

17.5. —————
————— 30.5.2019.

**Miranda
Herceg**

————— Sinteze
————— Syntheses

SAMOSTALNA IZLOŽBA
/ SOLO EXHIBITION



GALERIJA ULUPUH

Sinteze

LEILA MEHULIĆ

Nakon višegodišnje podijeljenosti na dva kreativna identiteta – dizajnericu i filmsku autoricu, Miranda Herceg se odlučila postaviti izložbu koja će objasniti odnos različitih medija kojima se bavi, a koja je istodobno jedinstveno umjetničko djelo.

Prostor galerije pogodovao je razdiobi postava na tri cjeline, kojima su naglašene metode interdisciplinarnosti i *pars pro toto* pristupa. Izložba počinje poglavljem posvećenim grafičkom dizajnu, ishodištu autoričina opusa. Minimalistička rješenja ovdje su se našla u službi propagande za filmove koji se vrte u posljednjoj prostoriji. Na putu do filmskog iskustva prolazi se kraj zidova sa stillovima koji ukazuju na prizore bremenite značenjima. Na taj način se unaprijed usmjerava gledateljski pogled.

Dizajnerska djela izložena su u ulaznom prostoru interijera koji flankira jednu od najvitalnijih pješačkih zona Zagreba. Filmski plakati i predmeti koji su preuzeli njihove simbole – platnena torba, majica i rokovnik – stvaraju privid štanda, ulice ili predvorja kina. Takav se postav čini zgodnom dosjetkom uvjetovanom samim tlocrtom kasnobarokne Kuće Mihoković. U nastavku ću iznijeti drukčije tumačenje koje je dio jednog od mogućih čitanja izložbe.

Četri eksperimentalna filma stvarno su ishodište narativa koji se kreće od dijagnosticanja postindustrialističke birokracije i njenih podanika, preko fragmentiranja čovjeka do konačnog utvrđivanja superior-

nosti znaka nad svakom drugom vrijednošću. Činjenica da pri pregledu izložbe prvo zatičemo znak zrcali stvarno stanje – diktat automatiziranog, slijepog i bespogovornog djelovanja u svijetu jasnih kodova, dobro poznat autorici koja je svojim dizajnom niz godina oplemenjivala korporacijske kampanje. Miranda Herceg je više puta projekcijsku dvoranu usporedila sa “spiljom u kojoj se gleda i sluša”. Asocijacija na zatamljeno polje nesvjesnog je neizbježna. To je doista mjesto s kojeg se putuje u srce vlastite tame.

Film *Od do* vapaj je za kontaktom u sveopćoj atmosferi otuđenja u javnim prostorima poput ureda za izdavanje putovnica, tramvaja i bolničkog hodnika. Ta bi se mjesta mogla promotriti kao metafore temeljnih egzistencijalnih motiva: kretanja i smrti. “To su prostori u kojima boraviš ne bi li stigao negdje drugdje. Kad ovdje dođeš, isključiš se od svog života. Isključuješ vlastiti identitet. Tu su svi pod brojem. Tako se osjećaju, ponašaju i izgledaju.” U takvom okruženju stvarni su akteri radnje elementi signalistike – piktogrami, strelice, poruke na displejevima. Oni usmjeravaju gomilu koja čeka na bolju poziciju, na svog Godota, ali na krivom mjestu, definiranom ograničenjem “od do”. Na način hi tech proroka, autorica koristi javne displeje ne bi li uputila pozive na buđenje (Poštovani putnici, znate li kamo idete? Jeste li sebi dovoljni?). Iz snovite atmosfere, sazdane od hipnotičkih zvukova (djelo Vjerana Šalomona), mehaničkih obrisa i pastelnih tonova (rafinirana kreacija Stanka Hercega) nema buđenja. Znakovito je da je jedna od tih visoko estetiziranih kapsula Klinička bolnica Dubrava, perjanica spektakularne arhitekture postmodernizma.

