

IVANA FRANKE

razgovarala
interviewed by



Silva Kalčić

Osjećaj uzvraćanja pogleda

Od arhitekture se danas zahtijeva znatno proširenje, i samom definicijom struke, na druga područja i discipline, njezina je nova uloga katalizatora društvenih i kulturnih iskustava i njihove razmjene na internacionalnoj razini, iskustava koja se prije svega otkrivaju u stalnim modifikacijama urbanih pejzaža i struktura. Hotel Lone, arhitektura oslonjena na *topotekturu* predjela odnosno arhitektura vjetra, prema definiciji Toya Ita koja označava arhitekturu projektiranu u skladu s lokacijom i okolišem, koja treba biti što manje materijalna, gotovo nevidljiva, osmišljen je kao interdisciplinarni, sinergijski projekt čiji je strukturalni dio, a ne naknadna aplikacija (nadstruktura), umjetnička instalacija Ivane Franke pod nazivom *Room for Running Ghosts* (u hotelskom atriju preoblikovanom prema postulatima organskog funkcionalizma 1950-ih). Definiran i realan prostor euklidovske geometrije time postaje imaginarni prostor, u duhu nove discipline dizajna – oblikovanja procesa ili događaja. Za razliku od modernističkog kolektivismu i ideje korisnosti umjetnosti proizašla iz *Gesamtkunstwerka*, ovakvom sintezom – kroz hibridne prakse oblikovanja u prostoru koje se samo razlikuju u mjerilu (mjera tijela ili građevine) – djela autora iz različitih disciplina svako od njih je istodobno kontekstualno, ali i autoreferencijalno. Dakako, valorizirati povijesni oblik moguće je tek uz uvid u kontekst

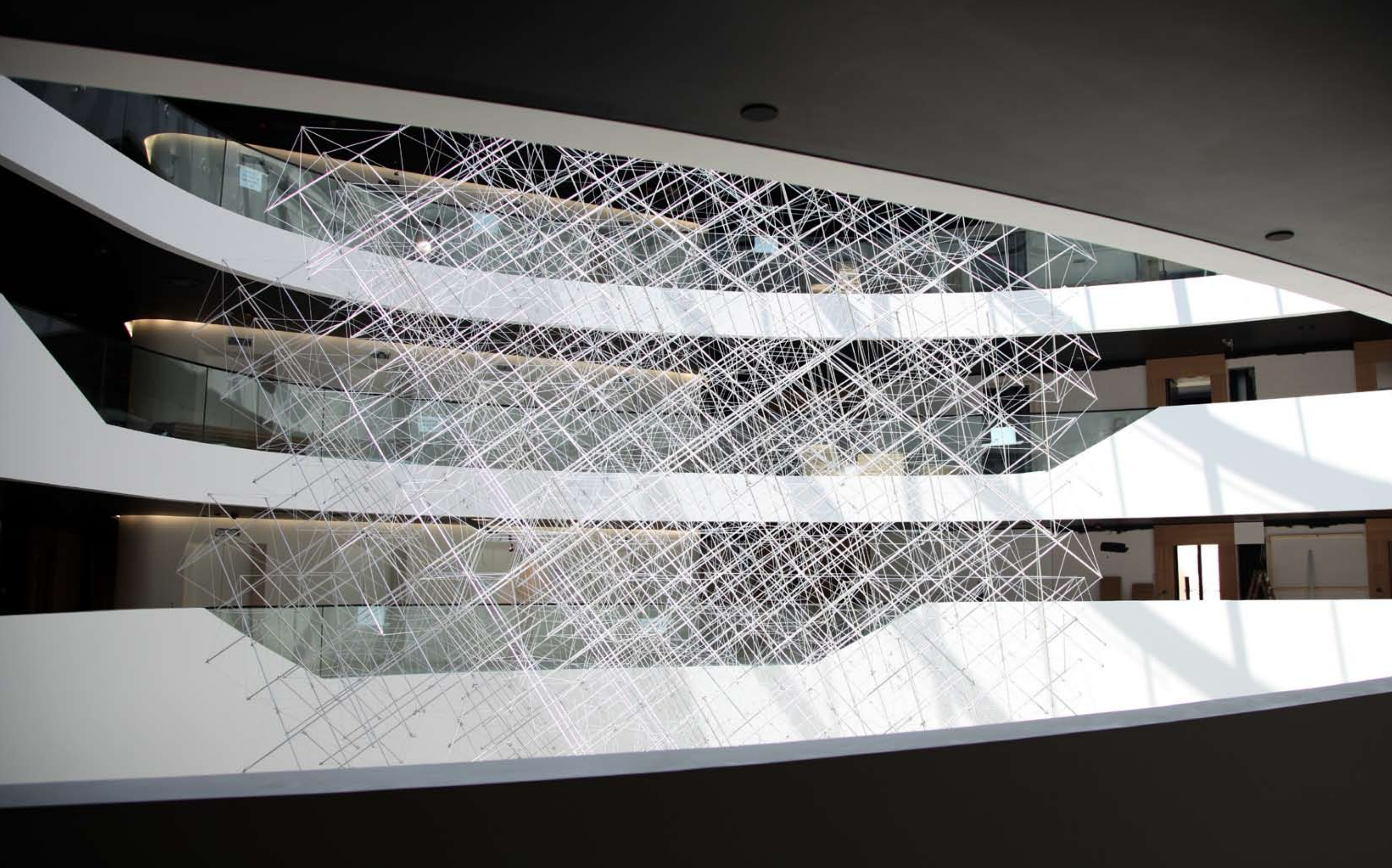
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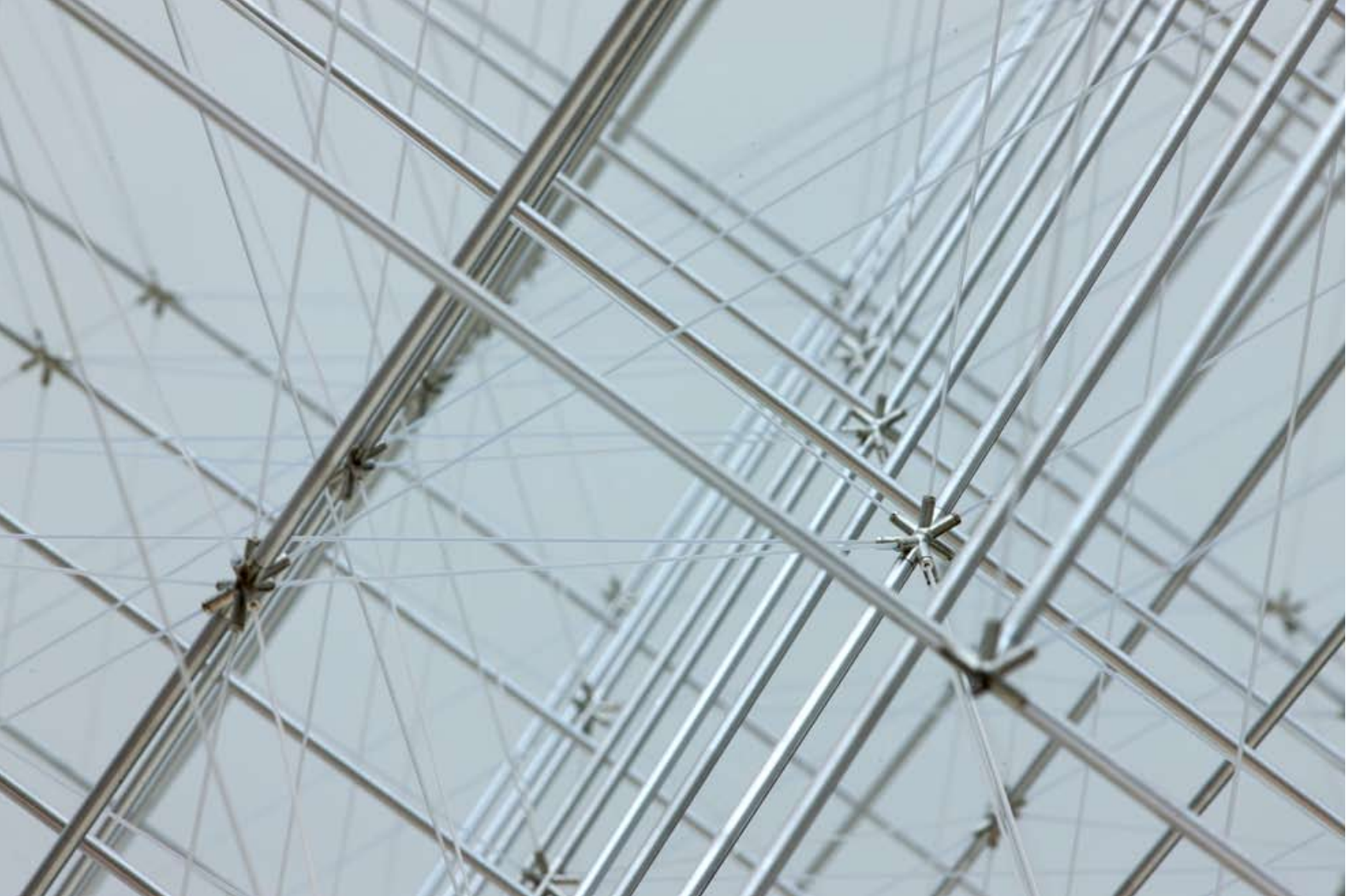
The Feeling of Returning Glance

Architecture today is required to extend its scope, by the very definition of the profession, to other fields and disciplines; its new role is to play a catalyst for social and cultural experiences and their exchange at international levels, experiences primarily disclosed in constant modifications of urban landscapes and structures. Hotel Lone's architecture leans on the *topotecture* of the landscape, that is, the architecture of the wind, according to the phrase by Toyo Ito denoting architecture designed in harmony with the location and the environment to be as little material as possible, almost invisible. The hotel was designed as an interdisciplinary, synergic project whose structural part, and not the later application (that is, the part becoming a structure from the superstructure), as well as the artistic installation by Ivana Franke, entitled *Room for Running Ghosts* (in the hotel lobby reshaped according to the postulates of 1950s organic functionalism). The defined and realistic space of Euclidian geometry thus becomes an imaginary space in the spirit of the new design discipline – shaping the process or event. Unlike modernist collectivism and the idea of the utilitarian art arising from *Gesamtkunstwerk*, such a synthesis – through hybrid practices of space shaping differing only in scale (measures of the body and building) – works by authors from various disciplines, each contextual and auto-referential



Ivana Franke





▲ *Room for Running Ghosts*, 2011., Hotel Lone, Aluminijska konstrukcija, PFA monofilament, čelična sajla, promjer 8.7 m

▲ *Room for Running Ghosts*, 2011, Hotel Lone, Aluminium construction, PFA monofilament, steel wire, diameter 8.7 m

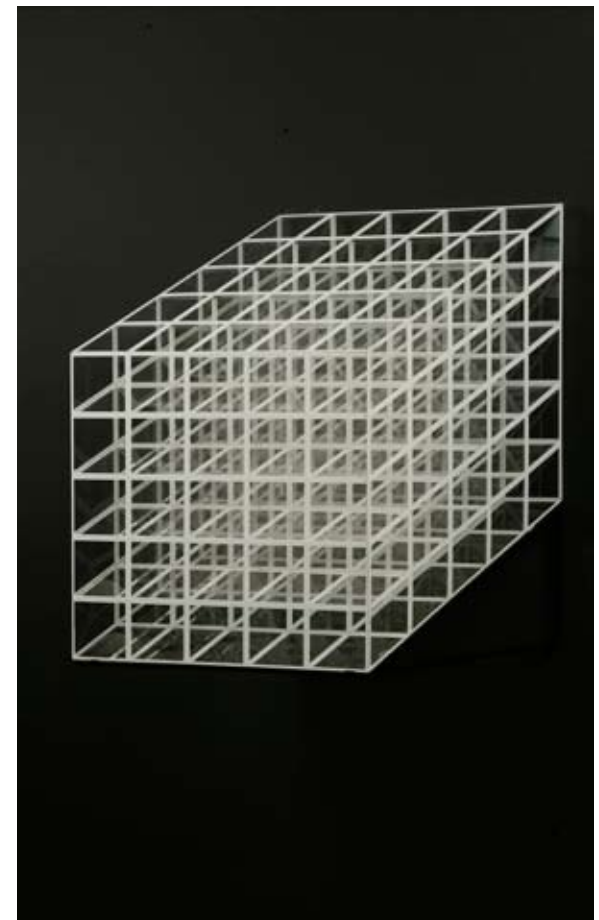
(BV)

u kojemu nastaje, i koji mu daje njegovu društvenu snagu. Habitus je sustav ne samo opredmećenog/materijalnog, već i simboličnog i kulturnog kapitala zajednice, tj. život se osmišljava kroz umjetnost – prema Proustu ne daje život smisao umjetnosti, nego umjetnost osmišljava život. Tako i arhitektonski program hotela, njegova psihička i psihosocijalna dimenzija proizlazi iz suodnosa temeljnih elemenata poput oblika, boje, teksture, strukture, kompozicije i prostora, ali biva konačno razriješena tek u sferi ljudskosti i bitno ljudskih odnosa: a još je Artistotel tvrdio da je dobar život plemenita dokolica. Umjetničko djelo, u trenutku kada biva obješeno u atriju hotela potvrđuje prostor Lonea kao medija ili mjesta razmjene, komunikacije umjetničkog djela i negalerijske publike (u koje izaziva kantovsko *bezinteresno sviđanje* – ono što se univerzalno sviđa bez pojma odnosno, kako će reći Shopenhauer prema Kantu, način oslobođanja od boli je u bezinteresnom doživljaju umjetnosti). Hotel Lone neće poput Haludova postati jadranski *Penthouse*, već slijedi lecorbusierovsku zamisao kuće kao nužnog mjesta za

