

LUIZA MARGAN

—
SPLITSKA
DIOPTRIJA

—
SPLIT
DIOPTRE





Video still iz videa *Kako spomenik reflektira grad*,
1080p HD video, stereo sound, 15:11 min, loop, 2016.

Video stills from the video *Monument Reflecting the City*,
1080p HD video, stereo sound, 15:11 min, loop, 2016



Izložba Luize Margan naziva *Splitska dioptrijska / Split Dioptrijska* predstavlja inauguraciju novog prostora Galerije Škola u Splitu. Lociran u neposrednoj blizini Škole likovnih umjetnosti, matičnog prostora Galerije od kraja 2014. godine, novi prostor Galerije Škola sa svojom staklenom stjenkom i karakterom izloga pokazao se savršenim za rade Luize Margan. Otvoreni, cjeleviti prostor u izravnoj je komunikaciji s javnim prostorom, što čak i više odgovara prvotnom cilju Galerije – tj. povezivanju populacije škole, studentskog kampusa i lokalnog stanovništva kvarta. Prostor time postaje mjesto dijaloga između prezentiranih suvremenih umjetničkih praksi i inovativnog pristupa umjetničkom obrazovanju obližnje škole. Možda amblemski, prva izložba u novoootvorenom prostoru bavi se isključivo višeslojnom problematikom Splita i njegovog javnog prostora.

Sumirajući dosadašnji opus Luize Margan, može se primijetiti sklonost prema složenijim kombinacijama radova koji se referiraju na zadane kontekste te uspješnom korištenju galerijskog prostora s višegodišnjom istraživačkom podlogom i interesom za propitivanjem odnosa između političkih ideologija, povijesti i moći koji definiraju javni prostor. U Splitu se predstavlja s dva rada, video radom *Kako spomenik reflektira grad* te skulpturom *Očale* (nasljeđe kao dioptrijska).

Video rad naziva *Kako spomenik reflektira grad* vojnerski prikazuje pogled na prometni punkt u centru grada gdje se spaja početak Rive, autobusni kolodvor te pristanište za katamarane i manje brodove. Video je sniman od izlaska do zalaska sunca u jednome danu. Konkretno, Margan donosi četiri različite perspektive na isto mjesto snimajući odraz grada u crvenom granitu. Figure prolaznika reflektirane na crvenoj površini djeluju poput duhova, njihovo eterično kretanje u kombinaciji s "iskriviljenom" vizurom grada romantično invocira bezbrižni flâneurski ambijent.

Gledajući povijest urbanizma i nastanka gradova, upravo je hodanje ultimativni čin prisvajanja prostora¹. Grad je tako "mitsko

¹ Michel de Certeau u svojem djelu *Invencija svakodnevnice* piše: "Igre koračaja oblikuju prostor. (...) U tom smislu, pješačka kretanja tvore jedan od onih "stvarnih sustava čije postojanje uistinu čini grad"....". Michel de Certeau, *Invencija svakodnevnice* (Zagreb: Naklada MD, 2002.): 161.

Luiza Margan's exhibition titled *Split Dioptrijska* represents the inauguration of School Gallery's new space in Split. Located in the vicinity of the School of Fine Arts, the Gallery's original space from the end of 2014, the new exhibition space – with its large glass panes and show window character – proved to be the perfect setting for Luiza Margan's works. The open space of the interior is in direct communication with the public space of the street, and is even better suited to the Gallery's primary goal – connecting the school's population with the college campus and local residents. Therefore, the space became a place of dialogue between contemporary artistic practices and innovative approaches to artistic education. Perhaps emblematic, the first exhibition held in the newly opened space deals exclusively with the multilayered issues surrounding the city of Split and its public space.

Summarizing Luiza Margan's work so far, one can notice a propensity towards complex combinations of works referring to given contexts, and a successful use of gallery space along with a continual research base and an interest in questioning the relations between political ideologies, history and powers defining public space. The exhibition in Split will feature two works by Margan – a video titled *Monument Reflecting the City* and a sculpture titled *Shades (Heritage as a Dioptrijska)*.

