

Jan Bejšovec in Anže Ermenc

Drugi jaz

tekstilni pogled na raziskovanje identitete in pripadnosti

29. 11. – 16. 12. 2016


**ALKATRAZ
GALERIJA**

Tekstilna umetnost je v zadnjih letih na novo pridobila pozornost umetniške javnosti. Gverilsko pletenje in produkcija samoniklih tekstilnih oblikovalk, cev sta prisotni v mnogih zunanjih in notranjih javnih prostorih. Ceprav je tekstilna obrt še vedno razumljena kot področje, kjer tradicionalno prevladujejo ženske, bližji pogled v preteklost prikazuje drugačno zgodbo. Stevilne tekstilne poklice, kot so npr. izdelovanje preprog, pretežno opravljajo moški. Bližje slavi in bogastvu pa seveda naletimo na mnoge krojače in modne oblikovalce. Prisotnost tekstilnih umetnikov moškega spola v sodobni umetnosti nas tako ne sme presenetiti. Lahko se vprašamo ali umetniki uporabljajo in razumejo delo z blagom in šivanko na drug način kot umetnice, vendar bi bilo bolje, da se vprašamo, če se želijo delu s tekstilom približati ravno zato, ker se ga splošno dojema kot manjvredno in obrtniško. Morda se vračajo k njemu preprosto zato, ker omogoča ustvarjalno delo na način, ki mu druge sodobnejše umetniške prakse niso sposobne konkurirati. Nič od tega pa ne spremeni dejstva, da je vnašanje novih vsebin in prevračanje pomenov ter ustaljene rabe izdelkov pomemben umetniški prispevek.

Idejno izhodišče razstave tekstilnih portretov Jana Bejšovca in Anžeta Ermenca temelji na različnosti izkušenj in interesov. Umetnika se razlikujeta glede na narodnost in starost. Poleg tega se še nista srečala. V času, ko je Jan Bejšovec prvič pripotoval v Ljubljano iz Berlina, je Anže Ermenc odhajal iz Ljubljane v Manchester. Kljub mnogim razlikam oba povezuje zanimanje za sodobno tekstilno umetnost, zato sta se odzvala na povabilo Galerije Alkatraz in združila moči na način, ki ga nismo pričakovali. Prvenstveno je bila razstava mišljena kot skupinska razstava dveh umetnikov, ki se tekstilij lotevata vsak s svojim pristopom. A umetnika sta se povezala in pripravila svoj koncept v dialogu drug z drugim, ki ni samo umetniški, ampak pravzaprav tudi kuratorski. Tako se razstava nahaja med skupinsko in samostojno razstavo, saj sta za ta projekt postala tandem, ki se dopolnjuje v izvedbi skupne avtorske postavitve. Glavni motiv razstave bodo tekstilni portreti z zasukom.

V sklopu dogovarjanja sta se namreč lotila še eksperimenta: umetnika sta izmenjala obrise oz. šablone lastnih obrazov z namenom, da vsak raziše identiteto drugega le na podlagi njegovega dela, ki je javno dostopno ter ustvari tekstilni portret soavtorja. Dogovorila sta se, da o delu v nastajanju ne bosta izmenjavala informacij, zato ne poznata rezultatov dela partnerja. Z lastnim tekstilnim portretom se bosta prvič soočila šele na otvoritvi razstave. Lahko se sicer vprašamo kaj bo zares nastalo? Morda bosta preko portretov ustvarila zgolj projekcijo lastnih predstav. Drugi bi bil torej tukaj le filter s pomočjo katerega se namesto resničnosti kaže jaz.

Razstava bo prizorišče soočenja različnih nazorov in pogledov na tekstilno umetnost, obenem pa tudi nekakšen dialog dveh umetnikov z raznolikimi izkušnjami. Občinstvo bo tako imelo možnost opazovanja dveh zelo različnih slogov tekstilne umetnosti. Medtem ko Ermenc uporablja svoje vezenine kot pripomoček pri obravnavi tem neugodja in refleksije osebnih izkušenj s pomočjo satire in v svojem širšem (modnem) delu prevprašuje družbeno določanje vrednosti in vidnosti nemodnih in ne-popularnih posameznikov, se Bejšovec raje osredotoča na portretiranje kontroverznih oseb iz zgodovine in politike v upanju na vzpostavitev konfliktnih situacij v političnem, ne osebnem smislu. Poskus Bejšovca in Ermenca prikazuje nenavadno pestrost sodobne tekstilne umetnosti.