Film *Prvi udah* odlazi dalje u prokazivanju društvene patologije. Ako je *Od do*

ogolio pasivnu pseudoindividualističku egzistenciju postmodernog bića, *Prvi udah* ukazuje na difuziju i iščezavanje ljudskog integriteta u društvu *likvidne modernosti*. Pokretana pokličem kruha i igara, odvija se radnja u Domu sportova, na otvorenjima izložbi Muzeja suvremene umjetnosti, te u Pothodniku, prolazu do autobusa koji radne ljude voze od i do novozagrebačkih stanova. Već prvi kadrovi praznih prostora sugeriraju nebitnost onih koji će ih privremeno ispuniti. Sklon prikazima društvenih anomalija, direktor fotografije Pavel Posavec u staklima i zrcalnim ploham hvata odraze mase i njihove reakcije – skup emocija bez čvrstog uporišta. Objektiv ističe krhkost i privremenost bića koje postaje *simulakra* – paralelna slika, eterični objekt, sekundaran u odnosu na svoj fizički original.

U prikazu društva koje komunicira kodovima, ljudski je glas suvišan. Veličanstveno je Šalomonovo auditivno djelo. Zvuk nalik sipanju usitnjene zemlje utjelovio je autoričine asocijacije na ljudski mravinjak, a eteričnim vjetru sličnim tonom opisana je avetinjska atmosfera *društva spektakla*.

Hotel za pse je film koji se jednako bavi pasivizacijom i otuđenjem, ali u ovom ranom radu riječ je o surovom izlaganju vlastite intime, iskazanom subjektivnim kadrovima. U dizajnerskom segmentu postava izložena je razglednica s porukom: "Živim na novoj adresi. Uopće ne susrećem susjede. Čujem samo lavež pasa. Ne poznajem nikoga, znam samo brojeve stanova. Ovdje nema identiteta i bliskosti, stanar je pod brojem kao gost hotela. Osjeća sigurnost iza zatvorenih vrata, komunicira samo sa psima. Postaje pas. Sam, ostavljen u hotelu za pse." Postupna transformacija u psa tijekom prolazaka stubište ssecijske peterokatnice, ostvarena je prelaskom

s filmske na video kameru, pa na foto aparat, te konačno na stari mobitel. Postupno preuzimanje pseće reducirane vizualne percepcije prati i transformacija zvuka. Biffelova skladna melodija noir ugođaja zamjenjena je psećim dahtanjem. Prenesena u medij grafičkog dizajna, navedena je metamorfoza izražena zrcalnim pretvaranjem tanjura u pseću zdjelicu.

Naslov posljednjeg filma *Mon dernier soupir* posveta je Buñuelu, redatelju koji je stvarao filmove "da pokaže(m) svijetu kako ovo nije najbolji od svih mogućih svjetova." Onkraj ljudi, koji kao i Buñuelovi likovi potiskuju iskonsku prirodu, stoji šuma, njeno disanje i zlokobni zvuk sjekire. Stabla i gibanje pluća plakat će svesti na op art iluziju.

U nedavnoj "debatu stoljeća" Žižek je upozorio na ubrizgavanje aluminijevih soli u stratosferu ne bi li se spriječilo pregrijavanje planetarnog spektakla.

Kamera se približava jednom drvetu. Zvuk disanja jača. Njegovo stvarno tijelo raskošne srebrne kože ispušta zadnji dah.

Syntheses

LEILA MEHULIĆ

After years of being split into two creative identities, that of designer and that of film author, Miranda Herceg has decided to put on an exhibition to explain the relationships of the different media with which she is engaged, an exhibition that is at the same time a single artwork.

The space of the gallery has favoured the division of the display into three units, which are marked by interdisciplinary and synecdochic approaches. The exhibition begins with a chapter devoted to graphic design, which was the point of origin of her oeuvre. The minimalist handling here has been put to use for the sake of advertisements for the films that are being projected in the last room. On the way to this cinematic experience, one passes by walls with stills that indicate scenes pregnant with significances. In this manner the viewer's gaze is directed in advance.

