

Eva Petrič

**TRANSapPARENT**





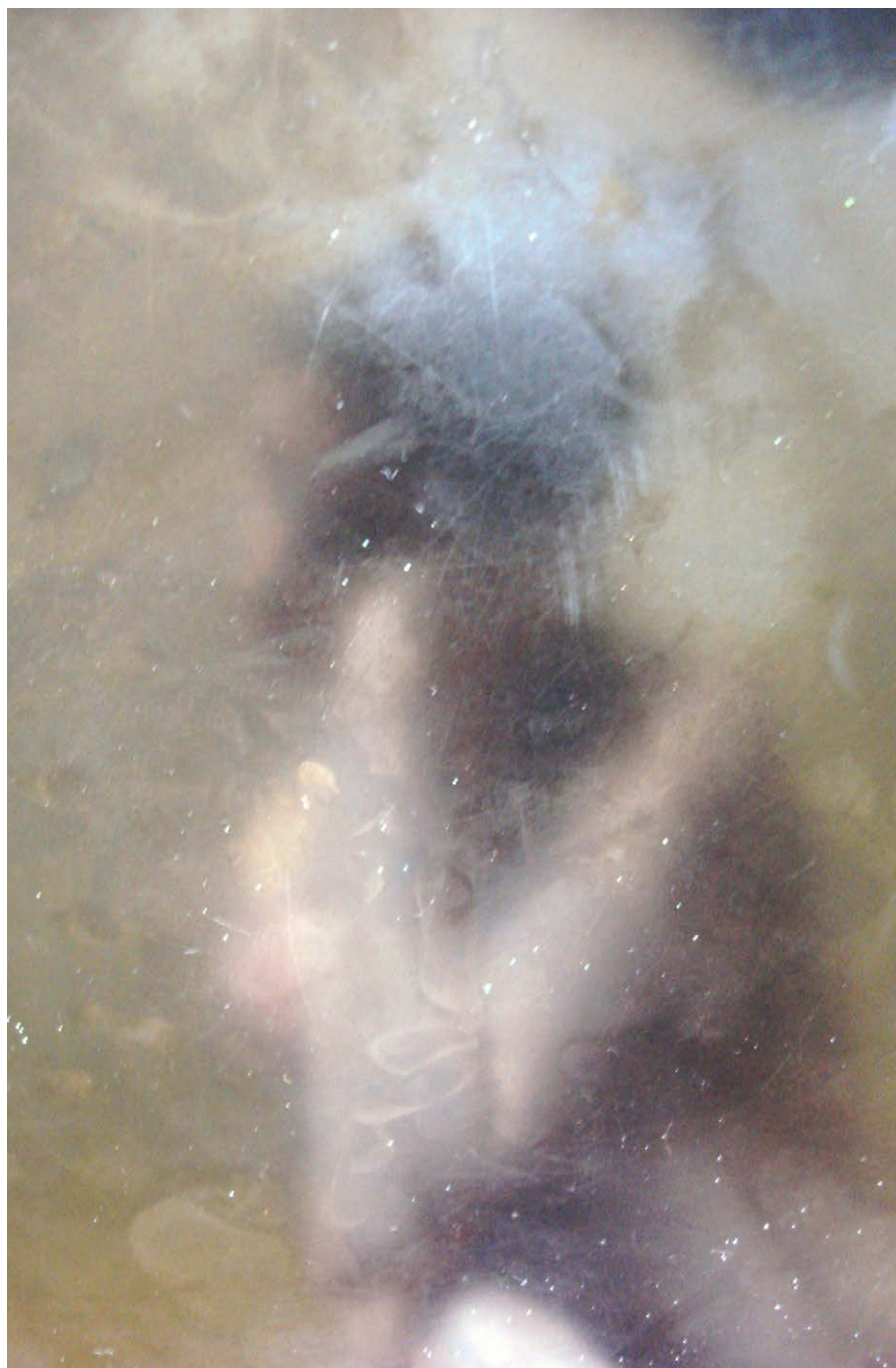


Eva Petrič  
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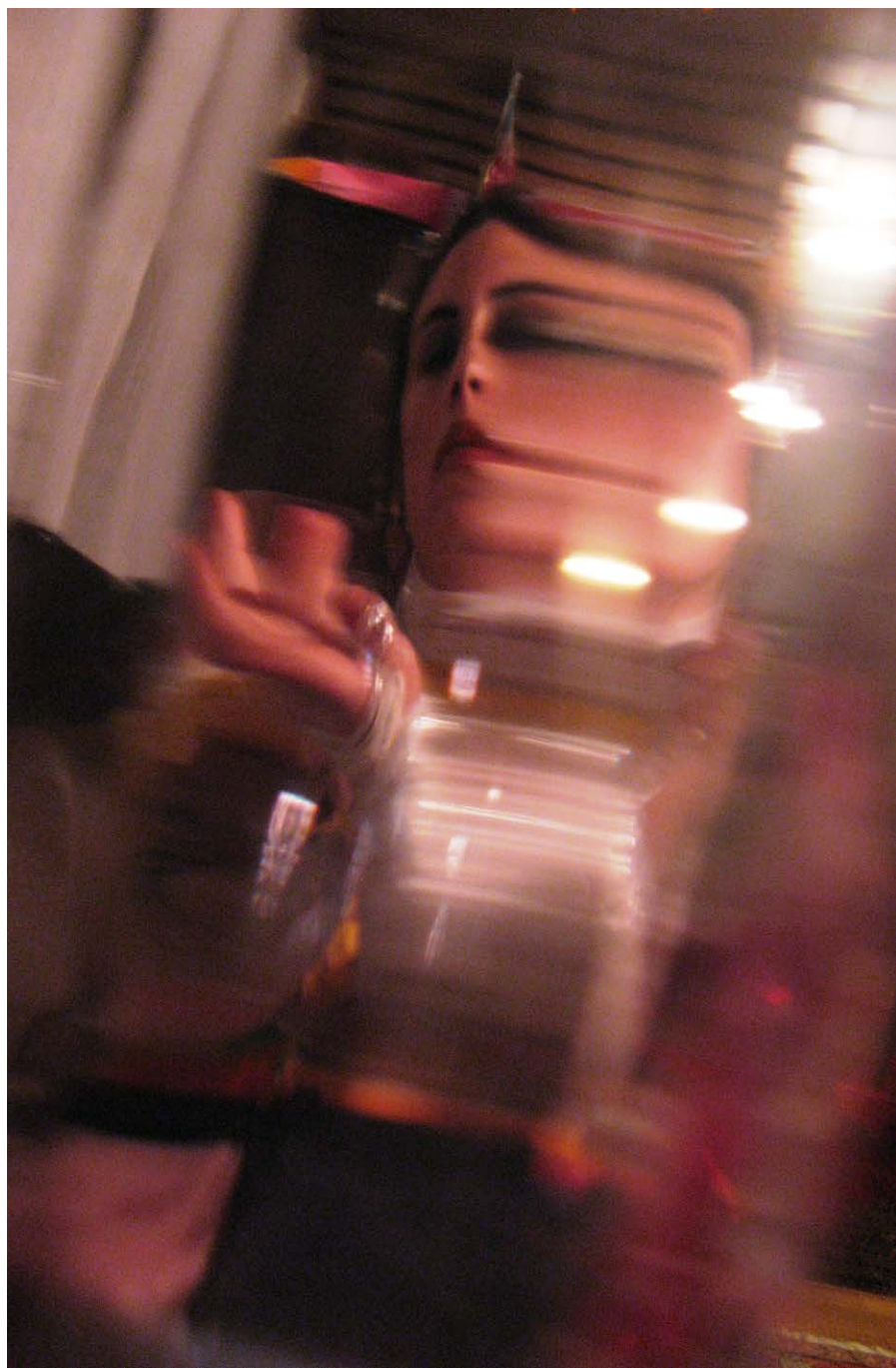
18. 12. 2021–29. 1. 2022



*Cross-over Lullaby, 2020*



*Shape-shifter no. 5, 2013*



*Hema-toma-tic 2, 2012*



*Hema-toma-tic 5, 2012*



*Interested - Rapt, 2010*





*Interested - Earnest, 2010*



WEB Webbing WEB, 2018



# TRANSapPARENT

Razpon ustvarjalnega dela Eve Petrič, konceptualne intermedijske umetnice, je širok, saj sega od fotografije, videa, instalacije in performansa do oblikovanja, literature in petja, vendar je izhodišče večine njenih projektov fotografija. V svojih delih uporablja večinoma svoje lastno telo, ki se pojavlja bodisi v materialni obliki kot podoba fizičnega telesa bodisi v nematerialni formi kot senčne podobe – neotipljive sledi telesne prisotnosti, ki niso del realnega sveta, saj se jih ne moremo dotakniti ali jih prijeti, razen v metaforičnem smislu.