(that is, referring to self) simultaneously. Naturally, evaluating a historical shape is only possible with insight into the context of its creation, granting its social power. A habitus is a system not only of the realized/material, but also the symbolic and cultural capital of the community, that is, life is designed through art – according to Proust, life does not give meaning to art, but art designs life. The architectural programme of the hotel, its psychic and psychosocial dimensions arise from the interrelationship of the basic elements, such as shape, colour, texture, structure, composition and space, only to eventually be resolved in the sphere of humanity and important human relationships. Aristotle claimed that the good life is a noble leisure. An artwork, the moment it is hung in the hotel's lobby, confirms the space of the hotel Lone as a medium and a place of exchange, communication between the artwork and non-gallery audience. Hotel Lone will not become an Adriatic Penthouse like Haludovo; instead it follows the Corbusieresque idea of a house as necessarily a place for meditating, *le lieu utile pour la méditation*.

meditaciju, *le lieu utile pour la méditation*. ▲ Rad Ivane Franke ima dvojni, konceptualnu i perceptivnu strukturu. Umnažanje – repeticija na jednako razmaknutim jedinicama vertikalnih, horizontalnih ili, ovdje, dijagonalnih silnica i ritmiziranje istovrsnih elemenata, u skladu s naravi umjetnosti življenog doba tehničke reproduktibilnosti, jedna je od osnovnih odrednica umjetničina rada. Latentni i efemerni objekti koje Franke izrađuje često su bijeli, ili prozirni tako da se uslijed odsustva boje doimaju bijelim (na početku svoga umjetničkog djelovanja koristi pausni papir velike svjetlosne propusnosti), ponekad akordirajući s okolinom kao 'bijelo na bijelom' i neutralizirajući granice prostora. Kromatskim 'pleonazmom', sveprisutnom bijelom nebojom (*Kad snijeg padne u gradu, zavlada tišina...* reći će Venturi; snijeg objedinjuje i unificira kaotični gradski pejzaž, kao kompleksnost simplificirana postupkom redukcije) te tonovima i nijansama akromatskih boja umjetnica nastoji, kako kaže, 'problematizirati granice vizualne percepcije i minimalizirati vizualne podražaje u svrhu gubljenja i ponovnog ustanovljavanja osjećaja prostora'. Ponekad možda boja umjetničkog djela proizlazi iz kromatske/kolorističke ravnodušnosti ili je inherentna korištenom materijalu, kao u primjeru instalacije za Lone. U duhu geometrijske apstrakcije Franke stvara radove-čahure, u smislu 'predmete bez tijela'. Praznina je jednakovrijedna predmetu – negativna jezgra oko koje se strukturira smisao djela: prazninu kao gradivni element skulpture uvode u povijest umjetnosti Henry Moore i/ili Barbara Hepworth negirajući pojavnost skulpture kao solidnoga, čvrstog tijela. Ovdje možemo govoriti o obnovljenom plenerizmu – uvođenju prirodne dnevne svjetlosti u oprostorenu sliku, slično zlatnim metalnim šipkama koje 'potcrtavaju' sunčevu svjetlost što prodire odozgo, kroz krovni prozor, i pada na zaneseno lice Tereze Avillske u Berninija – s razlikom izočnosti *pathosa*, kao i (neo)baroka, u radu Ivane Franke.

▲ Ivana Franke u svom radu koristi materijale koji su izrazito jednostavni, svakodnevn, inženjerski i često reciklažni; često su ti materijali prethodno linearno istanjeni te njima sugerira tijela kompleksne geometrije. Oblikuje ih u geometrijske (češće) i organske oblike poput valjkastog, vlaknasto strukturiranog ili pravokutnog. Godine 2004. u međuprostoru između grafičkih listova – prozirnih folija s otisnutom linearnom mrežom knjige-objekta 2–3D kao intermedija, generira optičku strukturu trodimenzionalnoga geometrijskog tijela. Multiplima *Frame of reference* dvije godine poslije ta se ideja razvija u prostoru. Četiri geometrijska tijela od pleksiglasa s otisnutom bijelom linearnom strukturom otvaraju se pogledu kao mnoštvo mrežnih sustava, ovisnih o kutu gledanja.

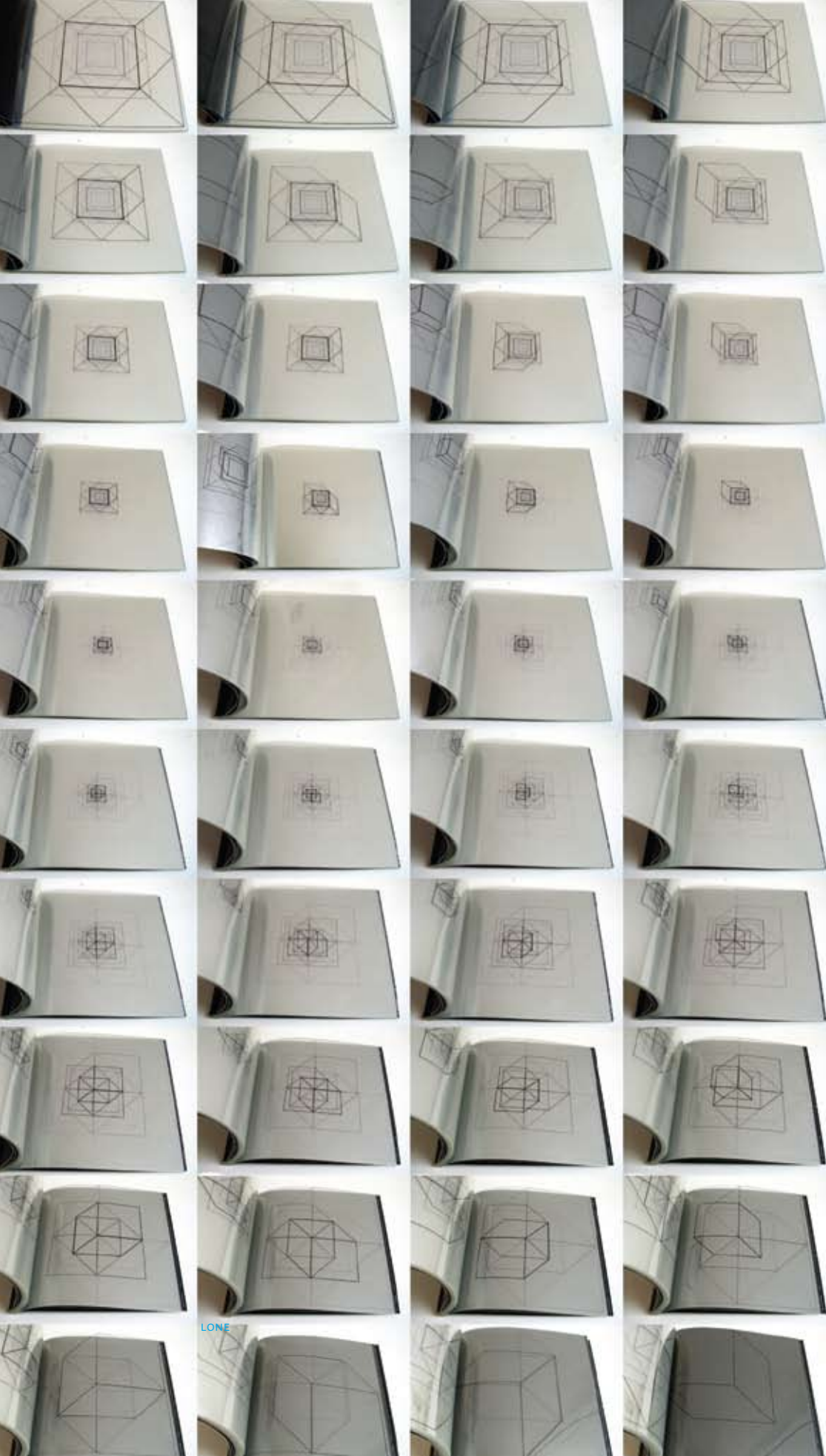


▲ *Frame of reference*, 2006., serija, sitotisk na pleksiglasu. Postav: Hrvatska akademija znanosti i umjetnosti, Kabinet grafike, Zagreb, 2006.

▲ *Frame of reference*, 2006, Multiple series, silkscreen on acryl glass. Installation view: The Croatian Academy of Science and Arts, Prints and Drawings Department, Zagreb, 2006

(CV)

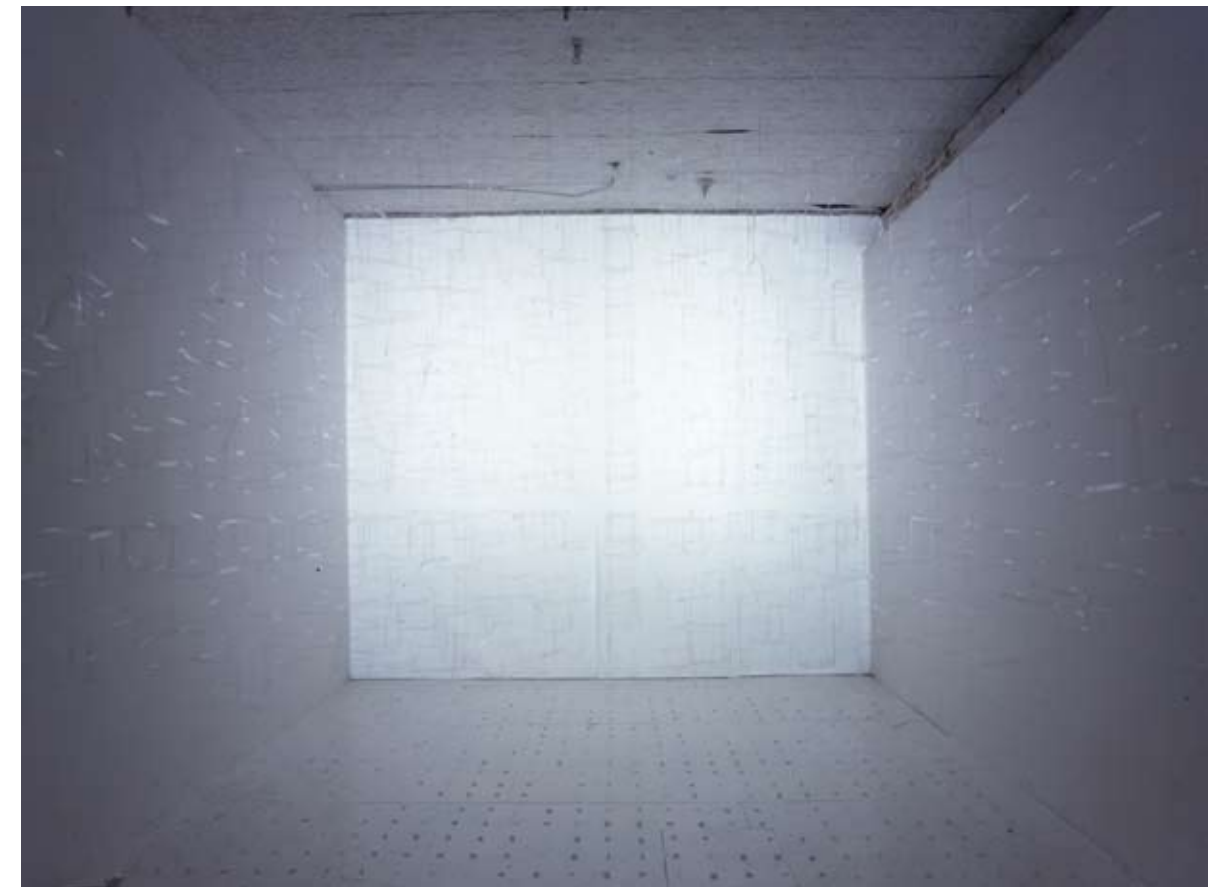
▲ Ivana Franke's work has a two-fold structure, conceptual and perceptive. The multiplication – repetition on equally distant units of vertical, horizontal or, here, diagonal force lines and the rhythmic flow of equivalent elements in harmony with the nature of the art of the present age of technical reproducibility, is one of the principal characteristics of the artist's work. The latent and ephemeral objects Franke creates are often white, or transparent so that because of the lack of colour they appear white (at the beginning of her artistic work she used tracing paper of great light transparency), sometimes according to the environment as 'white on white' and neutralizing the borders of the area. The chromatic 'pleonasm', the ubiquitous white non-colour (when it snows in the city, silence rules, says Venturi, the snow consolidates and unifies the chaotic urban landscape, as a complexity simplified through reduction), tones and shades of achromatic colours the artist utilizes to 'raise issues of the limits of visual perception and reduce visual stimuli to the minimum in order to forfeit and re-establish the sense of space'. Sometimes the colour of the artwork may arise from a



◀ 2-3D, 2004, 44 stranica, sititisk na foliji. 17 x 17 x 1 cm

◀ 2-3D, 2004, 44 pages, silkscreen on foil. 17 x 17 x 1 cm

(IF)



◀ Full empty space, 2001., flaks, ljepljiva traka, plastična folija, danje svjetlo. Dimenzije promjenjive Postav: P.S.1 Centar za suvremenu umjetnosti, New York, 2001.

