



A4

2. IZDANJE

“VERTIGO”
MARTINA IŠTVAN
LEOPOLD RUPNIK / kustos

06/10 - 20/10/2020

Galerija Šira

VERTIGO

Proces propitivanja identiteta ujedno označava i postupak ograđivanja od problema koji su dio onoga što čini bivstvo svake osobe. Analitičkim instrumentarijima poput introspekcije ili retrospekcije moguće je ponirati u vode podsvjesnog i spoznati uzroke vlastitih destruktivnih mehanizama. Proces spoznaje podsvjesnih mehanizama svojstven je svakom čovjeku, a svoju inačicu uranjanja u podsvjesno Martina Ištvan predstavlja u multimedijalnoj izložbi *Vertigo*. Izložbu čine dvije kiparske instalacije, kinetička skulptura i zasebni video rad kojima umjetnica bilježi trenutke osobne fragmentacije u različitim periodima života, kao i metode kojima se autokritički hvata u koštac s isplivanim fragmentima podsvijesti.

U radu *Skok u sebe* umjetnicu simboliziraju noge odijeljene od trupa i postavljene na vrha ljestava u položaju skoka u ponor vlastite podsvijesti predstavljene bazenom s plutajućim perikama. Dezintegracija perika odražava unutrašnje procese umjetničine dezintegracije. Skok treba gledati kao autoanalitički čin prijelaza iz svjesnog stanja u nesvjesno, kako bi se proniknuli uzroci različitih unutrašnjih uvjetovanosti. Ogledalo postavljeno nad bazenom pojačava dojam propadanja svijesti, a istovremeno zrcaljenje u bazenu simbolizira i autorefleksiju umjetnice o njenom unutrašnjem životu.

U kinestetičkoj skulpturi *Vrtnja*, umjetnica sebe postavlja u kadar instalacije kroz zgrčene ruke koje se drže za rotirajuću ruku. Okretanje ruku oko ruče simbolizira vrtnju u krug oko postojećih problema. Kontinuirano snažni okreti ruku sugeriraju vrtoglavost ulaska u podsvijest i sanaciju potisnutih trauma koja može dovesti do uspostave stabilnog životnog ritma ili, pak, besmisleni dinamiku vrtnje oko problema koja vodi u (auto)destrukciju.

Udaljavanje od problema ujedno je i proces koji uključuje vlastito defragmentiranje. U suštini riječ je o ambivalentnom procesu kojim se umjetnica bavi u radu *Potonuće*. Dvojnost se u radu temelji na ishodu autorefleksivnih postupaka – s jedne strane umjetnica prikazuje suočavanje s podsviješću u obliku polegnutih, opuštenih nogu na postamentu, a s druge strane potiskivanje anksioznosti materijalizira u plišanim psićima koji najlonom odvojeni od ispruženih nogu cvile i međusobno se sudaraju. Rezultat gledanja u podsvijest i odmicanja od internaliziranih mehanizama sučeljavanja s problemima u umjetničinom radu se udvaja tako što se ponavljanje umjetničkih razvijenih i usvojenih rehabilitacijskih metoda ovisno o perspektivi gledanja predstavlja kao uspješan ili neuspješan autoterapijski projekt. Teme perspektive i promatranja umjetnica se dotiče i prilikom oblikovanja postamenta tako što ga u donjem dijelu

ravnim rezom perspektivno mijenja, naglašavajući pritom perspektivu postamenta.

Kratkometražni eksperimentalni video rad *Vertigo* objedinjuje predstavljene instalacije. Snimljenim kadrovima umjetničina previranja postavljena su u autobiografski kontekst, uprizorujući osobnu fragmentaciju u umjetnici bliske lokuse. Montirajući kadrove izvedbi kretnji i one-minute skulptura nasuprot bučnih kadrova laveža psića, umjetnica u narativ unosi osjećaj nerвозe i nestrpljenja naglašavajući kroz video tjeskobno osjećanje koje prožima cijelu izložbu.

