

## A Daily report 1999: by Frank Horvat

Written by Trisha Ziff

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There is something about Daily Report, which draws me to return to it. A book as the title indicates of images taken each day during the last year of the millennium by French photographer Frank Horvat; a visual diary. It is not as though every image presented is memorable, or that the narrative flows with a determined conviction. This book has a quieter power. Perhaps what intrigues the viewer is precisely its considered mundane qualities, yet, it lacks banality. Horvat does not attempt to be monumental, there are no gimmicks or shocks. These are not epic images, yet they do reveal a great deal of information about certain specific worlds.



A modest book in many ways and yet Horvat's visual diary is simultaneously a valuable undertaking. Beautifully printed, on high quality, heavy duty paper its form reflects a similar sensibility of precision and caring as the content. A simple idea, which could easily have been repetitive and uninteresting, but Horvat manages to maintain an energy, interest and rhythm that is sustained throughout the year. The book itself is compact, brick-like; it reminds me of one of those block calendars where you peel off each day which, as the year progresses becomes thinner and more manageable. Or a flip-book, which tells a narrative, but in this case there is no narrative, just a series of non-sequitur which when run together produce a sense of pleasant chaos. Like a Codex there is no necessity for a linear reading; there is ultimately no structure or revealing narrative that demands the calendar be observed. It is a book that can be returned to; images that can viewed one day at a time or the year in one sitting.

Horvat's record of 1999 is a personal testimony without the pretensions of being any more than that. However, how reflective is this of his normal year? Funded in part by Kodak France and other corporations, the reader is left unclear about issues, which are significant to a reading of the overall content of the book. One cannot but speculate, how much did the funding of this project influence and change the structure of Horvat's days during 1999? Did this funding "free-up" his time from other jobs in order that he concentrate on A Daily Report, or provide him with the financial support to travel for this book? Or would his year have been the same with or without the grants? The author does not indicate any of these details, so the reader is consequently left wondering to what extent does the book in the end reflect an "authentic" year in Horvat's life or did he create a "specific" year, designed around the requirements of this book? Which came first for the image of each day? Important issues which remain unanswered.

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<http://www.zonezero.com/magazine/articles/ziff/dailyreport.html>