◀ Full empty space, 2001, Monofilament, adhesive tape, plastic foil, daylight. Dimensions variable Installation view: P.S.1 Contemporary Art Center, New York, 2001

(N)

Tradicija linearne perspektive, naime, čvrste objekte pozicionirane u prostoru relativizira u odnosu veličina i vidljivosti (prekrivanjem, subordinacijom i sl.) s obzirom na trenutno stajalište promatrača, njegovu subjektivnu antropomorfnu vizuru. Ulazeći u igru iščeznuća zbiljskog, u međuigru simulacije i virtualizacije stvarnosti kao osnovne odrednice suvremenog doba, *Full Empty Space* u Centru P.S.1 u New Yorku (2001.), gotovo nevidljiva instalacija od raspetih niti flaksa na kojima su obješene troosne strukture od ljepljive vrpce, sugerira mnoštvo ishodišta kartezijanskih osi koje naizgled započinju prostor, ali ga konstantno ne definiraju do kraja. Kod percepcije radova Ivane Franke često se promjenom očista slika udvostručuje i izaziva nelagodan osjećaj uzvraćanja pogleda (zurenja natrag u tebe, promatrača izložbe). Nekoliko radova prije desetak godina temelje se na igri zamjene otvorenog-zatvorenog prostora, gotovo neprimjetnog 'prekrajnja' prostora te promjene količine svjetlosti u programom i formom definiranom arhitektonskom interijeru. Tijekom 2002. Ivana Franke je na završnoj izložbi istraživačkog programa u Japanu (Safty, CCA open studio, Kitakyusho) svojevrjne

chromatic/colourist indifference, or is inherent in the material used, as is the case with the installation for Lone. Following the spirit of geometric abstraction, Franke creates artwork-cocoons, in the sense of 'objects without bodies'. The void is as valued as the object – the negative core with the meaning of the work structuring around it: void as a construction element of sculpture was introduced to art history by Henry Moore and/or Barbara Hepworth, by negating the appearance of the sculpture as a solid, hard body. Here we may talk about a renewed plainairism – introducing natural daylight in the spatial image, similar to golden metal bars 'underlining' the sunlight from above, through a skylight, or how lights falls onto the ecstatic face of Bernini's Teresa of Ávila – with the difference of the missing pathos, as well as the (neo)Baroque features in Ivana Franke's artwork. Ivana Franke uses materials which are uncommonly simple, everyday, engineering and often recycled; often these materials are a priori linearly reduced to suggest bodies of complex geometry. She shapes them into geometric (mostly) and organic forms, like cylinders, fibre-structured or rectangular objects. In 2004 she generated

Up, 2002., Tkanina, danje svjetlo, čelčna sajla. 14.7 x 4.7 m
Postav: Monokromi, Umjetnički paviljon, Zagreb, 2002.

Up, 2002., Fabric, daylight, steel wire. 14.7 x 4.7 m
Installation view: Monochromes, Art Pavilion, Zagreb, 2002

(KL)



an optical structure of the three-dimensional geometric body in the space between graphic sheets – transparencies with a printed linear grid of the book-object 2-3D as the intermedium. The multiples of the *Frame of Reference* develop this idea in space two years later. Four geometric plexiglas bodies with a printed white linear structure can be viewed as a multitude of network systems, dependent on the angle of the viewpoint. The tradition of linear perspective, namely, relativizes solid objects positioned in space in the relation to sizes and visibility (by covering, subordination and so on) in regard to the current observer's standpoint, his subjective anthropomorphic viewpoint. Entering the game of disappearing reality, the interplay of simulation and virtualization of reality as the principal characteristics of the modern age, *Full Empty Space* in MoMA PS1 in New York (2001), an almost invisible installation of stretched out fishing lines and hanging three-axis structures made of adhesive tape, suggests a multitude of starting points of Cartesian axes seemingly initiating space, but constantly not defining it to the full. Perceiving artwork by Ivana Franke often doubles the image by switching viewpoints, which produces an uneasiness of returned glances (staring back at yourself, the exhibition's observer). Several artworks some ten years ago were based on the play of exchange of open-closed spaces, the almost inconspicuous 're-shaping' of space and changes in light quantity in the architectural interior defined by a programme and form. During 2002, at the final exhibition of a research programme in Japan (Safty, CCA open studio, Kitakyusho), Ivana Franke covered the interior walls of an outside room, an atrium of white walls, with a paper roof and fluorescent light emphasized the translucency of the material used. At the group exhibition entitled 'Monokromi', by the curator Zvonko Maković in the Arts Pavilion in Zagreb in the same year, she shrouded the rectangle of the glass ceiling, shaped as a 'Czech hat', with a white fabric, which changed the amount of light and affected all the other artworks. The white floor of the milky-white, semi-transparent, multidimensional tunnel consists of a double 'shell', two sheets of fabric stretched out on a metal construction to connect the inner court of Gliptoteka with itself (the exhibition 'Here Tomorrow', Zagreb, 2002) made according to the dimensions of the human body (Vitruvius's ideal man whose body and the stretched-out hands may be encompassed by a square or a circle). Deconstructing the archetypal image of a tunnel as a dark place, it was 're-gridded' by the shoe tracks of the exhibition's visitors as an ultimate example of the interactivity of audience and artwork. The idea was to create a space-break, that is, a space without shadows. An example

Tunel, 2002., metalna konstrukcija, tkanina 2.25 x 2 x 12 m
Postav: Here Tomorrow, Muzej suvremene umjetnosti, Gliptoteka, Zagreb, 2002.

Tunnel, 2002, Metal construction, fabric. 2.25 x 2 x 12 m
Installation view: Here Tomorrow, Glyptothèque, Sculpture Museum, Croatian Academy of Sciences and Arts, Museum of Contemporary Art (MSU), 2002
(KL)



unutarnje zidove vanjske sobe, atrij bijelih zidova, natkrila papirnatim krovom, a fluorescentno svjetlo naglasilo je svojstvo translucenosti upotrijebljena materijala. Na skupnoj izložbi *Monokromi* kustosa Zvonka Makovića u Umjetničkom paviljonu iste godine u Zagrebu bijelom tkaninom zastire pravokutnik staklenog krova svoda oblikovanog kao 'češka kapa', čime se promijenila razina osvjetljenosti prostorije i što je utjecalo na sve druge radove. Mliječnobijeli-poluprozirni tunel, višedimenzionalan u smislu da se sastojao od dvostruke 'ljuske', dva sloja tkanine razapete na metalnoj konstrukciji, načinjen prema dimenzijama ljudskog tijela (Vitruvijeva idealnog čovjekase opisuje) povezivao je unutrašnje dvorište Gliptoteke sa samim sobom (na izložbi *Here Tomorrow* Zagreb, 2002.). Dekonstruirajući arhetipsku sliku tunela kao mračnog, bio je 'premržen' tragovima cipela posjetitelja izložbe kao ultimativni primjer interaktivnosti publike i umjetničkog djela. Ideja je bila napraviti prostor-pauzu, tj. prostor bez sjena. Primjer tuneloidnoga arhitektonskog stroja je kinetički objekt (arhitektura svojstvom penetrabilnog i prolaznog prostora, skulptura svojstvom neutilitarnosti) *Okviri/Frameworks* za 9. međunarodni bijenale *di architettura* u Veneciji 2004. godine, nastao u suradnji s arhitektima Petrom Miškovićem, Leom Pelivan i Tomom Plejčićem na poziv selektorice hrvatskog paviljona Helene Paver Njirić. Objekt je *site-specific*, korespondira s predindustrijskom arhitekturom Arsenala i s lokacijom u širem smislu, a korištenjem efekta *sfumata* (preuzetog iz atmosfere perspektive u slikarstvu), stakla i nestabilnošću tla interpretira lokaciju za koju je napravljen – grad nestabilnih temelja i staklo kao tradicionalni obrtni produkt venecijanske lagune. No prema Ivanu Rupniku, u tekstu povodom postava instalacije na plazu ispred Muzeja suvremene umjetnosti u Zagrebu 2011. godine, *Frameworks* se ne odnose prema kontekstu, već reagiraju na njega. Kontinuitet prostora tunela segmentiran je okvirima, analogno kadrovima filma koji dokumentiraju tijek vremena nizom slika, sugerirajući razne mogućnosti prolaska tunelom u formi kinegrama. Film je kontinuirano dokumentiranje trajanja u vremenu, a *Okviri* su kontinuiran prostor koji je razlomljen, odnosno isječen na manje segmente. Prolazak posjetitelja istodobno je modus razgleda izložbenog eksponata, pritom promatranje postaje činom sudjelovanja u događaju, a različitim razinama prozirnosti koje odgovaraju transformacijskim formama tunela propituje se kvaliteta primjetnosti granice unutrašnjeg i vanjskog prostora. Ovaj arhitektonski stroj ne proizvodi ništa osim 'dojma kretanja', kako kaže V. Mattioni. *Kinesphere*, prema pojmu Rudolfa Labana koji se koristi u kinetografiji, a tiče se prostora kojim se kreće tijelo i načina na koji se osoba koja se

of the tunneloid architectural machine is a kinetic object (architecture by a penetrable and passable space, a sculpture by non-utilitarianism) *Okviri/Frameworks* for the 9th International Architecture Biennale in Venice in 2004, created in collaboration with architects Petar Mišković, Leo Pelivan and Tomo Plejčić and at the invitation of Helena Paver Njirić, the selector for the Croatian Pavilion. The objects was site-specific, corresponding with the pre-industrial architecture of the Arsenal and the location generally – by using the sfumato effect (from the atmospheric perspective in painting), glass and the instability of grounds, interpreting the location for which it was built – a city of unstable foundations and glass as a traditional crafts product of the Venetian lagoon. According to Ivan Rupnik, however, in the text on the occasion of presenting the installation on the plaza in front of the Museum of Modern Art in Zagreb in 2011, *Frameworks* do not relate, but react to the context. The continuity of tunnel space is segmented by frames, analogous to movie frames, which document the passage of time by using a series of images, suggesting various options to pass through the tunnel in the form of kinegrams. By an analogy with the medium of film, film is the continual documenting of duration in time, and *Frameworks* are continual space, fragmented, that is, cut into smaller segments. The passage of visitors is at the same time a mode of observing the exhibition's display, while observing becomes an act of participating in the event and the various levels of transparency corresponding to the transformational shapes of the tunnel serve to test the quality to observe the limits of interior and exterior spaces. This architectural machine does not produce anything but an 'impression of motion', said V. Mattioni. *Kinesphere*, the notion coined by Rudolf Laban, used in kinetography and concerning the space in which a body moves and the relation of a moving person and that space (Ivana Franke graduated from the Art Academy and the School for Rhythmics and Dance in Zagreb) was the title of the artist's solo exhibition in Vienna in 2009 (Hilger Contemporary). The area of diagonals and motion directions becomes an exhibition stage. Franke's artworks are static at first glance, opposite to the basic idea of kinetism, and assume their full form when the observer enters the adjusted space and agrees to participate. Therefore, the works are given to the audience to conquer, whose bodies map the space by moving the artworks themselves. Also, artwork emphasizes the acoustic aspect of the architecture – according to Pallasmaai, modern architecture often has the flaw of absorbing sound. Embodied light and the moving image it creates in a space which is physically full, but visually