Video titled *Monument Reflecting the City* voyeuristically depicts a busy traffic point in the center of the city, merging the beginning of Riva promenade, the bus terminal and the ferry port. The video was shot in the time span of one day, from dawn till dusk. Specifically, Margan brings four different perspectives of the same place by filming the reflection of the city in red granite. The figures of the passersby reflected in the red surface appear as ghosts, their etheric movements in combination with the contorted vista of the city romantically invoke a carefree flâneur-like atmosphere.

Looking at the history of urbanism and the birth of cities, walking developed as an ultimate act of claiming space¹. The city is a "mythical landmark

¹ In his book *The Practice of Everyday Life* Michel de Certeau writes: "[Footsteps] intertwined paths give their shape to spaces. (...) In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city"..." Michel de Certeau, *The Practice of Everyday Life* (Berkeley and Los Angeles: University of California Press, 1988): p. 97

uporište društveno-gospodarskim i političkim strategijama”, gdje ispod ideologiziranog diskursa “bujuju lukavstva i kombinacije moći bez čitljiva identiteta”², dok su prolaznici apstrahirani “glumci” koji prolaze njegovom površinom.

Za Marganovu, crvena prizma je upravo taj diskurs, significantirajući *brendiranje nacionalnog identiteta te oslanjanje na turističku ekspanziju kao najvažniju gospodarsku granu ovog mediteranskog grada*. Enorman broj turista tijekom sezone te iseljavanje lokalnog stanovništva su dvije realnosti Splita 2016. godine. To su svojevrsni duhovi koji najavljuju galopirajuću gentrifikaciju koja je već uzela maha u staroj gradskoj jezgri.

Doživljaju videa pridonosi i haptični element postignut pomoću zvuka. Iako se većinom oslanja na ambijentalne naznake, distorzirani dijelovi upućuju na nešto mehaničko, nešto dublje ispod crvene površine. Ovim putem autorica vješto uspijeva prizvati granitnu teksturu površine kocke. Mijenjanjem prirodnog osvjetljenja, pojedini kadrovi se apstrahiraju u gotovo pointiličke naznake prostora. Repetitivnost prikaza ulijula gledatelja u inerciju ljetnog Splita dok povremene zvučne intervencije povrh ambijentalnih zvukova okoline stvaraju razdor između vizualnog i auditivnog podražaja; dobiva se dojam neusklađenosti i nelagode, a nameće se pitanje uzroka istoga. Iako Marganova ne odaje “identitet” spomenika čiji dio služi kao prozor njenom viđenju Splita, spomenuta crvena granitna kocka dio je spomenika dr. Franji Tuđmanu postavljenog 2013. godine.

Estetskom manipulacijom kadrova u videu, autorica aludira na komplikirane odnose moći u javnom prostoru. Naime, današnje okolnosti predstavljaju proturječe između “kolektivnog načina upravljanja i pojedinačnog preusvajanja”³ te nacionalni simboli često služe za podsvesno opravdavanje statusa quo. Tematike nacionalnih simbola i uloge javnog spomenika autorici nisu strane. Prijašnji radovi kao što su *Oči u oči sa slobodom* (2014.), *Izvedba spomenika* (2014.) i *Koncert za šivaču mašinu i stablo* (2012.) ukazuju na kontinuirano istraživanje u kojem se autorica dotiče nedavne povijesti te potencijalne moći

for socioeconomic and political strategies” where “beneath the discourse that ideologize the city, the ruses and combinations of powers that have no readable identity proliferate”², while passersby become abstracted “actors” navigating its surface.

For Luiza Margan, the red prism is exactly that discourse, signifying the branding of national identity and the practice of relying on the expansion of tourism as the most important industry in this Mediterranean town. The enormous number of tourists in high season, along with the emigrating local population are two realities of Split in 2016. These are the ghosts announcing the galloping gentrification which already took its toll on the Old Town center.

