

Ponekad se dogode trenuci koji ostaju visjeti u zraku. Vrijeme prolazi, ali oko tih točaka zgušnjava se prostor, kao da se nešto u nama odbija otpustiti i pomaknuti se s mjesta. Zaglavljenost tada postaje više od samo unutarnjeg stanja, postaje prostor oko nas. To nije prostor kroz koji se krećemo, nego onaj u kojem ostajemo, interijer u kojem osjećaji blijede, ali se zadržavaju, ponekad vraćaju i ponavljaju. Blokada se u tom smislu može shvatiti kao stanje u kojem ostajemo vezani uz određeni afektivni trenutak unatoč prolasku vremena i promjeni okolnosti. Takva se stanja često manifestiraju u fiksiranim slikama, gestama ili mjestima koja postaju točke zastoja, mjesta gdje vrijeme prestaje biti linearno i postaje zasićeno, sabijeno, gotovo nepomično.

U radu *Upomoć, gdje je izlaz iz restorana*, Andrej Drožđan oblikuje atmosferičan prostor zaglavljenosti – instalaciju koja kroz imaginarni restoran postaje mjesto nemogućnosti zaborava, otpuštanja i bijega. Polazište rada autor pronalazi u scenama koje prizivaju stihovi suvremenih

pop pjesama, onih koje oslikavaju unutarnje zastoje i trenutke prekida, gdje su osjećaji zarobljeni u prostoru i vremenu. Inspiriran slikom osobe ostavljene za stolom restorana, doslovno i emocionalno, Drožđan istražuje prostore u kojima se osjećaji ne probavljaju, nego se uporno gomilaju, premještaju i obnavljaju. To je mjesto zastoja, na raskrižju emocija, gdje vrijeme prestaje teći, a iskustva ostaju servirana poput jela koje nije pojedeno do kraja. Restoran, inače prostor zajedničkog objedovanja i susreta, ovdje se transformira u metaforički interijer unutarnjih stanja, krajolik nostalgije, gubitaka i tihe nelagode.

Instalacija zamišlja fiktivni restoran u kojem se poslužuju iskustva: neprobavljeni odnosi, neželjene emocije, queer otkrivenja, izdaje, neuklapanje, umjetna prisnost. Hrana, izobličena i nedokučiva, ne konzumira se tijelom nego doživljajem – svako jelo materijalizira splet emocionalnih trenutaka. Drožđanov je restoran zamrznut u vremenu, istodobno svakodnevan i nadrealan.

Na stolu smještenom u prostor galerije raspoređen je niz osoba/osjećaja/stanja personificiranih kroz tanjure, tkaninu i ready-made objekte. Te osobe ne vidimo, ali njihova je prisutnost opipljiva: u fragmentima šivanog stolnjaka, tekstilnim kolažima, serviranom priboru za jelo, salvetama, čačkalicama, tanjurima punim nelagode. Na stolnjaku se

pojavljuju izbljedadjele, zamućene, sanjive fotografije – kombinacija osobnog arhiva i manipuliranih fragmenata stvarnosti – koje kao da izranjaju iz tkanine. Te slike nastaju kao spoj materijala prikupljenog kroz osobne uređaje i archive, nadograđenog detaljima, uzorcima i teksturama stvarnih stolnjaka. Instalacija koristi svakodnevne motive restoranske scenografije – kolica za serviranje, tanjure, pribor za jelo – koji postaju nosači neizgovorenih mikrodrama.

Galerijski prostor poprima oblik zagušene unutrašnjosti: zvučni pejzaž, u obliku prigušene naracije i šumova, pojačava atmosferu emotivne klaustrofobije. Zvuk ne ilustrira, već stvara most između posjetitelja i rada, poput eha neizrečenih rečenica, tihe čežnje ili unutarnjeg monologa.

Restoran tako postaje emocionalni pejzaž, prostor između tada i sada, između odlaska i ostanka. Drožđanov restoran funkcionira kao introspektivna kapsula u kojoj se privatno i kolektivno, stvarno i umjetno, svakodnevno i mitsko isprepliću. Instalacija nije narativna u klasičnom smislu – ona je taktilna, prostorna i slojevita. Svaki je tanjur svojevrsni suvenir neprocesiranog osjećaja, a svaki fragment stolnjaka karta unutarnjeg svijeta.

Uključivanjem osobnih i tuđih iskustava – prikupljenih iz online i offline svijeta – Drožđan gradi prostorno-emocionalni arhiv koji podsjeća na muzej intimnih gubitaka. U njegovom restoranu tanjur kao da postaje vremenska petlja – začarani krug osjećaja koji se ne mogu progutati.

