

MARLEN BAN: AMORE IST GONE

Koliko smo spremni podrediti svoj život drugoj osobi? Zašto se javlja strah od separacije, a zašto se upuštamo u nešto beznadno te svjesno patimo? Amore ist gone priča je o krajnostima. Ona je opsesivna potreba za bliskosti, za odnosom koji prirodno živi, sam od sebe, bez kompromisa. Istovremeno to je kontemplacija o posljedicama želje za samoodrživosti između tuđeg nemara i vlastitog komfora.

Marlen Ban u galeriji Karas u formi ambijentalne instalacije predstavlja novi rad pod nazivom *Amore ist gone*, ujedno i svojevrsni završetak jednog umjetničkog poglavlja. On se nadovezuje na *No more "I'm Sorry"*, umjetnički projekt prethodno realiziran u Galeriji Miroslav Kraljević. Dok je *No more "I'm Sorry"* bio usmjeren na osobno iskustvo želje za

samostalnosti i zacjeljivanjem nakon turbulentnih događaja, *Amore ist gone* fokusiran je na protutežu – skriveni dio podsvijesti povezan s egom, čežnjama i porivima. Istovremeno, to je pomirba s odbacivanjem. Zamišljen je na način da otvara prostor dijalogu o razlozima (ne)započinjanja romantičnih odnosa u različitim kontekstima.

Kao i u prethodnom radu, okosnicu site-specific instalacije čini tekst. U ovom slučaju riječ je o sadržaju poruke poslanoj bliskoj osobi nakon završetka jednog odnosa, koja služi kao reprezentacija patetičnosti i mladenačke nevinosti u težnji za uspostavom romantične privrženosti, ali je i svojevrsna autorefleksija odnosno pokušaj razbijanja iluzije koju smo stvorili o nekome. Pritom sam naslov, korištenjem triju različitih jezika u jednoj rečenici, suptilno sugerira podkontekst – virtualna potraga za partnerom često vodi k selidbi u inozemstvo, a odnosi sa strancima u većini slučajeva donose trenutak suočavanja s odlaskom. Bio to strah od separacije ili povezivanja, intime ili ekonomskih mogućnosti koje vode selidbi, sakupljanjem i sintezom vlastitih osjećaja i misli, Marlen Ban kroz umjetničku praksu vješto reflektira šire društvene fenomene i mehanizme te kroz odabrane teme provlači

socijalnu angažiranost.

Uz tekst, odnosno vizualni način njegovog prikazivanja, važnu ulogu u odabiru izvedbe samog rada, ali i njegovog razumijevanja kod gledatelja, igraju teksture i boje. Dok je prošli rad bio kreiran u formi baldahina, sačinjenog od bijelog materijala batista koji je simbolizirao nježnost u želji za samoodrživosti, za izradu ovog rada umjetnica odabire crvenu i crnu boju i til. Budući da se ova tkanina često povezuje s vjenčanicama ili kostimima balerina, njezina eterična i transparentna svojstva mogu predstavljati svojevrsni simbol kontradikcija povezanih sa ženstvenošću: nježnost, snaga, čistoća, zavodljivost. Crvena boja sadržaja poruke provocira snažne emocije poput ljubavi i požude, dok crna boja samog naslova korespondira s konceptom smrti, u ovom slučaju emocija i privrženosti. Pomnim odabirom materijala i korištenjem bijele, crvene i crne, tri najrasprostranjenije boje koje u većini kultura imaju snažno simboličko značenje, umjetnica zaokružuje trilogiju svoje recentne umjetničke prakse i pritom stvara specifičan ambijent prikladan za prijenos stanja u kojem se pojedinac nalazi kada proživljava i prihvaća ono najdublje što se u njemu može manifestirati, a to su nevinost, patnja, ljubav i smrt.

Tena Bakšaj

Marlen Ban: *Amore ist Gone*

How willing are we to subordinate our lives to another person? Why does the fear of separation arise, and why do we engage in something hopeless, consciously choosing to suffer?

Amore ist gone is a story about extremes. It is an obsessive need for closeness, for a relationship that exists organically, on its own, without compromise. At the same time, it contemplates the consequences of the desire for self-sustainability, caught between the neglect from others and one's own comfort.