Haptic element of sound adds to the overall experience of the video. Although mostly relying on ambient tones, the distorted parts of the recording point to something mechanical, something deeper just below the red surface. By doing so, the author manages to successfully invoke the granite texture of the block surface. With the change in natural light, certain frames become an almost pointillist indication of real space. The repetitiveness of the frames lull the viewer in the summer laziness of the town, while the occasional sound interventions on top of ambient sounds create a rift between the visual and the audio sensations; discord and discomfort emerge, questioning the origin of such sensations. Although Margan does not give away the “identity” of the monument whose part she uses as a window for her view of Split, the aforementioned red granite block is part of a monument erected in 2013 representing Croatia’s first President Franjo Tuđman.

By esthetically manipulating the frames in the video, the author alludes to the complicated power relations in public space. Circumstances today represent the “contradiction between the collective mode of administration and an individual mode of reappropriation”³, national symbols are often used for a subconscious justification of the status quo. The thematic of national symbols and their role in public space is nothing new to the author. Previous works such as *Eye to Eye with Freedom* (2014), *Restaging*

simbola sadržanih u javnim spomenicima koja se manifestira kako u svakodnevnim društvenim interakcijama tako i u jeziku.

Nasuprot Spomeniku nalazi se skulptura *Očale* (nasleđe kao dioptrija). Subvertirajući simboliku ovog predmeta, Marganova skulpturom predimenzioniranih sunčanih naočala postiže humorističan dojam koji postavu daje notu lakoće i simpatičnosti, što je dodatno pojačano samim nazivom rada – naime, očale su splitski idiom za “naočale” te nezaobilazan revkvisit svakog Splićanina i Splićanke. Kao što je slučaj s većinom autoričinih djela, ovaj rad također krije složeniji narativ. Naime, “građevni” materijal koji umjetnica koristi ostatak je sunčanih kupola s kasno modernističke zgrade Koteks. Sagrađen 1981., Koteks predstavlja prvi primjer socijalističkog potrošačkog centra i sportske dvorane na ovim prostorima. Poput kakvog distopijskog arheologa, Marganova skuplja plastične dijelove građevine koja je nekada imala status društvenog i kulturnog simbola Splita te artefaktima gradi novu formu i na osebujan način pokušava oživjeti duh danas zapuštenog Kotksa.

Revitalizacija svog arhitekturnog socijalističkog nasleđa je nešto čime se grad Split nažalost ne može pohvaliti. Kompleks Koteks je svojedobno bio u vrhu svjetske arhitekture te se njegov autor, Slaven Rožić, smatra jednim od pionira tadašnje rekonceptualizacije prodajnih centara koji su zasluzni za integriranje ideje trgovackog centra u lokalnoj kulturi. Indikativno za tadašnju arhitektonsku klimu, veliki izlozi centra ponovno se okreću gradskoj ulici i demokratично otvaraju građevinu slobodnom, javnom prostoru⁴. Element sunčanih kupola na Koteksu umjetnica doživljava kao vrstu arhitektonskih “očiju”, odnosno metaforu za tadašnje viđenje arhitekture i društva. Skulptura je tako snažan komentar na sveprisutne strategije zapuštanja koje su zadesile hrvatsku i jugoslavensku arhitekturu. Primjera ima i previše, no mediteranski slučajevi reprezentativnih hotelskih naselja, motela te trgovackih centara od kojih često ostaje samo ljuštura nekadašnjeg sjaja ponovno se vraćaju

Monument (2014) and *Concert for a Sewing Machine and a Tree* (2012) point to a continuous research in which the author references recent past and the potential powers of symbols contained in public monuments which manifest themselves in everyday interactions, as well as in language.