Nihanje med telesnim in duhovnim, materialnim in nematerialnim, vidnim in nevidnim, figurativnim in abstraktnim je tudi rdeča nit pričujoče razstave *TRANSapPARENT*, ki združuje fotografska dela, nastala v zadnjem desetletju. Prvi sklop del predstavlja črno-bele in barvne fotografije na transparentnem pleksi steklu, ki prikazujejo avtoričino lastno podobo v različnih oblikovnih variacijah, od povsem realističnih upodobitev do senčnih sledi njenega telesa, ki dajejo vtis bežnosti, minljivosti. Zdi se, da so figurativne podobe, ki predstavljajo avtoričin lik v različnih performativnih vlogah – denimo v podobi razmišljujoče, zasanjane ali zapeljive ženske – izhodišče za preizpraševanje njene lastne identitete in ženske vloge v današnji družbi. Senčne podobe se po drugi strani navezujejo na raziskovanje različnih emocionalnih stanj, s katerimi se je posebej intenzivno ukvarjala v projektu *Gr@y matter*.<sup>1</sup> Tudi naše emocije so namreč – tako kot sence – vseprisotne in neotipljive, predstavljajo nematerialni pol človekove biti.

Da Eva Petrič raziskuje različna emocionalna stanja, kažejo tudi podvojene, zamaknjene, popačene, razvlečene ali kakorkoli drugače transformirane figure, ki dajejo vtis razblinjanja materialnega telesa in predstavljajo kontrast hipni in ostri fotografski podobi. Ob tem pa je treba poudariti, da avtorica fotografij nikoli ne obdeluje, ampak doseže abstraktnost podob izključno s fotografskimi sredstvi: z uporabo odsevnih/zrcalnih ali transparentnih površin ter s svetlobnimi efekti.

Drugi razstavni sklop sestavljajo fotografije v svetlobnih okvirjih iz serije *WEB Chain* (2018), na katerih je avtorica povezala fotografijo in prostorske postavitve,

<sup>1</sup> Ustvarila je pravzaprav periodično tabelo svojih lastnih senčnih emocij po vzoru periodične tabele kemijskih elementov.

narejene iz čipk, ki predstavljajo pomemben del njenega ustvarjanja.<sup>2</sup> Krhka čipka, ki so jo ženske roke spletle iz nešteti vozlov in zank, namreč v avtoričinem izraznem jeziku zaznamuje tako človekovo življenje z neštetimi preobrati kot tudi njegovo povezanost s širšim okoljem oziroma s celotnim univerzumom, na kar namigujejo tudi dela iz cikla *WEB Chain*. Osnova del so fotografije čipkastih asemblažev, ki ustvarjajo videz žarčenja oziroma, po avtoričinih besedah, velikega poka. V to čipkasto mrežo pa je vpletena njena lastna podoba, ponovno prikazana v različnih pozah, ki predstavlja mitohondrijsko Evo – prednico ženske, iz katere naj bi izšel človeški rod.<sup>3</sup> Vendar podoba Eve, ki drži v rokah različne predmete in živali, v avtoričinem izraznem jeziku ne zaznamuje le povezave med ljudmi, ampak prepletenost vsega bivajočega, živalstva in rastlinstva. Hkrati pa mrežna struktura čipkaste podlage namiguje na človekovo vpetost v neskončni vesoljni prostor.

