

Zgodovinski atrij  
Osrednji atrij  
**Stekleni atrij**  
Desni atrij

## SAŠA NEMEC: REPAIR-A-THON

Repair-a-thon marks its 10th anniversary with a showcase in the Glass Atrium of Ljubljana City Hall. For a decade, this installation-performance has stood for an antithesis of consumer society, encouraging more responsible consumer behaviour. Although the name suggests otherwise, Repair-a-thon is not an exercise in workplace stamina, nor is it a paean to workaholics; rather, it is a break from consumerism, an anti-capitalist gesture. It is a step towards sustainability and a more meaningful relationship to objects, especially (but not exclusively) clothing, which we use, wear away, wear down and wear out, tear, rip, or otherwise remove from regular use. Sometimes, losing just a button or two is enough for a garment to end up in the closet, waiting to be repaired or finally thrown away. With Repair-a-thon, artist Saša Nemeč tries to intercept these clothes, bring them back to life, and extend their lifespan.

Clothes are with us throughout our lives, covering our bodies, and together we cut and weave memories and stories. Some more formal garments accompany us at important moments, while others can mark our entire lives. The capitalist-oriented clothing industry keeps telling us that a shirt, skirt, or pair of trousers from last year's collection is already at least three seasons out of date and that we must keep throwing away our favourite pieces and keep up with the times, because how dare we walk around in colours that are so last season. This creates an environment that encourages consumption, where repairing clothes becomes unreasonable.

The industry's pace also affects garment quality and lifespan. Our grandmothers used to mend, sew, and alter their clothes, extending their lives one way or another. Today, however, for reasons including the price of new clothes, it can be easier to buy a new shirt or pair of trousers, even though the old ones are only missing an easily replaceable button. Repair-a-thon stands at the intersection of old habits and the shifts of modern society. Saša Nemeč, a Textile and Fashion Design graduate, not only brings a ready-made installation to the gallery space but also enlivens it with her own presence and sewing and tailoring skills.

Functional objects placed in the space, such as an ironing board, sewing machine, tailor's scissors, an abundance of thread, and solitary buttons, frame the gallery as a third landscape, one in which visitors can engage in a cultural activity while bringing a piece of clothing to revive it either on their own or with the help of the artist, or simply leave it in the experienced hands of the artist. The performative aspect of the artwork is an important part of the experience of the space and the event itself, expanding the practice into a dialogical space that connects anecdotes, history, and mythology. Visitors often bring pieces of clothing that are particularly close to their hearts and carry special meaning, whatever it may be.

This unlocks the transformative aspect of this free transaction: sincere interactions between the artist and the audience, ranging from simple gratitude to lessons, chats, or meaningful conversations. The beauty of human relationships lies precisely in the potential and wealth that arise from the diversity and multitude of participants. In this way, the artwork activates not only its capacity for mechanical repairs but also the potential of individuals and their own experiences.

Repair-a-thon is a conceptually cutting commentary on unnecessary consumerism and fast fashion. It is an activist gesture that calls on individuals to consume thoughtfully, within or outside the clothing industry. It is, therefore, a radical gesture disguised as a pleasant interaction. Nevertheless, it also remains just that, a work of art embedded in a performative ritual of exchange between the artist and the visitor.

*Jernej Čuček Gerbec*

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**Saša Nemeč**, born in Nova Gorica in 1986, graduated in Textile and Fashion Design from the University of Ljubljana in 2015, after completing a study exchange at the Winchester School of Art in the UK.

Today, her art moves between fascination with contemporary technology, the digitisation of (intangible) cultural heritage using 3D imaging, and the use of old repair techniques as carriers of memory. Her intermedia practice is best reflected in the performative work Repair-a-thon, in which she explores personal relationships between people and their possessions and the irresponsibility of modern capitalism. Through repairs, performative action, and conversations with visitors, Nemeč attempts to transform the value of submitted garments from monetary to experiential. The work was presented at the Pixelache Festival (Suvihahti, Helsinki, Finland, 2017), at the Design Museum (Helsinki, Finland, 2017), as part of the exhibition 60% (Alkatraz Gallery, Ljubljana, 2019), at BIO|26 with the support of the Centre for Creativity (Ajdoščina Underpass, Ljubljana, 2020), and last year at GO! Design Week as part of the GO! 2025 European Capital of Culture.

As an intermedia artist, Nemeč showcases her work both nationally and internationally.

### Repair sessions:

Wednesday, 18 March, 16:00 to 19:00

Wednesday, 25 March, 16:00 to 19:00

Wednesday, 1 April, 16:00 to 19:00

Wednesday, 8 April, 16:00 to 19:00



Mestna občina  
Ljubljana



## SAŠA NEMEC: REPAIR-A-THON / POPRAVLJALNI MARATON

Repair-a-thon (Popravljalni maraton) v Steklenem atriju Mestne hiše Ljubljana obeležuje 10-letnico obstoja projekta. Instalacijsko-performativno delo že desetletje predstavlja protipol potrošniki družbi in nagovarja posameznike k odgovornejšemu ravnanju z njihovo imovino. Popravljalni maraton, čeprav nas ime tako nagovarja, ni vaja v delovni vzdržnosti in tudi ne hvalospjev deloholikom, ampak je odmik od potrošništva oziroma protikapitalistična gesta. Gre za korak v smer trajnosti in poglobljenega odnosa do predmetov, predvsem (a ne izključno) oblačil, ki jih izrabimo, odrabimo, ponosimo, znucamo, strgamo, zapnemo ali drugače odmaknemo iz redne uporabe. Včasih je dovolj, da izgubimo le gumb ali dva, da kos oblačila obstane v omari, čakajoč na popravilo ali končno romanje na odpad. Umetnica Saša Nemeč skuša z delom Popravljalni maraton ta oblačila prestreči, jim povrniti življenje in podaljšati življenjsko dobo.

