

CIMO

JOSIPA ŠTEFANEC / LJUŠTURE  
/ HUSKS

16 – 23 12 2020  
GALERIJA KARAS  
ZAGREB

Sa svojim afinitetom  
za transformaciju  
moda može uprizoriti  
nestabilnost i gubitak,  
ali jednako tako  
može iscrtati prostor  
postajanja — nove  
društvene i  
seksualne identitete,  
maskaradu i  
performativnost

FASHION AT THE EDGE  
CAROLINE EVANS



Rad *Ljuštura* Josipe Štefanec dio je projekta *BoSA* — *Briefing on Soft Arts / BoSA* — *propitivanje mekih umjetnosti* kojim se CIMO okreće prema suvremenim umjetničkim praksama u kojima se tekstil i srodni materijali propituje kao medij. U projektu kustoski zahvaćamo tradicionalnu poveznicu s područjem tekstilne umjetnosti, ali istovremeno nastojimo ukinuti i/ili proširiti istu kako bi ovaj pojam

promišljali i propitivati u širem kontekstu vizualnih umjetnosti i različitih suvremenih umjetničkih praksi.

U umjetničkom istraživanju Josipa Štefanec kroz formu mekane skulpture teži redefiniranju granica ljudskog tijela. Skulpture nastaju spajanjem traka kepera koje potom generiraju organsku formu. Ta mekana ljuska/opna funkcionira kao svojevrsni zaklon

i sigurni prostor koji preuzima ljudsko tijelo. Ljuštore istovremeno egzistiraju kao slobodni volumen koji zauzima prostor te proširuje granice tijela na neočekivane načine. Mutirano tijelo spaja elemente ljudskog, životinjskog i mitskog, a rezultira nedovršenim glomaznim objektima koji se naseljavaju u galerijski prostor. Na svim objektima naglašeno su prisutni i otvori koji pozivaju na istraživanje unutrašnjosti i volumena

koji se u ljušturu može useliti. Skulpture zauzimaju nekoliko različitih pozicija poput sjedenja, stajanja i višenja, a svaka pozicija otkriva nove dimenzije mekanosti direktno upisane u materijal (i način na koji je šivan).

Ljušture možemo promatrati i kao svojevrsne maske koje prizivaju magične moći — nude mogućnost transformacije nošenjem istih. Estetski

se ljušture kao modni objekti dobro nadovezuju na period osamdesetih kada se u modni sustav infiltriraju eksplicitno nedisciplinirana tijela koja direktno preispituju prihvatljive tjelesne standarde. Takva liminalna tijela svjesno su obilježena drugošću kao potentnim poljem redefiniranja tjelesnih granica. Francesca Granata u knjizi *Experimental Fashion: Performance Art, Carnival and Grotesque Body* govori

o tijelima u nastajanju koja otkrivaju vlastite transformativne i subverzivne potencijale. Upravo su Ljušturre takvi objekti ali i mogući odjevni predmeti čija se mekanost testira kroz prostorno i tjelesno izvođenje.

LEA VENE









Fashion,  
with its affinity for  
transformation  
can act out instability  
and loss but it can  
also, and equally, stake  
out the terrain of  
becoming—new social  
and sexual identities,  
masquerade  
and performativity.

FASHION AT THE EDGE  
CAROLINE EVANS

*Husks* by Josipa Štefanec is part of the project *BoSA— Briefing on Soft Arts* in which CIMO focuses on contemporary art practices that explore textile and related materials as an artistic medium. As curators, we embrace the traditional link with the field of textile art, but at the same time we attempt to abolish or expand it so as to consider and challenge this concept in the broader context



of visual art and different contemporary art practices.

In her artistic research, Josipa Štefanec aims to redefine the boundaries of the human body through the form of soft sculpture. The sculptures are made by compiling strips of twill which then generate an organic form. This soft husk / membrane functions as a kind of shelter and safe space that overtakes the human body.

The husks simultaneously exist as autonomous volumes occupying space, and expand the boundaries of the body in unexpected ways. The mutated body combines the elements of human, animal and myth, resulting in bulky objects that inhabit the gallery space. All objects have openings that invite the visitors to explore the interior and volume that can be contained by the husk. The sculptures assume several

different positions such as sitting, standing or hanging, and each position reveals new dimensions of softness inscribed directly into the material (and the way it is sewn).

