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F20.5

Glorija Lizde

31.01. —
03. 03.
2018.

galerija **f8**

Galerija Akademije dramske umjetnosti f8

F20.5 —
GLORIJA LIZDE

Odsjek snimanja
Akademija
dramske
umjetnosti
u Zagrebu

F20.5 —
GLORIJA LIZDE

Cinematography department
Academy of
Dramatic Art in
Zagreb

31.01. —
03.03.
2018.

galerija **f8**

O REVALORIZIRANJU POTISNUTIH MJESTA OBITELJSKE MEMORIJE — Petra Šarin

Pri prezentiranju povijesti neke obitelji fotografski se medij, zbog vještog koketiranja s dokumentarizmom, često uzima kao svjedočanstvo jednog vremena, pritom (nesvjesno) zanemarujući faktor pozitivne autoreprezentacije na prikazima trenutaka inscenirane obiteljske idile.

Upravo je to polazišna točka promišljanja umjetnice Glorije Lizde, postavljajući si pitanje je li moguće retrogradno preispitati teške, potisnute i nezabilježene odsječke vremena jedne obitelji. No prije poniranja u minule trenutke, autorica vrši opsežno istraživanje očeve bolesti, koja je obilježila odrastanje njegovih triju kćeri, poznate pod hladnim medicinskim kodom F20.5 za rezidualnu shizofreniju. Zatim postavlja te iste tri protagonistkinje u inscenirane reinterpretacije očevih halucinacija, koje poprimajući performativni karakter terapijski djeluju na mjesta potisnute obiteljske memorije. Pritom umjetnica koristi kapacitet fotografije za resemantizaciju istanjenih sjećanja, a završenu seriju dijeli na tri segmenta: unificirane portrete triju sestara te izvedbe očevih halucinacija koje se isprepliću s prikazima mrtve prirode. Na taj način proširuje priču o očevim unutarnjim antagonizmima kroz druge članove obitelji, koji su njima predodređeni, sintetizirajući istovremeno više pogleda na „jednu stvarnost“.

Dualnost, kao misao vodilju u umjetničkom procesu, prepoznajemo u dihotomiji dinamičnog i smirujućeg, ostvarenoj interakcijom svjetlosti i sjene; naglašavanjem čistih, prodornih boja s upisanom simbolikom (poput crvene koja se povezuje s dualnošću život–smrt, ljubav–rat); ponavljanjem geometriziranih motiva; dok s druge strane smirujući pejzaži nagovještavaju konačno stanje duševne sređenosti, zatvarajući krug.

I na konceptualnom nivou prisutna je dualnost, jer kako se umjetnica koristi fotografijom kao alatom za introspekciju, tako se njome istodobno vješto poigrava pri reprezentaciji, manipulirajući kadriranjem, izostavljanjem sadržaja, izmjenom subjekata i jasnog konteksta, što rezultira gubitkom spone između halucinacije i interpretacije, stvarajući plodno tlo za upisivanje različitih značenja. Zato se osjećaj prividne bliskosti i gotovo voajerističko zadiranje u intimu jedne obitelji, izloženu na zidovima galerije, pretače u strukture neke druge, univerzalnije stvarnosti, koja zahtijeva suočavanje s prošlošću za bolju sadašnjost.

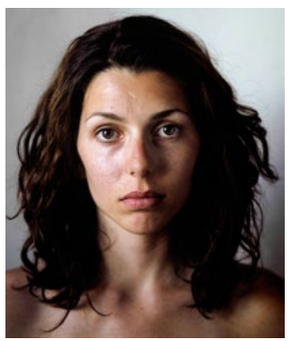
ON REVALORIZATION OF SUPPRESSED PLACES OF FAMILY MEMORIES — Petra Šarin

