



Salon Galić

Duška Boban SPLIT ★ ★ ★ TRI ZVJEZDICE



Perivoj Vile Dalmacije, ispred pomoćnih zgrada / film srednjeg formata, 2 x 60 x 60 cm, 2016.

Villa Dalmacija garden, in front of auxiliary buildings / medium format film, 2 x 60 x 60 cm, 2016

naslovna / cover photo : Vila Dalmacija, apartman na trećem katu / Villa Dalmacija, apartment on the third floor, 2016.

SPLIT ★★★ TRI ZVJEZDICE

Godine 2000. u vodiču Venecije Tiziano Scarpa, kontaminiran ljepotom grada, uočava *radius pulchritudinis* gradskog krajobraza kojega slijepi pisac „vidi“ zahvaljujući nevremenu; gustoća pljuska, njegovo odbijanje o stvari daje naslutiti oblik grada: tu je visoka palača, tamo tenda kafića.¹ 1932. u šetnji Splitom, tretirajući grad kao umjetničko djelo, Ljubo Karaman se zalagao za sačuvanje cjelovitog ambijenta srednjovjekovnoga grada unutar Dioklecijanove palače, zastupajući jedinstvo tog prostora, „sposalizio dei secoli“. Danas, amalgam povijesnih slojeva Splita i sklad „braka njegovih stoljeća“ doživimo, ponovno, u šetnji. Poći ćemo od zapada, točke prekida – zida Vile Dalmacije na zamišljenoj obalnoj šetnici Marjana (u stvarnosti je dokida zabrana ulaska u akvatorij Vile, izvan gradskih procesa; „amputaciju“ označava zid) – prema istoku, Gripana.

Na tom ćemo (mentalnom) putu proći mimo (neo)historicističke ladanjske Vile Dalmacije, potom, u zoni luke, modernističke vinarije *Dalmacijavino*; za pola sata stići ćemo do postmoderne polivalentne zgrade *Koteks-Gripe*, čija cjelina obuhvaća i javni prostor oblikovan projektom. U šetnji smo Splitom uočili (barem) tri volje epohe,² tri forme; nema neutralnog oblika, nema neutralnog diskursa. „Nešto je neutralno samo u odnosu na nešto drugo. (Namjera? Očekivanje?).“³ U koncepciji grada Splita kao scene, građevine bivaju *apropriirane* na dva načina, korištenjem i percepcijom. Ako je odnos između kulture i njezine forme

uspostavljen kao reguliranje odnosa čovjeka i njegova okoliša, de-regulativan je odnos društva (Grada) i njegove „nedavne“ arhitektonske baštine 20. stoljeća, nedovoljno stare za očuvanje za budućnost, podvrgnute teroru vremena. Od društva (kontrolirano) zapuštane, (u kolektivnoj svijesti) zaboravljene, oduzete (Vila Dalmacija – zatvoren, odnosno omeđen prostor; *Dalmacijavino* – zatvoreno, ispražnjeno od radnika; kompleks *Koteks*, uključivo javni prostor na terasastim nivoima, sublimat javnih trgova i ulica – uglavnom nedovoljno/neprimjereno korišten, u potrazi za novim sadržajima, u krizi smisla funkcije izazvane nevidljivim društvenim promjenama). U odricanju od „društva“, ili odricanju „društva“ od nje (arhitektonske baštine 20. stoljeća) ne možemo, ipak, ne uočiti društvenu gestu. Vila Dalmacija, *Dalmacijavino*, *Koteks-Gripe* u tom su smislu prostori tišine, u značenju prestanka (govora). Tišina, međutim, završava stjecanjem prava na govor.⁴ Prema Juhaniju Pallasmaa, središnja tema arhitektonske teorije moderne bilo je ukazati na prostorno-vremenski kontinuitet. Na arhitekturu se gledalo kao na prikaz slike svijeta i izraz prostorno-vremenske strukture, koja pripada fizičkoj i empirijskoj realnosti. Prostorno-vremenska dimenzija bila je središnja točka u cjelokupnom razmišljanju i svim aktivnostima čovječanstva, od skrivene geometrije jezika pa do oblika produkcije i politike. Danas, može li arhitektura sama postaviti društvene i kulturne ciljeve? Može li toliko biti ukorijenjena u kulturi da može stvoriti doživljaj mjesta i identiteta? Može li ponovo stvoriti tradiciju, jednu zajedničku podlogu, na kojoj se mogu izgraditi kriteriji za autentičnost i kvalitetu?⁵ Za Gadamera, uništenje (umjetničkog) djela za nas još uvijek ima nešto od religioznog svetogrđa; temeljnog ugođaja tjeskobe.

