

Nina Čelhar

Pogledi in zastrtja / Views and Veils





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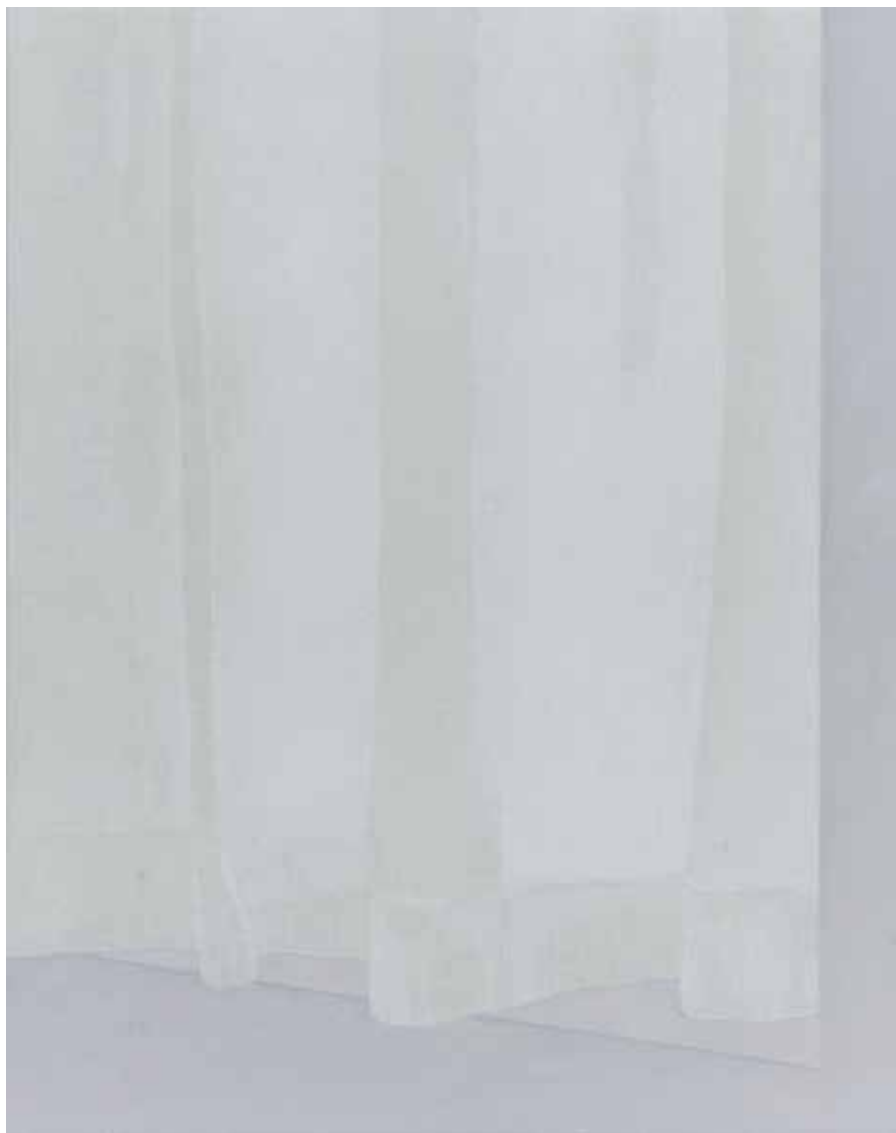
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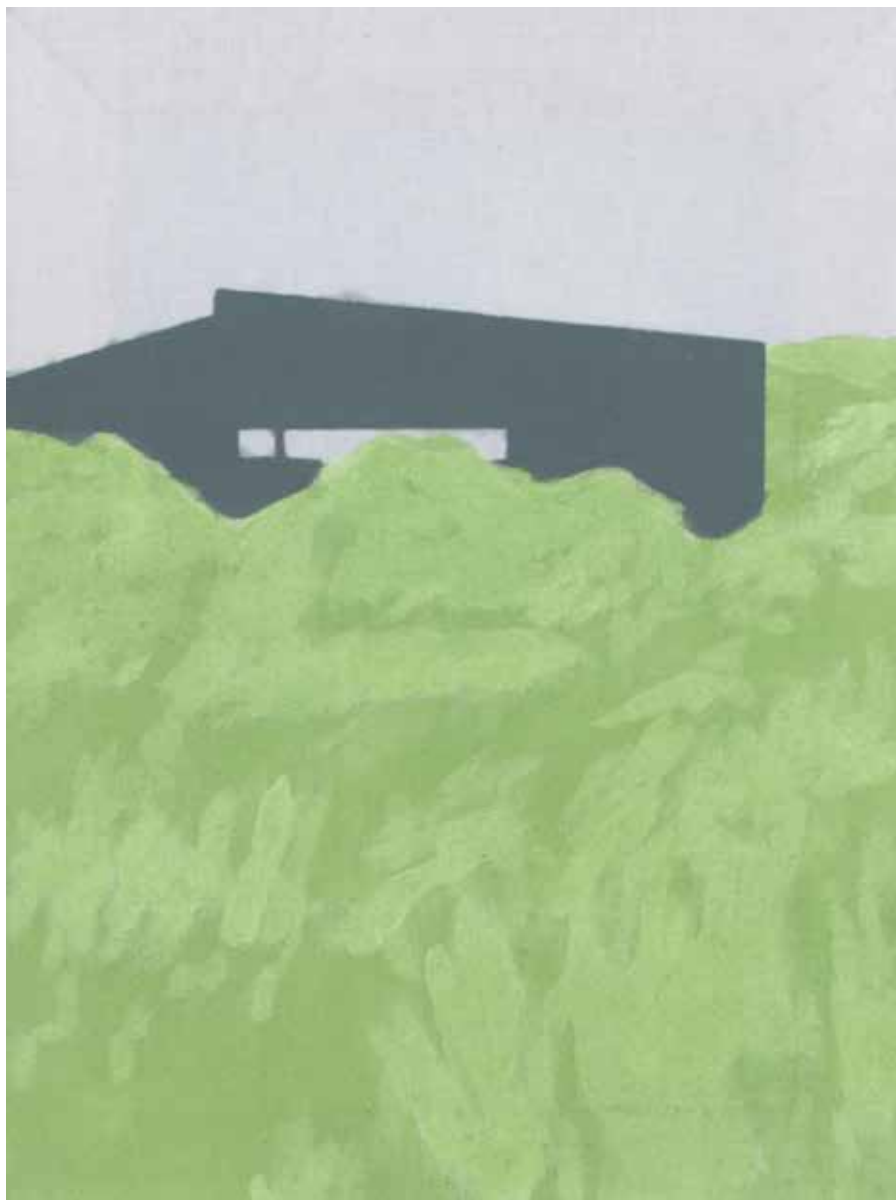












