



MEŠTART

Ana Kuzmanić

DIJALOG I, II i III

DIALOGUE I, II & III

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IZLOŽBA

MEŠTART : Ana Kuzmanić
Dijalog I, II i III
Atelijer Meštrović, Mletačka 8, Zagreb
20. prosinca 2014. – 1. veljače 2015.

Program MEŠTART započeo je 2009. godine u Atelijeru Meštrović u Zagrebu u cilju aktualizacije i novoga čitanja opusa Ivana Meštrovića kroz suvremene umjetničke izričaje.

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Milan Bajić
Neno Paut

TEHNIČKA REALIZACIJA
Darko Trempetić

GRAFIČKO OBLIKOVANJE OPREME IZLOŽBE
Viktor Popović

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EXHIBITION

MEŠTART : Ana Kuzmanić
Dialogue I, II and III
Meštrović Atelier, Mletačka 8, Zagreb, Croatia
December 20, 2014 – February 1, 2015

The MEŠTART programme was started in 2009 in the Meštrović Atelier in Zagreb, its aim being to present the oeuvre of Ivan Meštrović in a topical light leading to a new reading through contemporary artistic idioms.

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Muzeji Ivana Meštrovića

Atelijer Meštrović, Zagreb
20. prosinca 2014. – 1. veljače 2015.

Ivan Meštrović Museums

Meštrović Atelier, Zagreb, Croatia
December 20, 2014 – February 1, 2015





Dijalog I, II i III

Stvaralaštvo Ivana Meštrovića nemoguće je doživjeti bez prizme osobnog iskustva: njegova, ali i onoga koji s njime ulazi u interakciju. Različita su umjetnikova iskustva materijalizirana u djelima te snaga njihove ekspresije dopire do promatrača neovisno o njegovu poznavanju određenih životnih, društvenih i drugih okolnosti koje su ih uvjetovale. Jedno od najizraženijih i najčešćih iskustava koje se reflektira u svim Meštrovićevim fazama jest iskustvo majčinstva, odnos majke i djeteta – bilo da ga promišlja kroz predodžbu vlastite majke, majke svoje djece ili Bogorodice.

Ana Kuzmanić, po vokaciji akademska slikarica, po interesu autorica širokoga medijskog dijapazona, prepoznala je, upravo kroz neposredno iskustvo sebe kao nove majke, bliskost s tim aspektom kipareva djela, univerzalnim i duboko osobnim. Zaintrigirana Meštrovićevim prikazima majčinstva, odlučila je osvijestiti ulančanost tih iskustva, koja su ujedno vječna i ista, ali i efemerna, neponovljiva. Vlastite je trenutke prikazala na tom tragu, naglašavajući ga

Dialogue I, II and III

The work of Ivan Meštrović cannot be experienced without the prism of some personal experience: his, yes, but also that of that given person who comes into interaction with him. The varied experiences of the artist are materialised in the works and the power of their expression makes its way through to the observer, irrespective of any knowledge of certain vital, societal and so on circumstances that have led to them. One of the most highly expressed and frequent experiences reflected in all phases of Meštrović's art is motherhood, the relation of mother and child, whether he perceives it through the figure of his own mother, the mother of his children or the Madonna.

In terms of qualifications, Ana Kuzmanić is a graduate painter, but in terms of interests, she is a creative artist who uses a wide range of media. She recognised, precisely through her experience of herself as a new mother, some closeness with this aspect of the sculptor's work, universal and deeply personal. Pondering Meštrović's depictions of motherhood, she decided to bring out more fully the link-ups among these experiences, for they are at once eternal and the same, as well as ephemeral, personal

aspektom nematerijalnosti. Njezin se dijalog s umjetnikom različite generacije, medija i spola ostvaruje u dijametralnoj suprotnosti njezinih videa, svjetlosnih i zvučnih radova te ženskoga iskustva i njegove čvrste materije, figurativne forme i muške pozicije.

Ivan Meštrović stvarne je žene iz svoje okoline pretvarao u Bogorodice, mitska bića i opsežne pojmove poput pojma domovine ili povijesti. Ana Kuzmanić stupa u dijalog s obrisima religijskih, ideoloških, rodničkih i drugih konstrukcija majčinstva reflektiranih u Meštrovićeve radu i stavlja ih u kontekst suvremenosti.