Raziskovanje človeka in njegove relacije do okolja je tudi osrednja tema instalacije *Cross-over Lullaby* (2020), v kateri se je ravno tako osredotočila na možnost zaznave predmetnega sveta s pomočjo sinestezije čutov.<sup>4</sup> Izhodišče instalacije je ponovno fotografija njenega obraza, prikazanega pod zaledenelo površino, ki se na prvi pogled prepleta s čipko. Vendar tokrat ne gre za fotografijo čipke, ampak posnetek umetničine sence, ki je preoblikovana v vzorec idrijske čipke in vgravirana na fotografijo. Poleg tega se večplastna fotografska podoba razteza v prostor: sestavni del instalacije sta namreč tudi senčna podoba fotografije na steni in njena zrcalna podoba v ogledalu. Pomembno vlogo pa ima tudi zaledenela površina, ki predstavlja vodo v enem izmed treh različnih stanj. Voda, za katero se zdi, da v delu zaznamuje predvsem neskončne možnosti našega delovanja in mišljenja, namreč dodatno poudarja avtoričino sporočilo: da lahko z uporabo čutnih povezav na svet in življenje pogledamo z različnih perspektiv.

Dela Eve Petrič so tako oblikovno kot vsebinsko kompleksna, saj usmerjajo gledalčev pogled v neotipljive plati našega obstoja, zlasti vizualizacijo emocij, toka časa in povezav med človekom, naravo in svetom. Izhodišče njenega dela je introspekcija, vendar se tematika njenih projektov navezuje tudi na znanost, psihologijo in aktualna vprašanja sodobnega časa. Kot sama pravi, ima kot umetnica privilegij, da se v svojih delih »dotika nevidnih stvari in jih materializira za ljudi«.

## Nataša Kovšca

**2** Projekte, narejene z rabljenimi čipkami z vsega sveta, je strnila v knjigi *WEBing* (2018). Med najbolj odmevnimi deli velja omeniti *Kolektivno srce*, sestavljeno iz tisoč različnih čipk, med katerimi je tudi idrijska, ki ga je leta 2016 ustvarila za dunajsko katedralo svetega Štefana.

**3** Raziskave mitohondrijske DNK so pokazale, da vsi ljudje izviramo iz ene same ženske, t. i. mitohondrijske Eve, ki je živela pred okrog 170.000 leti v podsaharski Afriki. Mitohondrijski geni se namreč dedujejo samo po materini strani. Več: Nejc Jelen: »Molekularna ura in evolucijske zgodbe, ki jih piše DNK«, *Življenje in tehnika*, julij-avgust, 2009.

**4** Petričeva je predstavila instalacijo v okviru projekta *Uspavanka za drone – SoundEscapes* (2020), v kateri je povezala vizualne podobe in zvok. Zanimalo jo je namreč, ali lahko slišimo podobo in obratno, ali lahko vidimo zvok.

## TRANSapPARENT

The conceptual intermedia artist Eva Petrič boasts a wide variety of creative works ranging from photography, video, installation and performance to design, literature and singing, with photography being the basis of most of her projects. In her works, she mostly uses her own body, which appears either in material form, as an image of the physical body, or in immaterial form, as shadow images – intangible traces of bodily presence that are not part of the real world as we cannot touch or grasp them, except metaphorically.

The oscillation between the spiritual and the physical, the material and the immaterial, the visible and the invisible, the figurative and the abstract is also the leitmotif of the present exhibition *TRANSapPARENT*, which combines photographic works created over the last decade. The first set of works is represented by black-and-white and colour photographs on a transparent plexiglass, which show the artist's own image in diverse forms, from completely realistic depictions to shadowy traces of her body that give the impression of transience. Figurative images depicting the artist's character in various performative roles – for example in the image of a thinking, dreamy or seductive woman – seem to be the basis for questioning her own identity and women's role in today's society, while the shadow images relate to the exploration of different emotional states, with which she was particularly intensely involved in the project *Gr@y matter*.<sup>1</sup> Namely, our emotions are – like shadows – ubiquitous and intangible, they represent the immaterial part of the human being.

That Eva Petrič explores different emotional states is also shown by doubled, moved, distorted, stretched, or otherwise transformed figures that give the impression of disintegration of the material body and represent a contrast to the instantaneous and sharp photographic image. At the same time, it should be emphasized that the artist never processes photographs, but she achieves the abstractness of images exclusively with photographic means: using reflective/mirror or transparent surfaces and light effects.

