



ANA MUŠČET ZASTAVE 21. IX. – 21. X. 2017.

GALERIJA ANTUNA AUGUSTINČIĆA

ZASTAVE, 2016.

rezani, ispisani i tkani flizelin

54 x 500 cm (6 komada)

Vlasništvo Muzeja likovnih umjetnosti, Osijek

Istkane Zastave manifestacija su prethodno iščitanih i prepisanih Krležinih Zastava te svih podataka koje je autor utkao u roman govoreći o sudbini svojih likova, ali i o svojoj vlastitoj, ispisujući tako i memoarski trag. Tkanjem vrpce, dobivene rezanjem u uništavaču za dokumente, dolazi se do aranžiranja svih privatnih, kao i povijesnih činjenica, odnosno novih dokumenata, u koje se, posredovanjem rukopisa drugog autora, upisuje novi – i nastaju nove Zastave, svjedoci novog vremena, u kojem je jedino posve poznato staro vrijeme. Nakon dvadeset i pet godina svoje suverenosti Republika Hrvatska uključena je u veću grupaciju, Europsku uniju, te se bori za nova rješenja, pod teretom sveprisutne prošlosti. Prijelaz iz centraliziranog socijalističkog u tržišno društvo te uvođenje novih konkurencija i iskorak prema naprednijim zemljama i njihovim metodama, obilježja su vremena tranzicije i traju sve do danas. Privatizacija i želja za zapadnjačkim imidžem stvaraju nove, lošije uvjete življenja, u kojima se vjerski i politički simboli uzimaju za štitove. Njima se obilježava pripadnost ideji, odanost; kao da je riječ o zalogu istine. Ti su simboli dio svakodnevice i njihovi su sadržaji izuzetno eksploatirani. Zastava je jedan od takvih simbola, s više značenja: ona je sveta, ona je jedina istina, za nju se borilo, ona ne poznaje zločin ili ilegalnost. Upravo ovakvo korištenje simbola jedna je od temeljnih konstanta domaćeg političkog života, gdje neprestano traje borba za glasove koji osiguravaju moć, svakome ispod njegove zastave. A moć potom stoji ravnopravno uz – tuđu nemoć. Postupak kojim se služio autor odabranog književnog teksta prenosi se, transformiran, u vizualnu umjetnost. Poznat po velikim razlikama među prvim izdanjima Zastava, Krleža je unosio obilje gramatičkih i pravopisnih, sintaktičkih i stilskih intervencija, dodavao je, izostavljao i prekrajavao pasuse i rečenice, kroatizirao imena, nazive i pojmove, s obilatom pretakanjem naracije i opisa u unutrašnji monolog. Prekranje, koje se kod Krleže odvija književnim postupkom, prenosi se u doslovno prekranje teksta, koji će se potom nanovo sastaviti i to tkanjem, jednom od najvažnijih, tradicionalnih tehnika. Tkanje u sebi sadrži nužnu kategoriju vremena, koja se preciznim aranžmanom transformira u predmet. Ono je dokaz, proizvod sati i niti ili, u ovom slučaju, niti i vrpca koje tek nakon završetka tkanja jamče za nečiji angažman. Do samoga kraja tkanica ostaje nepoznata tkalcu, dok namotana na valjak guta metre materijala, pretvarajući ih u centimetre, presavijajući kategoriju vremena utrošenog za rad. Zastave su ujedno i dokaz postojanja umjetnika koji ih, iz dana u dan, prepisuje i tka, potvrđujući svoje sudjelovanje u ciklusu povijesti. Vlastiti trag, koji se ovdje javlja u obliku prepisivanja, nestat će nakon niza izlaganja Zastava, jer će one, zbog osjetljivosti na svjetlo, s vremenom izblijedjeti.

