

NMG@PRAKTIKA

5 – 12/10/2023

GALERIJA
KLUBA KOČKA,
DOM MLADIH
SPLIT

MARTINA
MIHOLIĆ

GALLERY
OF FLOATING
ARCHIPELAGOS



MARTINA MIHOLIĆ: GALLERY OF FLOATING ARCHIPELAGOS

(...)

Jedna od narativnih okosnica ciklusa, koja nije doslovno inscenirana u samim postavima, jest popularna bajka Hansa Christiana Andersena o Maloj sireni. Priča o tragičnom liku koji žrtvuje svoju najveću vrlinu, glas, a potom i tijelo, štoviše čak i postojanje, idealna je referenca na suvremeni imperativ neprestane prilagodbe ženskog izgleda nametnutim kanonima ljepote. Kozmetikom, kirurgijom i tjelovježbom promijenjeno tijelo daljnju transformaciju nastavlja u digitalnoj i viralnoj stvarnosti koja perpetuira daljnje imperativne artifičijelnih i nepotrebnih ideala.

Baveći se potragom za arhetipom ljepote koji u svojoj srži emanira kompleksna pitanja poput društvene prinuđenosti i komercijalne eksploatacije, Martina ne nudi jednosmjerno kritičko određenje. Naime, manipulaciji fizičke pojavnosti pridružuju se metafore metamorfoze, tranzicije i fluidnosti identiteta. Takvo čitanje otkriva se u analizi genealogije Male sirene. Njezine su pretkinje bića iz grčke mitologije i Homerova epa Odiseje. U potonjem nalazimo epizodu sa sirenama koje se, jer je Odisej izbjeo smrtni zov njihova zavodljiva pjeva, iz očaja sunovrate u more. Naime, za razliku od uobičajene predodžbe o tijelu koje je umjesto nogu imalo riblji rep, one su imale ptičja tijela. Razlog njihove propasti je, kao i u slučaju sirene iz devetnaestostoljetne bajke, nesposobnost izražavanja glasom. Nisu ga izgubile, no nemogućnost dopiranja do Odiseja jednaka je anihilaciji, koja postaje sirenski usud.

Antipod takve nesretne i u konačnici pasivne situacije, jest ona koju utjelovljuje Inana, sumerske božica seksualne ljubavi, plodnosti i rata, koja se u babilonskoj mitologiji naziva Ištar, a u kasnijim će se kulturama transponirati u Afroditu, Veneru, Freyu, odnosno u Ladu, božicu proljeća, ljubavi i ljepote u staroslavenskoj mitologiji. Upravo je ona bila tematska i konceptualna potka istoimene izložbe koju je Martina realizirala s grupom autorica 2019. godine u Galeriji Bačva.

Ištar ili kraljica noći prikazivana je kao žena idealiziranoga nagog tijela na kojem se ističu velika krila i duge noge koje umjesto stopala imaju ptičje kandže. Ištar je nadišla svoju smrt, a među njezinim brojnim moćima ističe se ona dodjele spola. Neki su članovi božičina kulta navodno promijenili spol iz muškoga u ženski, što ukazuje da je u državnoj religiji Babilonije spol bio shvaćen kao promjenjiv.[4] Ova fluidnost traženja novih oblića i značenja nadopunjava spomenutu težnju za preobrazbom, otvarajući pitanja slobode i snage u potrazi za vlastitim glasom i identitetom. Dinamika i napetost varijeteta individualne i univerzalne, trenutne i vječne transformacije idealno su podržane oprekom definiranosti materijalnih objekata i apstrakcije organskih tvorevina. One emaniraju različite simbolike, primjerice voda predstavlja izvor života, a otoci „iskonsko duhovno središte“

Barbara Vujanović

Martina Miholić diplomirala je na grafičkom odjelu Akademije likovnih umjetnosti u Zagrebu 2004. godine, a 2011. magistrirala je na Central Saint Martins College u Londonu. Godine 2006. postaje umjetnička ravnateljica Međunarodnog festivala studentskog kazališta i multimedije Test! koji vodi do 2010. Od 2010. do 2012., unutar udruge ULAZ te u kolaboraciji s Veleposlanstvom RH u Londonu, provodi projekt „Export – Import“. Godine 2016. s Mijom Orsag bila je kustosica 33. salona mladih. Producentica je brojnih kulturnih manifestacija poput Salona mladih, Bijenala slikarstva i drugih. Od 2021. članica je kulturnog vijeća Inovativnih kulturnih praksi pri Ministarstvu kulture.

Miholić je sudjelovala na brojnim samostalnim i grupnim izložbama te na filmskim festivalima u zemlji i inozemstvu. Boravila je na nekoliko rezidencijalnih programa i dobitnica je nagrade 14. trijenala hrvatskog kiparstva.