Leopold Rupnik

VERTIGO

Martina Ištván magistrica je likovne edukacije, smjer kiparstvo, na Akademiji likovnih umjetnosti u Zagrebu gdje titulu stječe pod mentorstvom Vlaste Žanić. Svoje formalno umjetničko obrazovanje nadopunjuje studijima likovne pedagogije pri Akademiji primijenjenih umjetnosti u Rijeci i Akademiji likovnih umjetnosti u Osijeku. Sudjeluje u nizu grupnih izložaba među kojima je najbitnije spomenuti međunarodni izložbeni program Trans-Form 2019. u Muzeju suvremene umjetnosti u Ljubljani. Dobitnica je nagrade Akademskog vijeća ALU najuspješnijim diplomantima akad. god. 2018./2019. Samostalno je izlagala u Galeriji umjetnina Split, Galeriji Kortil, Rijeka i Studentskom centru u Zagrebu. Članica je HDLU-a od 2019. godine.

Leopold Rupnik student je povijesti umjetnosti i germanistike. Završava obrazovni program *Ženski studiji* Centra za ženske studije 2016. godine. Dobitnik je Rektorove nagrade za znanstveno-umjetnički projekt *Deutsch-römisches Brevier: 500 godina – 400 primjeraka – 1 obljetnica 2019. godine*. Suradnik je Galerije CEKAO pri Pučkom otvorenom učilištu u Zagrebu i Galerije f8 pri Akademiji za dramske umjetnosti gdje djeluje kao autor tekstova kataloga. Suraduje 2018. godine kao autor teksta na Međunarodnom studentskom bijenalu u galeriji Academia Moderna. Urednik je kulturno-umjetničkog portala Kulturflux. Objavljuje niz znanstvenih i esejističkih radova, članaka te prikaza u časopisima i na portalima među kojima se ističu časopisi Treća i Narodna umjetnost. Izlaže i sudjeluje na realizaciji niza znanstveno-umjetničkih skupova među kojima se ističe sudjelovanje na Danima Marije Jurić Zagorke 2017. godine i realizacija okruglog stola *Prakse i taktike poticanja mladih umjetnika i kustosa* u Institutu za suvremenu umjetnost 2018. godine.

The process of questioning one's identity also signifies the process of distancing oneself from problems, which constitute each person's being. Analytical instruments such as introspection or retrospection make it possible to plunge into the waters of one's subconscious and to find the causes of one's destructive mechanisms. This process of comprehending our subconscious mechanisms is inherent to every human being and Martina Ištván is presenting her version of the immersion in the subconscious within the framework of her multimedia work *Vertigo*. Made up of two sculptural installations, one kinetic sculpture and a separate video, the exhibition captures moments of the artist's personal fragmentation from different periods of her life and the methods by which she self-critically grapples with the emerging fragments of her subconscious.

In her work *Skok u sebe*, the artist projects herself onto detached legs that appear from the top of the ladder. The legs appear as if they are about to jump into the abyss of her subconscious, represented by a pool full of wigs floating on its surface. Their disintegration reflects the internal processes of the artist's own disintegration. The motive of the jump is to be viewed as a self-exploratory act that enables the artist to transition from a state of consciousness to the unconscious in order for her to find the underlying causes of the different states of her mind. The mirror placed above the pool enhances the impression of a declining consciousness, but it also symbolizes the artist's self-reflection on the state of her consciousness.

In the kinesthetic sculpture titled *Vrtnja*, the artist inserts herself into the frame of the installation through a pair of clasped hands gripping a rotating handle. The motion of the turning hands in the artist's work is meant to be interpreted as a sort of spinning around in circles due to unsolved problems. The sudden, continuous revolving of the hands around the handle simulate the dizziness of entering the subconscious and the repairing of repressed traumas that can result in either establishing a stable life rhythm or a nonsensical dynamic of spinning around in circles over one's problems which ultimately leads to (auto)destruction.

