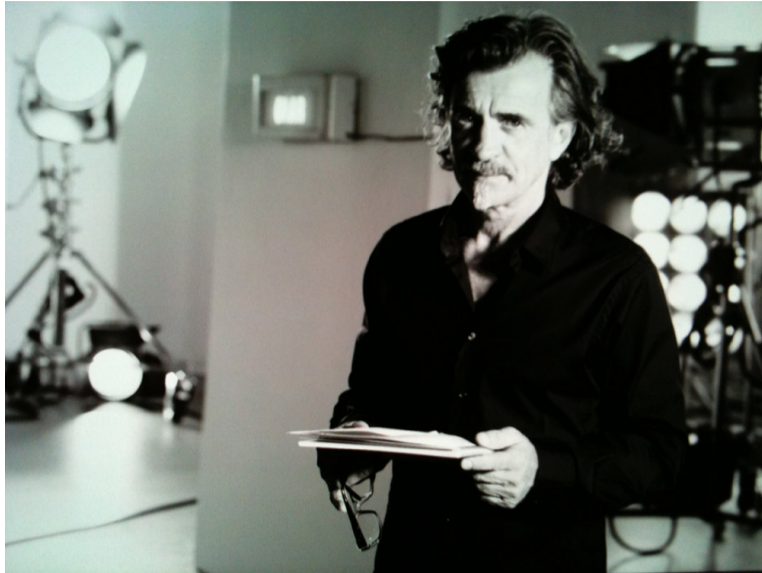


Esad Cicic

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Time & Ocean

Can time be seen? Can we observe the passing of time? Most who wish to gain the understanding and essence of time turn to the music art form. Can photography contribute something of its own, something interesting and unpredictable to this set of problems? This is the question the Munich-based photographer Esad Cicic asked himself. About five years ago he began developing an artistic experiment for seeing and perceiving time through photography.

For his experiment, Esad Cicic, who was born in 1956 and graduated from the Foto Academy Munich, made space stand still. Obeying a basic postulation of Aristotle's theatrical theory, this begins with the unit of place. For the internationally active fashion photographer, this absolute place is a spot on the island of Islamorada, in the Florida Keys (south of the Florida peninsula). He returned to this location time and again, where he always photographed the ocean from the same angle and the same perspective. The ocean view is that of the seafarer, with the particular dual structure of sky and water, separated from one another by the dividing line of the horizon. Each shot was photographed at a different time. To date, the "Ocean" series consists of 25 individual works.

At times, the moon and sun can be seen reflected in the ocean, while at others, fog transforms the sea into a languid, oily medium. Another image in the series captures the phenomenon of a storm. At yet another time, on a bright day the observer of the seas commits the choppy up-and-down of the swell to film. In order to ensure the comparability of the "witnessed moment", Esad Cicic had all of the works in the "Ocean" series enlarged as Archival Pigment prints on Baryta paper in an edition of eight plus two artist copies.

Yet it is not merely the unity of place and perspective that gives these experimental constellations their uniqueness. The distinctive feature of the works lies in the manner in which Esad Cicic relates and links time and technical momentum into them. The shutter speed and the lens aperture controlled by the diaphragm are directly related to one another during the act of photographing. It is here that the factor of time is an immediate element of the photographic image. Esad Cicic doubles this influence of time on his resulting images by moving the camera, letting it go, during the shot. Now, the shorter the shutter speed is, the "faster" the photographer must move the camera within the time interval of the shot. Only in this way can the impression of motion arise on the photographic material. What time is and constitutes appears by means of this "wiping effect" and in doing so, time proves to be the great sorcerer and metamorphic master: sometimes recognisable as a culmination of lines, then under different experimental conditions apparently hiding within a velvety surface structure, to in another image transform into an irregular patchwork rug. Seeing time in Esad Cicic's images is like being on a perpetual journey of discovery.

— Rüdiger Heise.