Oblačila nas na telesu spremljajo vse življenje in skupaj krojimo in tkemo spomine in zgodbe. Nekatera bolj svečana oblačila so z nami ob pomembnejših trenutkih, druga pa lahko zaznamujejo celotna obdobja. Kapitalistično naravnana oblačilna industrija nas znova in znova prepričuje, da so majica, krilo in hlače iz lanske kolekcije že vsaj tri sezone zastareli ter da moramo priljubljene kose zavreči in stopiti v korak s časom, češ, kako pa si drznemo hoditi po svetu v barvah iz prejšnje sezone. S tem se ustvari okolje, ki spodbuja potrošnjo oblačil in v katerem popravljanje postane nesmotrno.

Ritem industrije vpliva tudi na samo kakovost oblačil in njihovo življenjsko dobo. Še do nedavnega so naše babice svoja oblačila pogosto krpale, zašile, predelale in jim na tak ali drugačen način podaljšale življenje. Danes pa je tudi zaradi cene novih oblačil včasih lažje kupiti novo srajco ali par hlač, kljub temu, da starim manjka le lahko zamenljiv gumb. Popravljalni maraton se tako umešča na presečišče starih navad in pretresa sodobne družbe. Saša Nemeč, ki je po izobrazbi inženirka oblikovanja tekstilij in oblačil, v galerijski prostor ne vnaša le ready-made instalacije, ampak galerijo tudi oživi z lastno prisotnostjo in svojim šiviljsko-krojaškim znanjem.

V prostor postavljeni praktični predmeti, kot so likalna deska, šivalni stroj, krojaške škarje, obilica sukanca in navsezadnje osamelimi gumbi, osmišljajo atrij kot prostor tretje krajine, kjer se lahko obiskovalec kulturno udeleži ter obenem prinese kos oblačila in ga bodisi sam bodisi s pomočjo umetnice ponovno oživi ali pa le prepusti v izkušenih rokah umetnice. Pomemben aspekt doživljanja prostora in izkušnje je tudi performativnost umetniškega dela, ki prakso razširja v dialoški prostor prepletanja anekdot, zgodovine in mitologije. Pogosto obiskovalci s seboj v popravilo prinesejo tiste kose oblačil, ki so jim posebej blizu in so napolnjeni s takim ali drugačnim pomenom.

V tem oziru se znotraj izkušnje odpira transformativni del te brezplačne transakcije: gre za iskrene interakcije med umetnico in publiko, ki segajo od preproste hvaležnosti do učnih uric, tračev ali pomenljivih pogovorov. Lepota medčloveških odnosov leži ravno znotraj potenciala in širne, ki se oblikuje v mnogoterosti in raznolikosti udeležencev. Na ta način se umetniško delo ne aktivira zgolj v svojem mehničnem popravljanju obstoju, ampak resnično znotraj potenciala posameznikov in njihove lastne izkušnje.

Popravljalni maraton je konceptualno oster komentar nepotrebne potrošništva in hitre mode. Je aktivistična gesta, ki posameznike poziva k premišljeni rabi predmetov, tudi tistih zunaj tekstilne industrije. Je torej radikalna gesta, preoblečena v simpatično interakcijo. Kljub vsemu pa ostaja tudi to, umetniško delo, vpeto v performativni ritual izmenjave med umetnico in obiskovalcem.

*Jernej Čuček Gerbec*

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**Saša Nemeč**, rojena leta 1986 v Novi Gorici, je leta 2015 na Univerzi v Ljubljani diplomirala iz oblikovanja tekstilij in oblačil, del študija je opravila v okviru študijske izmenjave na Winchester School of Art v Angliji.

Dandanes se njena umetniška praksa giblje med fascinacijo nad sodobno tehnologijo, digitizacijo (nesnovne) kulturne dediščine s pomočjo 3D upodabljanja ter uporabo starih tehnik popravljanja kot nosilcev spomina. Njena intermedijska praksa se najbolje odraža v performativnem delu Repair-a-thon / Popravljalni maraton, v katerem raziskuje osebne odnose med nami in našo lastnino ter neodgovornost sodobnega kapitalizma. Skozi popravila, performativno akcijo in pogovor z obiskovalci skuša doseči spreobrnitev vrednosti prinesenega predmeta iz denarne v izkustveno. Delo je bilo predstavljeno na festivalu Pixelache (Suvihahti, Helsinki, Finska, 2017), v Designmuseo (Helsinki, Finska, 2017), v okviru razstave 60% (Galerija Alkatraz, Ljubljana, 2019), s podporo Centra za kreativnost tudi na BIO|26 (Podhod Ajdovščina, Ljubljana, 2020), lani pa na dogodku GO! Design Week v okviru prestolnice kulture GO! 2025.

Kot intermedijska umetnica se predstavlja tako doma kot v tujini.

### Popravljalnice:

Sreda, 18. 3., med 16.00 in 19.00

Sreda, 25. 3., med 16.00 in 19.00

Sreda, 1. 4., med 16.00 in 19.00

Sreda, 8. 4., med 16.00 in 19.00