

## POGLED KROZ PROZOR

O likovnom postavu retrospektivne izložbe "Marino Tartaglia", Galerija Klovićevi dvori, Zagreb, 2004.

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sl.1. Retrospektivna izložba "Marino Tartaglia", Galerija Klovićevi dvori, Zagreb, 2004.

Retrospektivna Tartagliina izložba bila je postavljena u prizemlju i na prvome katu galerije Klovićevi dvori. Prostorni karakter Galerije (niz prostorija, gotovo samostalnih izložbenih jedinica, međusobno povezanih kontinuiranim hodnikom uz unutrašnje dvorište) odredio je i podjelu Tartagliina opusa na tematski jasne cjeline.

Cjeline su u prizemlju definirane kronološki i prostorno (Split, Beograd, Beč, Pariz), a na prvom je katu motiv postao kriterij grupiranja slika (portreti, figure, slikar, buketi, cvijeće, pogled s prozora...).

Odnos bijele površine zidova i gustoće izloženoga unutar cjelina neprestano se mijenjao ovisno o karakteru i važnosti izložaka. Hodnici su zadržani samo kao prostori komunikacija, u kojima Tartagliine rečenice,

ispisane letrasetom na zidu u neprekinutoj liniji, tj. prostornom kontinuitetu, slijede ritam koraka.

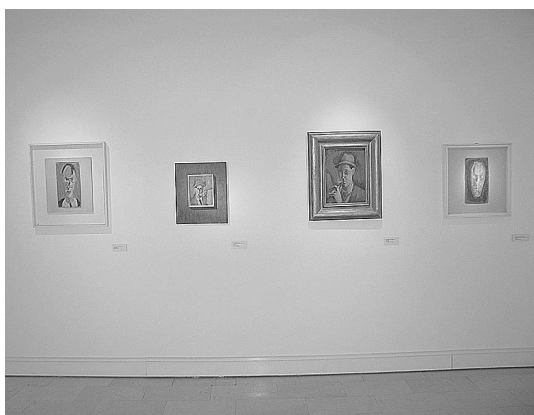
U večernjim satima, kada hodnici ostaju neosvijetljeni (tek na mjestima prijelaza u sljedeću cjelinu reflektor s poda atrija kroz prozor baca snop svjetlosti), iste se rečenice projiciraju u vremenskom kontinuitetu na pročelju atrija, tako da je svaki idući "pogled kroz prozor" nova Tartagliina misao.

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sl.2.- 4. Retrospektivna izložba "Marino Tartaglia", Galerija Klovičevi dvori, Zagreb, 2004.



#### LOOK THROUGH A WINDOW

The design of Tartaglia's retrospective exhibition at the Gallery Klovičevi dvori, Zagreb, 2004

Tartaglia's retrospective exhibition was held in 2003 in the Klovičevi dvori Gallery, whose spatial character (a series of rooms, almost independent exhibition units, connected by a continuous corridor from the inner courtyard) determined the division of Tartaglia's opus into clear thematic entities. On the ground floor the units were defined chronologically and spatially (Split, Belgrade, Vienna, Paris), while the first floor had paintings grouped by motifs (portraits, figures, the painter, bouquets, flowers, views from a window...). Within units the relationship between the surface of the walls and the density of the exhibits continuously changed depending on the character and importance of exhibits. The corridors were used only as a space for communication, where Tartaglia's sentences, written using Letraset letters on the wall in an unbroken line, namely in a spatial continuity, followed the rhythm of footsteps. In evening hours, when the corridors remained unlit (only in places where there is a transition to the next unit, a spotlight from the floor of the atrium projected a beam through the windows), the same sentences were projected in a temporal continuity onto the façade of the atrium, so that each subsequent "look through a window" became a new thought by Tartaglia.