<sup>1</sup> She created a periodic table of her own shadow emotions modelled on the periodic table of chemical elements.

The second part of the exhibition consists of photographs in light boxes from the *WEB Chain* (2018) series, in which Eva Petrič combined photography and spatial layouts made of lace that represent an important aspect of her creative practice.<sup>2</sup> The fragile lace, woven by women's hands from countless knots and loops, in the artist's expressive language marks both human life with innumerable twists and its connection with the wider environment or the entire universe, as suggested by the works from the *WEB Chain* series. The basis of these works are photographs of laces assemblages that give the impression of radiation or, in the artist's words, of the Big Bang. Knitted in this lace net is her own image, again shown in various positions, representing the mitochondrial Eve – the ancestor of the woman from which mankind is supposed originate.<sup>3</sup> However, in the artist's expressive language the image of Eve holding various objects and animals is marked not only by interpersonal connection, but by the inter-twinning of everything that exists, animals and plants. At the same time, the grid structure of the lace base alludes to human involvement in infinite space.

Exploring of man and his relationship to the environment is also the central theme of the installation *Cross-over Lullaby* (2020), in which the artist again focused on the possibility of perceiving the material world through the synaesthesia of the senses.<sup>4</sup> The basis of the installation is once more the photograph of her face, shown under an icy surface, which at first glance intertwines with lace. However, this time it is not a photograph of lace, but a shot of the artist's shadow transformed into a pattern of Idrija lace and engraved in the photograph. The multi-layered photographic image extends into space: namely the shadow image of the photograph on the wall and its mirror image reflected in the mirror are an integral part of the installation. An important role is also played by the icy surface representing water in one of its three different states. Water that seems to mark the endless possibilities of our actions and thinking further emphasises the artist's message: that we can look at the world and life from different perspectives through sensory connections.

<sup>2</sup> She summed up projects made with used lace in the book *WEBing* (2018). Among the most resounding works is *Kolektivno srce/Collective Heart*, consisting of thousands of different laces including the Idrija lace, which she created in 2016 for the St. Stephen's Cathedral in Vienna.

<sup>3</sup> Mitochondrial DNA research has shown that all human beings have descended from a single woman, i. e. mitochondrial Eve, who lived about 170,000 years ago in sub-Saharan Africa. Mitochondrial genes are inherited only from the mother. More: Nejc Jelen: "Molekularna ura in evolucijske zgodbe, ki jih piše DNK" [Molecular Clock and Evolutionary Stories Written by DNA], *Življenje in tehnika*, July-August 2009.

<sup>4</sup> Petrič presented an installation within the project *Uspavanka za drone – SoundEscapes/Lullaby for Drones – SoundEscapes* (2020), in which she combined visual images and sounds. Her idea was to find out if we could hear the image and vice versa or if we could see the sound.

Eva Petrič's works are complex in form and content, as they direct the viewer's gaze to the intangible aspects of our existence, in particular the visualization of emotions, the flow of time and the connections between man, nature, and the world. Her work is primarily based on introspection, although her projects also relate to science, psychology, and contemporary issues in modern society. As she states, as an artist she has the privilege of "touching invisible things and materialising them for people."

Nataša Kovšca



**Eva Petrič** (Kranj, 1983) je diplomirala iz psihologije in vizualne umetnosti na univerzi Webster na Dunaju (2005) in magistrirala iz novih medijev na Transart Institutu Berlin/Danube University Krems (2010). Sodelovala je na več kot 70 samostojnih in 115 skupinskih razstavah v Evropi, ZDA in Aziji. Živi in ustvarja v Ljubljani, na Dunaju in v New Yorku.

Eva Petrič je prejemnica številnih nagrad in priznanj. Leta 2016 je bila z dvema velikima instalacijama kot prva slovenska umetnica predstavljena v znameniti dunajski katedrali Sv. Štefana. Istega leta je sodelovala na enem največjih letnih umetniških projektov v javnem prostoru New Yorka z naslovom *Sing for Hope*. Leta 2019 je bila njena instalacija *Collective Heart* osrednje delo na razstavi *Value of Sanctuary* v newyorški katedrali svetega Janeza Božjega. Od leta 2017 jo predstavlja Galerija Mourlot iz New Yorka.

