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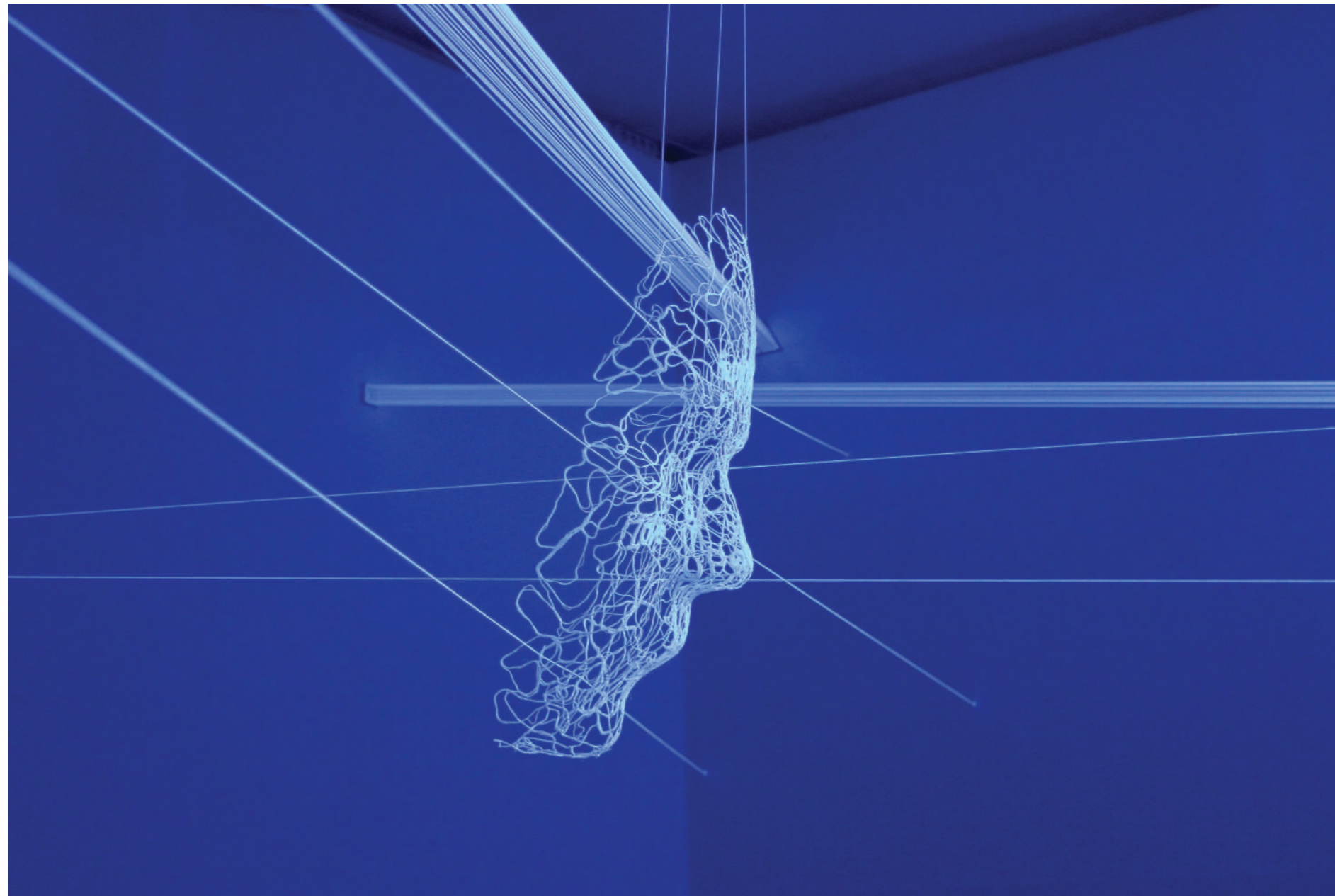
Marta Kiš
Ksenija Baronica
Marta Kiš
Sofija Žagar
Nela Hasanbegović
Dejan Miholjčić
Ljubica Golubić
Sveučilišna tiskara
120 primjeraka

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GALERIJA SC
Savska 25, 10 000 ZAGREB
TEL > 00385 1 4593 602
radnim danom > 12,00 do 20,00 h
subotom > 10,00 do 13,00 h
galerija@sczg.hr
<http://www.sczg.hr/galerija/>