4 Ibid

5 Prema: Juhani Pallasmaa, „Six Themes for The Next Millennium“, *Architectural Review*, srpanj 1994., 74-79.

1 Tiziano Scarpa, *Venecija je riba*, SysPrint, Zagreb, 2005., 39.

2 Arhitektura je volja epohe translirana u prostor, kako će je definirati Mies van der Rohe.

3 Susan Sontag, „The Aesthetics of Scilence“, *Aspen*, 5 + 6, svezak 3, jesen-zima 1967.

Kroz povijest postojanja fotografske slike, fotografskim fantomima (re)konstruira se povijest na način manipulacije mehanizmima sjećanja. Od 2000. godine, međutim, Duška Boban tijekom svojih šetnji fotoaparatom bilježi promjene prostora grada i njegovih identitetskih stanja. Iako su fokus tih fotografija tzv. neuralgične točke grada, one ujedno bilježe njegovu melankoličnu ljepotu. Ovdje, međutim, na fotografijama nastalima od 2002. do 2017., zaustavlja svoju pažnju na „tri zvjezdice“: Vili Dalmaciji, vinariji *Dalmacijavino* i sportsko-trgovačkom kompleksu *Koteks-Gripe* (nazivom izložbe ukazujući i na osrednjost turističke ponude grada). Konceptualnim strategijama uključenim u (misaono-) fotografski eksperiment, metodom mapiranja i arhiviranja, upozorava da je drugačija, „sretna“ sudbina tih mjesta još uvijek moguća. Kao prethodni primjer upisan u povijest suvremene kulture, Hiroshi Sugimoto u *Theatres*, fotografskoj seriji koja nastaje od 1976., kamerom na stativu snima, i potom iz video zapisa ekstrahira fotografije velikog formata, prazne kinematografske sale i *drive-in* kina. Specifičnim načinom snimanja komprimira vrijeme, istražujući upravo temu protijeka vremena. U težnji za rekreiranjem prvotne atmosfere ovih objekata i urbanističkih cjelina (*definicija*), bilježeći njihovo stanje krize danas (*razlučna definicija*), Duška Boban koristi analognu fotografiju, tehnologiju vremena modernizama. Na fotografijama su prostori bezdogađajnosti, arhitektonska grada i urbanističko naslijeđe 20. stoljeća, društvena potvrda vrednote kojih tek treba doseći razinu koju imaju stariji, predmodernistički, povijesni stilovi, kako oblikovna i kulturna obilježja novije povijesti Grada ne bi bila izuzeta iz razvojne strategije Grada.

Kako je rečeno, fotografije na izložbi (*tri zvjezdice* u tri sobe Salona Galić) u svojoj medijalnosti slijede načelo analognosti medija modernoga vremena. Tako je *Dalmacijavino* Duška Boban fotografirala 2002., dok je zgrada još imala intenzivan