kreće odnosi prema tom prostoru (Ivana Franke je uz Likovnu akademiju završila i Školu za ritmiku i ples u Zagrebu), bio je naziv samostalne autoričine izložbe u Beču 2009. (Hilger Contemporary). Frankini radovi svoj puni oblik dobivaju bivanjem promatrača u prilagođenom prostoru, te njegovim pristankom na sudjelovanje. Dakle, dana su na osvajanje publici, čija tijela – vođena kognitivnom sviješću – mapiraju prostor, odmjeruju prostorne razmake gradeći efemerno tkanje vremena i prostora, slično usporedbi grada i umjetničkog djela koju je načinio Joyce u *Uliksu*, pokrećući tako i sama umjetnička djela. Također potenciraju akustički aspekt arhitekture – prema Pallasmaai, suvremena arhitektura često ima tu manu da apsorbira zvuk. Opremečeno svjetlo i pokretna slika koju ono stvara u prostoru koji je fizički popunjen, ali vizualno prazan (npr. u radu *Convergence*, 2008.) usporedivo je s principom melodije u glazbi, gdje pamtimo neposredno prošle tonove i povezujemo ih s onim nadolazećima. Svojevrsnu prekretnicu, u smislu akordiranja s arhitekturom i lokacijom, u opusu Ivane Franke čini nastup na 52. venecijanskom bijenalu *d'arte* 2007. u Fundaciji (*Palazzo*) Querini Stampalia. Interijer palače je 1960-ih rekonfigurirao veliki venecijanski arhitekt Carlo Scarpa čiji je interijer dućana Olivetti na Trgu sv. Marka postao ikoničkim djelom dizajna 20. stoljeća. Prema Scarpinu rješenju voda kanala, odvojena samo rešetkastim vratima na stepenasto izvedenoj obali, prelijeva se izravno u sustav kanala (prirodnim ritmom plime ili fenomenom 'aqua alta'), koji je dalje razvodi kamenim žlijebom duž zidova do vrtno fontane, bez interferiranja sa smjernicama kretanja prolaznika, strukturiranih *passarellom*. Forma labirinta (engl. *maze*, u dualnom značenju 'labirint' i 'čuđenje') je neomaniristička, dok kombinacija vode i kamena priziva u svom simbolizmu asocijaciju na japanski vrt naglašeno efemernih senzacija. Geometrijski meandrirajući *disegno*, kvadratne forme odrezanih ili udvojenih uglova na horizontalnim i vertikalnim ploham kao strukturalne ornamentalne ili ornamentacijsko-aplikativne forme protežni su motiv Scarpina opusa, te na njih reagira i projekt Ivane Franke. Princip sukcesivnog ponavljanja sekvence kao kod Scarpina meandra može se iščitati iz koncepcije instalacije Ivane Franke u hotelu Lone. Promatrač u takvom vizualnom polju – u svojevrsnoj vertikalnoj perspektivi – jest u njegovom središtu, no kao akter te scene, koji je promatran prije nego da je tek promatrač nekoga frontalno insceniranog događaja (kad se nađeš ispred ili ispod te ovješene konstrukcije, ulaziš u njezinu sceničnost za promatrače s, primjerice, ograde stubišta). Izložba *Latency* sastojala se od pet radova u prostorima tzv. Area Carlo Scarpa, slijedom: Sala Colonne, Portego, atrio, Sala Luzzatto, Saletta Luzzatto. Uz pomoć prozirnih zidova od

empty (e.g. *Convergence*, 2008) is comparable to the principle of melody in music, when we remember recently finished notes and link them with the next. A kind of a turning point, in the sense of accordance with architecture and location, in the work of Ivana Franke is the presentation at the 52nd Venetian Art Biennale in 2007 at the Querini Stampalia Foundation. The interior of the palace was reconfigured in 1960 by the great Venetian architect Carlo Scarpa, whose Olivetti store's interior on St Mark's Square became an iconic artwork of 20th century design. According to Scarpa's design, the water from the canal, separated only by a barred door on the bank with steps, overflows directly into the canal system (by the natural rhythms of the tide or the phenomenon 'aqua alta'), which leads water further through a stone flute, along the walls to the garden fountain, without interference with directions of passers-by, structured by a *passarella*. The form of a labyrinth (a maze, in the dual meaning of 'labyrinth' and 'bewilderment') is neo-mannerist, while the combination of water and stone invokes in its symbolism an image of a Japanese garden of accentuated ephemeral sensations. A geometrically meandering *disegno*, square shapes of cut-out or doubled corners on horizontal and vertical planes as structural ornamental or ornamentally applicative forms are frequent motifs of Scarpa's opus and Ivana Franke's project reacts to them. The principle of successive repetition of a sequence as in Scarpa's meanders may be seen in the installation concept by Ivana Franke in the hotel Lone. The observer in such a visual field – a sort of a vertical perspective – is situated in its centre, but as an actor of the scene, observed before being merely an observer of a frontally staged event (as if you stand before or under the suspended construction, enter its scenic qualities for the observers from a railing of a staircase, for example). The exhibition 'Latency' consisted of five artworks in the so-called Carlo Scarpa Area, in this order – Sala Colonne, Portego, Atrio, Sala Luzzatto, Saletta Luzzatto. With the help of transparent plexiglas walls, water on the stone wall and the spotlights from inside the Portego directed towards the water in the canal in front of Palazzo Querini Stampalia, the artist opens the junction between the garden, Saletta Luzzatto, Portego and the canal, as well as intermingling their elements. A precisely defined and sophisticated ambience will in such circumstances, due to multiplied reflexes, be 'dissolved' and strict geometry will replace the virtual space in the next several months, during the international exhibition in Venice. The space will be dominated by an unstable image of a garden, water and daylight, that is, everything already present, but the strict geometry pushed it to background, says the selector



pleksiglasa, vode na kamenom podu i reflektora iz unutrašnjosti Portega, usmjerenih prema vodi u kanalu ispred Palazzo Querini Stampalia, umjetnica će maksimalno otvoriti vezu između vrta, dvorane Luzzatto, Portega i kanala te izmiješati njihove elemente. Precizno definiran i sofisticirani ambijent u takvim će okolnostima, zbog multipliciranih refleksa, biti 'rastočen', a strogu će geometriju za trajanja izložbe odmijeniti virtualni ambijent. U njemu će dominirati nestabilna slika vrta, vode i dnevne svjetlosti, dakle 'sve ono što je inače prisutno, ali je zbog stroge geometrije ambijenta bilo potisnuto u drugi plan', objašnjava izbornik Željko Kipke. U interijeru palače *Quattrocenta* pod zaštitom Ivane Franke, dakle, inscenira poplavu efektom višestrukih odraza u sveprisutnom pleksiglasu te iluziju 'hoda po vodi'. Potom ulaziš u *black box* u kojemu prostorno-svjetlosna instalacija, temeljena na LED tehnologiji, ostvaruje zamjećaj modularne hiperkocke, *hypercubea* kao prostorna analogija kvadrata i kocke čija je inherentna oprostorena rešetka sugerirana paralelnim linearnim LED elementima – 2000 (točnije, 1000 pari frekvencijom od 6 Hz) LED svjetala istodobno bljesne svjetlom stakalnog fražiranja (s efektom približavanja tebi, tvom pogledu te

Željko Kipke. Inside the Quattrocento palace, under Ivana Franke's protection, a flood was staged by the effect of multiple reflections in the ubiquitous plexiglas, as well as the illusion of 'walking on water'. Then you enter a 'black box', where the LED technology spatial and light installation realizes the observation of a modular hypercube as a spatial analogy of a square and cube whose inherent spatial grid is suggested by parallel linear LED elements – 2000 (precisely, 1000 pairs, 6 Hz frequency) LED lights flashing in a staccato phrasing (as staccato in music) with an approaching effect, your view and, seemingly your body, too, and then disappearing. The light seems to 'jump' and the space around you to move in alternate directions. The scenic quality of Franke's intervention in Querini Stampalia palace was transferred in the context of the historicist Middle European architecture of the Arts Pavilion at the exhibition 'Lability' (Zagreb, 2009), according to the concept of artwork as space, in the re-creation of the visual field of aspectually variable dimensions. The spatial-light exhibition installation, as an 'interpretation' of the central space and the three wings of the Arts Pavilion, reinvent the environment for one or more persons to enter and experience

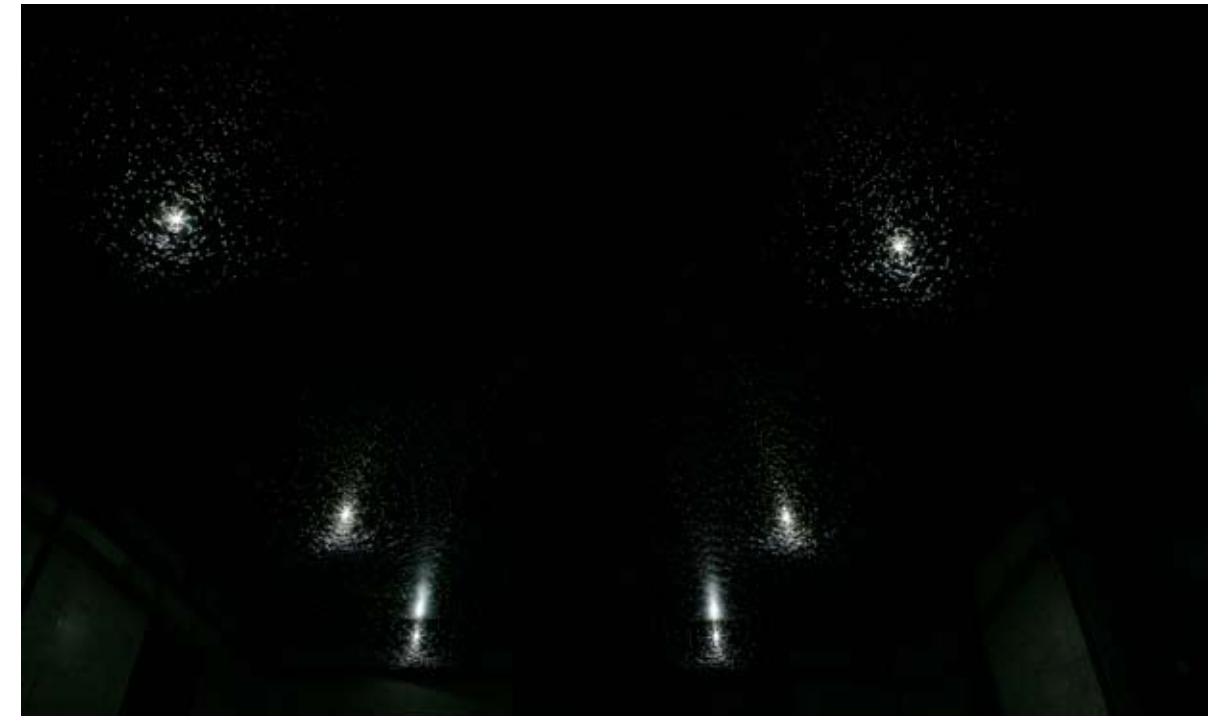
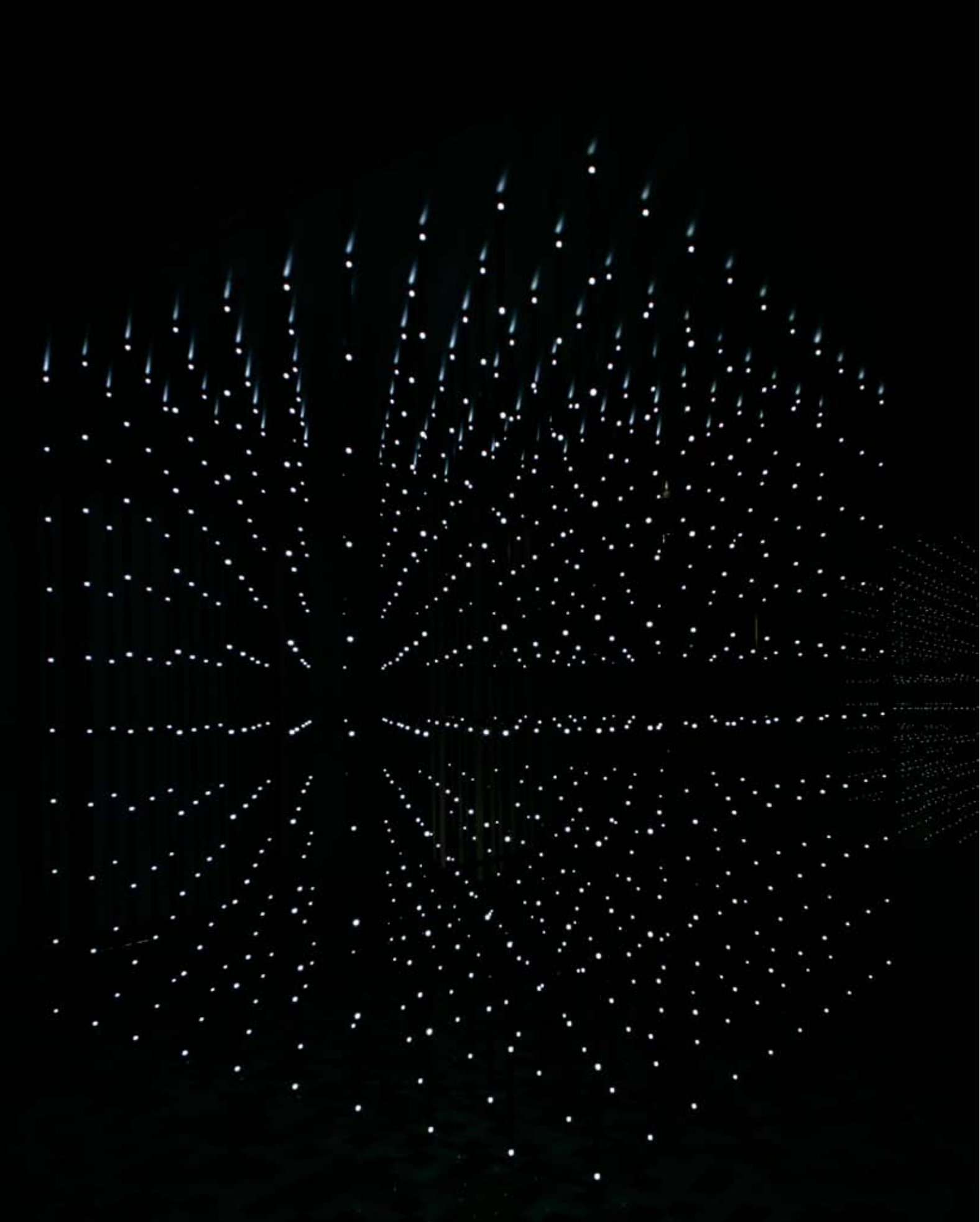
▲ *Frameworks*, u suradnji sa Petrom Miškovićem, Leom Pelivan i Tomom Pleićem, 2004.