Iva Jurić

Sometimes, there are moments that seem to hang in the air. Time passes, but the space condenses around these points as if something in us refuses to let go and move on. Being stuck then becomes more than just an internal state; it becomes the space around us. It is not the space through which we move, but the one in which we remain - an interior where feelings fade yet linger, sometimes return and repeat. In this sense, blockage can be understood as a state in which we remain attached to a certain affective moment despite the passage of time and changing circumstances. Such states often manifest in fixed images, gestures and places that become points of suspension, places where time ceases to be linear and becomes saturated, compressed, almost motionless.

In the work *Help, Where's the Exit from the Restaurant*, Andrej Drožđan constructs a charged atmosphere of being stuck – an installation that, through an imaginary restaurant, becomes a place of the impossibility of forgetting, letting go and escaping. The starting point of the work is the scenes evoked by contemporary pop songs, those that depict inner stagnations and moments of breakups, where emotions are trapped in space and time. Inspired by the image of a person left at a restaurant table, both literally and emotionally, Drožđan explores spaces in which emotions are not processed but persistently accumulated, displaced and revived. This is a place of stagnation, an emotional crossroads, where time stops flowing, and experiences remain served like an unfinished plate. The restaurant, typically a space for shared meals and encounters, is here transformed into a metaphorical interior of inner states, a landscape of nostalgia, loss and quiet discomfort.

The installation imagines a fictional restaurant where experiences are served: unresolved relationships, unwanted emotions, queer revelations, betrayals, misfits, artificial intimacy. The food, distorted and unfathomable, is not consumed by the body but by experience – each dish materialises a combination of emotional moments. Drožđan's

restaurant is frozen in time, both ordinary and surreal.

A table set in the gallery presents a tableau of people/feelings/states, personified through plates, fabrics, and ready-mades. We do not see these people, but their presence is palpable: in fragments of a sewn tablecloth, textile collages, served cutlery, napkins, toothpicks, plates full of discomfort. Faded, blurred, dreamlike photographs appear on the tablecloth – a fusion of personal archive and manipulated fragments of reality – that seem to emerge from the fabric. These images are composed of materials collected through personal devices and archives, with added details, patterns and textures of real tablecloths. The installation uses everyday motifs of restaurant scenery – serving trolleys, plates, cutlery – which become carriers of unspoken micro-dramas.

The gallery space takes on the air of a stifling interior: a soundscape of muffled narration and ambient noises intensifies the atmosphere of emotional claustrophobia. The sound does not illustrate but creates a bridge between the visitor and the work, like the echo of unspoken sentences, a quiet longing or an internal monologue.

The restaurant thus becomes an emotional landscape, a space between then and now, between leaving and staying. Drožđan's restaurant functions as an introspective capsule in which the private and the collective, the real and the artificial, the everyday and the mythical are intertwined. The installation is not narrative in the classical sense – it is tactile, spatial, and layered. Each plate is a kind of souvenir of an unprocessed feeling, and each fragment of the tablecloth is a map of the inner world.

By including personal and other people's experiences – collected both online and offline – Drožđan builds a spatial-emotional archive that resembles a museum of intimate losses. In his restaurant, the plate seems to become a time loop – a vicious circle of feelings that cannot be swallowed.

Iva Jurić

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GALERIJA KARAS

ANDREJ DROŽĐAN UPOMOĆ, GDJE JE IZLAZ IZ RESTORANA

17.6. — 8.7.
2025.

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ANDREJ DROŽĐAN (Zagreb, 1997.) vizualni je umjetnik koji se u svom radu izražava kroz medije instalacije, ilustracije, fotografije, i grafičkog dizajna. Istražuje pojam i estetiku svakodnevnog, utjecaj digitalne sfere na percepciju pojedinca te prisutnost pop kulture u suvremenom životu. U proteklih nekoliko godina sudjeluje na grupnim i samostalnim izložbama i kreativnim projektima. Magistrirao je 2022. godine na diplomskom studiju Animiranog filma i novih medija na Akademiji likovnih umjetnosti u Zagrebu, s diplomskim radom Konekcija memorija, za koji je nagrađen Nagradom Akademijskog vijeća. Rad je potom izložio na samostalnoj izložbi u Galeriji Šira te u sklopu 37. Salona mladih.

ANDREJ DROŽĐA (Zagreb, 1997) is a visual artist whose practice includes installation, illustration, photography, and graphic design. His work explores the concept and aesthetics of the everyday, the influence of the digital sphere on individual perception, and the presence of pop culture in contemporary life. Over the past few years, he has participated in numerous group and solo exhibitions, as well as various creative projects. In 2022, he earned his Master's degree in Animated Film and New Media from the Academy of Fine Arts in Zagreb. His thesis project, *Konekcija memorija* (*Connection of Memories*), was awarded the Academy Council Prize and subsequently exhibited in a solo exhibition at Šira Gallery and as part of the 37th Youth Salon.