Ana Mušćet

Ana Mušćet rođena je 1981. godine u Metkoviću. Nakon završene Umjetničke škole u Dubrovniku, na Filozofskom fakultetu Sveučilišta u Zagrebu magistrirala je 2010. g. kroatistiku i rusistiku, a 2016. g. kiparstvo (u klasi prof. Slavomira Drinkovića) na Akademiji likovnih umjetnosti, s pohvalom *summa cum laude*. Dobitnica je nekoliko stipendija za izvrsnost, dviju Dekanovih nagrada za uspješnost u radu te posebne Rektorove nagrade za grupni projekt *Adventski kalendar*. Finalistica je nagrade *Essl Art Award* za 2015. g. Za rad *Na promjenu zraka* stručni žiri, što ga je predvodio američki umjetnik Gary Hill, dodijelio joj je II. nagradu na VII. po redu festivalu *Passion for Freedom* u Londonu. Tim joj je povodom Sveučilište u Zagrebu dodijelilo posebno priznanje za ostvarenje od međunarodne važnosti, a za istoimenu izložbu (o kojoj je HRT snimila emisiju »Trikultura«) 2016. je godine dobila Rektorovu nagradu za individualni umjetnički rad. Iste je godine dobila i stipendiju nizozemske fondacije *Woman Education Fund* te je na 25. slavonskom biennalu za rad *Zastave* osvojila *Grand Prix*, a u siječnju 2017. i nagradu publike. Radovi su joj uvršteni u zbirke suvremene umjetnosti u Muzeju likovnih umjetnosti u Osijeku i Galeriji umjetnina u Splitu. Sudjelovala je u više skupnih, a ovo joj je peta samostalna izložba.

Kontakt: muscet3@gmail.com, +385 91 543 8382

The Flags, 2016

Interfacing fabric cut into strips, covered in writing, and woven

54 x 500 cm (6 pieces)

Property: Museum of Fine Arts, Osijek

The woven Flags are a manifestation of the previously read and hand-copied novel *The Flags* by Miroslav Krleža and of all the data that the author had woven into his novel, speaking about the fate of his characters as well as his own and thus leaving behind a memoir trail, among other things. The weaving of the strips cut in a paper shredder led to an arrangement of all the private – as well as historical – facts, that is, it led to new documents into which yet another one is entered through the writing of another author and this, in turn, led to the new Flags, witnesses of the new times in which the only fully known time is the past. After 25 years of sovereignty, the Republic of Croatia is part of a larger group, the European Union, and is struggling to find new solutions under the burden of the omnipresent past. The transition from a centralized socialist society to a market economy, the introduction of new competitions, and a step toward more advanced countries and their methods, characteristic of the transition period, continue to this day. Privatization and the desire for a Western image lead to new, deteriorating living conditions in which religious and political symbols are taken as shields. They are used to signify affiliation with an idea, loyalty, as if they were pledges of truth. Such symbols are part of everyday life and their content is intensely exploited. Flag is one of those symbols, one with multiple meanings – it is sacred, it is the only truth, people have fought for it, it knows no crime and cannot be illegal. Such use of symbols is one of the basic constants of the Croatian political life, in an on-going struggle for votes that secure power – for everyone under their own flag. In this, power stands next to the powerlessness of others. The method used by the author of the literary text is transformed and transferred into a visual art. Krleža was known for making major changes in the first editions of *The Flags*. He made numerous modifications in grammar, orthography, syntax, and style; he added, eliminated, and altered paragraphs and sentences; he Croatianized names and terms, and converted a great deal of narration and description into interior monologue. In this case, the literary alteration is transferred into a literal alteration of the text that is later put back together by way of weaving, one of the most important traditional techniques. Weaving comprises the essential category of time, which, through a precise arrangement, is transformed into an object. It is proof, a product of hours and fibres or, in this case, fibres and strips, which demonstrate a person's involvement but only once the weaving is finished. Until the very end, the cloth rolled on the cloth beam remains unknown to the weaver, swallowing metre upon metre of material and turning it into centimetres, folding over the category of time spent working.

The Flags are also evidence of the existence of the artist, who copies and weaves them day after day, confirming her participation in the cycle of history. Her trail here is evident in the form of hand-copying. After several exhibitions of *The Flags* it will disappear, as the light-sensitive writing fades over time.