Marlen Ban presents her latest work, *Amore ist Gone*, at Karas Gallery in the form of an immersive installation, which simultaneously concludes an artistic chapter. It builds on the *No more "I'm Sorry"*, an earlier project exhibited at the Miroslav Kraljević Gallery. While *No more "I'm Sorry"* was focused on the personal experience of the desire for independence and healing after turbulent events, *Amore ist gone* is focused on the counterbalance – the hidden subconscious driven by ego, desires, and urges. At the same time, it is a reconciliation with rejection. It is structured in such a way that opens up space for dialogue about the reasons for (non)commencement of romantic relationships in various contexts.

As in the previous work, text forms the central element of this site-specific installation. In this case, the text takes the form of a message sent to a loved one after the end of a relationship, which serves as a representation of pathos and youthful innocence in the pursuit of romantic attachment, but is also a kind of self-reflection or an attempt to break the illusion we have created about someone but also functions as self-reflection, an attempt to dispel illusions created around another person. The title itself, using three

different languages in one sentence, subtly hints at a subcontext – the virtual quest for a partner often leads to relocation abroad, and relationships with foreigners frequently culminate in a moment of parting. Whether it is the fear of separation or of connection, of intimacy or the economic opportunities that lead to moving, Marlen Ban skilfully reflects broader social phenomena and mechanisms through the synthesis of personal thoughts and emotions, weaving social engagement into her chosen themes.

In addition to the text, i.e. its visual presentation, textures and colours play an important role in shaping both the execution and the viewer's understanding of the work. While the previous work was created in the form of a canopy made of white batiste fabric symbolizing tenderness in the pursuit of self-sustainability, the artist chose red and black colours and tulle for the creation of this work. Since this fabric is often associated with wedding dresses and ballerina costumes, its ethereal and transparent qualities symbolise the contradictions inherent in femininity: tenderness, strength, purity, seductiveness. The red colour used in the text evokes intense emotions such as love and lust, whereas the black colour in the title evokes the concept of death, in this case, of emotions and affection. By carefully selecting materials and using white, red and black, the three mostly used colours that have a strong symbolic meaning in most cultures, the artist completes the trilogy of her recent artistic practice and creates a specific environment suitable for conveying the state in which an individual finds themselves when experiencing and accepting the deepest aspects of themselves: innocence, suffering, love and death.

Tena Bakšaj

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www.karasarthub.eu/

Radno vrijeme galerije Karas: srijeda, četvrtak, petak 16 - 20h |
utorak, subota 10 - 15h | nedjeljom i ponedjeljkom zatvoreno.
Working hours Gallery Karas: Wednesday, Thursday 4pm - 8pm |
Tuesday, Saturday 10am - 1pm | On Sundays and Mondays closed.

GALERIJA KARAS

Ulica Kralja Zvonimira 58, Zagreb



MARLEN BAN (1999.) prvostupnica je Animiranog filma i novih medija Akademije likovnih umjetnosti u Zagrebu. Trenutačno završava studij Upravnog prava na Pravnom fakultetu u Zagrebu. Kroz umjetničku praksu istražuje društvene i osobne odnose, kao i vlastita emocionalna stanja i strahove. Kroz *site-specific* instalacije, bavi se konceptima prostora i pojedinaca unutar njega. Sudjelovala je na grupnim i samostalnim izložbama u Hrvatskoj i inozemstvu. Trenutačno je dio produkcijskog tima Galerije Miroslav Kraljević te volontira u Psihijatrijskoj bolnici Sveti Ivan gdje održava likovne radionice.

MARLEN BAN (b. 1999) holds a BA in Animated Film and New Media from the Academy of Fine Arts in Zagreb. She is currently completing her studies in Administrative Law at the Faculty of Law in Zagreb. Through her artistic practice, she explores social and personal relationships, as well as her own emotional states and fears. Her *site-specific* installations examine the concepts of space and the individual within it. She has participated in solo and group exhibitions in Croatia and abroad. She is currently a member of the production team at the Miroslav Kraljević Gallery and volunteers at the Sveti Ivan Psychiatric Hospital, where she manages art workshops.

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