

Hassan Abdelghani

From a Distance

Sa Distance

FROM A DISTANCE

Paola Orlić

“In Laodamia, during nice afternoons, the living residents visit the dead and discover their own names on the stones: similar to the town of the alive ones, this dead city also communicates the story of the efforts, wrath, illusions, emotions, except that here everything is necessity, freed of randomness, partitioned, disciplined. In order to feel safe, the living Laodamia feel the need to seek in Laodamia of the dead explanations about itself, even at the risk of finding more or less of what was searched for: an explanation of more than one Laodamia, about the different cities that could have existed but did not, or just partial, contradictory and insufficient explanations”.

Italo Calvino, “Invisible Cities”

“From a distance” the photographer’s eye yearned to come close to the cities and meet its people. However, he approached the city of the living visiting that of the dead. Long gone faces of Pula intertwined in their resembling destinies and deaths, have sprung to life in the universal afterlife through palimpsests and ceramic oval portraits which the photographer intended to capture anew. What did the photographic distance allow him to recognize in these portraits of portraits? He discerned the category of duplicity, the ability to circumscribe life through death. He perceived a living city in a city of the dead, and inversely a dead city pulsating in a city of the living. He became aware of Calvino’s, and his own Laodamia which in Laodamia of the dead seeks an explanation of herself, even with the danger of revealing more than originally sought – an explanation on more





HASSAN ABDELGHANI

Hassan Abdelghani, osnivač Umjetničke organizacije „Film i Film“ i voditelj fotografske galerije „Makina“ u Puli, dosad je realizirao i organizirao brojne fotografske izložbe u Hrvatskoj i inozemstvu. Rođen je u Osijeku 1965. godine, odrastao u Kairu (Egipat). U Kopenhagenu 1991. završava školu fotografije, a 1998. osniva privatnu fotoškolu Global Fotoskole. Član je Udruženja danskih filmskih i fotografskih radnika (FAF), Hrvatskoga društva filmskih djelatnika (HDFD), HDLU Istre i Osijeka. U Danskoj je radio i kao glumac u raznim filmovima, TV serijama i reklamama. Potpisuje niz umjetničkih projekata: bio je kustos na više od 30 izložbi, umjetnički direktor fotogalerije «Vrata starog grada» u Osijeku, imao samostalne i skupne fotografske izložbe u Danskoj, Italiji, Hrvatskoj, Srbiji, Austriji, Tajlandu i BiH. Radio je i kao production i location manager na filmovima «Un Autre Souce Jour», fotograf na filmu “Sve džaba”, pobjedniku Pula Film Festivala 2008., filmu “Kenjac” te „Buick rivi- era“ i „White lightning“. Po povratku u Hrvatsku radi kao dugogodišnji voditelj fotografskog odjela na Zagreb Film Festivalu, Pula Film Festivalu, Motovun Film Festivalu,

Abdelghani Hassan, founder of the Art Organization “Film and Film” and head of the Gallery “Makina”, has so far effectuated and organized numerous photography exhibitions in Croatia and abroad. He was born in Osijek in 1965. , and grew up in Cairo (Egypt).

Lived in Copenhagen – Denmark from 1987 until 2004 in 1990 finished Danish school of photography.

In 1998. he established the private photo-school “Global Fotoskole”. He is member of the Association of Danish film and photographic workers (FAF), Croatian Society of Film Workers (HDFD), and Artists associations (HDLU) of Istria and Osijek. In Denmark, he also worked as an actor in various films, TV series and commercials. He signed numerous art projects: he was the curator for more than 30 exhibitions, artistic director of the photo-gallery “The doors of the old town” in Osijek, had solo and group photographic exhibitions in Denmark, Italy, Austria, Thailand, Croatia, Serbia, Slovenia and Bosnia. He also worked as production and location manager on films “Un Autre Souce Jour” and „Alzati e camina“ and as still photographer on the movies “All For Free “ (winner of