

The image features two vertical columns of folded, aged paper strips, likely made of recycled paper, set against a textured grey background. The strips are arranged in a slightly curved, parallel fashion, creating a sense of depth and texture. The paper has a mottled appearance with various shades of brown, tan, and grey, suggesting it is old or recycled. The overall composition is simple and focused on the material's texture and color.

**WE ARE
COLLECTING
TODAY FOR
TOMORROW**

Marielle MacLeman

Meko putovanje prema novom tekstilnom imaginariju

Izložba *We are collecting today for tomorrow* Marielle MacLeman nastavlja se na umjetničku rezidenciju Centra za istraživanje mode i odijevanja (CIMO) iz 2023. godine kada se umjetnica inspirirala bogatim lokalnim tekstilnim arhivima (Etnografski muzej Zagreb i CIMO) i tekstilnim praksama proizvodnje (Regeneracija, Zabok). Mariellina uloga putnice na toj rezidenciji možemo promatrati kao putovanje u “etnografski imaginarij” (termin koji dugujemo F. Kurasawi¹) koji je potom prenesen u površinu tepiha i tekstilne slike. U današnjem formatu globalnog prostora, putovanje ovakve naravi predstavlja poniranje u karakter lokacije koja je ograničenog formata, ali bogata arhivskom građom. Putovanje kroz kulturalne arhive materijalne i simboličke tekstilno – odjevne memorije je usmjereno na dubinsko prodiranje u tekstilni prostor, u slabo vidljive ali prisutne slojeve etnografske povijesti (lokalne, urbane, industrijske) kao svojevrsnog dispozitiva materijalnih, vizualnih i simboličkih narativa “mekog” karaktera. Njezin je rezidencijalni boravak dio šireg CIMO programa BoSA – Briefing on Soft Arts koji propituje, istražuje i kreativno reflektira manje vidljive niše kulturalnog habitusa lokalne tekstilne i odjevne memorije. Umjetnica je okom putnice – istraživačice razotkrila, propitala i reagirala na bogati kulturni materijal koji je u kreativnom procesu ponudio jedan široki panoptikum novih pogleda u formatu dvostruke izložbe paralelno predstavljene u ReGaleriji u Zaboku i Etnografskom muzeju u Zagrebu.

¹ Fuyuki Kurasawa, *The Ethnological Imagination, A Cross-cultural Critique of Modernity*, University of Minnesota Press, Minneapolis – London, 2004.

A Soft Journey Towards a New Textile Imaginary

The exhibition *We are Collecting Today for Tomorrow* by Marielle MacLeman builds on the artist’s 2023 residency at the Centre for Research of Fashion and Clothing (CIMO), during which she drew inspiration from the rich local textile archives (Ethnographic Museum in Zagreb and CIMO) and textile production practices (Regeneracija, Zabok). Marielle’s participation in the residency could be seen as a journey into the “ethnographic imaginary” (a term we owe to F. Kurasawa), which was then translated onto the surfaces of carpets and textile paintings. In today’s globalized world, such a journey represents an immersion into the character of a specific location, which may be limited in scope, but abundant in archival material. The journey through the cultural archives of material and symbolic textile-clothing memory aims at a deep penetration into the textile space, uncovering the barely visible yet present layers of ethnographic history (local, urban, industrial) as a kind of *dispositif* of the material, visual, and symbolic narratives of a ‘soft’ character. Her residency is part of the broader CIMO program, BoSA - Briefing on Soft Arts, which questions, explores, and creatively reflects on the less visible niches of the cultural habitus surrounding the local textile and clothing memory. The artist engaged with the rich cultural material through the lens of a traveler-researcher, which, during the creative process, opened up a wide range of new perspectives, which were then presented in the form of concurrent exhibitions at ReGalerija in Zabok and the Ethnographic Museum in Zagreb.

Omekšavanje proizvodnih praksi

Posjet Regeneraciji u Zaboku, koja ove godine slavi 70-godišnjicu kontinuirane prakse sakupljanja i recikliranja otpadnog tekstila, umjetnici je poslužio kao ulazak u živi arhiv sačuvanih proizvodnih praksi, slika i interpretacija koje spajaju vizualne vrijednosti filcanog artefakta i proizvodnju taftanih tepiha. Vrsna u promatranju, Marielle je evidentirala i razotkrila vizualne senzacije koje iz naše uhodane udaljenosti sve manje primjećujemo. Vizualno se referira na bušene kartice koje su se koristile u tekstilnoj industriji i čije elemente prevodi na tepih te ih upotpunjava referencama na reciklirani filc i prašinu prikupljeni u tvorničkom pogonu. Filc nastao recikliranjem promatra kao ikonički znak jedne modernističke proizvodne strategije skupljanja otpadnog tekstila čiju će vizualnost prenijeti u tepih i slike. U proizvodnji taftanih tepiha zaintrigirao ju je otpad u obliku višebojnih nakupina prašine nastale u finalnom procesu šišanja tepiha. Senzibilnim okom ona prašinu prisvaja i aktivira kao novi materijal za stvaranje mozaičkih zidnih slika velikih formata koje zahvaćaju fragmente memorije proizvodnih procesa rada u tekstu.