The design works are exhibited in the entrance space of the interior at the side of one of the liveliest pedestrian zones in Zagreb. Film posters and objects that have taken over their symbols – canvas bag, T-shirt and diary – create the appearance of a stall, a street or the lobby of a cinema. This kind of set-up appears to be a pleasant piece of wit conditioned by the actual ground plan of the Late Baroque Mihoković House. Below, however, I shall put forward a different interpretation, which is part of one of the possible readings of the exhibition.

Four experimental films are the real starting point of the narrative, which ranges from a diagnosis of post-industrial bureaucracy and its lieges, via the fragmentation of man to the final ascertainment of the superiority of the sign over every other value. The fact that in looking around the exhibition we first of all come upon a sign mirrors the real state of affairs – the dictate of automatic, blind and unquestioning action in the light of clear codes, well known to the artist, whose design has for a number of years graced corporate advertising campaigns. Miranda Herceg has several times compared a screening room to a “cave for looking and hearing”. The association with the repressed field of the unconscious is inescapable. This is really a place from which one travels to the heart of one's own darkness.

The film *From To* is a cry for contact in the universal atmosphere of alienation in public spaces like passport offices, trams and hospital corridors. These places might be looked at as metaphors of fundamental existential motifs – movement and death. “These are spaces you stay in to get somewhere else. When you come here, you switch out of your life. You switch off your own identity. Here everyone has a number. That is how they feel, behave and look.” In this kind of setting, the real actors are the working elements of signalling – the pictograms, arrows, messages on displays. They channel the crowd which is waiting for a better position, for its own Godot, but in the wrong place, defined by the constraint of “From To”. In the manner of a high tech prophet the artist uses public displays to send out wake-up calls (Dear travellers, do you know where you are going? Are you self-sufficient?). From the dreamy atmosphere, composed of hypnotic sounds (the work of Vjeran Šalomon), soft outlines and pastel tones (the refined creation of Stanko

Herceg) there is no awakening. Particularly significant is that one of these highly aestheticised capsules is the Dubrava Clinical Hospital, a prime example in the spectacular architecture of postmodernism.

The film *First Gasp* goes further in calling out social pathology. If *From To* bared the passive pseudo-individualist existence of the postmodern being, *First Gasp* calls attention to the diffusion and fading of human integrity in the society of *liquid modernity*. Generated by the motto of bread and circuses, it takes place in the Dom sportova, a sports arena, at openings of exhibitions of the Museum of Contemporary Art and in the Pothodnik, the passage to the bus that takes working people to and from their flats in New Zagreb. The very first takes of empty spaces suggest the inessentiality of those who will temporarily occupy them. Well inclined to depictions of social anomie, director of photography Pavel Posavec, in the surfaces of glass and mirrors captures the reflections of the mass and their reactions – a set of emotions without any firm grounding. The lens brings out the fragility and provisionality of beings turning into *simulacra*, parallel image, ethereal object, secondary to their own physical original.

In the depiction of a society that communicates by codes, the human voice is superfluous. Šalomon's auditory work is really majestic. A sound like the trickling of finely sifted soil embodies the association in the artist's mind with the human anthill, and the phantom atmosphere of *the society of spectacle* is described in an ethereal wind-like tone.

Dog Hotel is a film that also deals with passivisation and alienation, but this early work involves a harsh exposure of one's own private life, expressed in subjective takes.

In the design section of the exhibition there is a postcard with the message: "I have moved to a new address. I don't meet neighbours at all. All I hear is dogs barking. I don't know anyone here. I only know the apartment numbers. There is no identity here, no friends or intimacy. All the tenants are like hotel guests – just numbers. They feel safe behind closed doors. They only communicate with dogs. So they become dogs. All alone, left in the dog hotel." The gradual transformation into a dog while passing through the staircase of the five-storey Art Nouveau building, is handled with the transition from a film to a video camera, and then to a still camera, and finally to an old mobile phone. The gradual adoption of the reduced canine visual perception is accompanied by a transformation of the sound. Biffel's harmonious noir-mood melody is replaced by the panting of a dog. Transformed into the medium of graphic design, this metamorphosis is expressed by the mirror transformation of a plate into a dog's bowl.

