



#### BIOGRAFIJA

Akiko Sato rođena je 1967, Yokohama u Japanu, ali je dio svojega djetinjstva provela na Filipinima i u Tajlandu. Studirala je unutrašnje uređenje na Kuwasawa Design School u Tokiju. Preselila se u Seattle, gdje je na tamošnjem Cornish College of the Arts diplomirala kiparstvo. Živjela je u New Yorku. Trenutačno živi i radi u Hrvatskoj.

Akiko Sato sudjelovala je u posljednje vrijeme u više interdisciplinarnih i multikulturalnih projekata. Radila je scenografiju i kostimografiju za cijenjene i nagradivane multimedijalne plesne trupe, primjerice za Gabri Christu i DanzAisu, te za Troika Ranch. Također je radila scenografiju i kostimografiju za njujorsku multidisciplinarnu plesničinju i performericu Tracie Morris. "Sator koji priča priču" prva je iz serije instalacija na temu Satora koja je prikazana u lipnju 2006. godine kao dio projekta "Prelazeći vode i granice preko putova spječanja" koji su vodili Nizozemac Ruud Lanfermeijer i Boomerang Theatre Company. Projekt "Sator od čipke" bit će druga instalacija iz serije na temu Satora i ujedno njegov prvi rad koji se prikazuje u Hrvatskoj.

#### BIOGRAPHY

Akiko Sato was born in Japan, but spent part of her childhood in Philippines, and in Thailand. She studied interior architecture in Kuwasawa Design School in Tokyo, Japan. She moved to Seattle, United States, holds a BFA in fine arts, from Cornish College of the Arts, majoring in sculpture. She lived in New York, and currently lives and works in Croatia.

Akiko Sato recently worked in numerous interdisciplinary, multicultural collaborations. She worked on set and costume designs, with acclaimed, award winning multimedia dance companies such as Gabri Christa and Danzaiza, and Troika Ranch. She also designed sets and costumes for Tracie Morris, a multi-disciplinary poet and a performer based in NY. Her first tent series "Tent that tells a story", an installation work was featured in Ireland in year 2006, as part of "Crossing Water and Borders down Memory Lanes", curated by Ruud Lanfermeijer from the Netherlands and the Boomerang Theater Company.

The lace tent project will be the second of her tent series, and her first work shown in Croatia.

I moved to Croatia in the year 2003. A major difference from the last time I moved was that, this time, I was a mother. I was breast-feeding my daughter and with the help of jet lag, I was often left in silence in the midst of darkness. Beyond the window there was something unknown and strange, a new world I did not know well. As I was lying in bed, my eye followed the movements of the wind captured in the shadow of lace. A soft pattern was moving along the floor and the window pane. Punto in aria, stitches in the air, some call lace.

I was in a dream, I was embraced by the beautiful shadow of lace.

Each culture is like the current of a stream, with a group of people who share time together. I felt like a ball of sponge just thrown into a different current, floating on the surface of the water. I had to start collecting new knowledge. Just like the sponge when it gets heavy with water and sinks, I too had to sink into the stream to become a part of it, and to feel much more comfortable.

The mother in law whom I have never met looks very kindly at me, smiling in the photograph. If she were alive, she would probably gladly have helped me by giving me various pieces of advice. Thinking about it, I remember how my father-in-law gave me a bag full of lace saying: "Would you be interested in taking this, I don't need it since there is no woman in the house."

It was my first contact with lace in Croatia. Stains on the lace appeared to me like a door to a time-machine, and it swept me into the real life when this lace was used.

#### ŠATOR – PRIJENOSNI DOM, UTOČIŠTE

Još kao dijete živjela sam u 5 različitih zemalja.

U svojim radu šator upotrebljavam metaforički kao temeljnu jedinicu doma, prijenosnog doma koji možemo posložiti i odnijeti sa sobom na neko novo odredište.

2006. godine istodobno sam radila svoju prvu seriju šatora u umjetničkom projektu "Prelazeći vode i granice preko putova spječanja" koji su vodili Boomerang Theater Company i Ruud Lanfermeijer u irskome gradu Corku. "Šator koji priča priču" bio je zajednički rad s Ninom Burleigh, novinarkom i spisateljicom iz New Yorka.

"Šator koji priča priču", tekst Nine Burleigh ispisan je osobitim čipkastim fontom preuzetim s jedne internetske stranice.

Ninini je tekst priča o njezinima djedu i baki kada su preselili u SAD iz Iraka.

Proces cjelokupnog projekta "Šator od čipke" bio je nevjerojatno iskustvo za mene. Kako su radovi napredovali, najranija zamišljanja

čipkastoga šatora koji sam zamislila lagano su zamijenjena opipljivom stvarnošću, potpomognutom naporima mnogih ljudi, njihovim idejama i pomoći. Šator je izrađen s nebrojenim seoskim pričama ruralnog života lepoglavskih žena, pjesmama opsesivne potrage za ljepotom u mikroskopskom svijetu čipke. Pretačući tradicionalnu umjetnost u kontekst suvremene umjetnosti, što je za njih bila poprilično neobična ideja, čipkarice su prihvatile zadatak s velikim oduševljenjem i entuzijazmom. Bilo je prekrasno gledati starije čipkarice kako preuzimaju glavnu ulogu u samom procesu izrade čipke, dok su se mlađe žene spremno prihvatile drugih obveza. Rad u zajednici bio je najuspješniji dio ovog projekta, jer se dob čipkarica protezala kroz čak tri naraštaja. Posebno je lijepo bilo vidjeti kako je tijekom rada sam projekt postao neka vrsta okupljanja grupe starijih čipkarica koje su kroz rad i zajednička druženja oživjele davno zaboravljene uspomene iz djetinjstva kada su učile raditi čipku.