proizvodni i kolektivni (na krovnoj terasi s pogledom na grad) život, na *leica* filmu (35 mm) i potom 2017. na dijapozitivu, u ovom trenutku zaboravljenom fotografskom zapisu, viralnih, ritmički izmjenjivanih uz šum okretaja uređaja za projekciju. Vila Dalmacija i *Koteks* snimane su, osim *leica* filmom, i Hasselbladom na filmu srednjeg formata, 6 x 6 cm. Fotografije, neke u okvirima koji su po sebi refleksija o modernizmu (modernosti modernizma), povremeno supostavljene-izdvojene u diptihe, triptihe i poliptihe, u kontekstu drugih fotografija otvaraju narativ kruženja pogleda, re-fokusiranja autorovog oka. Nastaju u vremenskom rasponu od petnaest godina otkrivajući faze promjena „zvjezdica“, kao i prenamjena (resemantizaciju) slijedom logike promjene vlasničkih odnosa. Ultimativno prostori tišine, poput turističkih apartmana izvan sezone, to su prostori čekanja na novu događajnost, koja će ih nanovo uključiti u život grada. Na fotografijama nema ljudi, ni na onima gdje osjećamo moguću prevlast ljudskog elementa, tek tragova njihovih prijašnjih radnji i prošlih života; ili su to figure prolaznika, „štafaža“ mizanscene grada, upućujući na značaj javnog prostora kao zajedničkog interesa. Fotografije su stvarane iz osobne perspektive, u sučeljavanje stvarnosti grada i intimnog realiteta autorice, fokusirajući područje njezinog građanskog ideala i aktivističkog djelovanja. Dosad je Duška Boban radila najčešće u proširenom fotografskom mediju, primjerice fotografskom kolažu i *site-specific* fotografskim referencijama na lokaciju, dok je ovo izložba autonomne fotografske slike, usmjerena na istraživanje komunikacijske snage „tihe fotografije“. Za Bourriauda, umjetničko djelo ne kreira neku zamišljenu ili utopijsku stvarnost, već ustanovljava vidove postojanja i modele djelovanja u okviru već postojeće realnosti.⁶

6 Nicolas Bourriaud, *Relacionarna estetika*, Centar za savremenu umetnost, Beograd, 2002., 4.

Vili Dalmacija u Park šumi Marjan ime je nadjenuto u vrijeme kada je to bila rezidencija predsjednika Jugoslavije; njezin je inventar *zamrznut* u vremenu Tita, do detalja figure jedrenjaka na komodi i analognog televizora. Ambijentalne vrijednosti mediteranskog parka vile na obalnom dijelu Marjana, kao i tranzicijski (prema obali) prostor *patia* sa slabo poznatom fontanom i lukovima rastvorenih zidova tople oker boje, priziva vrijeme kada je bila prvi pansion u Splitu, 1903. godine. Ovdje se otvara novo polje, fenomena tj. pojma *vidljivosti*. Vremenska odgoda percepcije umjetničkog djela ima za posljedicu i propitivanje rubova vremenskog segmenta u kojem je potencijal djela komunkativan, u kojem ono ima mogućnosti za izravnu receptivnost kod publike, kao povijesno živa forma obraćanja. Namjera Duške Boban jest, u društveno aktiviranom dijelu izložbenog projekta i u suradnji sa širokom mrežom hrvatskih i splitskih kulturno-umjetničkih institucija i udruga, fokusirati pažnju građana na Vilu Dalmaciju kao na prostor koji nije ostvario svoj puni kulturni i identitetski potencijal, te predložiti njegovu novu (drugu), javnu namjenu u kulturi: programsku djelatnost rezidencije za umjetnike koja bi bila pristupačna i građanima. Stoga je kao dio izložbe pokušala organizirati razgledavanje kompleksa, uz stručno vodstvo raskošnim interijerom Vile Dalmacija, kao i kroz njen „il giardino incantato“. ⁷ Kao mjeru *vrijednosti ambijentalne vrijednosti*, sa zebnjom uočava težnju ka manipuliranju granicama Park šume Marjan, i uopće mjerom konzervatorske zaštite na širem području grada; na primjer, da nije produžena tzv. privremena konzervatorska zaštita nad Vilom te da se njezin perivoj ne održava kao dio Park šume Marjan, što sugerira izuzeće; da upravno-političke strukture *zazivaju* hotel u zgradi vinarije Stanka Fabrisa, zaštićenom kulturnom dobru, 7 Tal. za „začarani vrt“. Grad Split (Služba za kulturu, umjetnost i staru gradsku jezgru) je negativno odgovorio na molbu dozvole jednokratnog ulaza sa vodstvom za građanstvom u trajanju od tri sata, u dopisu od 25. travnja 2017.

dok sama autorica tamo *gorljivo* predlaže suvremeni Muzeja mora čiji bi sastavni muzeološki sloj bio industrijska povijest zgrade *in situ*, važan identitetski označitelj zajednice.