Taftani tepih kao i tekstilna slika konstruiraju svojevrsni glosarij vizualnih znakova spojenih u novi imaginarij. Ovim je putovanjem Marielle pokazala kako je njezin pogled išao ka razotkrivanju prisutne kulture tekstila i prema označavanju i materijalizaciji jednog manje vidljivog medija i jezika imaginarnog u novonastalu haptičku i mekanu strukturu.

Softening the production practices

The artist used her visit to Regeneracija in Zabok – which this year celebrates its 70-year anniversary of continuous textile waste collection and recycling – as an entry point into the living archive of preserved production practices, images, and interpretations that combine the visual values of felt artifacts with the production of tufted carpets. Thanks to her keen observational skills, Marielle captured and revealed visual sensations that often go unnoticed in our everyday lives. Her work visually references punched cards once used in the textile industry, elements of which she translates onto the carpet, complementing them with references to recycled felt and dust collected from the factory. She sees the recycled felt as an iconic symbol of the modernist production strategy of collecting textile waste – a visual element she aims to transfer to both carpets and paintings. On the other hand, the production of tufted carpets intrigued her due to the waste – multi-coloured accumulation of dust produced during the final stage of trimming the carpets. With a sensitive eye, she repurposes this dust, activating it as a new material for creating large-format mosaic wall paintings that capture fragments of the memory of textile production processes.

The tufted carpet, as well as the textile image, constructs a kind of glossary of visual signs combined into a new imaginary. Through this journey, Marielle demonstrated how her gaze moved from uncovering the existing textile culture toward marking and materializing a less visible medium and language of the imaginary into a newly created haptic soft structure.



Semiotika tekstila

Instalacija u Etnografskom muzeju u Zagrebu zamišljena je kao site specific aktivacija mekih tekstilnih slika koje preuzimaju kružni prostor rundice. Marielle testira mogućnosti izlaganja tekstila kao plošnih i prostornih mekih slika adaptirajući ih na panele i drveni paravan. Kolaž materijala prikupljenih na rezidenciji u Zagrebu reflektira njen susret s lokalnom baštinom vidljiv na uvećanjima tkanih stolnjaka ili elementima arhitekture grada na ručno vezenim tekstilima. Ti motivi su direktno sučeljeni s ručno recikliranim odjevnim predmetima koje je Marielle sakupila na tom putovanju. Radna uniforma medicinske sestre ili primjerice second hand pulover Arena kupljen na Hreliću postaju sirovi materijal za nove mekane površine koje su kolažirane u kroj radne kute. Svaki komadić te kute tretira se kao jedinstveni artefakt, mali ali neizostavni fragment šire semiotike tekstilne slike u kojoj je pohranjen opipljiv personalni i kolektivni memorijski arhiv. Iscrpan, pedantan i dugotrajan ženski rad upisan je svaki djelić izloženih tekstila. S jedne strane tu su reciklirani tekstili, a s druge se nalaze vezene tkanine koje je za Marielle napravio irski ženski kolektiv Home Industries.² Kroz višemjesečne sastanke uz Marielline napatke žene su vezle odabrane motive te ih slobodno nadograđivale vlastitim jezikom veza. Ručni rad prožima svaki element postava, a slojevita tekstilna priča oživljava višemjesečni rad s mekim materijalima i mekim procesima rada.

² Rad s Home industries kolektivom je realiziran uz potporu Kunstverein Aughrim.

Semiotics of textile

The installation at the Ethnographic Museum in Zagreb is conceived as a site-specific activation of soft textile images that take over the circular space of the exhibition hall. Marielle tests the possibilities of exhibiting textile as both flat and three-dimensional soft images by adapting them to panels and a wooden screen. The collage of materials collected during her residency in Zagreb reflects her encounter with the local heritage, visible in the enlargements of woven tablecloths or elements of the city's architecture on hand-embroidered textiles. These motifs are directly juxtaposed with manually recycled garments that she collected during this journey. A nurse's work uniform or a second-hand Arena sweater purchased at the Hrelić market become raw materials for new soft surfaces collaged into the shape of a work coat. Each piece of that coat is treated as a unique artifact, a small but indispensable fragment of the broader semiotics of the textile image that holds a tangible archive of personal and collective memory.

Exhaustive, meticulous, and long-lasting women's labour informs every piece of the exhibited textiles. On the one hand are the recycled textiles, while on the other are embroidered fabrics crafted for Marielle by the Irish women's collective Home Industries.² Over the course of several months of meetings, following Marielle's instructions, the women embroidered selected motifs, supplementing them with their own embroidery language. Handiwork permeates every element of the exhibition, and the layered textile narrative brings to life months of work with soft materials and soft work processes.

² Home Industries collaboration was supported by Kunstverein Aughrim.



Marielle MacLeman

**WE ARE COLLECTING TODAY FOR TOMORROW
SKUPLJAMO DANAS ZA SUTRA**

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