Exhibited oppositely to the *Monument* is the sculpture titled *Shades (Heritage as a Dioptrre)*. By subverting the symbolism of this object and creating a sculpture that represents huge sunglasses, Margan achieves a humorous impression, giving the exhibition a note of lightness and likeability. This is even more evident considering the title of the work – shades is an idiom characteristic for Split, as well as a must-have for all of its residents. As is the case with most of the works by Margan, this particular piece hides a more complex narrative. The building material for the sculpture are the remains of sun cupolas of the late-modernist, Koteks building. Built in 1981, Koteks represents the first Socialist shopping center and sports hall of its kind in Eastern Europe. Like a dystopian archeologist, Margan collects the plastic pieces of the building which once had the status of the social and cultural symbol of Split, and with these artefacts creates new form, while trying to revive the spirit of now-desolate Koteks in her own way.

Revitalization of its architectural Socialist heritage is something the city of Split is unfortunately not known for. The Koteks architectural complex was once regarded as one of the great feats of architecture of the World, and its author, Slaven Rožić, as one of the pioneers of reconceptualization of shopping centers credited for the integration of the concept of shopping centers in local culture. Indicative for the architecture of the day, the huge shop windows once again face the city streets and democratically open the building towards a free public space⁴. The artist sees the element of the sun cupolas once located on the building as a kind of architectural “eyes”, that is to say, a metaphor for the perception of architecture and society of that time. Therefore, the sculpture is a strong commentary on the

2 Ibid., 159-161.
3 Ibid., 161.

2 Ibid., p. 95
3 Ibid., p. 96

4 Diana Magdić daje izvrsnu analizu Kotksa na portalu pogledaj.to: <http://pogledaj.to/arkitektura/koteks-najbolje-od-splita-osamdesetih/>

An excellent analysis of Koteks by Diana Magdić can be found on pogledaj.to website: <http://pogledaj.to/arkitektura/koteks-najbolje-od-splita-osamdesetih/>

u fokus zahvaljujući recentnim umjetničkim inicijativama te je rad *Očale (nasljeđe kao dioptrija)* u tom pogledu aktualniji no ikad.

Nasuprotnim postavljanjem autoričinih radova u galerijskom prostoru postignuta je interakcija među njima, i štoviše, u trenutku gledanja refleksije modernog Splita u javnom spomeniku kroz očale modernizma njeni radovi su u svojevrsnom dijalogu. Medijator u njihovom razgovoru jest element svjetlosti koji je Marganova savladala u izvedbi rada te i u samom postavu – impresionistička izmjena tonova u *Kako spomenik reflektira grad* prelazi u fragmentariziranu prepoznatljivu nijansu u napuknutom staklu Kotekstovih kupola, odnosno stakala naočala nove splitske dioptriјe. Indikativan je i sam naziv izložbe; igra riječima, poput one posljednjeg Splitskog salona⁵, upućuje na podijeljenu prirodu Splita kroz “dvojnu” dioptriјu, odnosno pogled na grad, kroz refleksiju spomenika i nadene plastike. Karakter izloga novootvorene galerije u kombinaciji s Luzinim radovima invocira onaj prije spomenuti cilj Koteksovih izloga – izlazak prema građaninu, prema posjetitelju izložbe, prvi je korak prema promišljanju neposredne okoline, u ovom slučaju vrednovanja urbanog nasljeđa grada. Suptilnim, a opet snažnim postavom, autorica uspijeva upravo to. *Splitskom dioptrijom* nudi nam se mogućnost da pogledamo svijet, u ovom slučaju grad Split, kroz neku novu optiku.