Tri zvjezdice, pred nevidljivim, ali čvrstim zidom društvene amnezije, ugasle su; u gradu čija fizionomija biva oblikovana traženjima turističke industrije. Grad kao brend podrazumijeva virtualni produžetak umrlih tradicija, privid da one još postoje, umjesto njegova novog i drugačijeg života. Povijesne jezgre turističkih gradova tako ostaju prazne ljuske iako očuvane, restaurirane poput *simbola* – elegantnih školjki ispraznjenih od izvornog živog sadržaja. Njihovi su donedavni stanari iselili u manje atraktivne dijelove grada i izvan grada, prepuštajući turistima boravak u prestižnim povijesnim zdanjima „depiliranih“ pročelja. Ali ideolozi turističkog tržišta i neograničenog prometa nekretninama čini se *namjerno* previdaju da bez ljudi koji stvarno žive i rade (djeluju) u njima, ovi živopisni ostaci prošlosti ostaju samo *goli simboli u mrtvom krajoliku*, gdje se nezamjetnom režijom „nanovo proizvodi“ prošlost a turisti neumitno počinju tražiti druge destinacije. Izložbom *Split *** tri zvjezdice* Duška Boban stoga objedinjuje nekoliko projekata: očuvanja i vraćanja „u život“ arhitektonske baštine 20. stoljeća; afirmiranja estetike i tehnologije klasične fotografije u vremenu digitalne slike; očuvanja svih živih slojeva memorije grada; ukazivanja na značaj uključivanja javnosti u razvojne planove grada, kroz zamrlu praksu javne rasprave koju izložba otvara. Središnja tema izložbe, *fotografija iza režima vidljivosti*, uistinu je pitanje „nepopravljivosti“ ili „neoporavljivosti“, inherentnog ideji „popravka“ ili „oporavka“. Povijesni procesi ponekad su oksimoroni razumu, izmjenično procesi povreda (destrukcije, silom moći) i potom iscjeljenja (restitucije, snagom poretka), no ponekad u nemogućnosti povratka, na primjer u stanje razumnosti/mudrosti ili racionalnosti, na razini čovjeka, grada i društva.



Može li umjetnost replicirati retorici moći, ili ona jednostavno registrira stanje stvari? Od nastanka aktivističke umjetnosti 1970-ih godina, umjetničko djelovanje često se miješa s političkim djelovanjem, te je vizija novog umjetnika nepobitno politička, jer on nastoji „suprotstaviti realnost političke akcije iluzijama umjetnosti zaključane u muzejima“⁸ i obraća se lokalnoj zajednici surađujući s njome, nudeći joj sadržaj proizašao iz nje same, kao i njene čežnje za radikalnom normalnošću.

Silva Kalčić

8 Jasmina Merz, *Estetika u krizi ili kriza u estetici*, *Kriza, umjetnost, akcija* (Irfan Hošić, Amir Husak, ur.), Gradska galerija Bihać i Tehnički fakultet Univerziteta u Bihaću, 2016., 111. Citat Swantje Karich, *Protestkunsta*.

Kompleks Koteks-Gripe, film srednjeg formata, 40 x 40 cm, 2016.

Koteks-Gripe Complex, medium format film, 40 x 40 cm, 2016

SPLIT ★★★ THREE STARS

In his 2000 guide to Venice, Tiziano Scarpa, contaminated by the beauty of the city, discovers *radium pulchritudinis* of the cityscape. A Blind man “sees” it due to the bad weather; the density of the downpour, its deflection gives hint to the outlines of the city: there is a high palace, and a café bar tent.¹ In 1932, in his walks through Split, Ljubo Karaman, treating the city as a piece of art, frequently spoke of the need to preserve the ambient of the medieval town within Diocletian’s Palace as a whole, advocating the unity of that very space, “sposalizio dei secoli”. Today, let us take a walk and experience the amalgam of Split’s historical layers and a “marital harmony of its centuries”. We will take the route from the west, from the point of interruption – Vila Dalmacija’s wall placed on the section of the Marjan hill imaginary sea promenade (in reality it is negated by the restricted access to the Vila’s marine area, beyond the city’s processes; this ‘amputation’ is marked by the wall) – towards the east, Gripe.