Pogledi in zastrtja

Ustvarjalno delo slikarke Nine Čelhar temelji na raziskovanju človekovega intimnega odnosa do bivalnega okolja. Navdih za dela, v katerih raziskuje relacijo človek – predmet – prostor, je sprva črpala iz lastnih bivalnih prostorov.¹ Pozneje pa je kot slikarske predloge začela uporabljati fotografije sodobnih enodružinskih hiš, ki jih je našla na svetovnem spletu – a ne kakršnihkoli. Podobe hiš, ki jo najbolj pritegnejo, imajo formalno izhodišče v modernistični arhitekturi, ki se odlikuje po funkcionalnosti, jasnih geometrijskih linijah, uporabi naravnih materialov, velikih steklenih površinah in povezanosti z zunanjo krajino. V vseh primerih pa gre za objekte, ki predstavljajo po njenem mnenju idealno bivalno okolje sodobnega človeka: arhitekture, ki vzbujajo občutja miru, tišine, varnosti, domačnosti, udobja in lepote.

Slike, ki jih je Nina Čelhar ustvarila v zadnjih letih, lahko razvrstimo v dva motivna sklopa. Prvi prikazuje nekakšne portrete enodružinskih hiš, upodobljene z bistvenimi stavbnimi elementi, ki nakazujejo zgolj njihovo osnovno obliko in ritem odprtin. Na posameznih slikah opazimo tudi različne variante iste hiše, ki je upodobljena z različnih perspektiv. Avtorico namreč zanima, ali se s spreminjanjem zornega kota naslikanih arhitektur spreminja tudi vzdušje na slikah. V primerjavi s preteklimi deli, na katerih je bila narava zgolj nekakšna organska kulisa ob golih betonskih hišah, zavzema krajina na novih slikah pretežni del slikovnega polja. Narava je prikazana kot sestavni, nepogrešljivi del človekovega bivalnega okolja, saj so grajeni elementi popolnoma zlit z zelenjem v enovito celoto. Hkrati pa zelene površine, ki so upodobljene s hitrimi, skicoznimi potezami, dinamizirajo stroge geometrične oblike stavb in ustvarjajo na slikah vtis neprestano spreminjajoče se stvarnosti.

