

Fragmentation (Disintegration, Transformation)

Fragmentation means breaking a whole into parts, pieces, and fragments; it also carries the connotations of disintegration and separation. These terms often have negative implications. But what happens when disintegration and separation become necessary? What happens if we reach that breaking point where we have no other choice? When resetting oneself to factory settings becomes the only possible way, the only method for (re)building.

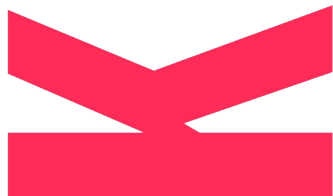
In her new work, Melinda Šefčić addresses the issue of identity — me in my own body, and the assimilation of the individual within a new living environment — my body in the world. The universal perception of a woman who is no longer young but not yet old, who often finds herself in a kind of limbo. The light-heartedness and fun of youth are gone, and wisdom is only beginning to emerge. What to do then? Which direction to turn to, where to go, which principles to follow?

Fragmentation. It seems the only logical step. One must be disassembled to be built back together. However, after disassembling, there is that chance, that moment when one can decide to change the order or functions of the fragments. They can be endlessly rotated, examined, judged, accepted or rejected. Identity, personality, and the self are built, not set in stone. The process of building these fragments can be deeply intimate; it tests the limits of consciousness and pushes the artist to an individual experience of searching for herself through the process of creation. The fragmentation of the artist's identity through the process of creation now becomes the structure of her existence.

However, her work is not only an artistic creation but also a socially engaged action and reaction that she shares with other people, not necessarily artists, in order to continue the new (re)building through further fragmentation of identity.

Now, after a long period of several years, the artist returns to herself in order to self-actualise by creating a new series of works. Although stylistically and expressively recognisably hers, they represent her return to her roots, but by no means a backward movement, rather the creation of a new self.

Tena Razumović Žmara



GALERIJA KARAS