**Eva Petrič** (Kranj, 1983) graduated from Psychology and Fine Art at the Webster University in Vienna (2005) and later pursued a master's degree in new media at Transart Institute in Berlin/Danube University Krems (2010). She participated at over 70 solo and 115 group exhibitions across Europe, USA and Asia. She lives and works in Ljubljana, Vienna and in New York.

Eva Petrič is the recipient of numerous awards and recognitions. In 2016 she was presented as the first Slovenian artist with two large-scale installations at the famous Vienna St. Stephen's Cathedral. That same year she participated in one of the largest annual art projects in New York public space, *Sing for Hope*. In 2019 her installation *Collective Heart* was the central work of the exhibition *Value of Sanctuary* at St. John's the Divine Cathedral in New York. Since 2017 she has been represented by Mourlot Gallery in New York.

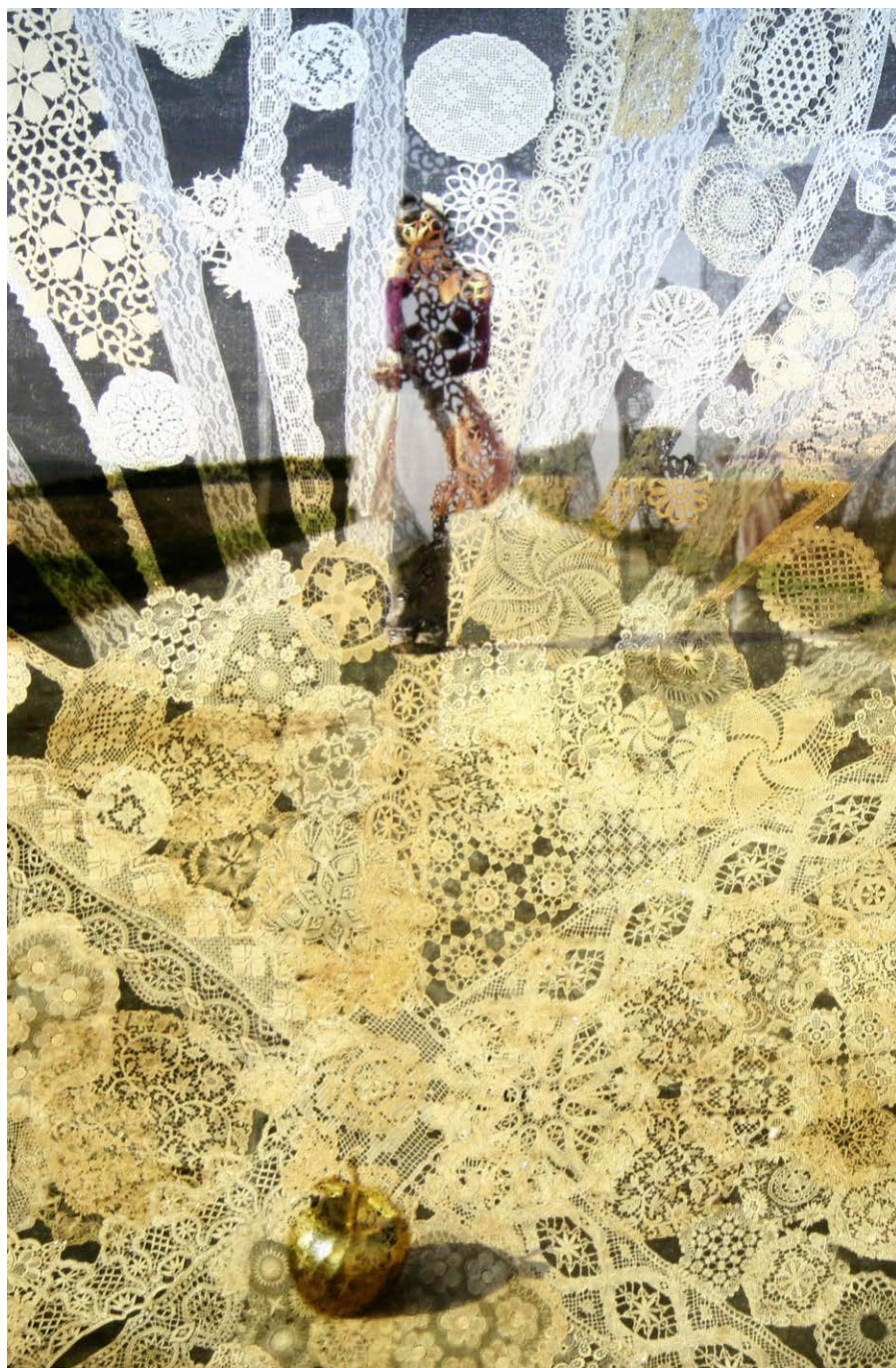
[www.eva-petric-evacuate.com](http://www.eva-petric-evacuate.com)

