

[VJEŠTINA KAO OTPOR]

[CRAFT AS A FORM OF RESILIENCE]

Pod pojmom vještina podrazumijevamo ono što se u engleskom jeziku naziva “craft”, a u hrvatskom možda nepotpunim prijevodom “obrt” ili “zanat”. Craft je često bio povezan s distinkcijom između “visoke” i “niske” umjetnosti, no posljednjih godina sve više pronalazi svoje mjesto na umjetničkoj sceni. Razlozi za marginalizaciju zanata najčešće se referiraju na otpor prema diversifikaciji u umjetnosti - zanatom su se, naime, pretežito bavile žene, a također je vrsta umjetnosti koju pronalazimo u svim etničkim skupinama - stoga je marginalizacija zanata istovremeno značila i marginalizaciju ovih skupina, i obrnuto. Osim što se bavimo umjetničkim formama koje se inspiriraju ili vežu uz craft, kroz rad na ovoj temi također želimo prikazati konkretnim primjerima potencijal vještina, tj. zanata za otpornost prema promjenjivosti društva.

Craft has often been associated with the distinction between “high” and “low” art, but in recent years it is increasingly finding its place on the art scene. The reasons for the marginalization of crafts are most often referred to the resistance to diversification in art - namely, the craft was mostly practiced by women, and it is also a type of art found in all ethnic groups - therefore the marginalization of crafts simultaneously meant the marginalization of these groups, and vice versa. In addition to dealing with art forms that are inspired by or related to craft, by working on this topic we also want to show concrete examples of the potential of skills, i.e. crafts for resistance in the changing society.

Morra Ceramics: Life Pause

7. 10. – 14. 10. 2022.

„Life pause“ projekt je koji okuplja i predstavlja priče i iskustava ukrajinskih državljana koji su pobjegli od rata i privremeno se nastanili u Hrvatskoj, ovjenčanih na keramičkim objektima nastalim kolaborativno između umjetnica i polaznika. Na radionicama, izvedenim u Zagrebu, Jelsi i Splitu, umjetnice su surađivale s pojedincima iz ukrajinskih zajednica, okupljajući ih u izradi glinenih tanjura s utiscima raznolikog bilja, prilikom kojih su, dijeljenjem iskustava, sakupljale, ali i dijelile priče o napuštanju Ukrajine usred invazije, o prvim trenucima rata u svojim domovima, školama, o promjenama koje su nagle i disruptivne tranzicije donijele u njihov život i živote njihovih bližnjih.

U procesu izrade glinenih objekata razmatrane su i brojne dimenzije i metaforička značenja odabranih biljaka, kao nositelja sjećanja i emotivnih impresija u obliku otisaka u vlažnoj glini. „Life pause“ u toj dimenziji razmatra spone između ljudi i skrivenih značenja i dimenzija otočke prirode, s ciljem stvaranja sigurnog okruženja za dijeljenje, ali i poticanje integracije pojedinaca u društveni život i kulturu mjesta u kojima su se radionice odvijale.

Morra Ceramics je ukrajinski keramički dvojac koji su osnovala Anastasia Vishynakova i Yana Guselnikova. Kombiniraju keramiku s društvenim aktivizmom dijeleći priče i poruke putem izrade i distribucije keramičkih predmeta, često upravo kroz format radionica. Nakon što su pobjegle iz Harkiva pred ruskom invazijom, Nastya i Yana su novi privremeni dom pronašle u Zagrebu, gdje su iznimnom snagom volje te uz pomoć donacija, ponovno pokrenule svoju proizvodno - društvenu radionu keramike.

