

## NELA HASANBEGOVIĆ VMES - BETWEEN

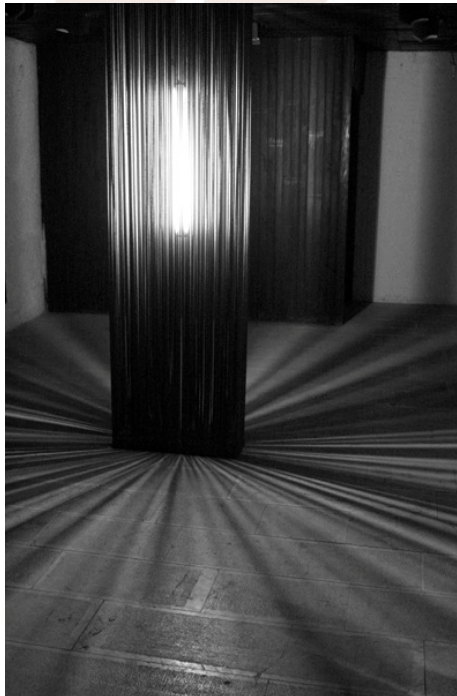
Vljudno vabljeni na odprtje razstave sarajevske umetnice Nele Hasanbegović, ki bo v torek, 21. oktobra 2008 ob 19. uri v Galeriji Srečišče, Hostel Celica. Razstava bo na ogled do 11. novembra 2008.

Instalacija Nele Hasanbegović v Galeriji Srečišče je z rastrom kovinskih vertikal obdan ozek stolpičast rov, znotraj katerega sveti neonska luč, ki se razliva preko meja in širi v prostor. *Kontrast temne žice in svetlobe ustvarja iluzijo prisotnosti univerzalnega Bitja, ki kljub omejitvam prodira v nov prostor in na ta način nadaljuje svoje gibanje in obstoj (N. Hasanbegović).* Obroč deluje kot meja in cenzura, hkrati pa je nakazan izhod – svetloba, ki se nezadržno širi po prostoru in vanj zariše žarkaste sence, kar še poglobi dematerializacijo samega objekta.

Instalacija je prilagojena prostoru, v katerem je razstavljena in govori tukaj drugače kakor v Sarajevu, odstrinja pa tudi skupno izkušnjo obeh lokacij. Kontekst Galerije Srečišče, ki se nahaja v nekdanjem zaporu znotraj od mesta ograjene vojašnice, od koder se je širila vojna tudi na Balkan, meče na objekt Nele Hasanbegović, mlade sarajevske umetnice, posebno luč, ki najgloblje zasije v temnicah v kleti zapora, kjer je bila jetnikom poleg svobode vzeta tudi svetloba. Kjer je bila tema najgloblja, je bilo upanje najsvetlejšje in tako Svetloba, ki se zliva preko meja objekta in predmetnega sveta, zasveti v luči upanja, s katerim je mesto Sarajevo ne le preživelo vojno, temveč živelo in žarelo mnogo dlje in globlje v svetovno, univerzalno zavest upanja in zaupanja.

Svetloba proseva iz sklenjene, hladne in omejujoče materialnosti, ki je skozi tehničistično površino povsem odtujena človeški izkušnji. Ta asociira na sodobni svet, ki ga upravlja ontološka gonja in praksa, ki jo totalizirajo politika in institucije ali pa tehnološki sistemi gospodarstev, organizacij in nadzora.

Kljub temu, da sublimno večkrat povezujemo s slikarstvom kot s kiparstvom, pa se skulptura Nele Hasanbegović dotika materialnega v njegovem nasprotnem polu - preko duhovnega. Delo se dotakne primarnosti in univerzalnosti in tako transformira artificialna stanja v drugačne odnose našega zavedanja in spoznanja. *Vesna Krmelj*



Nela Hasanbegović: Brez naslova, 2008

Instalacija, material: jeklena vrvi, neonska svetilka

Dimenzije: 240 cm višina x 40 cm x 30 cm širina

Instalacija je bila postavljena na:

- samostojni razstavi v okviru Iternacionalni Festival Sarajevo / Sarajevska zima, Galerija IPC "E", Selektor: Nermina Zildžo, BiH, 2008

Nela Hasanbegović je rojena v Sarajevu 21. 1. 1984. Leta 2007 je diplomirala na *Akademiji likovnih umetnosti v Sarajevu* na oddelku za kiparstvo pod mentorstvom prof. Mustafe Skopljaka. Od leta 2007 je članica *Udruženja likovnih umjetnika Bosne i Hercegovine (ULUBIH)* Obiskuje podiplomski študij kiparstva na Akademiji likovnih umjetnosti u Sarajevu pod mentorstvom prof. Mustafe Skopljaka in prof. dr. Sadudina Musabegovića. Živi in dela v Sarajevu.

## NELA HASANBEGOVIĆ *BETWEEN*

Installation of Nela Hasanbegović in the Srečišće Gallery is constructed from a raster of metal verticals, forming a narrow towering ditch, lit from inside by neon, the light pouring out and protruding to the space. *»The contrast between dark wire and light creates an illusion of the presence of the universal Being, protruding to a new space in spite of all limitations and in this way continues its movement and existence«* (N. Hasanbegović). The rim has a dual function of both border and censure, alluding an exit – the light, spreading itself in the space and drawing beamlike shadows unto it, in this way deepening the dematerialization of the object.

Installation is adjusted to the gallery space where it is presented, this time having a different narrative than in Sarajevo, yet it also unveils the common experience of both locations. The context of the Srečišće Gallery is a part of former prison secluded from the city, a military barrack wherefrom the war also had spread to the Balkans. These facts shed a special light on the object of Nela Hasanbegović, young Sarajevo artist, shining most deeply in the dungeons in the prison's cellar, where freedom as well as light were taken away from prisoners. Where the darkness was the thickest, the hope was the strongest and therefore the light pouring across margins of the object and of substantial world, shines in the color of hope, a quality that was not only a mean of survival in the war, but lived and shone deeper into the global, universal consciousness of hope and trust.

Light beaming out from a cold and restrictive materiality, its technicistic surface being alienated from human experience, bringing forth associations of this contemporary world controlled by ontological persecution and practice totalized by politics, institutions and technological systems of economies, organizations and supervision.

Although the term sublime is more often attributed to painting than to sculpture, Nela Hasanbegović's sculpture touches the materiality in its opposite pole – trough spiritual. The work touches the primarity and the universality, transforming artificial conditions into other relations of our consciousness and realizations.

Vesna Krmelj

Translated by Sarah Dolinšek