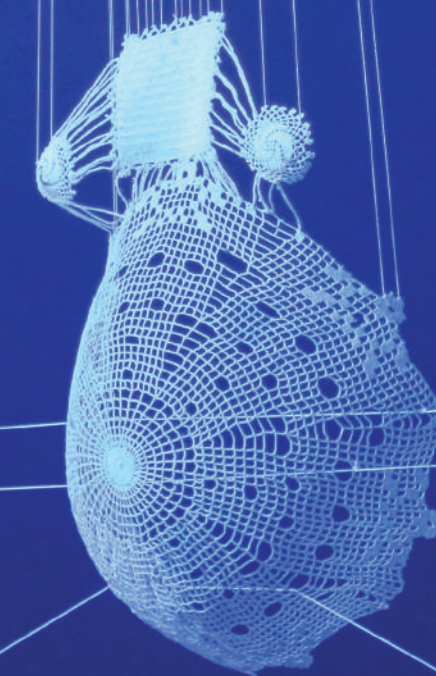


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Nela Hasanbegović SELF - REPLICATION

Galerija SC, 23. 11. – 2. 12. 2023.



SELF - REPLICATION

Razgovor s umjetnicom: petak 24. 11. u 18 sati

Izložbom „Self-Replication“ umjetnica Nela Hasanbegović vraća se u Galeriju SC. Koncem plete dijelove svojeg tijela promišljajući tkanje vlastitog identiteta; replicirajući se u fragilne, transparentne motive koji lebde u prostoru. Instalaciju povezuju i grade jednako vidljive i napete niti dovodeći u pitanje samostalnost, ali i krhkost portreta.

Portreti koje umjetnica stvara suočavaju temeljne uvjete postojanja (atom, energija, svjetlost, evolucija i bivanje) s društvenim konstrukcijama (slobode, jednakosti, ženstvenosti, moći, ljubavi i jedinstva). Potičući raspravu o onome što nas stvara, otvarajući nedovršenu znanstvenu raspravu o udjelima onoga što nas oblikuje – zadatostima, datostima, vanjskim obiteljskim i društvenim utjecajima – umjetnica u galerijskom prostoru razapinje vlastite replike.

Uz portrete, centralni element izložbe predstavlja samo-replikacija tijela, trudničkog trbuha, koja evocira stvaranje života, umjetničkog djela, ali i nove majčinske uloge. Koristeći tradicionalne tehnike vezenja, unutar još uvijek prilično konzervativnog društva (kako onog u Sarajevu, tako i ovog u Zagrebu) propituje tradicionalne uloge žene u suvremenom kontekstu.

Pojam samo-replikacije u svojoj definiciji odnosi se na određene žive vrste, kompjutorske forme i osim u znanstvenoj fantastici, ne može imati ljudski oblik. Iako radove na ovoj izložbi Nela Hasanbegović stvara unutar posljednjih deset godina, umjetnička instalacija danas, u doba uzdrmanih životnih navika u kojima pojam replikacije nosi prijetnju virusa pa i neugodnost nepoznatih tokova koje donosi umjetna inteligencija, dobiva novi kontekst.

Cijeli rad isprepleten je napetim strunama društveno generiranih oksimorona. Niti su to koje povezuju, ali i stvaraju snažnu napetost, dok autorica kroz formu koja evocira tradicionalnost propituje suvremenu ulogu žene. Tražeći suptilne odnose između zadanog i generiranog, samo-repliciranog i onoga što je u tome naše, onoga što nas čini različitima, svojim.

Marta Kiš

With the exhibition “Self-Replication”, the artist Nela Hasanbegović returns to the Student Center Gallery. With thread, she weaves parts of her body, contemplating the weaving of her own identity; replicating into fragile, transparent motifs that float in space. The installation connects and constructs equally visible and tense threads, questioning both the autonomy and fragility of the portrait.

The portraits created by the artist confront fundamental conditions of existence (atom, energy, light, evolution, and being) with social constructions (freedom, equality, femininity, power, love, and unity). Inducing a discussion and opening an unfinished scientific debate on the contributions of what shapes us – duties, givenness, external familial and societal influences – the artist stretches her own replicas in the gallery space.