Lana Beović

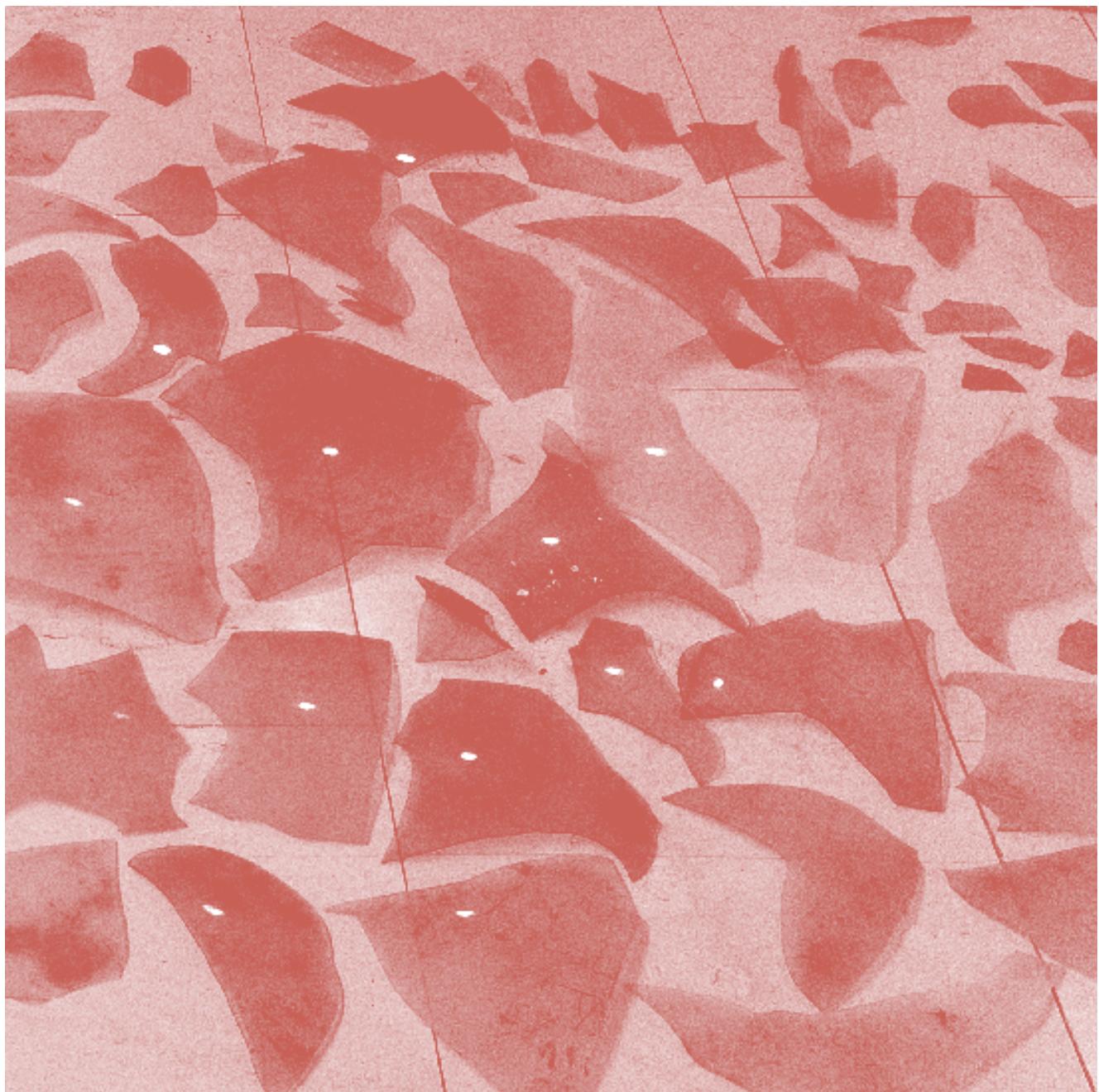
ubiquitous strategies of abandonment present in Croatian and Yugoslavian architectural heritage. The examples of such practices are numerous, but the cases of representative Mediterranean hotel resorts, motels and shopping centers, which are often left as shadows of their past glory, are beginning to fall back into the focus of the public thanks to recent artistic initiatives. In that sense, *Shades (Heritage as a Dioptrre)* is more relevant than ever.