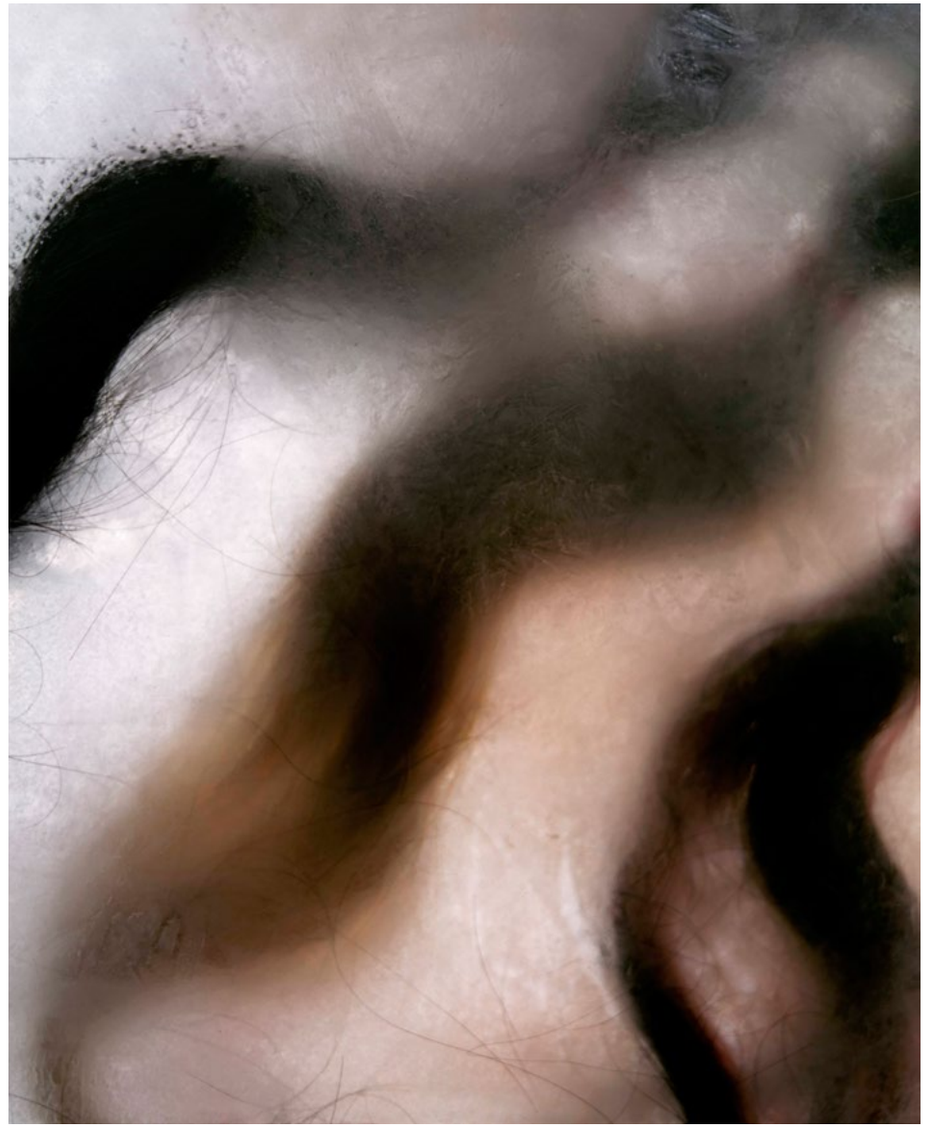
When presenting the history of a family, the photographic medium is very often, because of its skilful flirting with documentarism, perceived as a testimony of time. At the same time, the element of a positive self-presentation on depictions of moments of staged family idyll is being (inadvertently) disregarded.

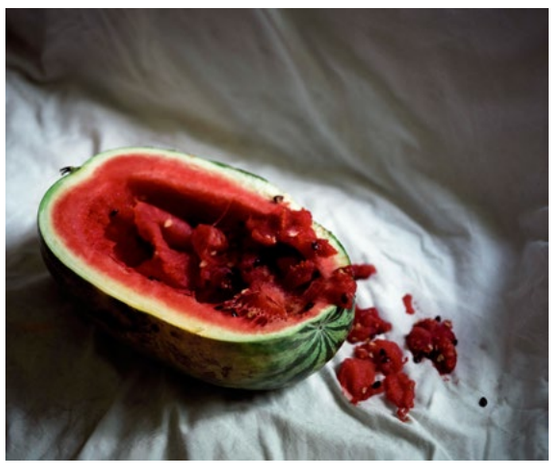
This is precisely the starting point for artist Glorija Lizde's reflections. She asks herself whether it is possible to retrospectively examine difficult, repressed and unrecorded fragments of time related to a certain family. However, before plunging into past moments, the author carries out extensive research on her father's illness, which marked the growing up of his three daughters. The illness is referred to as F20.5, a cold medical code for residual schizophrenia. After that, she places the same three female protagonists into staged reinterpretations of father's hallucinations, which, by taking on performative character, have a therapeutic effect on places of repressed family memories. In so doing, the artist uses the capacity of photography for resemantization of thinned memories, and she divides the final series into three segments: unified portraits of the three sisters and performances of father's hallucinations which intertwine with depictions of still life. Thus she expands the story about father's inner antagonisms through other family members who are determined by them, at the same time synthesizing multiple views of "one reality".

We recognize duality, as a guiding principle in the art process, in the dichotomy between dynamic and calming, achieved by interaction between light and shadow; by emphasizing clear, sharp colours with inscribed symbolism (such as red which is associated with life–death, love–war dualities); repeating geometrized motifs; while on the other hand calming landscapes hint at the final state of mental order, closing the circle.

Duality is also present on the conceptual level because the artist uses photography as a tool for introspection but at the same time, she skilfully plays with it in representation, by manipulating framing, omitting content, alternating subjects and clear context, which results in the loss of connection between hallucination and interpretation. This creates a fertile ground for inscribing different meanings. Therefore, she translates the feeling of apparent closeness and almost voyeuristic prying into the intimacy of a family, exposed on gallery walls, into the structures of some other, more universal reality, which requires facing the past for a better present.







Izjava o radu

GLORIJA LIZDE

F20.5

Rad F20.5 prikazuje suočavanje s vlastitim djetinjstvom, za vrijeme kojeg je moj otac bolovao od rezidualne shizofrenije.

Rekonstruirajući vlastitu prošlost i reinterpretirajući očeve vizualne halucinacije, insceniram situacije u koje postavljam svoje sestre blizanke i sebe, kako bih osvijestila i prikazala utjecaj koji je bolest imala na cijelu obitelj.

Fotografiju, poput terapijskog sredstva, koristim kako bih s odmakom ponovno proživjela i prihvatila snažna iskustva i sjećanja, utjelovila ih i transformirala, te na taj način iznova upoznala sebe.

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Artist Statement

GLORIJA LIZDE

F20.5

The work F20.5 depicts the confrontation of my own childhood, during which my father suffered from residual schizophrenia.

Through the reconstruction of my own past and reinterpretation of father's visual hallucinations, I am staging situations in which I place myself and my twin sisters in order to acknowledge and show the influence the illness had on the entire family.

I use photography as a therapeutic instrument, to relive and accept, from a distance, powerful experiences and memories, portray and transform them and, in this way, to get to know myself anew.

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