

Bo

BRIEFING ON SOFT ARTS
PROFITIVANJE MEKIH UMJETNOSTI

A



željko beljan

'gost' | 'guest'

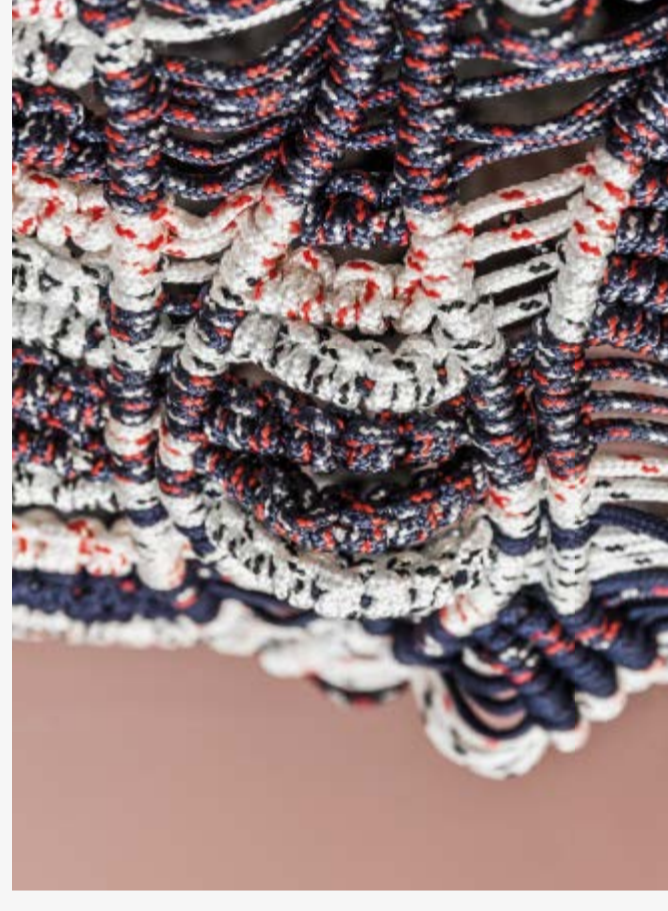


9 – 16 12 2021

TRATINSKA 64
ZAGREB

9-16 12 2021 cimo

Željko Beljan ,gost',guest'



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cimo

centar za istraživanje mode i odijevanja
center for research of fashion and clothing

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BOSA

BoSA—Briefing on Soft Arts/propitivanje mekih umjetnosti—kustoski je projekt Centra za istraživanje mode i odijevanja (CIMO) koji se okreće suvremenim umjetničkim praksama s ciljem propitivanja pojma *softness*. Novi rad Željka Beljana direktno propituje koncept meke skulpture kao *site-specific* instalacije u napuštenoj dječjoj trgovini. Meka skulptura rađena je ukrasnom tehnikom makramea u formi ručnog rada koji se realizira kroz proces uzlanja. Iako je tehnika na početku primarno bila korištena funkcionalno, za izradu ribarskih mreža, brzo se prepoznaje i ukrasni potencijal te se dominantno koristi za izradu odjevnih predmeta, tapiserija, zavjesa i različitih visećih košara. Makrame se može izrađivati s najrazličitijim materijalima, s tim da materijal određuje i tip uzorka koji se uzlanjem onda može oblikovati. Makrame se kao tehnika posebno poticao kao hobistička praksa i ručni rad kojim su žene u slobodno vrijeme ukrašavale domove. Željko Beljan tehniku također svladava učeći je u obiteljskom okruženju, međutim, radikalno subvertira praktičnu i dekorativnu predodređenost makramea. Ručni rad nadilazi okvire svakodnevice i preljeva se u domenu fantastičnog. Niz improvizacija u procesu rada dodatno emancipira učovreno tijelo, a posredno i kretanje nastalog organizma. Iako tehnika makramea priziva osjećaj doma i intimnog interijera, jezina pojava u prostoru praznih polica, nagomilane prašine i odbačenih dječjih lutaka stvara osjećaj nelagode i nemira. Poput živog organizma, instalacija preuzima prostor trgovine i nastanjuje se u zapuštenom interijeru. Prostor nekadašnje dječje trgovine sada je lišen dječjih odjevnih predmeta i igračaka, a jedino raskomadane lutke daju naslutiti bivšu funkciju. Davno napušten prostor sada je privremeni dom za Gosta—vanzemaljsko tijelo koje sugerira oživljavanje organske mase te nadilazi ljudsku dimenziju kako bi parazitirao u prostoru, potpuno neovisno o ljudskoj prisutnosti. Mekana materija Gosta posreduje ne samo između fiksnog i pokretnog, nego i između tekućina i čvrstih tijela, stabilnog i nestabilnog, strukturiranog i nestrukturiranog. Napetost se dodatno osjeća i u kinetičkom potencijalu materije i njenoj podložnosti gravitaciji koja determinira sve zemaljske organizme. Granice tog tijela nejasno se ocrtavaju kao nedovršen proces razmnožavanja i nastanjanja zatečenog okoliša.

LEA VENE

focuses on handicrafts.

LEA VENE

duction and settlement of the existing environment.

U svojoj se umjetničkoj praksi fokusira na ručni rad.

Željko Beljan rođen je 17. lipnja 1984. u Vukovaru. Završio je diplomski studij Novih

medija na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu

(OZAFIN ALU). Izlagao je na samostalnim i skupnim izložbama u Hrvatskoj i regiji.

ŽELJKO BELJAN

BoSA—Briefing on Soft Art is a curatorial project of the Center for Research of Fashion and Clothing (CIMO) that turns to contemporary art practices with the aim of questioning the concept of softness. Željko Beljan's new work directly questions the concept of soft sculpture as a site-specific installation in an abandoned children's store. The soft sculpture was made with the decorative technique of macrame in the form of handwork, which is realized through the process of knotting. Although the technique was initially primarily used functionally, to make fishing nets, the decorative potential is quickly recognized and is predominantly used to make garments, tapestries, curtains and various hanging baskets. Macrame can be made with a variety of materials, but the material also determines the type of pattern that can then be shaped by knotting. As a technique, macrame was especially encouraged as a hobby practice and handicraft with which women decorated their homes in their free time. Željko Beljan also masters the technique by learning it in a family environment, but his work radically challenges the practical and decorative predestination of macrame. Handicraft goes beyond the confines of everyday life and spills over into the realm of the fantastic. A series of improvisations in the process of work additionally emancipate the knotted body, and indirectly the movement of the created organism. Although the macrame technique evokes a sense of home and intimate interior, its appearance in the space of empty shelves, accumulated dust and discarded baby dolls creates a feeling of discomfort and restlessness. Like a living organism, the installation takes over the space of the store and settles in a neglected interior. The space of the former children's store is now deprived of children's clothing and toys, and only the dismembered dolls give a hint of its former function. The long-abandoned space is now a temporary home for the Guest—an alien body that suggests revived organic matter and transcends the human dimension to parasitize in a space completely free of human presence. The soft matter of the Guest mediates not only between the fixed and the mobile, but also between liquids and solids, the stable and unstable, the structured and unstructured. The tension is additionally felt in the kinetic potential of matter and its susceptibility to gravity, which determines all terrestrial organisms. The boundaries of this body are vaguely delineated as an unfinished process of reproduction and settlement of the existing environment.