Morra Ceramics: Life Pause

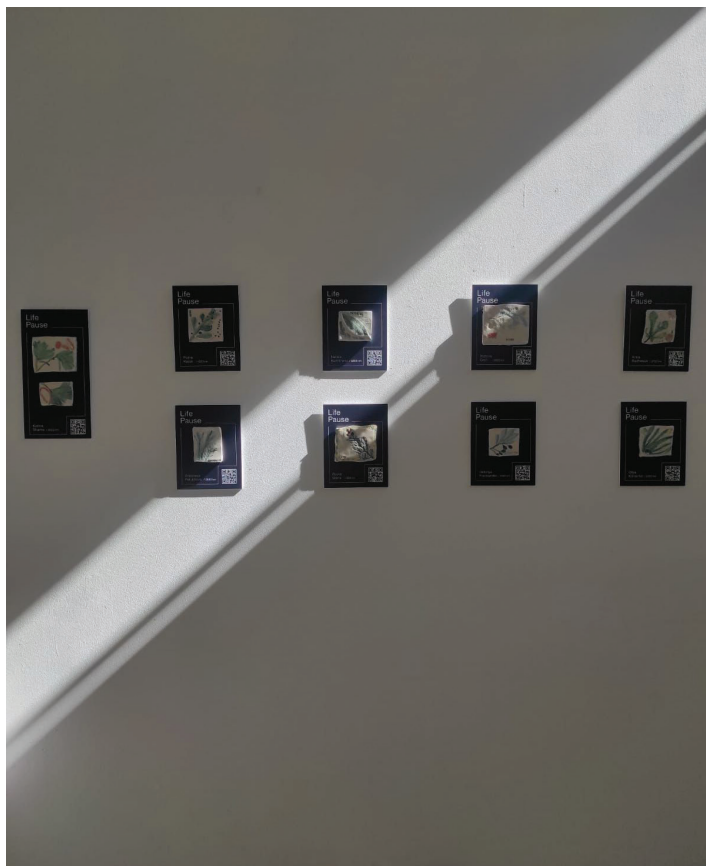
7. 10. – 14. 10. 2022.

“Life pause” is a project that gathers and presents the stories and experiences of Ukrainian citizens who fled the war and temporarily settled in Croatia, together with ceramic objects created collaboratively between artists and participants. At the workshops held in Zagreb, Jelsa and Split, the artists collaborated with individuals from the Ukrainian communities, bringing them together to make clay plates decorating them with various plants. During the workshops, the participants were sharing their experiences and stories about leaving Ukraine in the middle of the invasion, about the first moments of the war in their homes, schools, about the changes that sudden and disruptive transitions brought to their lives and the lives of their loved ones.

In the process of making clay objects, numerous dimensions and metaphorical meanings of the selected plants were considered, as carriers of memories and emotional impressions in the form of prints in wet clay. “Life pause” in this dimension considers the bonds between people and the hidden meanings and dimensions of the nature, with the aim of creating a safe environment for sharing, but also encouraging the integration of individuals into the social life and culture of the places where the workshops took place.

Morra Ceramics is a Ukrainian ceramic duo founded by Anastasia Vishynakova and Yana Guselnikova. They combine ceramics with social activism by sharing stories and messages through the creation and distribution of ceramic objects, often through a workshop format. After fleeing from Kharkiv before the Russian invasion, Nastya and Yana found a new temporary home in Zagreb, where with exceptional power of will and with the help of donations, they restarted their production and social pottery studio.





Radionica vezenja s Ines Borovac

25. 8. 2022.

U sklopu izložbe Ines Borovac "Collo" u četvrtak, 25. kolovoza organizirana je radionica vezenja pod vodstvom umjetnice. Na izložbi su izložene i svilene marame napravljene uz pomoć umjetne inteligencije. Svaka marama je generirana od zasebnog teksta koji nudi novi pogled vrijednosti na hrvatske tradicionalne plesove. Tako su neki od tekstova "queer Croatian traditional dances, bisexual..., homosexual..." i ostali. Početak radionice bio je trenutak kada su polaznici izabrali svoju vrstu marame/teksta te grupno započeli s vezenjem unaprijed pripremljenih uzoraka hrvatskih tradicionalnih vezova, koristeći neonski konac.

Radionica je zamišljena kao sigurni prostor gdje tokom vezenja polaznici imaju priliku podijeliti svoja iskustva i mišljenja o borbi s tradicionalnim vrijednostima. Pet polaznika je imalo priliku naučiti izraditi tradicionalni hrvatski vez u neonskoj verziji, koji se aplicirao na svaku od marama. Marame su potom ostale sastavni dio izložbe, a polaznici su po završetku izložbe dobili maramu na kojoj su radili.