Following this (mental) path we shall pass by the (neo) historical vacation home Vila Dalmacija, and, in the port area, the modernist building of *Dalmacijavino* winery; after half an hour we will get to the postmodern, polyvalent building *Koteks-Gripe*, which includes the public space shaped by the project. In our walk through Split, we notice (at least) three wills of the epoch², three forms; there is no neutral shape or discourse. “A thing is neutral only in relation to some other

thing (Intention? Expectation?)”³ In conceiving the city of Split as a scene, buildings are being *appropriated* in two ways, through usage and perception. If the relation between culture and its respective form is built through the regulation of the relationship between people and their environment, the relationship between the society (the City) and its “recent”, 20th architectonic heritage may be seen as de-regulative, considered too recent to be preserved for the future, subjected to the terror of time, (intentionally) neglected by the society, forgotten (in the collective consciousness), taken away (Vila Dalmacija – closed, i.e. confined space; *Dalmacijavino* – shut down, emptied of workers; *Koteks* complex, inclusively public space built on levels-terraces, a public squares and streets sublimate – mostly used in an inadequate manner, constantly seeking for a new content, suffering from the functional crisis caused by invisible social changes). In its renouncing of “society”, or it being renounced by the “society” (20th architectonic heritage) we cannot help but notice a social gesture. Vila Dalmacija, *Dalmacijavino* and *Koteks-Gripe* in that sense are spaces of silence, as in the cessation (of communication). Silence, however, ends by gaining the right to speak⁴. According to Juhani Pallasmaa, the central theme of the modern architectural theory was to point towards spatial-temporal continuity. Architecture was regarded as the image of the world and expression of spatial-temporal structure belonging to a physical and empirical reality. Spatial-temporal dimension was a central point in all considerations and activities of human kind, from the hidden geometry of language to the forms of production and politics. Today, can architecture itself set social and cultural goals? Can it be so

1 Tiziano Scarpa, *Venice is a Fish*, SysPrint, Zagreb, 2005, 39

2 Architecture is the will of the epoch translated into space, as defined by Mies van der Rohe.

3 Susan Sontag, ‘The Aesthetics of Silence’, *Aspen*, 5 + 6, Vol. 3, Autumn-Winter 1967

4 Ibid

deeply rooted in culture, as in create an experience of place and identity? Can it recreate tradition, a common surface where the criteria of authenticity and quality can be built?⁵ For Gadamer, destruction of an (art)work for us still possesses something of a religious blasphemy; a basic setting of anxiety.

Through the history of photographic image, photographic phantoms have been used to (re)construct history by manipulating mechanisms of memory. Since 2000, however, Duška Boban, in her walks through Split uses the camera to record changes in the cityscape and in the states of its identity. Although these photographs focus on the so-called neuralgic places in the city, they simultaneously record its melancholic beauty. However, in the photographs from 2002 to 2017, she focuses her attention towards the “three stars”: Vila Dalmacija, *Dalmacijavino* winery, and sport-commercial complex *Koteks-Gripe*, using the exhibition title to address the mediocrity of the city’s tourist offer. In using conceptual strategies included into (intellectual-) photographic experiment, and employing the methods of mapping and archiving, she cautions that an alternative, “happy” destiny is still possible for these places. An example of the former, inscribed into the history of contemporary culture, Hiroshi Sugimoto in his 1976 photography series *Theatres* uses tripod camera to shoot and extract from the video footages large format photographs, empty cinemas and *drive-in* theatres. He uses a specific way of recording to compress time, simultaneously exploring the theme of time flow. In order to recreate the original atmosphere of these objects and urban entities (*definition*), documenting their current state of crisis (*distinctive definition*), Duška Boban uses analogue photography, technology of modernist eras. Photographs

5 According to: Juhani Pallasmaa, ‘Six Themes for the Next Millennium’, *Architectural Review*. July 1994, 74–79

show eventless spaces, 20th century architecture and urbanist heritage, social confirmation of a value yet to be achieved as in the level of previous, pre-modernist, historic styles, so that formal and cultural features of the newer city history would not be excluded from its developmental strategy.