(...)

One of the narrative backbones of the series of works, which is not literally staged in the exhibitions, is Hans Christian Andersen's famous fairy tale "The Little Mermaid". The story of a tragic character who sacrifices her greatest virtue, her voice, then her body, and even her existence, is an ideal reference to the contemporary imperative of constant adaptation of female appearance to the imposed canons of beauty. The body changed by cosmetics, surgery, and exercise continues its further transformation in the digital and viral reality, which perpetuates further imperatives of artificial and unnecessary ideals.

Dealing with the search for an archetype of beauty that emanates complex issues such as social coercion and commercial exploitation at its core, Martina does not offer a one-sided critical determination. Namely, the manipulation of physical appearance is accompanied by metaphors of metamorphosis, transition, and fluidity of identity. The antipode of such an unfortunate and ultimately passive situation is the one embodied by Inana, the Sumerian goddess of sexual love, fertility and war, who in Babylonian mythology is called Ištar, and in later cultures will be transposed into Aphrodite, Venus, Freya, or Lada, the goddess of spring, love and beauty in Old Slavic mythology. She was the thematic and conceptual thread of the exhibition of the same name, which Martina realized with a group of authors in 2019 at the Bačva Gallery.

Ištar, or the queen of the night, was depicted as a naked woman with an idealized body, with large wings and long legs that have bird claws instead of feet. Ištar transcended her death, and among her many powers, she was known for the ability to assign gender. Some members of the cult of the goddess supposedly changed their gender from male to female, indicating that in the state religion of Babylon, gender was perceived as changeable.

This fluidity in seeking new forms and meanings complements the aforementioned aspiration for transformation, opening up questions of freedom and strength in the search for one's own voice and identity. The dynamics and tension of the variety of individual and universal, momentary, and eternal transformations are ideally supported by the contrast between the defined nature of material objects and the abstraction of organic creations. They emanate different symbolisms, for example, water represents the source of life, and islands are the "primordial spiritual center".

Barbara Vujanović

Martina Miholić graduated from the Graphic Arts Department of the Academy of Fine Arts in Zagreb in 2004, and in 2011 she received her master's degree from Central Saint Martins College in London. In 2006, she became the artistic director of the International Festival of Student Theatre and Multimedia – Test! which she managed until 2010. From 2010 until 2012, as part of the ULAZ association and in collaboration with the Embassy of the Republic of Croatia in London, she implemented the project „Export – Import“. In 2016, together with Mía Orsag, she was the curator of the 33rd Youth Salon. She has produced numerous cultural events, such as the Youth Salon, Biennale of Painting, and others. Since 2021, she has been a member of the Cultural Council of Innovative Cultural Practices at the Ministry of Culture and Media.

She has participated in numerous solo and group exhibitions, as well as film festivals in the country and abroad. She has attended several residency programs and is the recipient of an award at the 14th Triennial of Croatian Sculpture.

NMG — Novomedijska galerija međunarodna je kustoska platforma usmjerena na istraživačke projekte vezane uz problematike aktivnog sudjelovanja u suvremenom društvu koji rezultiraju kustoskim konceptima, intermedijskim događanjima, međunarodnim novomedijskim suradnjama te kreiranjem novih medijskih projekata. Unutar platforme realizira se program NMG@PRAKTIKA.

Ciklus je to samostalnih izložbi mladih umjetnika iz Hrvatske i inozemstva u Galeriji kluba Kocka u Domu mladih u Splitu. Ovo je jedanaesta godina godina ciklusa kroz koji je dosad realizirano više od osamdeset samostalnih i skupnih izložbi mladih umjetnika.

Kroz nove medije i eksperimentiranje s različitim formama umjetničkog izražaja izložbe problematiziraju aktualne teme suvremenog društva. Ovaj ciklus izložbi tako ne samo da pruža uvid u najnovije umjetničke prakse, već i odabirom autora aktivno sudjeluje u pozicioniranju suvremene umjetnosti kao kritičkog faktora naspram društvene stvarnosti.

The NMG — New media gallery is an international curatorial platform focused on research projects related to the issues of active participation in a contemporary society which result in new curatorial concepts, inter-media events, international new media collaborations and the creation of new media projects. NMG@PRAKTIKA is an event program within the platform. A cycle of exhibits by independent young artists from Croatia and abroad are regularly organized in the Klub Kocka Gallery located at the Youth Center in Split. The eleventh such cycle is currently underway and has so far seen the successful execution of more than eighty solo and group exhibitions

by young artists. Through new media and the practice of experimentation with different forms of artistic expression, the exhibitions discuss current issues of contemporary society. This exhibition cycle, therefore, not only provides insight into recent art practices, but also actively participates, by virtue of the artist selection process, in the positioning of contemporary art as a critical factor in tension with social reality.

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