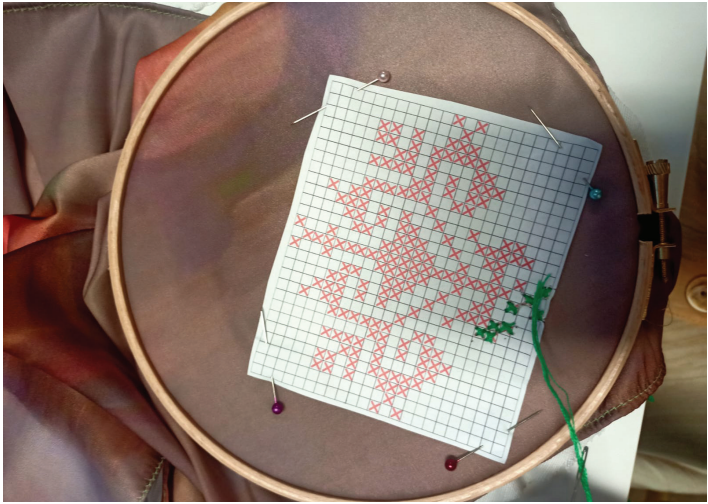
Embroidery workshop with Ines Borovac

25. 8. 2022.

As part of the exhibition "Collo" by Ines Borovac, an embroidery workshop led by the artist was also organized. Silk scarves made with the help of artificial intelligence are also on display at the exhibition. Each scarf is generated from a separate text that offers a new point of view of Croatian traditional dances. Some of the texts include: "queer Croatian traditional dances, bisexual..., homosexual..." and similar. The beginning of the workshop was the moment when the participants chose their type of scarf/text and we started embroidering as a group from pre-prepared samples of Croatian traditional embroideries, but using neon thread.

The workshop was designed as a safe space where, during embroidery, participants had the opportunity to share their experiences and opinions of the struggle with traditional values. Five participants had the opportunity to learn how to make traditional Croatian embroidery in a neon version, which they applied to each of the scarves. The scarves then remained an integral part of the exhibition, and the participants received the scarf they worked on at the end of the exhibition.





Meet-up s KEEP Brooklyn

29. 8. 2022.

29. kolovoza ugostili smo Susan Spiranovich i Adama Holtzinger, osnivače dizajnerskog studija KEEP sa sjedištem u Brooklynu, New York. KEEP je posvećen održavanju zanata puhanja stakla, koristeći tradicionalne talijanske tehnike za stvaranje suvremenog rada s vrhunskom vještinom izrade i prepoznatljivim uzorkom. Godinama su njegovali odnose i surađivali s vrhunskim svjetskim dizajnerima, arhitektima i umjetnicima.

Kako bismo mogli zadržati stare zanate, a da pritom idemo ukorak s izazovima današnje masovne proizvodnje? Kako izgraditi održivo poslovanje koristeći tradicionalne tehnike i osnažiti novu generaciju kreatora?

Neformalni susret imao je za cilj predstaviti kreativno putovanje ovog inspirativnog dvojca svima zainteresiranima, a posebice lokalnim umjetnicima i obrtnicima koji bi mogli primijeniti neka od ovih znanja u vlastitoj praksi.



Meet-up with KEEP Brooklyn

29. 8. 2022.

We had the pleasure of welcoming in Split Susan Spiranovich and Adam Holtzinger, the founders of the design studio KEEP based in Brooklyn, New York. KEEP is dedicated to maintaining the craft of glass blowing, utilizing traditional Italian techniques to create contemporary work with exquisite craftsmanship and signature patterning. For years they have cultivated relationships and collaborated with the world's top designers, architects and artists.

How might we maintain the old crafts while keeping up with the challenges of today's mass production? How to build a sustainable business using traditional techniques and empower a new generation of creators?

This informal meet-up was the opportunity to discover the creative journey of this inspiring duo, especially targeting local artists and craftsmen who could apply some of the input in their own practice.

Željko Beljan: Gost

17. 11. – 9. 12. 2022.

Nakon što je koncem prošle godine prvi put izložen u prostoru bivše dječje trgovine na zagrebačkoj Trešnjevci, Gost se sada privremeno nastanjuje u Prostoru. Dva objekta postavljena u prostoru sasvim slučajno također nekadašnje trgovine, a danas galerijskog dijela kreativnog hub-a Prostor, čine site-specific instalaciju – fikcionalno vanzemaljsko biće koje potpuno preuzima interijer koji nastanjuje.