As established before, exhibition photographs (*three stars* within three sections of Salon Galić) in their mediality follow the principles of analogue media typical of the modern period. In that manner, Duška Boban took photographs of *Dalmacijavino* in 2002, while the building still teemed with productive and collective (on a roof terrace, with a view of the city) life, using *leica* film (35 mm) and then in 2017, diapositives, currently forgotten photographic medium, viral, rhythmically switched, with the sound of projection device spinning. Vila Dalmacija and *Koteks* were shot, besides *leica* film, with a Hasselblad camera on a medium format film, 6 x 6 cm. Photographs, some of them in frames reflecting modernism (modernity of modernism), occasionally juxtaposed – moved into diptychs, triptychs and polyptychs, in the context of other photographs open the narrative of the rotation of the view, re-focusing of the author’s eye. They were made over the course of fifteen years, revealing the phases in which the “stars” were transformed, as well as their adaptations (re-semantisation), following the logic of changes in ownership. Ultimately the spaces of silences, such as tourist apartments during off-season, these are spaces waiting for a new eventfulness, which is to make them a part of the city’s life once again. There are no people on the photographs, not even on those where we feel possible domination of the human element, merely the traces of their previous actions and former lives; on the other hand, they may be passers-by, the city’s mis-en-scene “staffage”, pointing towards the significance of the public space as a common interest.

Photographs were taken from a personal perspective, into confrontation between the reality of the city and the author's own intimate reality, focusing towards the field of her civilian ideal and activism. So far, Duška Boban mostly worked in expanded media of photography, for example photo collage and *site-specific* photographic references to specific locations. On the other hand, this exhibition presents autonomous photographic images, directed towards the exploration of the communicative power of "silent photography". For Bourriaud, an artwork does not create some imaginary or utopian reality, but constitutes the ways of existence and models of engagement within pre-existing reality.⁶

Villa Dalmacija located in Marjan Forest Park was named while still a residence of Yugoslavia's president; its inventory is *frozen* in Tito's time, comprising details such as sailing boat figure on the commode or the analogue television. Ambient value of the villa's park on the littoral side of Marjan, as well as its transitional (shore-oriented) *patio* with a little-known fountain and arches opening the walls of warm, ochre colour, evoke the time when it served as a first boarding house in Split, in 1903. Here, a new field of a phenomenon, i.e. the term of *visibility* opens up. Temporal delay in the perception of artwork results in questioning of the edges of the temporal segment in which the potential of an artwork is communicative, in which it has possibilities for direct public reception, as a historically alive form of communication. Duška Boban's intention is, within the socially engaged part of the exhibition project and in collaboration with a wide network of Croatian and Split-based culture-artistic associations, to focus the attention of citizens towards Vila Dalmacija as the space with unfulfilled culture and identity

6 Nicolas Bourriaud, *Relational Aesthetics*, Contemporary Art Centre, Belgrade, 2002, 4



potential, recommending its new (alternative), public use in culture, such as its potential role as an art residency accessible to citizens. Therefore, as a part of the exhibition she tried to organise a tour around the complex, with professional guidance through the lavish Villa Dalmacija interior, as well as its "il giardino incantato".⁷ As a measure of *ambiental value worth*, she notices with anxiety the tendency to manipulate the boundaries of Marjan Forest Park, and conservational protection level on a wider city area in general; for example, a failure to extend the so called temporary conservational protection over Vila Dalmacija and to take care of its avenue as a part of Park Forest Marjan, which is something that suggests exclusion; Also, governing-political structures are

7 Italian for 'enchanted garden'. City of Split (Culture, Art and Old Town Department) responded negatively to a proposal for a one-time three hours citizen tour, 25 April 2017

appealing for a hotel to be situated at the Stanko Fabris's winery building, a protected cultural heritage, while, on the other hand, the author *fervently* advocates the contemporary Museum of Sea instead; its essential museological layer would be the industrial history of the building *in situ*, an important identity mark of society.

The *Three stars*, standing before the invisible, but solid wall built upon social amnesia, burned out; in a city whose physiognomy is shaped by the will of tourist industry. City as a brand requires virtual continuation of extinct traditions, illusion of their further existence, instead of its new and different life. Tourist cities' historic cores thus remain empty, although preserved, shells, restored as *symbols* – elegant and devoid of their original, animate content. Their former inhabitants moved to less attractive urban areas and out of town, allowing tourists to reside in prestigious historical buildings with “depilated facades”. However, the tourist market and unlimited real estate transfers ideologists apparently *intentionally* overlook the fact that without people who actually live and work in them, these picturesque remains of the past remain just *naked symbols inside a dead landscape*, where, through invisible direction, the history is “produced anew” and tourists inevitably start to seek out other destinations. Duška Boban's exhibition *Split* *** *Three stars* therefore conjoins three projects: preservation and reanimation of the 20th century architectural heritage; affirmation of classic photography aesthetics and terminology in time of digital image; protection of all living layers in the city memory; addressing of the importance of including the public into developmental plans of the city, through almost extinct practice of public discussion which the exhibition releases. The central exhibition theme, *photography behind the regime of visibility*, truly poses the question of “*irreparability*” or “neocreation” that is inherent to the ideas of “repair”