Choosing to exhibit the works in an opposite fashion, the author manages to achieve an interaction between them, and more so, in the moment of looking at the reflection of modern Split in public space through the shades of Modernism, her works are in a state of mutual dialogue. The mediator in this conversation is the element of light, which Margan mastered in the execution of her works and in the exhibition itself – the impressionistic alteration of tones in the *Monument Reflecting the City* becomes a known fragmented shade of blue in the cracked glass of Koteks' sun cupolas, or the lenses of glasses containing the new Split dioptrre. Indication of this is in the exhibition title itself; a play on words, reminding of that of the last Split Salon⁵, points to the split nature of Split through this “double” dioptrre – that is to say, a view of the city through the reflection of the monument and found plastic. The shop window character of the newly opened gallery, in combination with Luiza's works invokes the aforementioned goal of Koteks' shop windows – a transition towards the citizen, towards the visitor, is the first step towards questioning one's immediate environment, in this case, noting the value of the city's urban heritage. The author manages to achieve just that with a subtle, yet strong setup. Split Dioptrre offers us an opportunity to view the world – in this case the city of Split – through new optics.

Lana Beović

⁵ Tema prošlogodišnjeg 39. Splitskog salona bila je *Prikazi podijeljenosti/Representations of Split* po kustoskoj konцепцији Bože Kesića, Dalibora Prančevića i Boris Šituma

⁵ The theme of last year's 39th Split Salon was titled *Representations of Split* with the curatorial concept by Bože Kesić, Dalibor Prančević and Boris Šitum



Arheologija distopije, fotografija nadenih materijala s zgrade Koteksa, 2016.

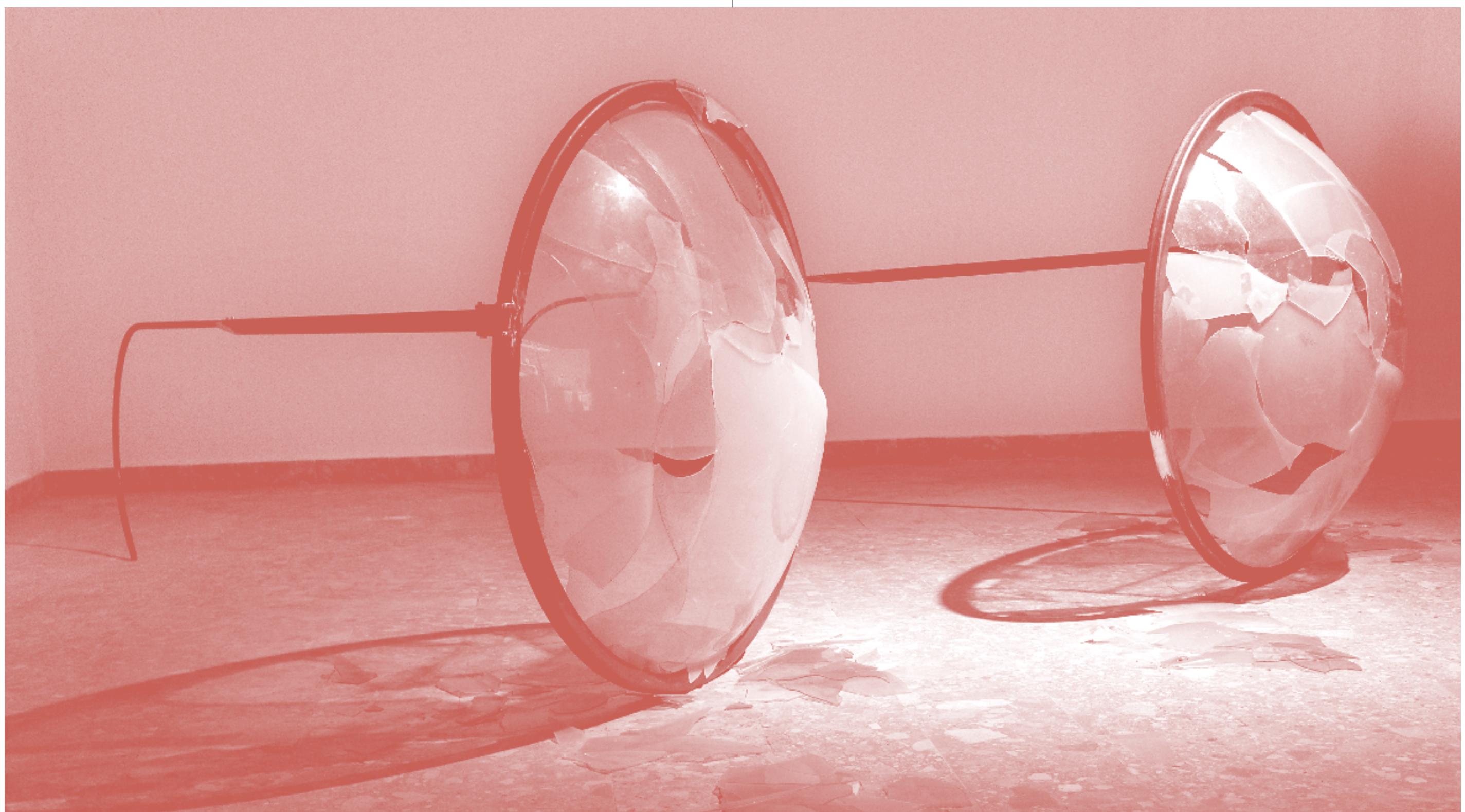
Archeology of Distopia, photograph of found materials from the Koteks building, 2016