The title of the last film *Mon dernier soupir* is a dedication to Bunuel, director who made films "to show the world that this is not the best of all possible worlds". Beyond the people, who like Bunuel's characters too, repress genuine nature, stands the forest, its breathing and the ominous sound of an axe. The poster reduces the trees and the movement of the lungs to an op-art illusion.

In the recent "debate of the century" Žižek drew attention to the release of aluminium salts into the stratosphere to prevent the overheating of the planetary spectacle.

The camera comes up to a tree. The sound of breathing increases. Its genuine body with its lush silver skin gives out the last breath.



Vizualni identitet filma *Od do*

/ Visual identity of the film *From To*
2012.

↑

Plakat filma *Prvi udah*

/ Poster of the film *First Gasp*
2016.

→

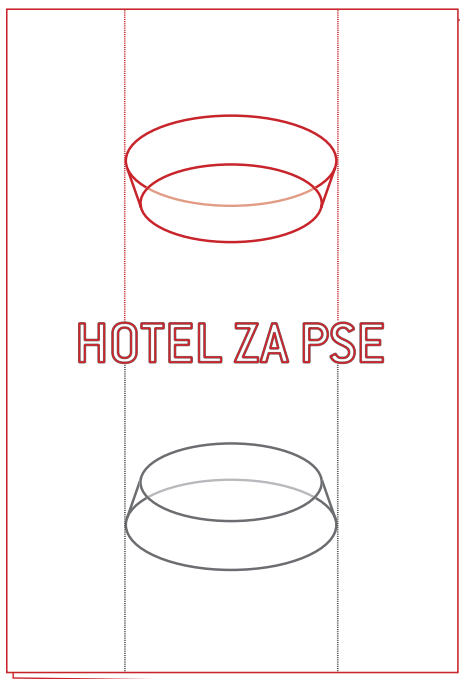


PRVI UDAH | F I R S T G A S P

MIRANDA HERCEG | PRVI UDAH | FIRST GASP | SHORT EXPERIMENTAL FILM | 21' | 2016
Director and Screenwriter MIRANDA HERCEG | Producer ANKICA JURIĆ TILIĆ | DoP PAVEL POSAVEC
Editor VLADIMIR GOJUN | Sound designer and Composer VJERAN ŠALAMON | Production KINORAMA



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Promotivni materijal filma

Hotel za pse

/ Promotional material
of the film *Dog Hotel*
2007.

↑



HOTEL ZA PSE / DOG HOTEL

*I have moved to a new address.
I don't meet my neighbors at all.
All I hear is dogs barking.
I don't know anyone here,
I only know the apartment numbers.
There is no identity here, no friends or intimacy.
All the tenants are like hotel guests - just numbers.*

*They feel safe behind closed doors.
They only communicate with dogs.
So they become dogs.
All alone, left in the dog hotel.*

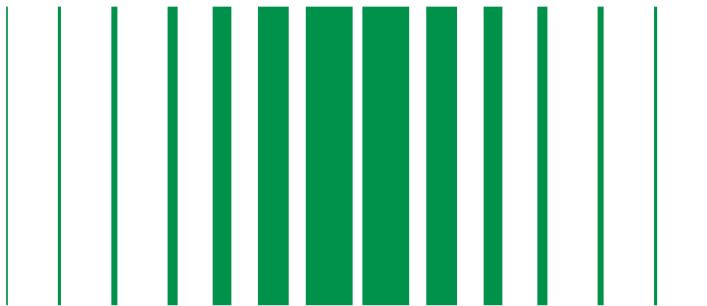
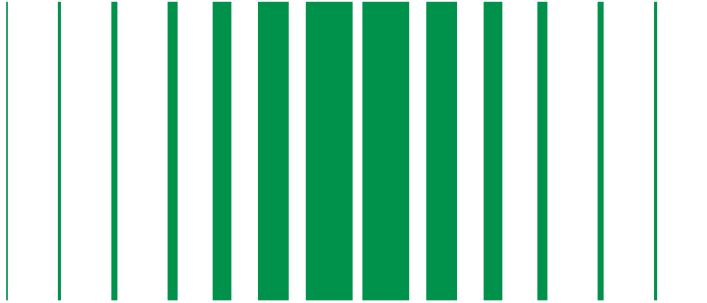
Miranda