Zamisel povezovanja med že izkušenim umetnikom, ki zastopa opredeljena stališča in ustvarjalca mlajše generacije, ki deluje na več področjih in v svoji praksi ne zastopa ideološko jasno začrtanih smernic, vzbuja vprašanja. Je projekt sodelovanja smiseln, glede na to, da Bejšovec daje prednost agresivnemu nastopu in spodbujanju napetosti, medtem ko Ermenc izbira subtilne podobe v povezavi z manjšimi formati? Morda sta naredila napako s tem, ko sta poskusila ustvariti podobo drugega na podlagi medijskih objav z nepopolnim sredstvom kot je obris obraza. Kaj pravzaprav želita sporočiti preko javnega projiciranja lastnih predstav o drugem s pompozno odstiranjem pogleda na drugega v času otvoritve? Morda nas želita soočiti z vprašanjem kaj zares vemo o drugemu, kar ni zaznamovano z našimi lastnimi predstavami?

Jan Bejšovec (1975, Vzhodna Nemčija) je zgodovinar, umetnik in novinar, ki uporablja umetniški psevdonim KONFLIKTSTOFF. Posveča se tekstilni umetnosti in instalacijam. Ukvarja se pretežno s političnimi in zgodovinskimi temami, njegova dela pa izhajajo iz tradicije tekstilne umetnosti in obrti v kontekstih njihove uporabe s strani države, vojske in propagande. Grafična in včasih provokativna upodobitev je namerno v kontrastu z večinoma tekstilnim medijem, ki je sestavljeno iz avtentičnih tekstilij, vzorcev vojaške kamuflaže oz. vintage oblačil. Skozi tekstilne instalacije v javnem prostoru poskuša tudi opozarjati na zgodovinsko pomembne urbane točke. Jan Bejšovec je sodeloval na več samostojnih in skupinskih razstavah doma in v tujini (Berlin, Chemnitz, Halle, Nemčija; Miami, ZDA; Ljubljana). Bil je tudi eden od kustosov razstave 77-13 Politična umetnost in odpor v Turčiji. Več o umetniku na: <http://www.konfliktstoff.org/>

Anže Ermenc (1992) je diplomiral na Fakulteti za dizajn v Ljubljani (2015). V diplomski nalogi se je posvetil raziskovanju vezenja in šivanja v njuni pojasnjevalni in vizualni vlogi. Pred kratkim je zaključil tudi podiplomski študij modne grafike na Manchester School of Art, Velika Britanija (2016). Še posebej se zanima za modo kot vizualni jezik, izzivanje tradicionalnih pogledov na spol in povezovanje različnih področij kot so moda, tekstilna umetnost in oblikovanje skozi kreativno vodenje in stiliranje. Anže Ermenc je modni urednik revije New Edge Magazine. Njegovo delo je bilo že večkrat objavljeno (npr. Elle, Modna in Marketing Magazine) pred kratkim pa je začel delati kot asistent dodiplomskega študija modnega in umetniškega vodstva na Manchester School of Art. Lani se je predstavil na prvi samostojni razstavi v Centralni postaji, v Ljubljani, razstavljal je tudi na več skupinskih razstavah v Veliki Britaniji.



Mestna občina
Ljubljana



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Galerija Alkatraz je odprta: ponedeljek-četrtek 11.00-15.00 in 16.00-20.00, petek 15.00-23.00.

KUD MREŽA/ALKATRAZ GALERIJA, Masarykova 24, 1000 Ljubljana, E-mail: galerija.alkatraz@gmail.com, www.galerijalkatraz.org
Telefon: +386 (0)1 434 03 45, Fax: +386 (0)1 432 33 78, GSM: + 386 (0)31 686060. Program Galerije Alkatraz podpirata Ministrstvo za kulturo RS in Mestna občina Ljubljana, Oddelek za kulturo. KUD Mreža/Galerija Alkatraz je članica Asociacije, zveze nevladnih organizacij na področju kulture in umetnosti v Sloveniji.

Jan Bejšovec and Anže Ermenc

The Other Self

A Textile Perspective on Exploring Identity and Belonging

29. 11. – 16. 12. 2016



Textile art has regained the attention of artistic public in the past few years. Guerrilla knitting and production of authentic textile designers are present at numerous outdoor and indoor public spaces. Even though textile crafts are still understood as a domain where women traditionally prevail, a closer look into the past reveals quite a different story. Several textile professions such as carpet-making are mostly performed by men. Closer to glory and fortune we come across tailors and male fashion designers today. The presence of male textile artists in the contemporary art should thus not surprise us. We can, however, ask ourselves whether male artists perceive working with fabrics and the use of the needle in a different way to female artists, when what we should actually ask ourselves is if they wish to become familiar with working with textile precisely because it is generally perceived as a female domain, therefore of lesser value and crafty. Perhaps they are reviving it simply because it enables creative work in a manner that other, more contemporary artistic practices cannot compete with. None of this changes the fact that the introduction of contents and the twisting of meanings and the common usage of the products actually mean an important artistic contribution.