## Samostojne razstave/Solo exhibitions (izbor/selection)

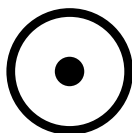
- 2021 *TRANSapPARENT*, Galerija Gong, Nova Gorica (SI)  
*Can you swim*, MuseumsQuartier Art Box, Dunaj/Vienna (AT)  
*Corona Rose in Three Movements – Revolved*, umetniška intervencija/art intervention, Dreifaltigkeitskirche, Bern (CH)  
*TRANShomoPLANTATION*, umetniška intervencija/art intervention, Red Carpet Art Award, Schottentor Subway station, Dunaj/Vienna (AT)  
*Collective Heart*, umetniška intervencija/art intervention, Marienkirche, Berlin (DE)  
*Post-corona Sun, Penduluming*, Križevniška cerkev, Križanke, Ljubljana (SI)  
*Corona Rose Nr. 2 in Three Movements*, Heilig – Geist Kirche, München/Munich (DE)  
*Collective Corona Rose*, umetniška intervencija/art intervention, Stephansdom, Dunaj/Vienna (AT)
- 2020 *SOUNDeSCAPES – Lullaby for Drones*, Galerija Photon, Ljubljana (SI);  
Galerija Simulaker, Novo mesto (SI); Gallery Photon, Dunaj/Vienna (AT)  
*Disappeared*, PEN Austria World Day of Disappeared, Gallery Reiffenstein, Dunaj/Vienna (AT)  
*Infinity Loop*, Krstilnica sv. Janeza Krstnika, Piran (SI)
- 2019 *Our Last Race*, Arcade Contemporary Art Projects Space, Webster University, St. Louis (US)  
*I breath... I am...*, večmedijska instalacija/multimedia installation, Cerkev Marije zdravja, Piran (SI)  
*2nd Skin - Collective Skin*, Tržiški muzej, Tržič (SI)  
*SafetyKnot*, Galerie Murlot, New York (US)  
*TRANShomoPLANTATION*, Peterokotni stolp, Ljubljanski grad, Ljubljana (SI)  
*Pogled skozi več plasti/Blicke durch viele Ebenen*, Festung, Salzburg (AT)
- 2018 *White wHOLE*, Butler Institute of American Art, Youngstown, Ohio (US)  
*WebChain*, Gallery ARCC.art, Dunaj/Vienna (AT)  
*One World, A World for All*, Delegates Entrance, United Nations, New York (US)  
*Secret Garden on Delta Waves/Subdukcijska cona*, Mala galerija Kranj, Gorenjski muzej Kranj (SI)  
*21st Cent. EVA, v njeni koži*, Fotogalerija Stolp, Maribor (SI)  
*An Echo... a Stain*, Galerie Murlot, New York (US)
- 2017 *Tree of life*, umetniška intervencija/art intervention, Red Carpet Showroom, Karlsplatz, Dunaj/Vienna (AT)  
*Swimming in the Sky*, May Gallery, Webster University, St. Louis (US)  
*Echoes of Idealism*, Veleposlaništvo Slovenije, Washington DC (US)
- 2016 *IN between UNIVERSES*, Butler institute of American Art, Youngstown (US)  
*Kemija emocij*, Kemijski inštitut, Ljubljana (SI)  
*Human Organ Constellation*, Kunst Litfaßsäule Salzburg (AT)  
*Molecules of Emotions*, Curhaus, Dunaj/Vienna (AT)  
*Love-Belief-Hope, Eden transplanted*, umetniška intervencija/art intervention, Stephansdom, Dunaj/Vienna (AT)

