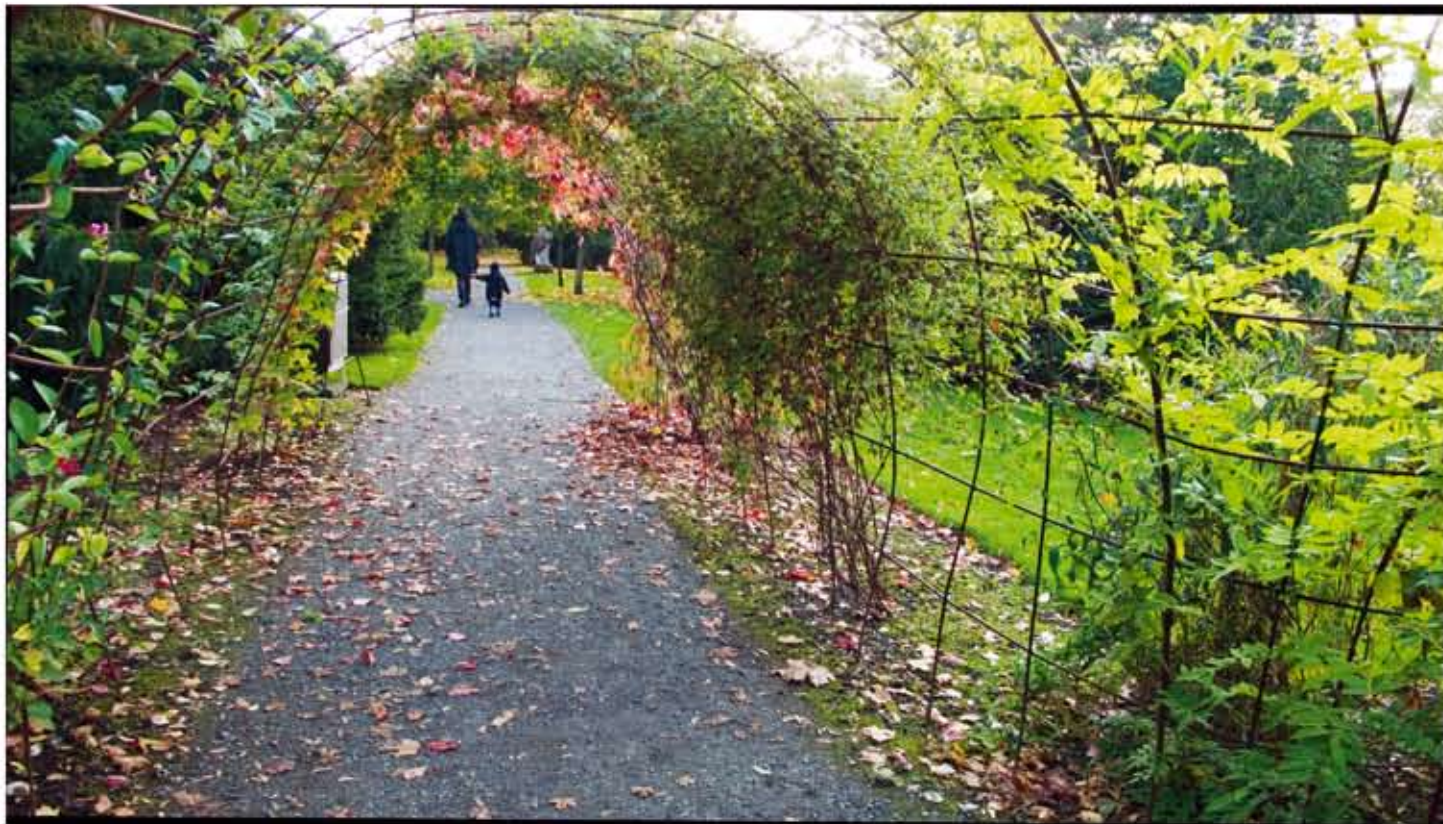


Iladalen, Oslo, 9. travnja 2011.
 Iladalen, Oslo, 9th April 2011



stvara slike koje izazivaju na razmišljanje i sadrže mnogo vidova i slojeva. To su fotografije koje traže od promatrača da u njih bude spreman investirati vrijeme i pozornost, kako bi u njima mogao uživati.

space as contiguous, on the contrary accentuating the break between the two records through an almost brutal cut in the picture plane. The identification of the labour that results in the finished picture through discrete and almost hidden traces that reveal the process behind the finished image is characteristic of his photographs. ❖ Bøe creates images that create food for thought and consist of many aspects and many layers. These are photographs that require the viewer, in order to enjoy looking at them, to be prepared to invest time and attention in the images.



Botanički vrt, Oslo, 16. listopada 2011.
Botanical Garden, Oslo, 16th October 2011



KNUT STEINAR BØE, Fotografija

KNUT STEINAR BØE, Photography



Jarun, Zagreb, 11. rujna 2011.
Jarun, Zagreb, 11th September 2011





Na Bosporu, Istanbul, 1. siječnja 2012.
On the Bosphorus, Istanbul, 1st January 2012