Ana Mušćet

Ana Mušćet was born in Metković, Croatia, in 1981. She graduated from the Secondary School of Arts in Dubrovnik. In 2010 she earned a master's degree in the Croatian Language and Literature and Russian Language and Literature at the Faculty of Philosophy, University of Zagreb. In 2016 she graduated summa cum laude from the Academy of Fine Arts in Zagreb with a degree in sculpture (class of Professor Slavomir Drinković). She is a recipient of several excellence scholarships, two Dean's Awards, and a special Rector's Award for the Advent Calendar group project. She was a finalist for the Essl Art Award in 2015. That same year, a jury headed by US artist Gary Hill presented her with a 2nd prize for *A Change of Air* at the 7th Passion for Freedom festival in London. Subsequently, the University of Zagreb awarded her a special recognition for international achievement. In 2016 she received the Rector's Award for individual work of art for the exhibition bearing the same title (covered on the national television in its "Trikultura" programme). In 2016 she also received a scholarship from the Netherlands' Woman Education Fund. At the 25th Slavonian biennial she won two awards for *The Flags*: Grand Prix in 2016 and the Audience Award in 2017. Her work has been added to the contemporary art collections of the Museum of Fine Arts in Osijek and the Gallery of Fine Arts in Split. She has taken part in a number of group exhibitions. This is her fifth solo exhibition.



ZASTAVE ANA MUŠČET FLAGS

Vidjevši *Zastave* na na Završnoj izložbi studenata Akademije likovnih umjetnosti 2016. g. u Zagrebu, nama sam poželio da ih pokažemo u Klanjcu povodom Međunarodnog dana mira. Sagledavši ih, bio sam u to siguran: ovaj ingeniozan prijevod u likovni medij vebelnih Krležinih *Zastava* svakako moramo postaviti u našoj Galeriji, uz Augustinčićev *Mir* i na oku njegovu *Krležu*.

Krležin posljednji roman kroatistica i kiparica Ana Muščet suvereno utkiva u svoje prvo epsko djelo: žarom i marom istinskog stvaraoca, od nekoliko tisuća metara uske flizelinske trake i stotine tisuća razumljenih i na njih prepisanih riječi, ispreplićući likovni i verbalni medij, tvori fragilnu i snažnu formu, snaga koje proizlazi upravo iz njene fragilnosti: raspukne li se tkanje, ili riječi izblijede, potvrdit će snagu sjemenki maslačka raznesenih vjetrovom.

Kao i Krležine, i Anine *Zastave* izlaze u nastavcima. Ovih šest izloženih tek su prvi svezak, drugi slijedi uskoro, a sigurni smo da će i tri preostala ugledati svjetlo dana u okviru vremenskog raspona u kojem su u časopisu *Forum* objavljivane Krležine *Zastave*. Ako se to i ne dogodi, ništa zato: ionako su već smještene u našem imaginarnom muzeju.

Zastave Ane Muščet dolaze nam kao pobjedničke: u međuvremenu su osvojile i glavnu nagradu ocjenjivačkog suda i nagradu publike na 25. slavonskom biennalu te postale dijelom fundusa Muzeja likovnih umjetnosti u Osijeku, kojemu smo svesrdno zahvalni na posudbi. A nadamo se da bi jednom moglo pobijediti i mirotvorstvo koje pronose.

(bp)

Having seen The Flags at the Class 2016 final exhibition at the Academy of Fine Arts in Zagreb, I instantly wished we could exhibit them in Klanjec on the occasion of the International Day of Peace. Having considered them further, I became certain that our Gallery had to show this ingenious translation of Krleža's grand novel The Flags into a visual arts medium, alongside Augustinčić's Peace and close to his bust of Krleža.

Ana Muščet, Croatist and sculptor, masterfully wove Krleža's last novel into her first epic work: with the assiduousness of a true creator, she produced, out of several thousand metres of interfacing fabric strips and hundreds of thousands of understood and copied words, intertwining the visual arts medium with the verbal one, a fragile and yet powerful form whose power stems precisely from its own fragility – if the weave breaks or the words fade, they will confirm the power of dandelion seeds dispersed by the wind.

Like Krleža's Flags, Ana's come out in instalments. The six that are exhibited here represent the first tome, the second will follow soon, and the remaining three are certain to see light within the time framework in which Krleža's Flags were published in Forum magazine. Even if this does not happen, they will already have been stored in our imaginary museum.

Ana Muščet's Flags come to us victorious – they have won the Grand Prix and the Audience Award at the 25th Slavonian Biennial and are now part of the contemporary art collection of the Museum of Fine Arts in Osijek, to which we express sincere thanks for the loan. We hope that, some day, the peacemaking that The Flags promote will emerge victorious, too.

(bp)



ANA MUŠČET : ZASTAVE / FLAGS • Klanjec • Galerija Antuna Augustinčića • 21. IX. – 21. X. 2017.

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