Prikaz razpoložena prevladuje tudi na upodobitvah interjerjev, ki predstavljajo drugi sklop razstavljenih del. Na slikah se vrstijo podobe zastrtih oken in izpraznjenih prostorov iz avtoričinega bivalnega okolja, na katerih prevladujejo geometrične oblike in upodobitve tekstur materialov. Izbrane izseke najprej fotografira, pri prenosu fotografskih podob na slikovno ploskev pa motive

preoblikuje, jih abstrahira. Podobe so naslikane ploskovito, z minimalnimi elementi in povsem brez senc. Tudi perspektiva ni nujno pravilna, saj je v ospredju avtoričinega ustvarjanja upodobitev intimnega vzdušja, ki ga dodatno stopnjujejo zastarta okna. Zdi se, da zadnje slike Nine Čelhar zaznamujejo obrat navznoter, zastrtost v njen notranji, duhovni svet, saj okna ne nudijo pogleda navzven, niso okno v svet. Na zavesah, upodobljenih v različnih izsekih, se izrisujejo le medle, rahlo niansirane svetlobne silhuete zunanjih podob, opazimo pa tudi detajle predmetov, ki so grobo odrezani in poudarjajo fotografsko kadriranje utrinkov vsakdanjosti.

Slikarka podkrepi svojo *idejo* o intimnem zatočišču tudi z značilnim koloritom, ki je reduciran na barvno paletu hladnih, nevpadljivih barv podobnih tonaliteta, svetlosti in intenzivnosti: zlasti na odtenke zelene, izrazito asociativne barve ter sive in bele, ki poudarjata občutek nevtralnosti in miru. Barve imajo pravzaprav povsem enak pomen kot vsebina del, kajti že najmanjša sprememba barvnega odtenka lahko spremeni tudi vzdušje na sliki. K celovitosti urbanih pejsažev veliko pripomorejo tudi polja neposlikanega bombažnega platna, ki ustvarjajo prefinjene svetlobne učinke, saj se grobo platno drugače odziva na svetlobo kot pobarvani deli. Na podobah notranjščin pa avtorica doseže barvno skladnost tudi z detajli črne barve, ki je novost v njenem delu in poudarja zasuk v notranjost.

Tako idealizirane podobe krajin brez cest in avtomobilov kot tudi upodobitve notranjih prostorov so seveda primarno avtoričina intimna pripoved, refleksija njenega osebnega odnosa do bivalnega okolja. Za atmosfero zatišja na njenih slikah lahko rečemo, da predstavlja protiutež današnjemu hitremu in kaotičnemu načinu življenja. Spomni nas na arkadijsko krajino, ki že od antike simbolizira človekovo hrepenenje po mirnem življenju v sožitju z naravo. Formalna čistost podob, ki jo doseže z odvzemanjem detajlov ter oblikovno in kompozicijsko jasnostjo, izčiščenostjo, pa omogoča vživetje tudi gledalcu. Dopušča mu, da praznino napolni s svojo lastno vsebino, s tem pa ga spodbuja k razmisleku o sodobnem načinu bivanja nasploh.

Nataša Kovšca

Views and Veils

The creative work of the painter Nina Čelhar is based on the research of the human intimate relationship with the living environment. She initially drew inspiration for her works, in which she explores the relationship between man, object and space, in her own living spaces.¹ Later, however, she began to use photographs of modern single-family houses that she found on the internet as painting templates. Of particular interest to her are images of houses that find their formal basis in modernist architecture, which is characterized by functionality, clear geometric lines, the use of natural materials, large glass surfaces and connection with the outside landscape. In all cases, these are buildings that in the artist's opinion represent the ideal living environment of a modern person: architecture that evokes feelings of peace, quiet, security, homeliness, comfort and beauty.

