ANGELINA ATLAGIĆ
Set & costume design
www.angelinaatlagic.com

Speech by Tomaž Pandur at the opening of "Close Up" exhibition

What is it that lights up your dreams, Dear Angelina,

'taking place in utter darkness, behind the closed eyes? Memories of light that is no more, or the light of the future, the light you borrow from the day after, the day that hasn't dawned yet?'
(M. Pavic)

Dear ladies and gentlemen,

Tonight the Theatre Museum turns into a living theatre. Namely, costumes we see before us, designed Angelina Atlagic, belong neither in galleries or museums, storage rooms or collections, they belong to the living theatre and its actors. They belong to moments on stage, moments of halted time, they belong to the emotional architecture of time-space. Angelina's costumes are never just clothes worn by characters on stage, her costumes are always a moving sculpture in time, where, as a rule, and like in our new show Barroco in Spain, '... the silk bursts under the touch of fear and beauty...'

Angelina sculpts right from the structure of the cognitive and emotional matrix of a play, she works in a creative process of the birth of a play with minute and oh so subtle listening to the finest and the most covert impulses. With incredible strength, insight and straightforwardness, she transforms into the new, unique canons of beauty, into a visual harmony of images never seen before. Images of hexagrams of the moments. Archetype images that speak in a language everyone understands. A language shared by the third millennium as well. These are the images of a gaze into the very core of time. They are always Metamorphoses. Transformations. Metempsychoses. Artistic challenges of the highest order, the most risky and the most radical.

Costume design has long ago stepped out of the boundaries of theatre, we find it in the streets, in painting, in film, in architecture... History of clothes belongs to the arts. There is nothing trivial about fashion. Beauty standards are conceptuialisations projected by each culture. Costume design has entered fashion, fashion has entered costume design. Angelina too, just like John Galliano, Jean Paul Gaultier and Tom Ford, has moved the limits of her own creative freedom and turned costume into a sculpture, a thought, an independent artistic

ANGELINA ATLAGIĆ
Set & costume design
www.angelinaatlagic.com

object. More than a hundred plays, operas, ballets and films in Spain, Russia, Slovenia, Greece, Serbia, Macedonia, Montenegro, Japan, Israel, America, speak for themselves.

Us directors agree that creating with Angelina is always a very exciting journey in time, a journey into the depths of human soul, into the worlds full of light and darkness, into mysterious regions of velvet, silk and bare skin, into the world of colours and non-colours, into reflections in the dark, into the world of thinking elegance and beauty. Princess of Yugoslav theatre, as we used to call her in the nineteen nineties, has become a great name of global costume design – nowadays we proudly list her along with the greatest creators of contemporary costume design: Sandy Powell, Milena Canonero, Gabriella Pescucci and Ann Roth.

Among all of them, I always decide to collaborate and journey with Angelina. She is the only one of them who never dresses an actor up. Angelina helps them get undressed. In order for them to be able to tell the truth, just like she does.

Bela Havash says that '... Leonardo had the Mystic Eye. But, it doesn't end there. Leonardo had the Magic Hand. It doesn't end there either. Because the Hand and the Eye were One for him.
And for him, seeing and acting was One too.
If the One merely observes, sees and knows, experiences and understands, that is called Mystic.
If, on the other hand, this One shapes and creates, acts, does, that is called Magic...'

The magic of Angelina Atlagic.

Ladies and gentlemen, it is with great honour to welcome you tonight to the Great Theatre of Angelina Atlagic.