LUIZA MARGAN

SPLITSKA DIOPTRIJA

LUIZA MARGAN

SPLIT DIOPTRE



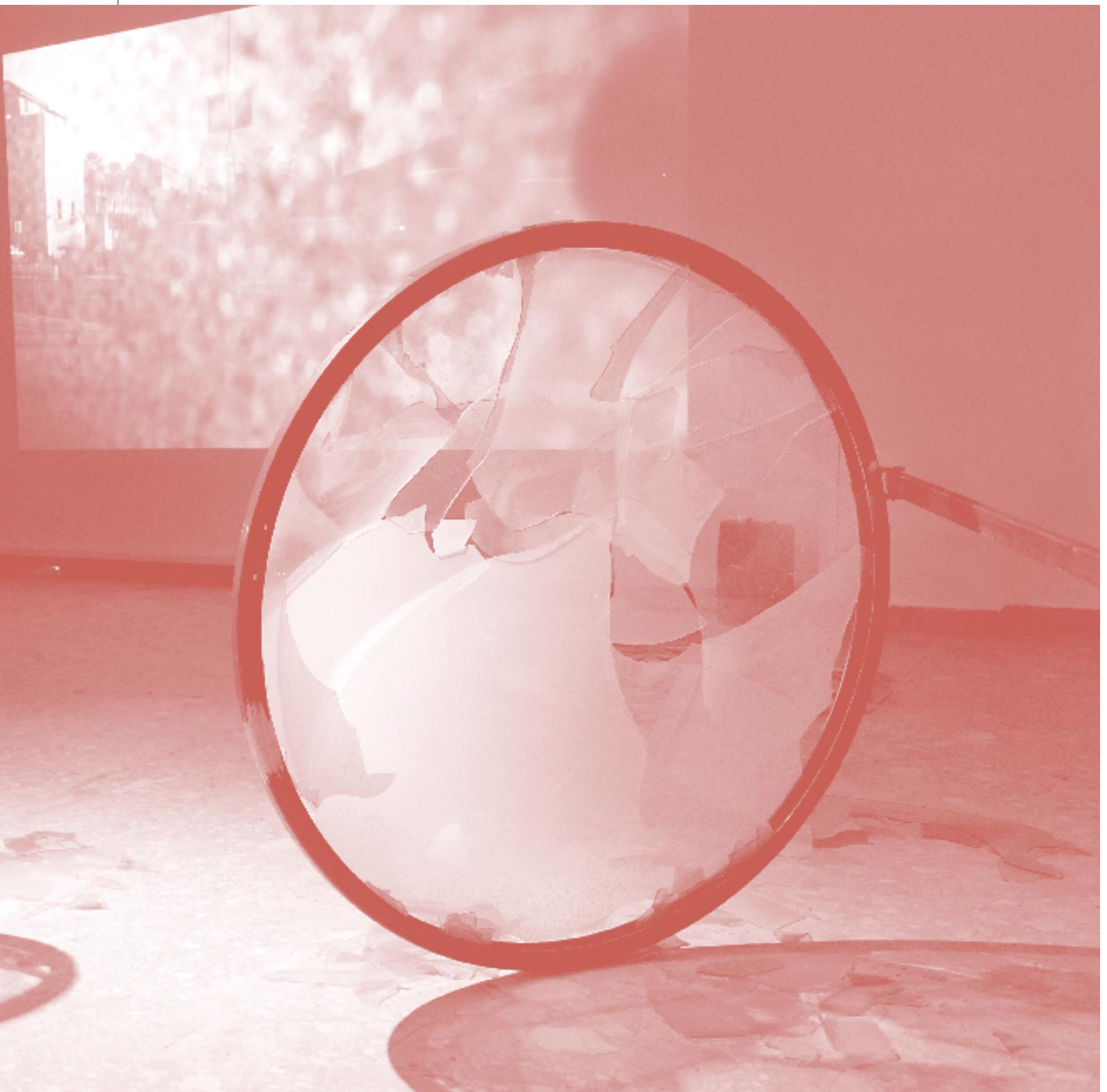
*Očale (Nasljeđe kao dioptrija),
skulptura, metal, nađene plastike, 2016.*