The husks can also be seen as kind of masks that evoke magical powers, offering the possibility to be transformed by wearing them. Aesthetically, husks as fashion

objects build upon the period of the 1980s when explicitly undisciplined bodies that subvert dominant bodily norms infiltrated the fashion system. Such liminal bodies are consciously marked by otherness as a potent field of redefining bodily boundaries. In her book *Experimental Fashion: Performance Art, Carnival and Grotesque Body*, Francesca Granata discusses bodies in the making discovering their

transformative and subversive potential. The husks are precisely such objects, but they are also garments whose softness is tested through spatial and bodily performance.

LEA VENE











## BIOGRAFIJA

Josipa Štefaneć rođena je 1978.godine u Dusseldorfu, u Njemačkoj. Diplomirala je 2008.god. kiparstvo na Naastavničkom odsjeku Akademije likovnih umjetnosti i 2006.god. na Tekstilno-tehnološkom fakultetu, modni dizajn u Zagrebu. U svom radu aktivno koristi medij tekstilnog materijala djelujući u smjeru njegove afirmacije u suvremenoj umjetničkoj praksi.

Uz dvanaest samostalnih izložbi (odabir) — *Ljuštura* (2020.), *Idealan kapitalist* (2018.); *Dark Black* (2016.); *Čičkoviha* (2015.); *Hibridi* (2005.); *Kocka* (2005.). Josipa je dobitnica i nekoliko domaćih i međunarodnih nagrada(odabir) — AAW International Youth Salon, Alexandria, Egipat (2006.); 28.Salon mladih, HDLU, (2006.)a sudjelovala je na brojnim skupnim projektima (odabir) — *Fashionclash festival*, Nizozemska (2018.);

## JOSIPA ŠTEFANEĆ / LJUŠTURE / HUSKS

*T-HT nagrada*, MSU (2016.); Maniac, Beč, Austria (2015.);*XII. Triennale hrvatskog kiparstva*, Gliptoteka HAZU (2015.); *Bewegter wind*, Nord Hessen, Njemačka (2012.); *Textil(e)tronics*, Velika Gorica (2012.); *International sculpture triennial*, Poznan, Poljska (2009.); *Museum Fashion Day*, Casoria International Contemporary Art Museum, Napulj, Italija (2006.).

Radi kao docentica na Tekstilno-tehnološkom fakultetu Sveučilišta u Zagrebu.

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## BIOGRAPHY

Josipa Štefaneć was born in 1978 in Dusseldorf, Germany. She holds a degree in sculpture from the Art Education Department of the Academy of Fine Arts in Zagreb (2008), and a degree in fashion design from the Faculty of Textile Technology in Zagreb (2006). In her work she actively uses the medium of textile material, working towards its recognition in contemporary art practice.

She has had twelve solo exhibitions (a selection) — *Husks* (2020); *The Ideal Capitalist* (2018); *Dark Black* (2016); *Velaroland* (2015); *Hybrids* (2005); *The Cube* (2005) — and received several national and international awards, e.g. AAW International Youth Salon, Alexandria, Egypt (2006) and 28th Youth Salon, HDLU, Zagreb (2006). She has also participated in numerous group projects, such as *Fashionclash festival*, The Netherlands (2018); *T-HT Award*, MSU Zagreb, Croatia (2016); *Maniac*, Vienna, Austria (2015);

*XII. Croatian Sculpture Triennial*, Gliptoteka HAZU, Zagreb (2016); *Bewegter wind*, Nord Hessen, Germany (2012); *Textil(e)tronics*, Gallery Galženica, Velika Gorica, Croatia (2012); *International Sculpture Triennial*, Poznan, Poland (2009); *Museum Fashion Day*, Casoria International Contemporary Art Museum, Naples, Italy (2006).

She works as an assistant professor at the Faculty of Textile Technology in Zagreb.

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IMPRESUM / IMPRINT

JOSIPA ŠTEFANEC / LJUŠTURE  
/ HUSKS

IZDAVAČ / PUBLISHER

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PROJEKT / PROJECT

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/ Briefing on Soft Arts

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TISAK / PRINT

Kerschhoffset, Zagreb

NAKLADA / PRINT RUN

200

PROJEKT PODRŽALI / PROJECT SUPPORTED BY

Grad Zagreb / City of Zagreb

Ministarstvo kulture i medija /

The Ministry of Culture and Media

HDLU

Zagreb, 2020

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