The conceptual outset of the exhibition of textile portraits of Jan Bejšovec and Anže Ermenc is based on their differences of experience and interests. The artists are of different nationality and age. On top of that, they have never met each other. At the time when Jan Bejšovec, from Berlin, first arrived in Ljubljana, Anže Ermenc was leaving Ljubljana for Manchester. Despite numerous differences they are related by their mutual interest in contemporary textile arts, so they have both accepted the invitation of the Alkatraz Gallery and joined their efforts in a way we had not expected. Initially, the exhibition was conceived as a group exhibition of two artists who approach the idea of textile in their own, different way. However, the artists got connected and prepared their own concept in a mutual dialogue that was not only artistic, but actually also curatorial. So the exhibition is now somewhere between a group and a solo exhibition, for they have become a tandem - for this project - complementing each other in the way they carry out their joint authorial setting. The main motif of the exhibition is textile portraits with a twist.

Namely, while discussing the exhibition, they have undertaken an experiment: the artists have exchanged their facial templates with the purpose to explore the identity of the other one only upon their publically accessible works, thus creating a textile portrait of the co-author. They have come to the agreement that they would not be exchanging any information about the work in progress, so at the moment they are not aware of the results of their partner's efforts. It will be only at the exhibition opening when they will be faced with their own portraits. We can ask ourselves: what will actually come out? Perhaps they will have - via their portraits - created a mere projection of their own ideas. Here, the other one could actually be a mere filter by the aid of which - instead of reality - self is shown.

The exhibition will be the scene of confrontation of different beliefs and views on textile arts, at the same time also a kind of a dialogue of the two artists of different experiences. The audience will hence have an opportunity to observe two very different styles of textile arts. While Ermenc employs his embroidery as a tool when dealing with uneasiness and the reflection of his own personal experiences with the aid of satire and in his wider (fashionable) scope questions social determination of the value and visibility of unfashionable and unpopular individuals, Bejšovec prefers to focus on portraying controversial personalities from the history and politics in hope to set up conflict situations in political, and not personal sense. The attempt of Bejšovec and Ermenc displays an unusual versatility of contemporary textile arts.

The idea of connecting an already established artist, representing defined principles and an artist of a younger generation who is active in different fields and in his practice does not represent any ideology-wise clearly defined orientation, raises questions. Is the project of co-operation at all reasonable, considering the fact that Bejšovec advocates an aggressive performance and encourages dispute, whilst Ermenc chooses subtle images related to smaller formats? Perhaps both of them made an indiscretion by creating an image of each other on the bases of media publishing with an incomplete means such as a contour of the face. What message do they really want to convey through a public projection of their own ideas of the other, by a pompous unveiling of their view of the other at the time of the opening? Perhaps they wish to confront us with the question of what do we really know of the other that is not biased with our own imagination?

Jan Bejšovec (1975, East Germany) is an artist, historian and a journalist known by his artistic label Konfliktstoff. His artistic creation is devoted to textile arts and installation. The main subject of his art revolves around political or historical issues, his works draw on the old tradition of textile arts and crafts within the contexts of their usages by the state, the army or propaganda. His graphical or occasionally provocative depiction deliberately contrasts the majorly textile medium, consisting of an authentic textile, military clothing camouflage patterns, or vintage garments. Through his textile installations in public spaces the artist attempts to point to the urban spots that he considers historically significant. Jan Bejšovec has had several solo exhibitions and has participated in numerous group exhibitions at home and abroad, e.g. Berlin, Chemnitz, Halle, Germany; Miami, U.S.A.; Nočna izložba Pešak Gallery, Ljubljana. He was also a curator of the 77-13 Political Art and Resistance in Turkey exhibition. More: <http://www.konfliktstoff.org/>

Anže Ermenc (1992) graduated from the Faculty of Design, Ljubljana, in 2015. As part of his bachelor dissertation he explored embroidery and sewing in an illustrative and visual way. Recently, he has completed his postgraduate study of fashion graphics at the Manchester School of Art, Great Britain (2016). Ermenc is especially interested in fashion as a visual language. He likes fields that challenge a traditional view of gender, debating between professions in fashion direction, textile arts and design through creative management and styling. Anže Ermenc is the fashion editor of New Edge Magazine. His work was published many times (in Elle, Modna and Marketing Magazine). Not long ago he began to work as an assistant of undergraduate studies of fashion and artistic management at the Manchester School of Art. Last year he introduced himself at his first solo exhibition at the Centralna postaja (Central Station) café, in Ljubljana. He has also taken part at several exhibitions in Great Britain.



Mestna občina
Ljubljana



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Opening hours: Monday–Thursday 11a.m.–3p.m. and 4–8p.m. and Friday 3–11p.m.

KUD MREŽA/ALKATRAZ GALERIJA, Masarykova 24, 1000 LJUBLJANA, galerija.alkatraz@gmail.com, www.kudmreza.org/alkatraz, phone: +386 (0)1 434 03 45, Fax: +386 (0)1 432 33 78, GSM: + 386 (0)31 686 060. Alkatraz Gallery programme is supported by Ministry of Culture of the Republic of Slovenia, Municipality of Ljubljana - Department for Culture. KUD Mreža/Galerija Alkatraz is a member of Asociacija, the association of non-government organisations and independent creators in the field of culture and art in Slovenia.