Jedan od objekata pune je forme, odiše snagom i gotovo životnom energijom, dok je drugi pasivniji, kao da je u stanju hibernacije. Na njihov međusoban odnos i dinamiku utječe odnos svjetla i sjene u prostoru. Nastala kompozicija ima bezbroj varijacija, a opipljivijoj materiji sačinjenoj od stotina metara vezice suprostavlja se nematerijalnost sjene, nadopunjujući prostor koji tako i sam postaje njezin integralni dio. Gost zatiče prostor onakvim kakav jest i u njemu se nastanjuje, inicijalno parazitski, ali s vremenom taj odnos prelazi u skladnu simbiozu. Možemo govoriti u određenom smislu i o proširenom polju skulpture¹, koje je nadograđeno specifičnim svojstvima korištenog materijala. Ovakvi meki i savitljivi materijali, naime, tradicionalno su korišteni u izradi predmeta kojima se nastojala ne samo oponašati, već i simulirati organska tvar, odnosno životnost. I u središtu estetskog poimanja ovakvih mekih skulptura je sličnost s organskim stvarima – živim bićima koji su po svojoj strukturi mekani.² Uz to, obilježava ih kinetički potencijal, fleksibilnost i promjenjivost svojstvena živom organizmu, ili nekoj organskoj materiji, različitih agregatnih stanja koja se kod Gosta mogu iščitati iz kompozicije same instalacije.

Radovi su izrađeni nizom improvizacija u tehnici čvoričanja (makramea). Makrame, je poput vezenja ili pletenja, tehnika ručnog rada koji je tradicionalno smatran ženskim i vezuje se primarno uz hobističko, više nego umjetničko djelovanje. Istom tehnikom Željko Beljan izrađuje i umjetničku instalaciju na susjednom igralištu, gdje na zapuštenoj granci za gol izrađuje novu mrežu, na sličan način kao

što je to napravio nekoliko tjedana prije na zagrebačkom Žitnjaku (rad Tri kornera penal). Ova ne-standardna mreža itekako obavlja svoju osnovnu funkciju. I dok se Gost privremeno nastanjuje i adaptira, ova instalacija je trajna. No nasuprot radu u galeriji koji iz domene praktičnog ulazi u sferu fantastičnog, ovaj rad zbog svoje funkcionalnosti još više se približava i ispituje granice primjenjene i likovne umjetnosti. Outsajderstvo je prisutno ne samo u odabiru tehnike već i u samom konceptu. U posvemašnjoj fetišizaciji nogometa, rad reflektira istinsku ljubav prema tom sportu i igri, što se očituje i u samoj inauguraciji rada – prijateljskom pozivu na igru i sudjelovanje, pri čemu "publika" postaje njegov integralni dio i smisao. (Jasmina Šarić)

¹ Krauss, Rosalind. "Sculpture in the Expanded Field." *October*, vol. 8, 1979.

² O odnosu mekoće i životnosti piše Jonas Jørgensen u eseju "From Soft Sculpture to Soft Robotics: Retracing Entropic Aesthetics of the Life-likes" objavljenom u "Shifting Interfaces", Lueven University Press, 2020.

Željko Beljan (r. 1984. Vukovar) je likovni umjetnik s prvenstvenim zanimanjem za rad s tekstilom. Godine 2021. je završio diplomski studij Novih medija pri Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti Sveučilišta u Zagrebu. Kroz svoj umjetnički rad istražuje fenomen ručnog rada i njegovog položaja u suvremenoj umjetnosti, te meku umjetnost, narodnu i outsajdersku umjetnost. Od 2011. je sudjelovao u nizu žiriranih i revijalnih skupnih izložbi u Hrvatskoj i regiji; a dosad je ostvario i sljedeće samostalne izložbe: Benjamin Beljan: Željko (Garaža Kamba, Zagreb, 2022.); Benjamin, 2021. (Galerija CEKAO, Zagreb, 2022.); Mit, vez i Vuteks (NMG@Praktika, Split, 2020; Galerija Karas, Zagreb, 2020.); Cartoon Core (Galerija Siva, Zagreb, 2018; Inquiry Inc., Osijek, 2016.). Sudionik obrazovnog programa WHW Akademije, generacija 2022. Živi i radi u Zagrebu.