Čelčna konstrukcija, stakleni okviri (93), električni motor, betonske platforme (2). 6.32 x 6.64 x 3.15 m
Postav: 9. Venecijanski biennale arhitekture, Hrvatski paviljon, Venecija, 2004.

▲ *Frameworks*, in collaboration with Petar Mišković, Lea Pelivan and Toma Plejic, 2004.

Steel construction, glass frames (93), electric motor, concrete platforms (2). 6.32 x 6.64 x 3.15 m
Installation view: 9th Venice Biennale - Architecture, Croatian Pavilion, Arsenale, Venice, 2004

(RL)



◀ *Latency / Sala Colonne, 2007.*
Aluminijska konstrukcija, fluorocarbon, LED-lampice. 5 x 7 x 0.3 m
Postav: 52. Venecijanski biennale, Hrvatski paviljon, Palača Querini Stampalia, Area Scarpa, Venecija, 2007.

◀ *Latency / Sala Colonne, 2007*
Aluminium construction, fluorocarbon, LED-lights. 5 x 7 x 0.3 m
Installation view: 52nd Venice Biennale, Croatian Pavilion, Palazzo Querini Stampalia, Area Scarpa, Venice, 2007.

(GV)

◀ *Latency / Sala Luzzatto, 2007.*
Pleksiglas. 14 x 6 x 2.7 m
Postav: 52. Venecijanski biennale, Hrvatski paviljon, Palača Querini Stampalia, Area Scarpa, Venecija, 2007.

◀ *Latency / Sala Luzzatto, 2007*
Acryl glass. 14 x 6 x 2.7 m
Installation view: 52nd Venice Biennale, Croatian Pavilion, Palazzo Querini Stampalia, Area Scarpa, Venice, 2007

◀ *Latency / Atrio, 2007;* Aluminijska konstrukcija, LED-lampice, mehanizam. 4 x 4 x 2 m, LED-lampice istovremeno trepere na frekvenciji od 6.5 Herza; Postav: 52. Venecijanski biennale, Hrvatski paviljon, Palača Querini Stampalia, Area Scarpa, Venecija, 2007.

◀ *Latency / Atrio, 2007;* Aluminium construction, LED-lights, control unit. 4 x 4 x 2 m; Simultaneously illuminating LED light are programmed to flicker at a frequency of 6.5 Hertz.; Installation view: 52nd Venice Biennale, Croatian Pavilion, Palazzo Querini Stampalia, Area Scarpa, Venice, 2007



▲ *In circles*, 2009. Aluminijska konstrukcija, flaks, LED lampice, električni transformator. Promjer 6.9 x 0.05 m Postav: Lability, Umjetnički paviljon, Zagreb, 2009.

▲ *In circles*, 2009 Aluminium construction, monofilament, LED-lights, electric transformer. Diameter 6.9 x 0.05 m Installation view: Lability, Art Pavilion, Zagreb, 2009

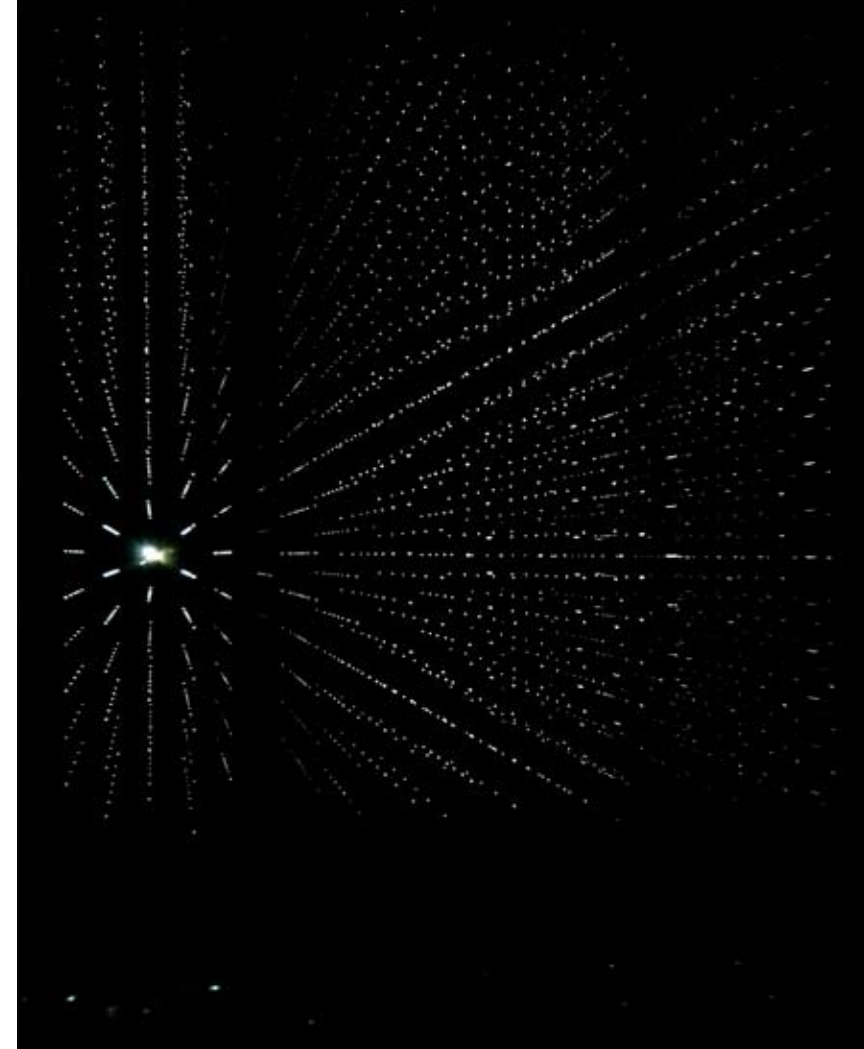
(KL)

naizgled i tvom tijelu, i potom nestajanja. Svjetlo se čini da ‘poskoči’ i naizgled se okolni prostor kreće u izmjeničnim smjerovima. ◀ Sceničnost Frankine intervencije u Palači Querini Stampalia prenesena je u kontekst historicističke srednjoeuropske arhitekture Umjetničkog paviljona na izložbi *Lability* (Zagreb, 2009.), prema koncepciji umjetničkog djela kao prostora, u rekreaciji vizualnog polja aspektualno promjenjivih dimenzija. Prostorno-svjetlosna izložbena instalacija, kao ‘interpretacija’ središnjeg prostora i triju krila Umjetničkog paviljona, iznova je stvoren okoliš u koji ulazi jedna ili više osoba kako bi iskusile mogućnost spontane višesenzorne aktivnosti – uslijed relativne izočnosti svjetla navođeni smo percipirati prostor vizualnim, potom taktilnim te i vizualnim i taktilnim osjetom. Savršena svjetlosna kružnica, sastavljena od točkastih svjetlosnih izvora, rekreira oblik i poziciju kupole Paviljona, mijenjajući promjer ovisno o našem linearno navođenom kretanju izložbom dezorijentirani mrakom, sugerirajući osjećaj beskonačnog, a time i neizvjesnog prostora, sve do trenutka stupanja u veoma rasvijetljenu prostoriju, do

the options of spontaneous multisensory activity – due to the relative absence of light we are driven to perceive space by visual, then tactile, and then by visual and tactile senses. The perfect light circle consists of spotty light sources to recreate the shape and the position of the Pavilion’s dome, changing the circumference (‘This deceptively fixed point of orientation, however, soon ceases to be reliable, because it shrinks with every next step towards its centre,’ as Marko Golub said on Radio 101), depending on our linearly directed movement through the exhibition while disoriented by darkness, suggesting the sense of infinity and the uncertainty of space, until the moment of entering a very well-lit room, the immersion into light (‘After a long wandering in the dark, one simple light bulb seems magical’, *ibid.*), the multiplied reflections of the source of light – a decorative ceiling lamp – in plexiglas attached to the lateral wall. The observer is again put in the position of a fundamental working component – finishing it with his active participation. *Sky Carpet*, the floor installation at that exhibition was made of montage foil and

LONE

imerzije u svjetlo multiplicirano zrcaljenjem izvora svjetlosti – stropnoga dekorativnog lusteru – u pleksiglasu pričvršćenom na lateralni zid. Gledatelj je ponovno stavljen u poziciju fundamentalne komponente rada, koji završava svojim aktivnim sudjelovanjem. *Sky Carpet*, podna instalacija na toj izložbi načinjena od montažne folije i prozirne ljepljive trake, evocira uranjanje u tekućinu i pobuđuje strah od poskliznuća pri prolazanju prostorijom. ▶ U Galeriji Nikas Belenius u Stockholmu 2009. izložba *Waver* Ivane Franke nazivom je podrazumijevala: bljeskanje ili titranje svjetlosti, pomicanje ili njihanje prema amplitudama vala. Iduće godine u istoj galeriji ima za temu optički fenomen nestajanja ili zamagljenja slike uslijed dugog gledanja/zurenja u Drugog ili u vlastiti odraz u zrcalu. Konstrukcija nalik na zid (ambijentalna instalacija) zaustavlja prolaz posjetitelja najkraćim putem kroz galeriju i uvodi nuždu zaobilaznja prepreke funkcionirajući ponovno poput labirinta, istodobno prostor otvarajući u samog sebe, množinu novih prostora u prostoru. Serija crteža *Thinking Dimensions (N-Cube)* su kompleksne apstraktne protu-intuitivne koncepcije prostora na grafikonima koji polaze od konturnog crteža hiperkocke, na svakom idućem crtežu u dodatnoj dimenziji, čime se umnažaju prostori na slici, a linije zgušnjavaju do iščeznuća u efektu preklapanja. Poliedar, ovdje rešetka skraćanih oktaedara u trodimenzionalnom euklidskom prostoru, u matematičkoj teoriji može se širiti u beskonačnost što umjetnica potencira u radu *Boxed-in Infinite polyhedron* korištenjem akrilnog stakla čija providnost i refleksivnost stvara simultanu sliku ploha iza ploha, u međuprožimanju punog i praznog negirajući pojavnost skulpture kao solidnoga, čvrstog tijela. Refleksije se mijenjaju s kretanjem promatrača izlozbenim prostorom, produžujući pogled u vremenu. Sredstva promjene prostornih dimenzija – redimenzioniranja arhitektonskog okvira i njegove orijentacije kojima se Franke koristi – također su svjetlo ili mrak kao izočnost svjetla, no nikada sjena. ▶ Recentan rad Ivane Franke *Seeing with Eyes Closed* nastao je paralelno sa suradnjom s neuroznanstvenicom Idom Momennejad te Udrugom za neuroestetiku iz Berlina, koja služi kao platforma za dijalog između umjetnosti i neuroznanosti. Relativno novo znanstveno polje neuroestetike primjenom suvremenih tehnika neurovizualizacije i bilježenja kretanja neurona istražuje živčane mehanizme koji su nosioci estetičkog procesiranja, kako to objašnjava Beatriz Calvo-Merino koja istražuje što se događa u mozgu gledatelja plesa, no i reakcije mozga plesača u bivanju percipiranim, odnosno gledateljevom estetskom procesiranju plesa. ▶ *Seeing with Eyes Closed* Ivane Franke tako koristi organ mozga, ali i um kao umjetnički medij na sljedeći način: posjetitelj sjeda na