*Shades (Heritage as a Dioptrre),
sculpture, metal, found plastic, 2016*



Splitka dioptrija, pogled na izložbu (???),
Galerija Škola, 2016.

Split Dioptrre, exhibition view,
School Gallery, 2016



Luiza Margan je umjetnica koja se bavi odnosima moći koji karakteriziraju javni prostor, radne politike i status umjetnosti u društvu. Njeni radovi temelje se na višeslojnim istraživanjima u kojima preispituje relacije između političkih ideologija, osobnih povijesti i njihovih promjena koje obilježavaju svakodnevne društvene interakcije i jezik. U svom umjetničkom radu obuhvaća niz strategija, od foto serija, objekata, filmova do zvučnih i prostornih instalacija. Izlagala je na brojnim grupnim i samostalnim izložbama i festivalima. Sudjelovala je na umjetničkim rezidencijama u New Yorku, Mexico Cityju, Italiji, Francuskoj i Južnoj Koreji. Živi i radi u Hrvatskoj i Austriji.

www.luizamargan.net

Luiza Margan is an artist who deals with the power structures that define the public sphere, work politics and the status of art in society. She develops her works through multilayered research exploring the relations between political ideologies, personal histories, and their shifts that mark everyday social interactions and language. Margan's body of work can be read as a performative sculpture that uses a variety of media including public performances and interventions, spatial installations, film, and photography. She has exhibited in a number of festivals, group and solo exhibitions, as well as in public space. She also participated in artist residencies in New York, Mexico City, Italy, France and South Korea. She lives and works in Croatia and Austria.

www.luizamargan.net

LUIZA MARGAN •
Splitska dioptrija
Split Dioptri

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Kako spomenik reflektira grad /
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Očale (Nasljede ka dioptrija) /
Shades (Heritage as a Dioptr)

Metal, nađeni materijali

(originalne plastike iz '80-ih

sa sunčanim kupola zgrade

Koteks na Gripama u Splitu)

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