Željko Beljan: Gost

17. 11. – 9. 12. 2022.

After being exhibited for the first time at the end of last year in the space of the former children's store on Zagreb's Trešnjevka, The Guest is now temporarily residing in Prostor. The two objects, placed in the space which was also once (coincidentally) a shop and now a gallery within the creative hub Prostor, form a site-specific installation – a fictional alien being that completely takes over the interior it inhabits.

One of the objects is full of form, expressing strength and almost vital energy, while the other is more passive, as if in a state of hibernation. Their relations and dynamics are affected by the correlation of light and shadow in the space. The resulting composition is of countless variations, and the tangible matter made of hundreds of meters of ropes is contrasted with the immateriality of the shadow, complementing the space which itself becomes an integral part of it. The Guest finds the space as it is and inhabits it, initially as a parasite, but over time this relationship turns into a harmonious symbiosis. In a certain sense, we can also talk about the sculpture in the expended field¹, which is enhanced by the specific properties of the material used. Such soft and pliable materials, namely, were traditionally used in the production of objects that sought not only to imitate, but also to simulate organic, life-like matter. In addition, at the center of the aesthetic perception of such soft sculptures is the similarity with organic things – living beings that are soft in their structure². They are also characterized by the kinetic potential, flexibility and variability – characteristic of a living organism, or another organic matter of different aggregate states which, in The Guest, can be perceived in composition of the installation itself.

The works are created as a series of improvisations using the knotting technique (macrame). Macrame, like embroidery or knitting, is a technique of manual work traditionally considered feminine and is primarily associated with a hobby, rather than artistic activity. Using the same technique, Željko Beljan also creates an art installation on

a playground nearby, where he creates a new net on the neglected goal post, similarly as recently at Zagreb's Žitnjak (work Three Corners Penalty). This non-standard net in fact fulfills its basic function. While The Guest temporarily inhabits and adapts, this installation is permanent. But in contrast to the work in the gallery, which from the practical domain enters the realm of the fantasy, this work due to its functionality, approaches and examines the boundaries of applied and fine art even more. The outsidership is present not only in the choice of technique but also in the concept itself. In the time of total fetishization of football, the work reflects a true love for that sport and game, which is also evident in the very inauguration of the work – a friendly invitation to play and participate, where the "audience" becomes its integral part and its meaning. (Jasmina Šarić)

¹ Krauss, Rosalind. "Sculpture in the Expanded Field." *October*, vol. 8, 1979.

² Jonas Jørgensen writes on relation between softness and life-like in the essay "From Soft Sculpture to Soft Robotics: Retracing Entropic Aesthetics of the Life-likes" published in "Shifting Interfaces", Lueven University Press, 2020.

Željko Beljan (b. 1984, Vukovar) is a visual artist working with textile. He completed his MA in New Media at the Academy of Fine Arts in Zagreb in 2021. His topics of interest are contemporary craft and soft arts, folk art and outsider art, anthropology and ethnology, new materialism and fiction. Since 2011, he has participated in a series of group exhibitions in Croatia and the region; and has presented his work in the following solo exhibitions: Benjamin Beljan: Željko (Kamba Garage, Zagreb, 2022); Benjamin, 2021 (CEKAO Gallery, Zagreb, 2022); Myth, Embroidery and Vuteks (NMG@Praktika, Split, 2020; Karas Gallery, Zagreb, 2020); Cartoon Core (Siva Gallery, Zagreb, 2018; Inquiry Inc., Osijek, 2016). He is the participant of the WHW Academy educational program, generation 2022. Željko Beljan lives and works in Zagreb.







Radionica izrade memory quilt-a s Glorijom Lizde

5. 12. – 9. 12. 2022.

Memory quilt je ručno rađen poplun koji se izrađuje kao uspomena odnosno memorabilija obiteljske ili osobne povijesti. Tradicionalno se koristi stara odjeća, posebice ona nošena u djetinjstvu, na koju se zatim ušivaju fotografije. Ovi popluni obično su tematski odnosno narativni te se izrađuju kada osoba primjerice odlazi od kuće, povodom rođenja ili smrti, raznih obljetnica i slično.