▲ *Instants of visibility*, 2009. Aluminijska konstrukcija, tkanina, električni motor, dia projektor. 5 x 5.3 x 2.8 m Postav: Lability, Umjetnički paviljon, Zagreb, 2009

▲ *Instants of visibility*, 2009 Aluminium construction, fabric, electric motor, slide projector. 5 x 5.3 x 2.8 m Installation view: Lability, Art Pavilion, Zagreb, 2009

(KL)

transparent adhesive tape to evoke immersion into a liquid and produce the fear of slipping when passing through the room. ▶ The Nikas Belenius Gallery in Stockholm hosted the exhibition ‘Waver’ by Ivana Franke in 2009, and the title suggested flashing or flickering lights, moving or rocking according to the wave’s amplitudes. The following year in the same gallery the theme was the optical phenomenon of disappearing or clouding of an image due to long staring at the Other, or our own mirror reflection. A construction similar to a wall, an ambient installation, blocks the visitors’ passage through the gallery and introduces the necessity of circumventing the obstacle which yet again functions as a maze, simultaneously opening the space into itself and the multitude of new spaces within the space. A series of drawings *Thinking Dimensions (N-Cube)* are complex abstract counter-intuitive concepts of space on graphs which begin from a contour drawing of a hypercube, in an additional dimension on every next drawing which causes the spaces in the picture to multiply, and the lines to thicken until disappearing in the

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Thinking dimensions, 2010., serija od 8 crteža. Olovka na papiru, kaširano na aluminiju. 40 x 28 cm; postav: Galerija Niklas Belenius, Stockholm, 2010.

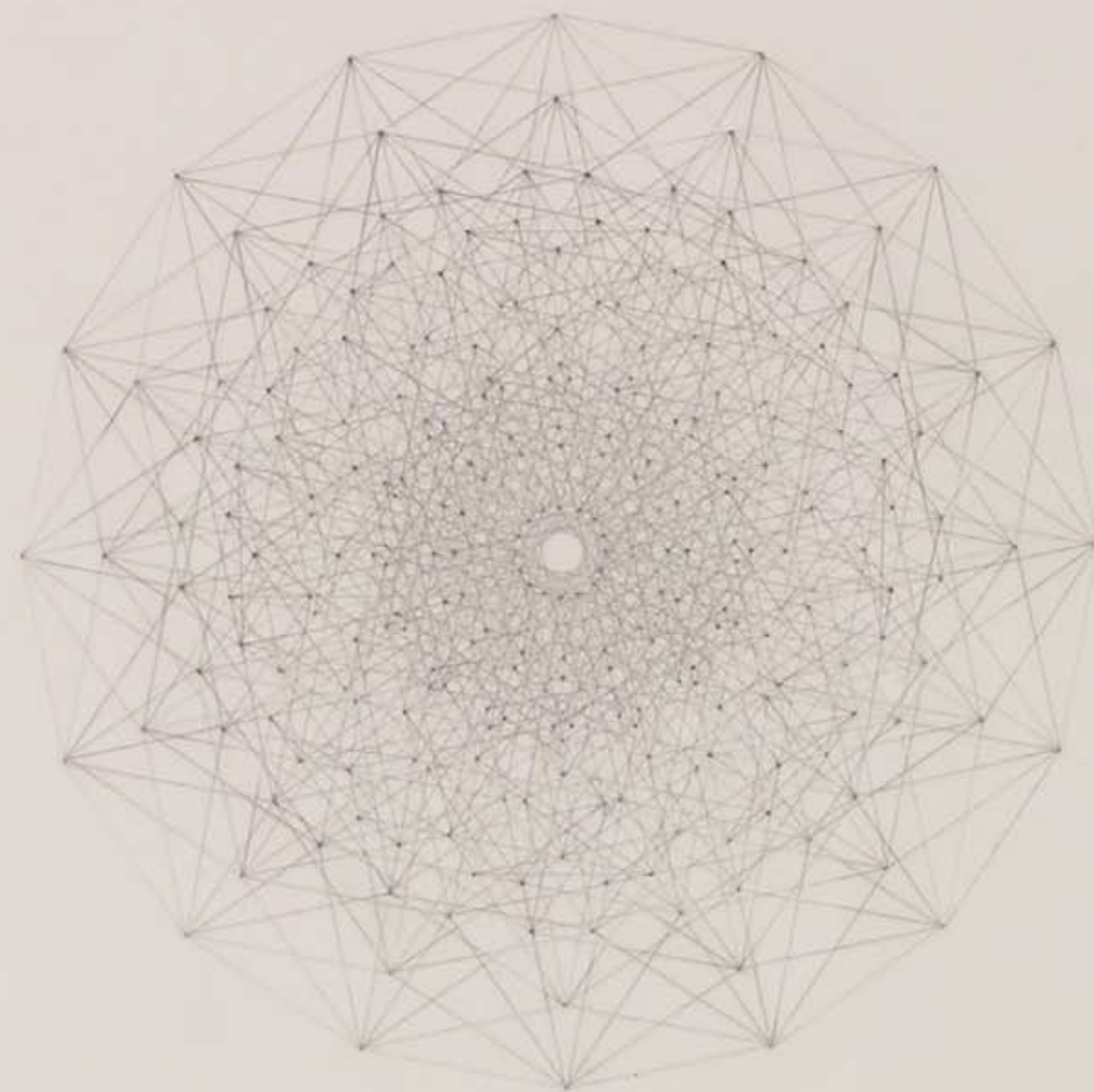
Thinking dimensions, 2010, series of 8 drawings. Graphite on paper, mounted on aluminium; 40 x 28 cm. Installation view: Niklas Belenius gallery, Stockholm, 2010

Boxed-in Infinite Polyhedron, 2010. Pleksiglas, flaks. 76 x 76 x 76 cm. Postav: Galerija Niklas Belenius, Stockholm, 2010.

Boxed-in Infinite Polyhedron, 2010. Acrylglas, monofilament. 76 x 76 x 76 cm. Installation view: Niklas Belenius Gallery, Stockholm

udoban jastuk (na vlastitu odgovornost radi načelno mogućega invazivnog učinka umjetničkog rada na organizam – tu bih zamislila usporedbu s učinkom posljednje epizode *Pokémona* u Japanu 1997. kada je stroboskopska sekvenca inducirala kratkotrajni osjećaj mučnine pa i epileptički napad u djece – što potvrđuje potpisivanjem formulara) i žmiri u ‘kokpitu’ stroja koji potom, stroboskopskim svjetlima (što trepere frekvencijom između 12 i 50 herca na 6 milisekundi s pauzama različitih trajanja) pobuđuje slike u očima kroz kapke zatvorenih očiju. Iskustvo ‘viđenja bez gledanja’ je subjektivno, neki posjetioci su imali figurativne prikaze, neki bi spomenuli kaleidoskopske slike... ponekad nalik na matrice psihodelične umjetnosti 1960-ih te manga filmove. No, za razliku od halucinacija glavnog junaka filma *Enter the Void* Gaspara Noéa, ovdje svjetlost i boje induciraju dobar osjećaj, u svojevrsnoj percepciji bez sjećanja. *Polyopia* je naziv rada Ivane Franke iz 2009. preuzet iz medicinske terminologije (poliopijska u značenju višestrukog viđenja predmeta, dvostukovidnosti) – perspektivna skraćivanja i optičke iluzije nalik na učinak poliperspektive u kubističkom slikarstvu rezultat su slaganja i uslojavanja ploča od pleksiglasa (prozirnog i istodobno reflektirajućeg; Ivana Franke dakle potencira svjetlosne kvalitete materijala, kao i svjetlinu inherentnu korištenom materijalu), pod različitim kutovima u drvenom okviru. Zbog toga što aritmetički niz (princip adicije jednakih elemenata) u prirodi vidimo kao harmonijski niz (jer naše viđenje svijeta

overlap effect. The polyhedron, here a grid of shortened octahedrons in three-dimensional Euclidian space, may be expanded to infinity in mathematical theory which is emphasized by the artist in her artwork *Boxed-in Infinite Polyhedron* by using acrylic glass and its transparency and reflectivity to create a simultaneous image of planes behind planes, the intertwining of the full and the empty by negating the presence of the sculpture as a solid, hard body. The reflections change as observers move through the exhibition space, elongating the view in time. The means of changing spatial dimensions – re-dimensioning the architectural frame and its orientation – which Franke uses include light, or darkness, as well as the absence of light, but never shadows – unlike the artist Goran Petercol who geomantically uses the light of measurable dimensions (controlled dispersion), an inconspicuously irregular form, the reduced power of edges: the light section is additionally (over)lit by a more powerful spotlight which ‘adds’ a new quantity of light (of the opposing direction) and thus ‘multiplies’ the light (the interrelationship of stronger and weaker light, the weaker may be read as a shadow, therefore Petercol uses light somewhat as a shadow). Ivana Franke’s recent work *Seeing with Eyes Closed* was created in parallel with the collaboration with the neuroscientist Ida Momennejad and the Association for Neuroaesthetics, which serves as a platform for a dialogue between art and neuroscience. The relatively new scientific field of neuroaesthetics applies modern techniques of neurovisualization and recording of the neurons’ motion to research neural mechanisms which carry aesthetic processing, as explained by Beatriz Calvo-Merino, who researches the brain processes of those who observe dancing, but also the reactions in the dancer’s brain when perceived, that is, as the dancer’s dance is being aesthetically processed by the observer. *Seeing with Eyes Closed* by Ivana Franke thus uses your brain, but also mind, as an artistic medium: the way you sit on a comfortable cushion (at your own responsibility due to the principally possible invasive effect of the artwork on your organism – a comparison might be possible with the effect of the last episode of *Pokémon* in Japan in 1997, when the strobe light sequence induced short-termed nausea and epileptic attacks in children – which you confirm by signing the prepared form) and squint in the machine’s ‘cockpit’ which then induces images in your eyes with stroboscopic light (flickering at a frequency between 12 and 50 Hz at 6 millisecond with breaks of various durations), therefore, you see, but do not look (the experience is subjective, some visitors saw figurative displays, some mention kaleidoscopic images ... sometimes resembling matrices of psyche-



funkcionira prema načelima geometrijske perspektive), Zenon pobija mogućnost kretanja: ako ispustim kamen iz ruke, prije nego padne na zemlju mora prvo doći do polovine puta; a prije toga do prve trećine; a prije do četvrtine, a prije do petine... Zapravo, kaže Zenon, ne može uopće ni krenuti. Raster voć-

delic art from the 1960s and manga movies), through the lids of your closed eyes. But, unlike the hallucinations of the hero of Gaspar Noé's film *Enter the Void*, light and colour here induce a good sensation. *Polyopia* is the title of Ivana Franke's work from 2009, taken from medical terminology (polyopia

voj mnoštvenosti, ovo djelo (instalaciju sačinjeno od prefabriciranih aluminijskih šipki i niti monofilamenta (flaksa) – pojmovnikom i korištenim materijalima suvremena umjetnost reflektira – opimjeruje – svijet u kojemu nastaje) sagledavamo kao cjelinu. Prema Einsteinovoj teoriji relativiteta, koordi-

hand, before it falls to the ground, it must first come to the half of the way, before that to the first third, the first quarter, fifth ... Actually, says Xenon, it cannot begin to move at all. The grid of orchards at the time of early agricultural achievements preceded the regular shape of the first fortifications and towns.



▲ (IF) *Seeing with Eyes Closed*, 2011.
Drvena konstrukcija, LED - lampice, kontrolna jedinica, jastuk. 1.22 x 0.6 x 1.1 m
LED lampice trepere istovremeno na frekvenciji između 12 i 50 Herza u vremenskom periodu od 3 minute i 18 sekundi. Duljina bljeska od 6 milisekunde je konstantna dok su duljine prekida promjenjive.
Postav: Muzej Peggy Guggenheim, Venecija, 2011.