Kao i s mojim prethodnim projektima, interakcija je bila interdisciplinarna, multikulturalna i u konstantnom razvoju. Uvijek nastojim da moje ideje ostanu u pokretu i da budu sposobne prihvatiti nove podatke, kako bih u svakom trenutku mogla uložiti kakav nov, neočekivan element strane okoline.

Volim svako novo saznanje koje katkad može, sasvim neočekivano, podići simboličko značenje mogea rada na neku višu razinu interpretacije bez mogea izravnog miješanja. To može biti različitost kultura, načina razmišljanja ili ljudi koji sudjeluju u samome radu. U ovom konkretnom slučaju to je bio motiv – Sunce. U japanskoj mitologiji Sunce je žensko božanstvo pod imenom Amaterasu i simbolizira ženstvenost. U drugim civilizacijama Sunce se uvijek povezuje s božanstvima muških karakteristika, što je bio podatak koji je bez mogea prethodnog znanja ili svjesne namjere donio sasvim novu percepciju i značenje samome motivu, naglašavajući spajanje različitih kultura u jednu hibridnu formu.

Željela bih izraziti svoju zahvalnost profesorici Nerini Eckhel iz Etnografskoga muzeja u Zagrebu što mi je otvorila vrata jednom sasvim novom svijetu – svijetu hrvatske čipke. Njezino znanje i radna snaga kao i želja za zaštitu i očuvanje čipke kao kulturnoga dobra Hrvatske bili su veliko ohrabrenje u mojem poslu. Posebnu zahvalu dugujem čipkaricama za njihovu nesebičnu požrtvovnost i inspiraciju, a ponajviše za dobro društvo i njihovo dobro raspoloženje. Iskreno se nadam i želim

da Žar ovih žena nekako oстане sačuvan za buduća vremena. A iskrenu i čipkastu zahvalu upućujem i svim muškarcima koji su na svoj način pridonijeli ostvarenju ovoga djela, kao i sponsorima koji su omogućili realizaciju ovoga projekta.



HRVATSKA AKADEMIJA ZNANOSTI I UMJETNOSTI GLIPTOTEKA



ETNOGRAFSKI MUZEJ ZAGREB

NAKLADNIK  
Hrvatska akademija znanosti i umjetnosti – Gliptoteka

ZA NAKLADNIKA  
akademik Slavko Cvetnić

GLAVNI I ODGOVORNI UREDNIK  
akademik Ivan Kožarić

UREDNIKA  
Ariana Kralj, upraviteljica

SURADNE USTANOVE  
Gliptoteka HAZU i Etnografski muzej u Zagrebu

TEKSTOVI  
Akiko Sato  
Nerina Eckhel  
Silva Kalfić

PRIJEVOD  
Graham McMaster  
Tomislav Mikuljan

LEKTURA  
Zarko Anić-Antić

GRAFIČKO OBLIKOVANJE KATALOGA, POZIVNICE, PLAKATA  
Lokas Design

LIKOVNA POSTAVA  
Akiko Sato

ADMINISTRACIJA IZLOŽBE  
Milena Rumiha Kanižaj

TEHNIČKA REALIZACIJA IZLOŽBE  
Tehnička služba Gliptoteke HAZU

TISAK  
Intergrafika, Zagreb

NAKLADA  
400

TERMIN  
Svibanj/lipanj 2008.  
Gliptoteka HAZU (Galerija 1)

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#### AKIKO SATO

# akiko sato sklonište za osjećaje

The process of the Lace Tent Project was a quenching experience for me. As it progressed, the earliest perception of the lace tent I had envisaged was slowly replaced with what grew to be a solid reality, reinforced by many people's efforts, ideas and help.

The tent was formed with infinite stories of the rural life of Lepoglava women, poems of obsessive quest for beauty in the microscopical world of lace.

Taking their traditional art into the context of contemporary art, rather than attempting to create some unusual idea, the lacemakers accepted the project with excitement and enthusiasm. It was amazing seeing older lacemakers taking over the leading roles, with younger people readily taking care of auxiliary responsibilities. To work in a community was the most successful part of this project, as the lacemakers were well spread over three generations. It was particularly satisfying to observe how during the process, the project itself became a gathering of a group of elder lacemakers where they evoked and revived the long-forgotten childhood days when they learned the skills of lacemaking together.

As with my previous projects, the interactions were interdisciplinary, multicultural and continuously evolving. I try to keep my ideas and attitude fluid and receptive, so I can always

grasp new elements that come into contact unexpectedly in a foreign environment. I enjoy the fresh input that can sometimes, unexpectedly, shift the symbolic meaning of the work to a higher level of interpretation without my control. It is the difference in culture, manners and people that does that. In this particular case, it was the motif – Sunce, the Sun. In Japanese mythology the Sun is a female deity named Amaterasu, symbolizing femininity. In other civilizations the Sun is always connected to deities with male characteristics – an input that without my knowledge or awareness brought an entirely new perspective to the meaning of the motif itself, accentuating the project emerging of different cultures in one hybrid form.

I would like to express my gratitude to curator Professor Nerina Eckhel from the Ethnographic Museum in Zagreb for opening the door to a whole new world for me – the world of lace in Croatia. Her knowledge and enthusiasm and her willingness to protect lace as an important intangible heritage have been a great encouragement to my work.

Special thanks go to the lacemakers, for their unselfish and noble devotion and inspiration, and above all for their good company and high spirits. I truly hope and wish that the flame of these passionate women will be kept somehow for the future. And a sincere and lacy thank you goes to all the men who contributed in their own way, as well as to all the sponsors and contributors who enabled the realization of this project.

#### AKIKO SATO

Nina's text was about her grandparents, who migrated to the United States from Iraq.