Distancing oneself from problems is also a process that involves defragmenting oneself. In essence, it is an ambivalent process that the artist

explores in her work *Potonuće*. Duality in the work is based on the outcome of self-reflective procedures - on the one hand, the artist depicts the moment of confronting the subconscious in the form of relaxed legs lying down on the pedestal. On the other hand, the artist depicts repressing her anxiety that materializes into whimpering, colliding plush dogs that are separated with nylon within the plinth on which the legs lie. The result of looking at the subconscious and confronting internalized coping mechanisms is dualistic in the artist's work insofar that it repeats the artist's developed and adopted rehabilitation methods. These methods, which, depending on the viewing perspective, can be viewed as either a successful or failed autotherapy project. The artist also displays the theme of perspective and observation when designing the plinth, in which she changes the perspective with a straight cut in its lower part, emphasizing thus the perspective of the plinth.

Vertigo is a short experimental video that is presented as a synthesis of the set installations where the artist's turmoil is superimposed into an autobiographical context through captured frames, staging the personal fragmentation of the artist in loci, which the artist holds dear to her heart. In the experimental film, the artist creates an anxious environment by editing frames with depictions of different movements and by performing one-minute sculptures that stand in opposition to the noisy frames of the puppies' barks, thus infusing the narrative with a sense of nervousness and impatience, emphasizing through the video a feeling of anxiety that encompasses the whole exhibition.

Leopold Rupnik

Martina Ištván acquired her MA in Art Education, orientation Sculpture, at the Academy of Fine Arts in Zagreb under the mentorship of Vlasta Žanić. She complemented her formal art education with Art Pedagogy Studies at The Academy of Applied Arts in Rijeka, and The Academy of Arts and Culture in Osijek. She participated in a number of group exhibitions; the most important one to mention is the international exhibition program Trans-Form 2019 in the Museum of Contemporary Art Metelkova in Ljubljana. In the academic year of 2018/2019, she received an award as one of the most successful graduates by the Academic Committee of The Academy of Fine Arts in Zagreb. She held independent exhibitions in The Museum of Fine Arts in Split, Kortil Gallery in Rijeka, and The University of Zagreb Student's Centre. She has been a member of The Croatian Association of Visual Artists (HDLU) since 2019.

Leopold Rupnik is a double major student of History of Art and German Studies. In 2016, he finished the educational program of Women's Studies by the Centre for Women's Studies Zagreb. In 2019, he received the Rector's Award for the scientific and artistic project German-Roman Breviary: 500 Years – 400 Copies – 1 Jubilee [Deutsch-römisches Brevier: 500 godina – 400 primjeraka – 1 obljetnica]. He is an associate of Gallery CEKAO of the Public Open University in Zagreb and Gallery f8 of The Academy of Dramatic Art, where he works as a catalogue writer. In 2018, he collaborated as an author for the International Student's Biennial text. It was held in Gallery Academia Moderna. He is an editor of the art and culture portal Kulturflux. He published a series of scientific papers and essays, articles and overviews in portals and distinguished journals such as The Third [Treća] and Journal Narodna umjetnost (Croatian Journal of Ethnology and Folklore Research). He exhibited and participated in realizing a series of prominent art and science congresses such as The Days of Marija Jurić Zagorka round table [Dani Marije Jurić Zagorke, okrugli stol] in 2017, and the "Practices and Tactics in Encouraging Young Curators and Artists" [Prakse i taktike poticanja mladih umjetnika i kustosa] at the Institute for Contemporary Art in 2018.

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NAKLADNIK Sveučilište u Zagrebu, Akademija likovnih umjetnosti, Ilica 85, Zagreb / ZA NAKLADNIKA izv. prof. art. Tomislav Buntak, dekan ALU / VODITELJICA GALERIJE mag.pov.umj.i sla. Korana Littvay/ PREDGOVOR Leopold Rupnik / GRAFIČKO OBLIKOVANJE doc.art. Maja Rožman, mag. educ. art. Josip Drdić / www.alu.unizg.hr / www.shira.alu.hr / www.facebook.com/GalerijaShira

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