U radu *Dijalog I* autorica resemantizira značenje i pojavnost Meštrovićevih skulptura ekstrahirajući njihovu materijalnost, svodeći je na površinu, koja je baš poput ljudske kože ranjiva, trošna i prolazna. Videozapisu krupnih kadrova opne tijela skulpture Ana pridružuje zvuk *dopplera* koji bilježi otkucaje srca njezina nerođenoga djeteta. U ranjivosti kipa ona prepoznaje vlastito tijelo, transformirano majčinstvom, kao i neminovan utjecaj vremena na zemaljsko postojanje.

Dijalog II bavi se društvenom konstrukcijom majčinstva, to jest načinom na koji su identitet te uloga majke i djeteta vrlo jasno i detaljno definirani zakonom. U dječjoj noćnoj

and unrepeatable. She has shown her own moments along these lines, emphasising their non-material aspects. Her dialogue with the artist of a different generation, a different medium and a different gender is rendered in the diametrical opposition between her videos, light and sound works and feminine experience, and his strong materiality, figurative form and male position.

Ivan Meštrović turned real women from his surroundings into Mothers of God, mythic beings and lofty abstractions like homeland and history. Ana Kuzmanić enters into a dialogue with the outlines of the religious, ideological, gender and other constructions of maternity reflected in Meštrović's work and puts them into the context of contemporaneity.

In *Dialogue I*, she resemanticises the meaning and phenomenal form of Meštrović's sculptures, stripping off their materiality and reducing it to surface, which, just like human skin, is vulnerable, friable and ephemeral. Ana adds the Doppler sound that records the beatings of the heart of her unborn child to the videos of the close-ups of the superficies of the body of the sculpture. In the vulnerability of the statue, she recognises her own body, transformed by maternity, and also the ineluctable impact of time on earthly existence.

Dialogue II deals with the social construction of motherhood, that is the way in which the

lampi, koja se rotira i stvara sjene na zidu, uobičajene zvjezdice i druge figure povezane s komercijalizacijom djetinjstva, zamijenjene su tekstom iz hrvatskoga Obiteljskog zakona. Članak 89. kaže: *Dijete je dužno poštovati svoje roditelje i pomagati im u obavljanju poslova u obiteljskoj zajednici u skladu sa svojom dobi i zrelošću te biti obzirno prema članovima obitelji*. Na taj način autorica državnu intervenciju u svoj odnos s djetetom uvodi u intimnost soba u kojima je nekoć obitavala obitelj Meštrović.

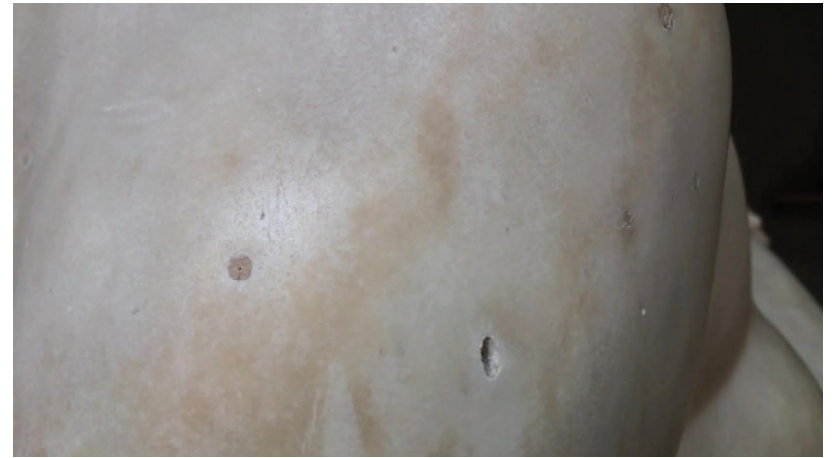
Dijalog III audiodokumentarno bilježi jedan dan u životu nove majke. Bilježeći samo trenutke koji su uvjetovani majčinskom ulogom, zvučna dokumentacija reproducirana je u neposrednoj blizini kipa *Olga Meštrović doji Tvrtka*. Uloga majke transformira autoričinu svakodnevnicu i identitet na vrlo slične načine na koje je transformirala i njezine prethodnice iz bliže i dalje prošlosti. Kroz formu ženskoga narativa, u srazu između tradicionalne kiparske forme i suvremene audiotehnologije, povijesni arhetip majke zadobiva novi glas i propituje njezinu ulogu u prošlosti, sadašnjosti i budućnosti.