In addition to the portraits, the central element of the exhibition is the self-replication of the body, a pregnant belly that evokes the creation of life, of an artistic work, and the new role of motherhood. Using traditional embroidery techniques within a still relatively conservative society (both in Sarajevo and Zagreb), she questions the traditional roles of women in a contemporary context.

The concept of self-replication, in its traditional definition, applies to certain living species, computer forms, and, except in science fiction, cannot take on a human form. Although Nela Hasanbegović has been creating works for this exhibition over the last ten years, the artistic installation today, in an era of disrupted life habits where the concept of replication is associated with the threat of viruses and the discomfort of unknown streams resulted from artificial intelligence, takes on a new context.

The entire work is intertwined with tight strings of socially generated oxymorons. These threads not only connect but also create a strong tension, as the author, through a form that evokes tradition, questions the contemporary role of women. Pursuing subtle relationships between the given and the generated, self-replicated and what is inherently ours, what makes us different, unique.

Marta Kiš

BIOGRAFIJA / BIOGRAPHY

Nela Hasanbegović rođena je u Sarajevu (1984.), gdje stiče osnovno obrazovanje i srednje obrazovanje u školi primijenjenih umjetnosti. Na Akademiji likovnih umjetnosti u Sarajevu stiče zvanje akademske kiparice i magistricе kiparstva. Trenutno je kandidatkinja na doktorskom studiju umjetnosti na Fakultetu likovnih umjetnosti u Beogradu, i interdisciplinarnom doktorskom studiju na Pedagoškom fakultetu u Sarajevu. Zaposlena je na Akademiji likovnih umjetnosti Univerziteta u Sarajevu od 2012. godine. Izlagala je na 131 međunarodnih i domaćih kolektivnih i 22 samostalnoj izložbi, a njena djela su uvrštena u muzejske i privatne kolekcije. Učesnica je više simpozija, panela, konferencija, rezidencijalnih programa, dobitnica prestižnih nagrada i stipendija, te članica strukovnih Udruženja u BiH i inozemstvu. Sudjelovala je u realizaciji više likovnih radionica i objavila nekoliko radova. Posebna područja njenog istraživačkog interesa su trodimenzionalna i intermedijalna umjetnost. Njeni umjetnički radovi su realizirani kao instalacije, video radovi, fotografije i performansi. Njena raznolika umjetnička praksa obilježena je konceptualnim i provokativnim pristupom – koji istražuje odnos između kulturnog pamćenja i identiteta, roda, prostora, arhitekture, nadzora i kontrole – pretočena u djela koja propituju značenje stvaranja umjetnosti, dvosmislenost jezika, ograničenja i mogućnosti. Dvosmislena, izravna te prožeta povijesnim, političkim

i društvenim referencama, njena se umjetnost nikada ne suzdržava od uspostavljanja kritičkog odnosa s mjestima na kojima je izložena, materijalima od kojih je napravljena, i ulogom gledaoca i stvaraoca.

Nela Hasanbegović was born in Sarajevo (1984) where she completed primary education, and then secondary education at the School of Applied Arts. Graduated at the Sculpture Department, Academy of Fine Arts in Sarajevo 2007. MFA studies completed at the same department in 2010. Currently is PhD candidate at the Faculty of Fine Arts in Belgrade, and in interdisciplinary doctoral studies at the Faculty of Educational Sciences, University in Sarajevo. She has been working at the Department of Art Education at the Academy of Fine Arts University of Sarajevo since 2012. She exhibited her artworks at 131 international and domestic group exhibitions and realized 22 solo exhibitions in Bosnia and Herzegovina and abroad. She participated in realization of multiple workshops and published a few papers. She has given talks at numerous panels and presentations, and held several lectures. She has published several papers and participated in many symposia, artist colonies and residency programs, and she has won several prestigious awards and scholarships. She is a member of the several Associations of Artists in Bosnia and Herzegovina and abroad. Special areas of her research interest include three-dimensional and intermedia arts. Her artistic works include installation, video, photography and performance. Her versatile artistic practice is marked by a conceptual and provocative approach – which investigates the relationship between cultural memory and identity, gender, space, architecture, surveillance and control – is translated into works that question the meaning of making art, the ambiguity of language, and the limits and possibilities. Ambiguous, direct, and imbued with historical, political and social references, her art never refrains from establishing a critical connection with the sites where it is exhibited, the materials that comprise it, and the roles of spectator and creator.

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