- SubDUCTION Zone*, Hunt Gallery, St. Louis (US)  
*Collective Heart*, umetniška intervencija/art intervention, Stephansdom, Dunaj/Vienna (AT)
- 2015 *Angel's Shadow*, instalacija/installation, Krstilnica Piran, Culture.Point 2015, Piran (SI)  
*4 delci/4 particles*, Lapidarij, Galerija Božidar Jakac, Kostanjevica na Krki (SI)  
*IN between UNIVERSEs*, umetniška intervencija/art intervention, EGU 2015, Dunaj/Vienna (AT)  
*Personal Universe(s)*, umetniška intervencija/art intervention, Bergdorf Goodman, New York (US)
- 2014 *Spirit Box*, umetniška intervencija/art intervention, Red Carpet Showroom, Karlsplatz, Dunaj/Vienna (AT)  
*Fraktali na 46 3'S 14 30' V; EMOLjubljaNA*, Kazemate, Ljubljanski grad, Ljubljana (SI)  
*playGROUND- there's no place like home*, Jean Nouvel Design Tower, Dunaj/Vienna (AT)  
*21st century Angel*, Bildraum 07, Bildrecht, Dunaj/Vienna (AT)  
*IN-between-SPACE*, Burgkapelle, Museum Moderner Kunst Kärnten, Celovec/Klagenfurt (AT)  
*TRANSapARENT transparencies*, Kuenstlerhaus Hausgalerie, Dunaj/Vienna (AT)
- 2013 *Bela kot riž/White as Rice*, intervencija v javnem prostoru/intervention in public space, Celica, Ljubljana (SI)  
*White box*, razstava in intervencija v javnem prostoru/exhibition and intervention in public space, Galerija Media NOX, Maribor (SI)  
*Gr@y Matter – language of shadows*, Bergdorf Goodman, New York (US)  
*Shadow Refinery*, Jean Nouvel Design Tower, Dunaj/Vienna (AT)
- 2012 *S&P161E11sH5÷pH14, Jezik REaktivacije*, Pilonova galerija, Ajdovščina (SI)  
*Let me see your face*, Evropski mesec fotografije/European Month of Photography, Galerie Peithner Lichtenfels, Dunaj/Vienna (AT)  
*Missing Lullaby*, Lukas Feichtner Galerie, Dunaj/Vienna (AT)  
*Hema-toma*, Centro Cultural Borges, Buenos Aires (AR)
- 2011 *Angel, dissected*, Centro Cultural Borges, Buenos Aires (AR)  
*One size fits all*, KIC Kulturno informacijski center Skopje (MK)
- 2010 *Spiral Shape: the Succession of Seccession Siren*, Evropski mesec fotografije/European Month of Photography, KH Dunaj, Dunaj/Vienna (AT)
- 2009 *Gr@y Matter – language of shadows*, Galerija Kresija, Ljubljana (SI)  
*One Size Fits All (Does love have cholesterol?)*, Kibla, Pokrajinski Muzej Ptuj (SI)
- 2008 *Shadows of the shadow*, Mesec fotografije/Month of Photography, SZI, Dunaj/Vienna (AT)  
*Treasure Hunt*, Suppan Contemporary, Dunaj/Vienna (AT)  
*¿Sabes Nadar? – Znaš plavati?*, Mestna galerija, Ljubljana (SI)  
*Glutopia*, performans in razstava/performance and exhibition, MOYA Museum of Young Art, Dunaj/Vienna (AT)

- Likovni kritiki izbirajo: Eva Petrič, Cankarjev dom, Ljubljana (SI)*
- 2007 *Tropheada, Suppan Contemporary, Dunaj/Vienna (AT)*  
*Now you go on with the story..., HandelsVerband, Dunaj/Vienna (AT)*  
*Being a Man, Kluže (SI)*  
*An Echo – a Stain, Festival Bled, Cerkev Matere božje na jezeru, Bled (SI)*  
*The Shadow – jumping, moving, tricking..., St. Cyril Church, New York (US)*
- 2006 *Puppets and Shadows, SZI, Dunaj/Vienna (AT)*



WEB Eva's WEB, 2018



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