

MARUŠA

SAGADIN

TIVOLI

2.4. — 8.5.

2015

KULTURNI
CENTER

TOBAČNA 0001

Maruša Sagadin
2. 4. — 8. 5. 2015

TIVOLI

Vljudno vabljeni na odprtje
razstave v četrtek, 2. aprila,
ob 19. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition on
Thursday, April 2, at 7 pm
at the CC Tobačna 001.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

Razstava Maruše Sagadin sodi v rezidenčni program KC Tobačna 001.
Maruša Sagadin's exhibition is a part of CC Tobačna 001 residential program.

DOGODKI

Sreda, 6. maja 2015, 17.00
VOĐSTVO PO RAZSTAVI
Alenka Trebušak

EVENTS

Wednesday, 6 May 2015, 5 pm
GUIDED TOUR
Alenka Trebušak

Vsako mesto ima svoj Tivoli!

Delo Maruše Sagadin se osredotoča na raziskovanje odnosa med jezikom, arhitekturo in skulpturo. Pogostoma pri svojem delu uporablja besedno igro in polisemičnost besed. Izrablja ju kot orodje za zagon asociativne igre, hkrati pa nam ponujata vpogled v tranzicijo med zametkom ideje in končnim delom. Zasnove zamisli večinoma izhajajo iz arhitekture kot tudi iz pop-in subkulture virov. Kot ekstrahirani in abstrahirani elementi postajajo znak, ki na simbolni ravni vključuje narativno podstat in vodi k zgodbi predmeta, na drugi pa omogoča vnos dinamike in humorja, ki kritiko zakrije pod ponjavo oglaševalskih pristopov, razvedrila ali igre.

V tokratnem projektu se umetnica predstavlja s serijo objektov *Lina's Leisure Center (Shorts)*, skulpturo *Extra Extra Elle (Hungerburgbahn)* ter kolaži. Kot izhodišče za prve ji služi element, ki ga je arhitektka Lina Bo Bardi uporabila na fasadi SESC Pompéia v Sao Pãulo (v modernistično arhitekturo športnega in kulturnega centra, koncipirano v socialističnem duhu »za ljudi«, je vnesla iracionalne, skorajda postmodernistične momente). Gre za okenske odprtine. Te v svoji formi spominjajo na luknjo, ki bi jo lahko naredil udarec s pestjo, v umetniških skulpturah pa se materializirajo kot noge objektov. Nad njimi se pne šest skoraj identičnih pravokotnih form. Meja med podstavkom, ki se spreminja v samostojen objekt ter skulpturo višine človeškega telesa, se zabrisuje, njeni vlogi sta celo duchampovsko izenačeni. Površine geometričnih likov so zglajeno sijoče in delujejo skoraj že slikarsko. Njihova barvna paleta sega od aluzij na Washington Color School, avstrijski Lili-en porcelan, »politične« barve in pop kulturo. Tudi izbira revnih materialov, kot so beton, kit za lopatico in vezane plošče, ki jih lahko najdemo v trgovinah z gradbenim materialom, pričajo o dejstvu, da umetnico zanima tisto, kar deluje varljivo in neobičajno.

Maruša Sagadin z deformiranjem normativov predmetom odvzema delček njihove uporabnosti, hkrati pa vanje vnaša možnost premene vzorca zaznavanja. Par lesenih čevljev tako postane skulptura, potencialno mučilno orodje, zabaven modni dodatek, gledališki rekvizit in nenazadnje maketa dveh stavb, povezanih z mostom. Skulpture, ki sestavljajo nekakšno skupino ljudi, pa lahko predstavljajo svojevrstno metaforo za pozicioniranje individuuma ali marginalizirane skupine v družbeno okostje mesta ter njegove infrastrukture, ki je osredotočena na stimulacijo zabave, potrošništva, poslov in kulta telesa.

Alenka Trebušak

Every city has its Tivoli!

In her work, Maruša Sagadin centres on investigating the relationship between language, architecture and sculpture. In doing so, she often uses puns and polysemy to start plays of association, while simultaneously providing an insight into the transition between the original idea and the final result. She draws inspiration for her ideas from architecture, but also from pop and subculture sources. Extracted and abstracted, these elements form a sign which at a symbolic level incorporates an inherent narrative, directing us towards the story of an object while introducing dynamics and humour which camouflage criticism under a tarp of advertising approaches, entertainment or play.

In this project, the artist presents a series of objects titled *Lina's Leisure Center (Shorts)*, the sculpture *Extra Extra Elle (Hungerburgbahn)*, and collages. The first is based on elements used by the architect Lina Bo Bardi on the façade of SESC Pompéia in Sao Pãulo (who incorporated irrational, almost postmodern moments into the modernist architecture of the aforementioned sport and cultural centre, conceived in socialist spirit "for the people"). These are window openings that look very much like holes made by punching fists, but are in the artist's sculptures manifested as legs of objects. Above them span six almost identical rectangular forms. The boundary between the base, which turns into an object in itself, and the life-size sculpture, is obscured, and their roles are equalised in Duchamp's style. The surfaces of geometric shapes are gloss-polished and almost painterly. Their colour palette spans allusions to the Washington Color School, Austrian Lili-en porcelain, "political" colours, and pop culture. The selection of low-end materials such as concrete, putty and plywood found in construction material stores shows that the artist takes interest in what appears deceptive and strange.

By twisting the norms, Maruša Sagadin strips the objects from some aspects of their service ability and imbues them with the possibility to change the pattern of perception. A pair of wooden shoes is thus transformed into a sculpture, a potential instrument of torture, a funny fashionable accessory, a theatre requisite, and not least, a model of two buildings connected by a bridge. The sculptures that apparently represent a group of people may stand as a unique metaphor of placing an individual or a marginalised group in the social skeleton of a city and its infrastructure, where the primary focus is on stimulating fun, consumerism, business and the cult of the body.

Alenka Trebušak



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Odprto:

torek — petek
11.00 — 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Opening hours:
Tuesday — Friday
11 am — 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Projekt je podprla / Project is supported by:



Mestna občina
Ljubljana