▲ *Seeing with Eyes Closed*, 2011
Wooden construction, LED-lights, control unit, pillow. 1.22 x 0.6 x 1.1 m
Simultaneously illuminating LED lights are programmed to flicker at a frequency between 12 and 50 Herz for a duration of 3 minutes and 18 seconds. Flash duration of 6 milliseconds is constant while pause duration varies.
Installation view: Peggy Guggenheim Museum, Venice, 2011

njaka u doba ranih agrikulturnih postignuća čovječanstva prethodio je pravilnom planu prvih utvrda i gradova. Instalacija Ivane Franke u hotelu Lone polazi od mreže, modularnog rastera kao oblikovnog principa čime se umjetničko djelo, prema Rosalind Krauss, u apriorističkom sloju ponaša kao *cosa mentale*. Raster se često bazira na optičkom fenomenu 'Necker kocke': gledanjem u ambigvitetni linearni crtež kocke ona se preokreće, odnosno prednja stranica postaje zadnja i obratno. *Room for Running Ghosts*, soba koja to nije, linijski je istanjena masa, induktivna struktura nalik na teksturne linije, štafaže na Rembrantovim crtežima koje oblik grade iznutra. Zahvaljujući multipliciranju modula, nerazlučivosti elemenata u njih-

meaning multiple visions of an object, double vision) – the perspective reduction and optical illusions similar to the effect of polyperspective in cubist painting, are the result of composing and layering of plexiglas planes (transparent and reflecting at the same time: Ivana Franke, therefore, emphasizes the light qualities of a material, as well as the lightness inherent to the material used), under various angles in a wooden frame. ◀ Because we perceive the arithmetic sequence (the principle of adding equal elements) in nature as a harmonious sequence (because our vision of the world functions according to the principles of geometric perspective), Xenon denies the possibility of motion: if I let go of a rock from my



▲ *Untitled*, 2003.
Metalna konstrukcija, folija, 3 x 2 x 2 m
Postav: Galerija Marino Cettina, Umag, 2003.

▲ *Untitled*, 2003
Metal construction, plastic foil. 3 x 2 x 2 m
Installation view: Marino Cettina Gallery, Umag, 2003

natama unutar općeg prostora lako stvoriš novi prostor. U manifestnim tekstovima Kazimira Maljeviča, ravna linija je najviša elementarna forma koja simbolizira čovjekovo nadi- laženje prirodnog kaosa, za Barneta Newmana vertikalna ima obilježje uzvišenosti koju Burke (prema Dantou) opisuje kao 'najsnažniji osjećaj koji je um sposoban osjetiti', dok Mircea Eliade vertikalnu liniju, na primjeru stremljenja visini u arhitekturi, smatra iskazom čovjekove želje za transcencijom, nagnuća za rajem. Linearna forma dakle uvijek je tumačena u svom vizualnom jeziku, ali i simbolskom značenju. U instalaciji Ivane Franke za Lone stupnjevanim nizanem ili paralelizacijom neurastičnosti linije postiže se zaobljenost tijela kao viseće



▲ *Animated sphere*, 2008.
Metalna konstrukcija, flaks, žarulja, električni transformator. Promjer 1m
Postav: Lability, Umjetnički paviljon, Zagreb, 2009

▲ *Animated sphere*, 2008
Metal construction, monofilament, light, electric transformer. Diameter 1m
Installation view: Lability, Art Pavilion, Zagreb, 2009

Ivana Franke's installation in Hotel Lone begins from a grid, the modular raster as a shaped principle when an artwork, as Rosalind Krauss says, behaves as a *cosa mentale* in the aprioristic layer. A raster is often based on the optical phenomenon of the 'Necker cube': by observing the ambiguous linear drawing of a cube, it switches, that is, the frontal side becomes the back side and vice versa. *Room for Running Ghosts*, a room which is not, is a linearly reduced mass, an inductive structure resembling texture lines, the shadings on Rembrandt's drawings, shaping the form from inside. Due to the multiplication of the module and the inseparability of elements in their multitude, this work (an installation made of prefabricated aluminium bars and

slike odnosno ostvaruje se zamjećaj konture nepravilne kugle. Praznina je jednakovrijedna punome – negativna jezgra oko koje se strukturira smisao djela (naći smisao u praznini bolje je, prema Nietzscheu, nego imati prazninu smisla). ◀ Arhitektura – umjetnost mogućega, kao praksa uokvirivanja života, a ne davanja forme životu, kombinira se s rešetkom, rasterom, u ideju visoko sistematizirane matrice (u povijesti geometrijske perspektive rešetka je služila mapiranju stvarnosti; neoplastičizam također polazi od mrežne strukture linija koja prekriva površinu slike, vizualizirajući njome grad kao biheviorističku mapu koja određuje ljudske međuodnose). Ideja ‘prostora, protagonista arhitekture’ (Bruno Zevi, 1948.) ili Durandova, prostora kao njezina strukturalnog dijela, nastala je tek u 19. stoljeću kao rezultat njemačkih psihologijskih teorija Rauma. Budući da je ekvilibrirani idealizirani pojam kojemu cijela priroda teži, ali ga nikad ne dostiže, jedino su čvrste zakonitosti kratkoročnih neravnoteža. Slične radu Ivane Franke – u smislu korištenih pružnih-linearnih metalnih elemenata – štapova i kabela, ali različitih – na način da su koncipirani prema načelu slučajnosti (engl. *random*), konstrukcije su nalik na snopovlje Lebbeusa Woodsa. Koncipirane kao ‘strukturirani kaos’ u nestabilnoj ravnoteži, Woods njima radi na rasapu organizacijskog sustava arhitekture, što ga predviđa kao njezinom

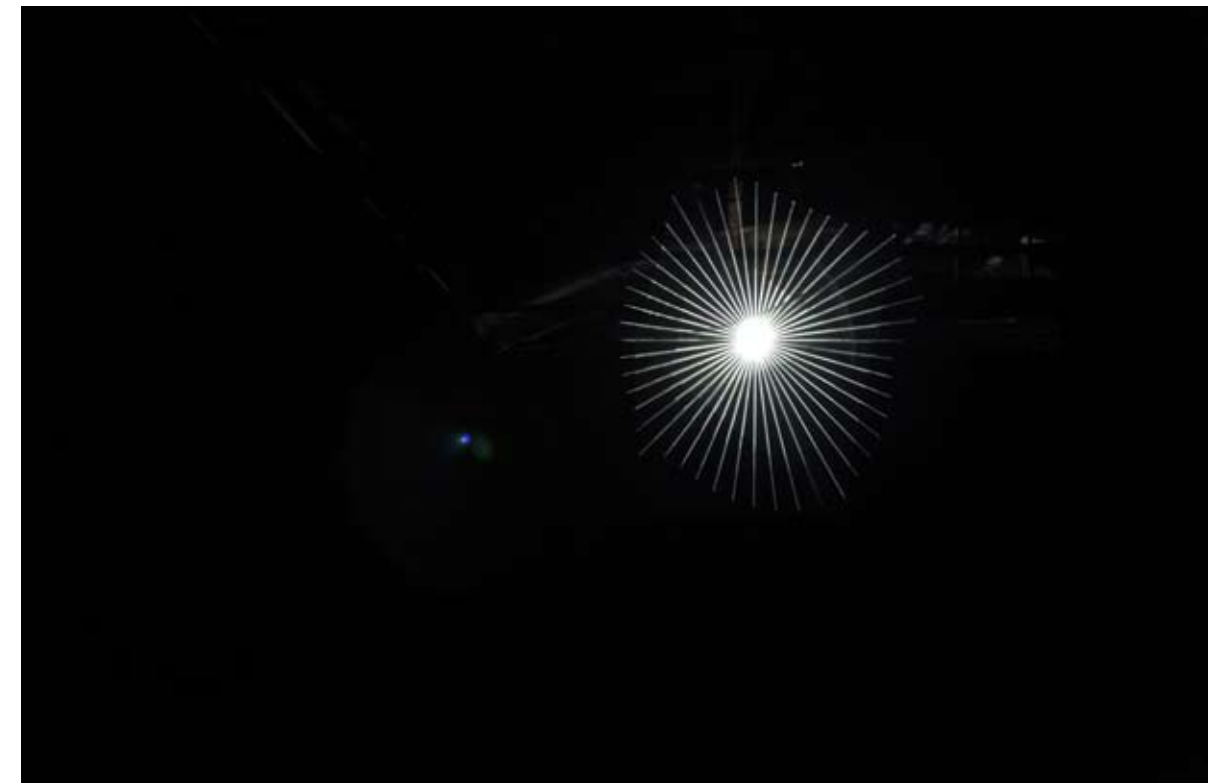
monofilament (fishing lines) – modern art reflects and exemplifies the world where it is created by its notions and used materials) is perceived as a whole. According to Einstein’s theory of relativity, the coordinates within the general space easily create a new space. In the manifesto texts by Kazimir Maljevič, a straight line is the highest elemental shape to symbolize the human surpassing of natural chaos, for Barnett Newman a vertical line is sublime, which Burke (according to Danto) describes as the ‘strongest emotion a mind is capable of experiencing’, while Mircea Eliade considers the vertical line, on the example of the tendency towards heights in architecture, an expression of the human desire for transcendence, the striving for paradise. The linear form has always been interpreted in its own visual language, but also by its symbolic meaning. Ivana Franke’s installation for Lone, the graded sequence or parallelization of the neurasthenic line, achieves the roundness of the body as a hanging image, that is, *the perception is realized* of the irregular sphere contour. Emptiness is just as valid as fullness – the negative core which structures the meaning of the artwork (finding meaning in emptiness is better, according to Nietzsche, than to have the emptiness of meaning). ◀ Architecture – the art of the possible, as a practice of framing life and not giving shape to life, combines with a grid,

Construction site, 2003.
Skela, tkanina.
6 x 6 x 6 m
Postav: Zadar
uživo_03: Art is Texture, Forum, Zadar, 2003.



Construction site, 2003
Scaffolding system,
screen. 6 x 6 x 6 m
Installation view: Zadar
live_03: Art is Texture,
Forum, Zadar, 2003