and “revitalisation”. Historic processes can sometimes be oxymoronic in relation to rationality; alternating processes of injuries (of destruction, through the force of power) and ultimately, healing (restitution, through the force of order), but occasionally, they are defined by the impossibility of return, for example, into state of rationality/wisdom, on the level of people, city and society. Can art reply to the rhetoric of power, or it merely recognises the state of affairs? Since the emergence of activist art in the '70s, artistic engagement is often confused with politic activity, and the vision of a new artist is undeniably politic, because they try to “oppose the reality of politic action through illusions of art locked down in museums”,⁸ and communicate with local community through collaboration, providing it with its own substance, as well as with its desire for *radical* normality.

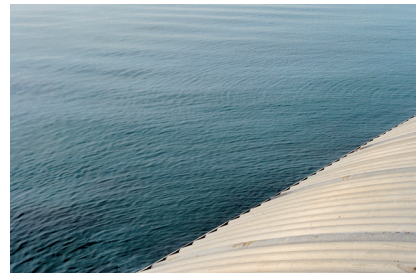
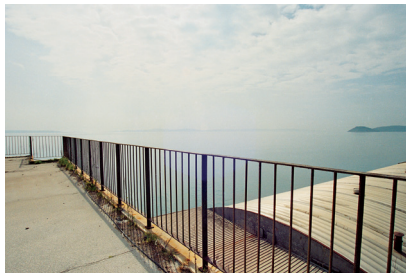
Silva Kalčić

8 Jasmina Merz, 'Aesthetics in Crisis or Crisis in Aesthetics', *Crisi, Art, Action* (Irfan Hošić, Amir Husak, ed.), Bihać City Gallery and Faculty of Technical Engineering, University of Bihać, 2016, 111, Quote by Swantje Karich, *Protestkunsta*.

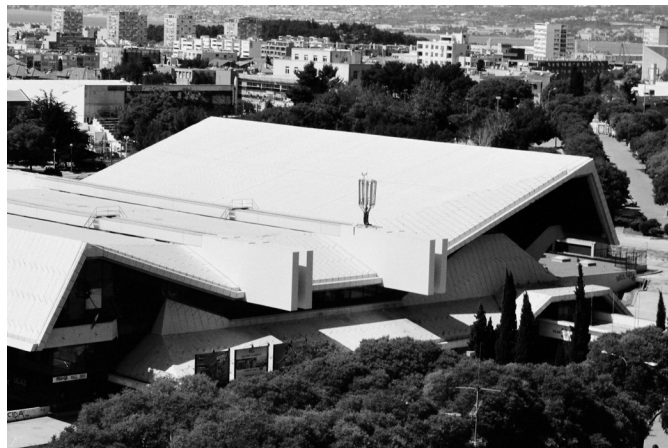
Dalmacijavino, pogled s krovne terase, leica format film, 2002.

Dalmacijavino wine factory, view from the roof terrace, leica format film, 2002

na prethodnoj stranici / previous page: Komplex Koteks-Gripe, leica format, 2016.







Sportsko-trgovački kompleks Koteks-Gripe / Koteks-Gripe Sports and Shopping Complex, leica format film, poliptih 145 x 40 cm, 2016.