Vizualni identitet filma

Mon dernier soupir

/ Visual identity of the film
Mon Dernier Soupir
2012.

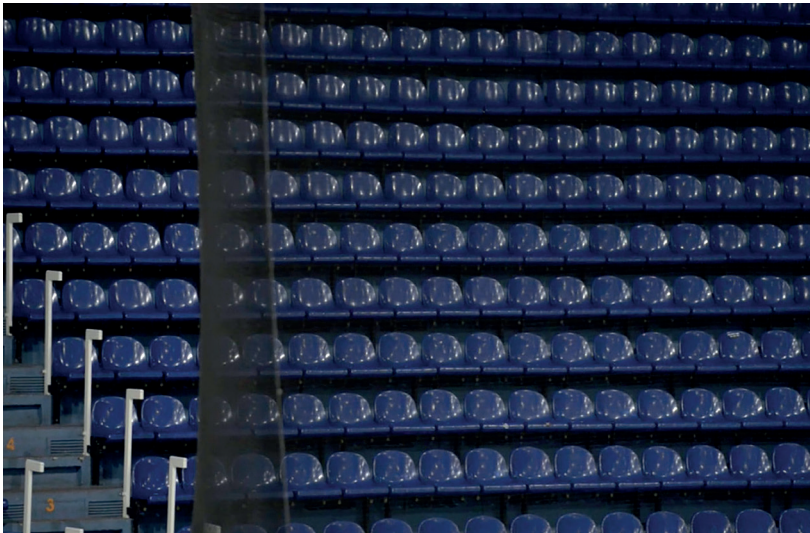
→



The Nature, once expelled beyond the borders of I, is becoming recognized as a part of ourselves. Two trees as two beings are getting closer with every breath. The last breath of the tree has become our own. Three minutes, one take, year 2012.
DIRECTOR & SCREENWRITER Miranda Herceg CINEMATOGRAPHER Stanko Herceg SOUND DESIGNER Vjeran Šalamon

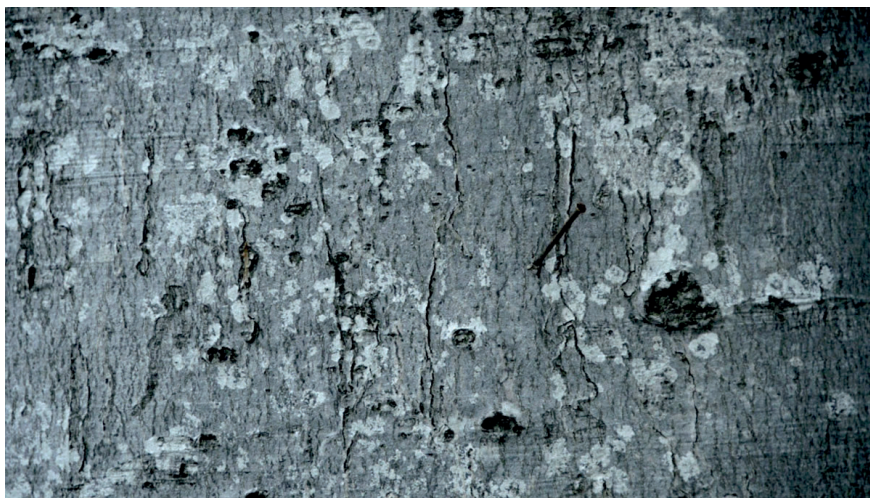


Film *Od do*
/ From To
2012.