Barbara Vujanović

identity and role of mother and child are defined clearly and in detail by statute. In the child's nightlight, which rotates and creates shadows on the wall, the usual stars and other figures attendant on the commercialisation of childhood are replaced with part of the wording of the Croatian Family Law. Article 89 runs: *A child is bound to respect its parents and help them in the performance of jobs in the family community in accordance with its age and maturity and to be considerate to members of the family*. In this way the artist brings state intervention into her relation with the child into the intimacy of the room in which the family of the Meštrovićs once lived.

Dialogue III is an audio documentary that records a day in the life of a new mother. Noting just those moments that are conditioned by the role of the mother, the sound documentation is reproduced in the immediate vicinity of the statue *Olga Meštrović Nursing Tvrtko*. The role of the mother transforms the artist's everyday life and identity just as it transformed her predecessors from close and distant past. Through the form of a female narrative, in the clash between traditional sculptural form and contemporary audio technology, the historical archetype of mother acquires a new voice and tests out the role of woman in the past, present and future.

Barbara Vujanović



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Ana Kuzmanić
1
Dijalog I, 2014.
Dialogue I, 2014



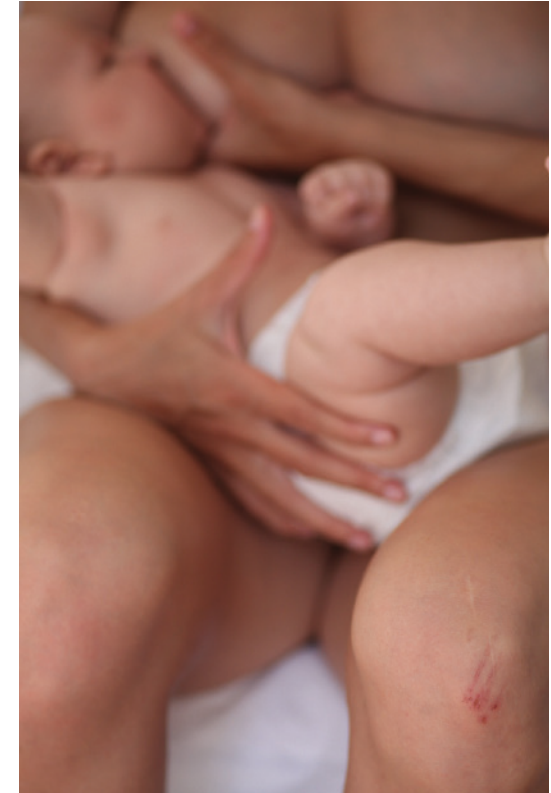
—
Ana Kuzmanić

2
Dijalog II, 2014.
Dialogue II, 2014



—
Ana Kuzmanić

3
Uz Dijalog III, 2014.
Re Dialogue III, 2014



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Ana Kuzmanić

3
Uz *Dijalog III*, 2014.
Re Dialogue III, 2014

Katalog

1. *Dijalog I*
multikanalna videoinstalacija/
audioinstalacija
4'16" x 5 loop
4 videokanala (HD 720p, 16:9, PAL,
color, 29.97 fps)
1 audiokanal (PCM 7.1 surround, 48
kHz, 26 bit)
4 stalka za izradu reljefa
2. *Dijalog II*
instalacija
90 x 40 x 40 cm
rotirajući elektromotor, žarulja, stalak,
laserski izrezan karton
3. *Dijalog III*
audioinstalacija
28'40", loop
audiokanal (PCM, Stereo 48 kHz, 26
bit)

Catalogue

1. *Dialogue I*
multi-channel video installation / audio
installation
4'16" x 5 loop
4 video channels (HD 720p, 16:9, PAL,
color, 29.97 fps)
1 audio channel (PCM 7.1 surround,
48 kHz, 26 bit)
4 stands for the making of reliefs
2. *Dialogue II*
installation
90 x 40 x 40 cm
rotating electric motor, bulb, stand,
laser-cut card
3. *Dialogue III*
audio installation
28'40", loop
audio channel (PCM, Stereo 48 kHz,
26 bit)