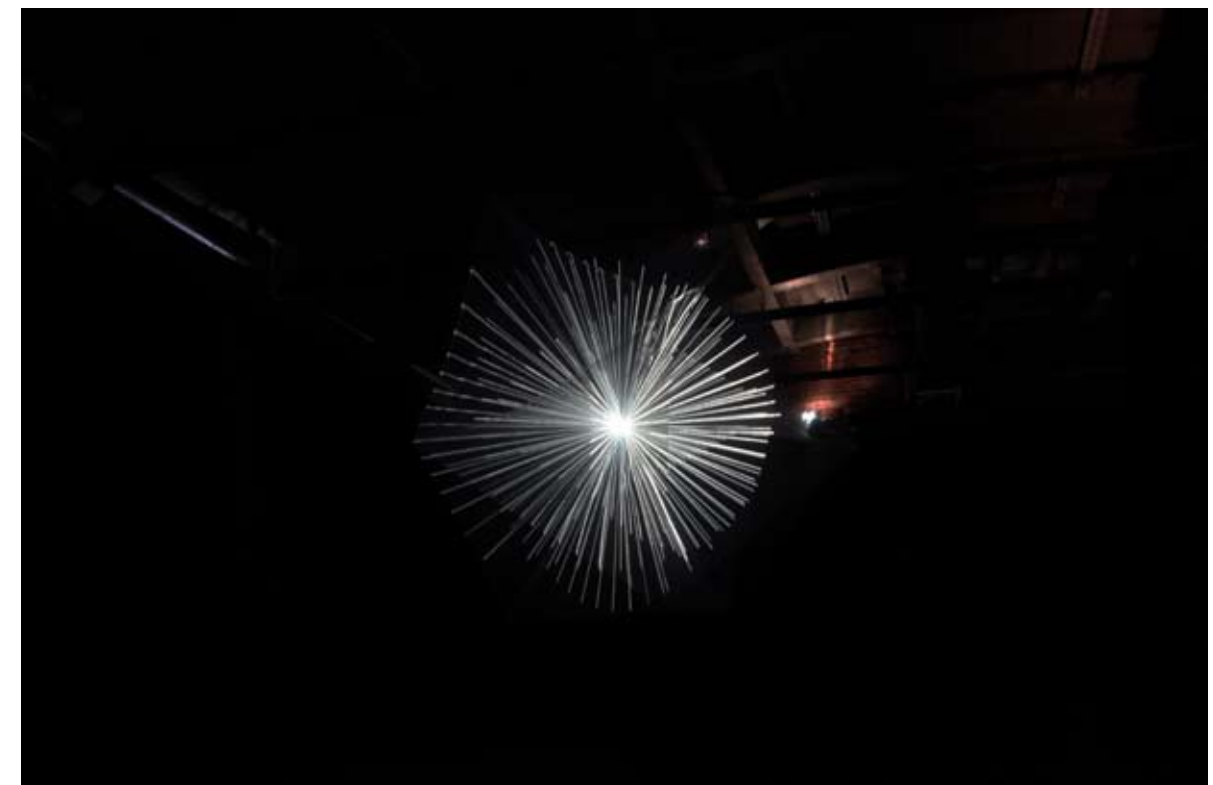
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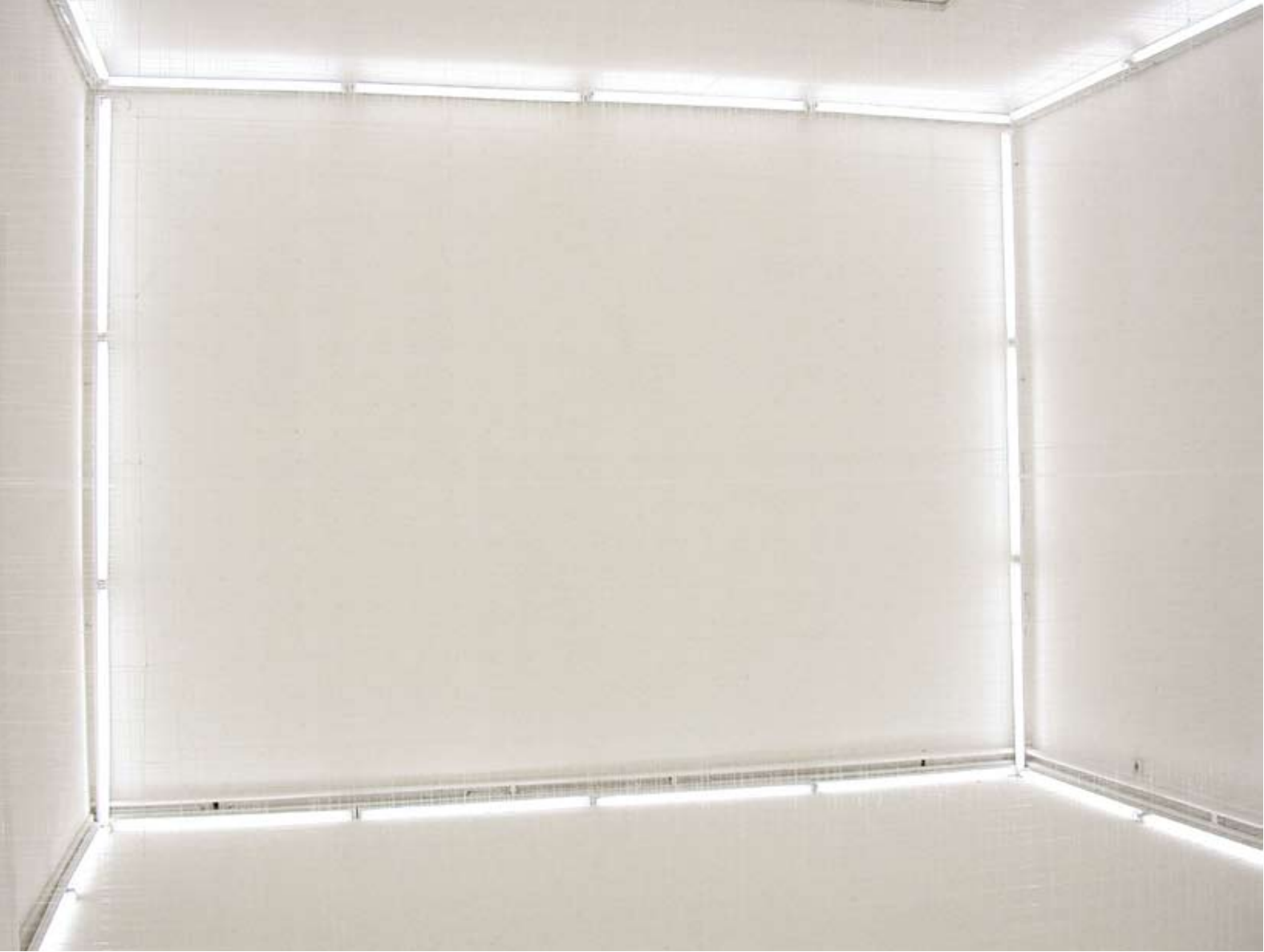


◀ Years Away, 2011.
Tkanina, dia-projektor.
Promjer 3,8 m
Postav: Cirko, Helsinki,
2011

◀ Years Away, 2011
Fabric, slide projector.
Diameter 3,8 m
Installation view: Cirko,
Helsinki, 2011

(SA)





▲
Prostor, 2003.
Flaks, fluo cijevi.
3.85 x 5.07 x 6.45 m
Postav: Muzej suvremene
umjetnosti, Zagreb,
2003.

▲
Prostor, 2003
Monofilament, fluo lights.
3.85 x 5.07 x 6.45 m
Installation
view: Museum of
Contemporary Art,
Project Room, Zagreb,
2003

(KL)

jedinom mogućom budućnošću. On naime ne određuje svaki aspekt gradnje svojih konstrukcija, već ih dijelom ostavlja slučaju i interpretaciji, pa tako i majstora-instalatera. *Room for Running Ghosts* Ivane Franke dijakronijski možemo usporediti sa sistemskom plastikom Vjenceslava Richtera, koji je definira kao tijelo promjenljive strukture i teksture zavisno o promjenama položaja i rasvjete, čiji je osnovni translacijski element industrijski proizveden u seriji. *Room for Running Ghosts* za Lone priziva scenu radijalno iskrojene kiše koja penetrira interijer Panteona kroz otvoreni okulus kupole. ◀ Prema Baumgartenu (autoru pojma estetika, koju definira kao 'kritiku ukusa'), estetička vrijednost nekog predmeta leži u tome da pruži snažna iskustva u smislu osjetilne spoznaje, dakle više od estetske privlačnosti percipirane vizualnim osjetom. Takvo jedno snažno iskustvo mogu reći da pruža *Room for Running*

a raster, into an idea of highly systematized matrix (in the history of geometric perspective a grid was used to map reality; neoplasticism also starts off from a network of lines covering the image surface, visualizing the city as a behavioural map which determines human interrelationships). The idea of the 'space, protagonist of architecture' (Bruno Zevi, 1948) or Durand's idea of space as its structural part, came to existence only in the 19th century as the result of German psychological Raum theories. Since equilibrium is an idealized notion to which nature inclines, but never reaches, the only solid rules are those of short-term imbalances. Similar to Ivana Franke's work – in the sense of used extending linear metal elements – various sticks and cables – in the way that they are devised according to the randomness principle, are constructions similar to Lebbeus Woods's bundles. Devised as a concept of 'structured

▶
Centar, 2004.
Čelicna konstrukcija, čelicne
sajle, 12 žarulja, flaks. 3.2 x
3.2 x 3.2 m
Postav: Gradska galerija
Labin, Labin 2007.

▶
Centre, 2004
Stainless steel construction,
steel wire, 12 lights,
monofilament. 3.2 x 3.2
x 3.2 m
Installation view: Labin City
Gallery, Labin, 2007

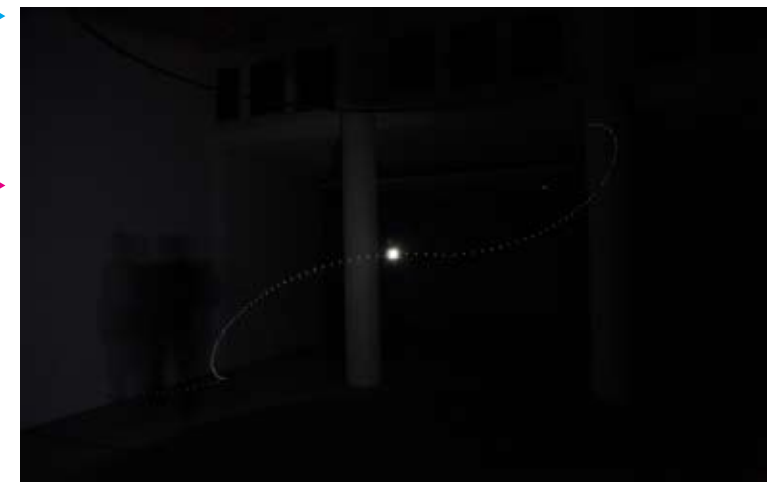
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▶
Travel Along, 2011.
Drvena konstrukcija, flaks,
LED-lampica. Promjer 3.8 m
Postav: Quartair,
Contemporary Art
Initiatives, Haag, 2011.

▶
Travel Along, 2011
Wooden construction,
monofilament, LED-light.
Diameter 3.8 m
Installation view: Quartair,
Contemporary Art
Initiatives, Den Haag, 2011.

(IF)



▶
Walk across time, 2009.
Pleksiglas. 2 x 1.7 x 1.55 m
Postav: Grey sheep, Berlin,
2009.

▶
Walk across time, 2009
Acryl glass. 2 x 1.7 x 1.55 m
Installation view: Grey
sheep, Berlin, 2009



Room for Running Ghosts, 2011., Hotel Lone, Aluminijska konstrukcija, PFA monofilament, čelčna sajla, promjer 8.7 m

Room for Running Ghosts, 2011., Hotel Lone, Aluminium construction, PFA monofilament, steel wire, diameter 8.7 m

(DF)

Ghosts, tordirajući arhitektonski interijer, navodeći nas da uznosimo pogled. Zaključno, djelo Ivane Franke često nastaje u suradnji s autorima i stručnjacima iz drugih vizualnih, kao i izvedbenih umjetnosti te znanosti, odnosno imajući interdisciplinarnost kao svoju bitnu odrednicu, odnosi se prema arhitektonskom, urbanom ili prirodnom prostoru (okolišu), ali i ljudskom tijelu tako da ga aktivizira i aproprira. Neevokativan je, iako vrlo često kontekstualan, oslobođen od projekcija realiteta i predstava pamćenja koje se nameću tradicionalnoj umjetnosti. Pojavnost umjetničkog djela je relativna, mijenja se ovisno o kutu gledanja, odnosno promjeni mjesta gledatelja – pomaku ili premještanju u prostoru: međuovisnost ‘umjetničkog htijenja’ i gledateljeva (osjetilno i psihički, odnosno psihofizički) subjektivnog primanja djela koje je čin dovršenja procesa umjetničke kreacije, uvjetuju određene djela Ivane Franke kao ‘interaktivnoga’. To jest, u gledatelja je induciran intencionalan stav prema umjetničkom djelu. Za razliku od modernističkog nazora što ga iščitavamo iz Kantova izrijeka, da je sreća ideal mašte, hotel na rivijeri danas je mjesto povezano s kultom, gotovo terorom kulta sreće, na koji Bruckner negoduje – pa nije ona služavka kojoj možeš pozvoniti kad ti se prohtije! U tom smislu u neomodernističkom hotelu Lone instalacija *Room for Running Ghosts* evocira tišinu, protiv brbljanja kao osnovne karakteristike naše rutinirane svakodnevice iz koje se izmještamo činom putovanja i u njoj paziramo već samim ulaskom u predvorje hotela.

chaos’ in an unstable balance, Woods uses them to dissolve the organizational structure of architecture, predicting this as its only possible future. He does not determine every aspect of the construction of his works, but leaves them partly to accident and interpretation, just as a master installer would. *Room for Running Ghosts* by Ivana Franke may diachronically be compared with Vjenceslav Richter’s system plastic, defining it as a body of variable structure and texture depending on the changes of position and lights, whose principal translation element is industrially produced in a batch. *Room for Running Ghosts* for Lone invokes the scene of radially cut rain penetrating the Pantheon’s interior through the open oculus of its dome. According to Baumgarten (the author of the term ‘aesthetics’, German *ästhetisch*, 1750; defined as a ‘criticism of taste’) the aesthetic value of an object lies in its ability to invoke powerful experiences, in the sense of sensory perception (that is, more than aesthetic attraction perceived by visual sensation). Such a strong experience is offered by the *Room for Running Ghosts*, by torquing the architectural interior, nudging us to raise our eyes. In conclusion, Ivana Franke’s artwork is often created in collaboration with authors and experts from other visual and performing arts and sciences, that is, being interdisciplinary is an important feature, it relates to the architectural, urbane or natural space (environment), but also the human body, to activate and appropriate it. It is non-evocative, although often contextual, liberated of the projections of reality and memory performances imposed on traditional art. The manifestation of an artwork is relative, it changes depending on the angle of perception, that is, changes in the observer’s position – the shift or movement in space: the interrelationship of the ‘artistic intention’ and the observer’s (sensory and psychological, that is, psychophysical) subjective perception of an artwork, which is an act of finalizing the process of artistic creation and conditions the definition of Ivana Franke’s artwork as ‘interactive’. This means that an intentional attitude towards artwork is induced in the observer. Unlike the modernists’ worldview as seen in Kant’s phrase, that happiness is the imagination’s ideal, the hotel on the coast is today associated with a cult, almost the terror of a happiness cult, disputed by Bruckner – it is not a maid to be rung for at will! The neo-modernist Hotel Lone and its installation *Room for Running Ghosts* evokes silence, against chit-chat as the main feature of our routine daily life that we escape by the act of travelling and where we pause at the moment of entering the hotel’s lobby.