*Titova spavaća soba,
Vila Dalmacija,
film srednjeg formata,
2 x 60 x 60 cm,
2016.*

/

*Tito's bedroom,
Villa Dalmacija,
medium format film,
2 x 60 x 60 cm,
2016*





Fontana s početka 20. st., perivoju Vile Dalmacije, Park šuma Marjan, leica format film, triptih 120 x 40 cm, 2016.
Fountain, early 20th century, Villa Dalmacija landscape garden, Marjan Forest Park, leica format film, triptych 120 x 40 cm, 2016





Pogled s balkona prvog kata, Vila Dalmacija, Park šuma Marjan, leica format film, triptih 120 x 40 cm, 2016.
View from the first floor balcony, Villa Dalmacija, Marjan Forest Park, leica format film, triptych 120 x 40 cm, 2016

DUŠKA BOBAN / SPLIT ★★★ ZVJEZDICE

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Ponedjeljak 29. svibnja 20h
Salon Galić, Marmontova 3, Split
29. 05. - 11. 06. 2017.

radno vrijeme:
ponedjeljak - subota
10:00-12:00 i 17:00 -21:00

Duška Boban je diplomirala na Sveučilištu u Zagrebu, Akademija likovnih umjetnosti 2000. godine na odsjeku za grafiku u klasi prof. Ante Kuduza. Na odsjeku vizualnih komunikacija pri Akademiji za likovnu umjetnosti i oblikovanje u Ljubljani 2013. godine obranila je magistarski rad pod naslovom "Javni prostor i građanska participacija: Aktivizam i kulturne prakse u Splitu posljednjeg desetljeća" (mentor: prof. Eduard Čehovin / komentor: prof. dr. sc. Feđa Vukić).

Osnivačica je i članica Upravnog odbora Udruge za kulturu i umjetnost EKSCENTAR te članica Organizacijskog odbora i selektor Likovne radionice Šolta od 1998. do 2001. Sudjelovala je 1999. na umjetničkoj grafičkoj rezidenciji Expression of youth u Urbinu u Italiji i 2015. na rezidencijalnom programu "Design for social change" pri Schoool of visual arts u New Yorku. Od 2002. do 2011. s Lukom Duplančićem vodi dizajn studio PROFESIONALCI+.

Članica je Udruge likovnih umjetnika primijenjenih umjetnosti Hrvatske (ULUPUH), Zagreb; Hrvatskog udruženja likovnih umjetnika (HULU), Split i Udruge za suvremenu umjetnost KVART, Split.

Početkom 2011. pokrenula je neformalnu "Inicijativu za Marjan", koja je organizirala niz događanja umjetničko-aktivističkog predznaka s ciljem povećanja svijesti o važnosti očuvanja PŠ Marjan kao prirodnog i kulturnog dobra od nacionalnog značaja. Od 2013. članica je Upravnog odbora Društva Marjan. U «Školi za dizajn, grafiku i održivu gradnju» predaje stručne predmete fotografija, video i medijski projekti. Aktivna je na polju vizualnih umjetnosti.

Duška Boban graduated from the Academy of Fine Arts in the class of professor Ante Kuduz, University of Zagreb in 2000. In 2013, she completed the postgraduate study in visual communications, Academy of Fine Arts and Design in Ljubljana, Slovenia, where she conducted a research on urban identity which resulted in the final master's degree thesis entitled "Public space and civic participation: Activism and Cultural Practices in Split during the last decade", mentored by professor Eduard Čehovin and professor Feđa Vukić, PhD.

From 1998 to 2001 as a founder and a board member of EKSCENTAR, non-profit organization for the promotion of art and culture, she organized four international summer art workshops on the island of Šolta. From 2002 to 2009, together with Luka Duplančić, she ran the design studio PROFESIONALCI+. She participated in four programs "Art Workshop Šolta" (1998 -2001), in Expression of youth Art Print Residency in Urbino, Italy (1999) and in "Design for Social Change" Summer Residency Program, School of Visual Arts, NYC, USA (2015).

She is a member of Croatian Association of Artists of Applied Arts (ULUPUH), Zagreb; Croatian Association of Fine Arts (HULU), Split and KVART Association of Contemporary Art, Split.

In 2011, she initiated a non-formal organization "For Marjan", which organized many protest actions using cultural practices in order to raise awareness about cultural and natural heritage of Split. In 2013, she became a member of Management Board of Marjan Association.

She works as a teacher of Photography, Video and Media Projects in School for Design, Graphics and Sustainable Building in Split and is active in the field of visual arts.

partneri / sponzori:



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ZA IZDAVAČA: Vice Tomasović

Kustosica izložbe: Silva Kalčić / Prijevod: Božo Kesić / TISAK: Grafis d.o.o.