Ana Kuzmanić diplomirala je slikarstvo na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu pod mentorstvom prof. Igora Rončevića. Godine 2009. magistrirala je na *The University of Edinburgh, Edinburgh College of Art* pod mentorstvom prof. Karen Forbes Visseri i prof. Susannah Thompson te stekla zvanje *Master of Fine Arts with Distinction*. Od iste je godine zaposlena kao asistentica na Fakultetu građevinarstva, arhitekture i geodezije Sveučilišta u Splitu gdje predaje kolegije *Crtnje I, Crtnje II, Oblikovanje i Arhitektonska prezentacija*. Od godine 2006. sudjeluje na šest samostalnih i više od trideset skupnih izložbi u Hrvatskoj, Velikoj Britaniji, Italiji, Egiptu, Nizozemskoj, SAD-u, Litvi i Sloveniji. Članica je HULU-a i HDLU-a. Suosnivačica je i članica međunarodnoga kolektiva *Eastern Surf* čija je polazišna točka rad u virtualnom okruženju te mimikrija digitalnoga svijeta unutar fizičke stvarnosti. Bavi se istraživanjem i stvaranjem koji propituju tradicionalne uloge autora i gledatelja dajući posjetitelju aktivnu ulogu u umjetničkom djelu. Njezina umjetnička praksa, utemeljena na transdisciplinarnom konceptualnom okviru, ostvaruje se kroz istraživanje i izražavanje u različitim medijima smještenima na razmeđu realnosti i virtualnosti.

Ana Kuzmanić took her MA in painting at the Academy of Fine Arts in Zagreb, supervised by Igor Rončević. In 2009 she did a postgraduate course at the University of Edinburgh, Edinburgh College of Art, supervised by Karen Forbes Visseri and Susannah Thompson, achieving an MFA with distinction. Since 2008 she has been employed as assistant at the Faculty of Civil Engineering, Architecture and Geodesy at Split University, lecturing in drawing, design and architectural presentation. Since 2007 she has had 6 individual and taken part in more than 30 collective exhibitions in Croatia, the UK, Italy, Egypt, the Netherlands, the USA, Lithuania and Slovenia. She is a member of the artists' associations HULU and HDLU. She is a founder member of the international collective *Eastern Surf*, the point of departure of which is work in the virtual environment and mimicry of the digital world within physical reality. She deals with research and creative work that tests out the traditional roles of artist and viewer, giving the observer an active part to play in the creation of the work of art. Her artistic practice, grounded within a trans-disciplinary conceptual framework, is produced via research and expression in diverse media located at the boundary of reality and virtuality.

Izabrane samostalne izložbe / Selected Individual Exhibitions

2011. *Bezimena*, Multimedijalni kulturni centar, Split, Hrvatska
2011. *Prostor je oblik mišljenja*, Dom hrvatskih likovnih umjetnika, Galerija Bačva, Zagreb, Hrvatska
2009. *Voxpopuli*, zg-paviljon 09 Njirić+arhitekti, Zagreb, Hrvatska
2007. *Bon Appetite II*, Salon Galić, Split, Hrvatska
2007. *Bon Appetite*, Galerija Krševan, Šibenik, Hrvatska
2005. *Dijalog Goran Petercol - Ana Kuzmanić*, u suradnji s Galerijom umjetnina / in association with Galerija umjetnina, Split, Hrvatska

Izabrane skupne izložbe / Selected Collective Exhibitions

2012. *Eastern Surf: Kernel Panic Control*, Galerija Galženica, Velika Gorica, Hrvatska
2012. *Towards Enclosure*, Embassy Gallery, Edinburgh, UK
2012. *The Mutual Charter*, Glasgow International Festival, Glasgow, UK
2012. *TORINOver 2012*, MAO – Museo d'Arte Orientale, Turin, Italija; Monitor Station de metro de Turin, Italija; Stills - Scotland's Centre for Photography, Edinburgh, UK; Centralna Postaja, Maribor, Slovenija; Elle Contemporary Projects, Stichting NAC, Rotterdam, Nizozemska; Librairie Mollat, Bordeaux, Francuska; The Office contemporary art space affair, Castello di Ali Pashe Tepelena, Tirana, Albanija; Patricia Fleming Projects, Glasgow, UK
2011. *37. Splitski salon*, HULU Split, Hrvatska
2011. *ESSL Award-finale*, Muzej suvremene umjetnosti, Zagreb, Hrvatska
2010. *Sea Symposium*, The Citadel of Qaitbay, Alexandria, Egipt
2009. *Past Present and Future*, Venice Agendas VI, Venecija, Italija

KATALOG IZLOŽBE

IZDAVAČ

Muzeji Ivana Meštrovića

ZA IZDAVAČA

Andro Krstulović Opara

UREDNIKA KATALOGA, AUTORICA TEKSTA

Barbara Vujanović

LEKTORICA

Ines Kotarac

PREVODITELJ NA ENGLJSKI JEZIK

Graham McMaster

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Valentino Bilić Prčić (naslovnica, str. 11-13)

Ana Kuzmanić (str. 8-10)

Alma Štrkljević (str. 4)

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