Naglasak izrade quilt-a je na procesu i ručnom šivanju koje traje 20-30 sati za poplune veličine otprilike 80x80cm, do nekoliko tisuća sati za velike, kompleksnije poplune. Proces šivanja vrlo brzo postaje automatiziran, ponavljanje prolaska igle kroz tkaninu te istog pokreta ruke dopušta ulazak u svojevrсно stanje transa i meditacije te se na ovaj način otvara prostor za dublja razmišljanja i neku vrstu razgovora s fotografijama.

Na radionici, zamišljenoj kroz četiri susreta, polaznice su izradile vlastite memory quilt-ove u veličini od 80x80cm. Pritom su donijele staru odjeću te fotografije od kojih su željele napraviti poplune. Fotografije odabrane za poplun obično su osobne i od nekakvog značenja, a poželjno je da tvore narativ kojim se polaznica ili polaznik želi baviti na radionici, npr. quilt posvećen jednoj osobi, specifičnom događaju (selidba, rođendan itd.), obiteljskoj povijesti itd. Na radionici memory quilt-a naglasak je upravo na samom procesu te na promišljanju o fotografijama koje se ušivaju u quilt radije nego li na tehničkoj izvedbi. Po završetku radionice, polaznice i polaznici međusobno su predstavljali završene radove.

Glorija Lizde (r. 1991., Split) završila je preddiplomski studij filma i videa pri Umjetničkoj akademiji u Splitu te diplomski studij fotografije pri Akademiji dramske umjetnosti u Zagrebu. Ostvarila je nekoliko samostalnih izložbi te sudjelovala na brojnim skupnim izložbama u Hrvatskoj i inozemstvu. Dobitnica je Dekaničine nagrade za rad na seriji fotografija F20.5. Nominirana je za World Press Photo Joop

Swart Masterclass 2020 te je jedna od izabranih fotografkinja u međunarodnom programu za nadolazeće umjetnike Parallel – European Photo Based Platform 2018. i 2021. g. Dodijeljena joj je nagrada ESA 2020 za Umjetnicu godine. Dobitnica je stipendije i rezidencije Dr. Éva Káhn Foundation za 2022. godinu te dobitnica Nagrade Radoslav Putar 2022. za najboljeg mladog umjetnika.

Memory quilt workshop with Glorija Lizde

5. 12. – 9. 12. 2022.

A memory quilt is a handmade object created as family memorabilia or to preserve personal histories. Traditionally, old clothes are used, especially those worn in childhood, on which the photos are then stitched. These quilts are usually thematic or narrative and are made when a person leaves home, for example, on the occasion of a birth or death, various anniversaries and similar occasions.

The emphasis of quilt making is on the process and manual sewing, which takes 20-30 hours for quilts approximately 80x80 cm in size, up to several thousand hours for large, more complex quilts. The sewing process very quickly becomes automated, repeating the passage of the needle through the fabric and the same hand movement allows entry into a kind of state of trance and meditation, and in this way space is opened for deeper thoughts and some a kind of conversation with photos.

At the workshop, conceived through four meetings, the participants made their own memory quilts in the size of 80x80cm. They brought old clothes and photos that they wanted to make into quilts. The photos chosen for the quilt are usually personal and have some kind of meaning, and it is preferable that they form a narrative that the participant wants to deal with at the workshop, for example a quilt dedicated to one person, a specific event (moving, birthday, etc.), family history, etc. The memory quilt workshop focuses on the process itself and on thinking about the photos that are sewn into the quilt,

rather than on the technical performance. At the end of the workshop, participants presented their completed works to each other.

Gloria Lizde (b. 1991, Split) completed undergraduate studies in film and video at the Academy of Arts in Split and graduate studies in photography at the Academy of Dramatic Arts in Zagreb. She held several solo exhibitions and participated in numerous group exhibitions in Croatia and abroad. She won the Dean's Award for her work on the F20.5 photo series. She was nominated for the World Press Photo Joop Swart Masterclass 2020 and is one of the selected photographers in the international program for upcoming artists Parallel - European Photo Based Platform in 2018 and 2021. She was awarded the ESA 2020 Award for Artist of the Year. She is the winner of the scholarship and residency of Dr. Éva Kahán Foundation for 2022. and winner of the 2022 Radoslav Putar Award for the best young artist.







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