Film Prvi udah
/ First Gasp
2016.





Film *Hotel za pse*

/ *Dog Hotel*

2007.

←

Film *Mon dernier soupir*

2012.

↑

Miranda Herceg

Miranda Herceg diplomirala je na Studiju dizajna pri Arhitektonskom fakultetu u Zagrebu. Aktivna je na širem umjetničkom polju, od dizajna do filma.

Njezin interes za filmski i fotografski medij, otpočet tijekom studija, prerastao je u aktivno bavljenje eksperimentalnim filmom. Kao filmsku autoricu najviše je zaokuplja urbana tematika – odnos čovjeka i prostora, te prisustvo sustava znakova i komunikacijskih sredstava u urbanom krajoliku. Baveći se navedenom motivikom, ostvaruje vezu sa svojom temeljnom profesijom i kreativnim ishodištem – dizajnom.

Autorica je i voditeljica dizajnerskih radionica u organizaciji HDD-a i ULUPUH-a. Na Veleučilištu VERN' je predavač na preddiplomskom studiju Filmsko, televizijsko i multimedijско oblikovanje. Sudjeluje na brojnim domaćim i međunarodnim izložbama (Zgraf, Zagrebački salon, Izložbe HDD-a, BIO Ljubljana, Salon mladih, Europe 2020 – Today for tomorrow i dr.) i festivalima (25FPS, Dani hrvatskog filma, Međunarodni festival novog filma, Split, Alternative Film / Video Festival, Beograd, FIDMarseille, Kassel Documentary Film and Video Festival, Videoex festival, Zurich, DokuFest, Prizren, One take film festival, Aubagne Int. Film Festival i dr.). Za svoj rad nagrađivana je u zemlji i inozemstvu. Izložba *Sinteze* njena je druga samostalna izložba u Galeriji Ulupuh.

Članica je Hrvatskog dizajnerskog društva (HDD), Hrvatske udruge likovnih umjetnika primijenjenih umjetnosti (ULUPUH) i i Hrvatske zajednice samostalnih umjetnika (HZSU).

Miranda Herceg has a Master's Degree in Design from the School of Design at the Faculty of Architecture, University of Zagreb. She is professionally active in a broad artistic scope, ranging from design to film.

Her interest in the film and photography media, which started while she was a student, developed into an active engagement with experimental film. As film author she is most occupied with the theme of the city – the relation of man and space, and the presence of systems of signs and means of communication in the urban landscape. Dealing with this set of motifs, she finds correlations with her basic profession and creative starting point – design.

Miranda Herceg also runs design workshops, organized by the Croatian Designers Association and the Association of Artists of the Applied Arts. She is a lecturer at Film, Television and Multimedia Study at VERN' University of Applied Sciences. She takes part in numerous Croatian and international exhibitions (Zgraf, the Zagreb Salon, Exhibitions of the HDD, BIO Ljubljana, Young Artists Salon, Europe 2020 – Today for Tomorrow, etc.) and festivals (25FPS, Days of Croatian Film, International Festival of the New Film, Split, Alternative Film/Video Festival, Belgrade, FIDMarseille, Kassel Documentary Film and Video Festival, Videoex Festival, Zurich, DokuFest, Prizren, One Take Film Festival, Aubagne International Film Festival, etc.). She has received professional awards and recognitions for her work at home and abroad. The exhibition *Syntheses* is her second solo exhibition in the ULUPUH Gallery.

She is a member of the Croatian Designers Association (HDD), the Croatian Association of Artists of the Applied Arts (ULUPUH) and the Croatian Association of Independent Artists (HZSU).

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Vizualni identitet, promidžbeni materijali, filmovi i stillovi / Visual identity, promotional materials, films and stills

Hotel za pse / Dog Hotel, 7 min, Kinorama, 2007.

Od do / From To, 10 min, Kinorama, 2012.

Mon dernier soupir, 3 min, Miranda Herceg, 2012.

Prvi udah / First Gasp, 21 min, Kinorama, 2016.

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