The paintings created by Nina Čelhar over recent years can be classified into two motif groups. The first shows a kind of portraits of single-family houses, depicted with essential building elements that only indicate their basic shape and the rhythm of the apertures. In the individual paintings, we also see different variants of the same house depicted from different perspectives. The author is interested in whether, by changing the angle of the painted architecture, the atmosphere of the painting is also changed. Compared to the previous works, in which nature was only a kind of organic scenery alongside bare concrete houses, the landscape in the new paintings occupies most of the picture field. Nature is shown as an integral, indispensable part of the human living environment, as the built elements are completely merged with the greenery into a unified whole. At the same time, the green areas, which are depicted with quick, sketchy strokes, dynamize the strict geometric shapes of the buildings and create the impression of a constantly changing reality in the paintings.

The portrayal of the sentiment also prevails in the depictions of interiors, which represent the second set of the exhibited works. The paintings feature images of covered windows and empty spaces from the artist's living environment,

dominated by geometric shapes and depictions of material textures. Nina Čelhar first photographs the selected sections, and while transferring the photographic images onto the picture surface, she transforms the motifs by abstracting them. The images are painted flat, with minimal elements and with no shadows whatsoever. Even the perspective is not necessarily correct, as the foreground of the artist's creation is the depiction of an intimate atmosphere, which is further enhanced by the veiled windows. It seems that Nina Čelhar's last paintings mark a turn inward, reflecting her inner, spiritual world, since the windows fail to offer a view to the outside, they do not represent a window into the world. On the curtains, depicted in various cut-outs, only faint, slightly nuanced light silhouettes of external images are drawn, and we can notice details of roughly cut object that emphasize the photographic framing of everyday moments.

The artist additionally reinforces her idea of an intimate space with a characteristic colour, which is reduced to a colour palette of cold, inconspicuous colours of similar tonalities, brightness and intensity: especially shades of green, a distinctly associative colour, and grey and white, which emphasize the feeling of neutrality and peace. In fact, colours have the same meaning as the content of the works, because even the slightest change in colour shade can alternate the atmosphere of the picture. Fields of unpainted cotton canvas, which create sophisticated light effects, contribute greatly to the integrity of urban landscapes, as rough canvas reacts differently to light than painted parts. In the paintings of the interiors, the artist achieves colour harmony with black details, which is a novelty in her work and defines a turn towards interiority.

Both idealized images of landscapes without roads and cars as well as depictions of interior spaces are first and foremost Nina Čelhar's intimate narrative, a reflection of her personal attitude towards the living environment. The atmosphere of calm in her paintings can be said to represent a counterbalance to today's fast and chaotic lifestyle. It reminds us of the Arcadian landscape, which since antiquity has symbolized man's longing for a peaceful life. The formal purity of the images achieved through the removal of details as well as through the formal and compositional clarity and refinement, allows the viewer to experience all this. It allows them to fill the void with their own content, thereby encouraging them to reflect on the modern way of being.

Nataša Kovšca

1 She was primarily inspired by an intimate installation *My Bed* (1998) of the British artist Tracy Emin.



Nina Čelhar (1990, Postojna) je študirala slikarstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani (ALUO), kjer je diplomirala leta 2012 in magistrirala leta 2018. Leta 2013 se je izpopolnjevala na Hochschule für Grafik und Buchkunst v Leipzigu v Nemčiji. Za svoje delo je bila večkrat nagrajena. Leta 2012 je prejela nagrado ALUO za posebne dosežke. Leta 2015 je bila med desetimi nominiranci za ESSL Art Award CEE 2015: prejela je nagrado Collectors Invitation. Leta 2016 je prejela Nagrado bienalne razstave Pogled 8. Živi in ustvarja v Ljubljani.

Nina Čelhar (1990, Postojna) studied painting at the Academy of Fine Arts and Design in Ljubljana (ALUO), where she graduated in 2012 and received her master's degree in 2018. In 2013, she attended the Hochschule für Grafik und Buchkunst in Leipzig, Germany, to expand her knowledge. She has been awarded several times for her work. In 2012, she received the ALUO award for special achievements. In 2015, she was among ten nominees for the ESSL Art Award CEE 2015: she received the Collectors Invitation award. In 2016, she received the Biennial Exhibition Look 8 Award. She lives and works in Ljubljana.

www.ninacelhar.com

Samostojne razstave / Solo Exhibitions

- 2022 *Pogledi in zastrtja/Views and Veils*, Galerija GONG/GONG Gallery, Nova Gorica (SI)
Vmes/In Between, Hiša kulture v Pivki/Pivka House of Culture, Pivka (SI)
- 2020 *Osebna prebivališča/Personal Residences*, Bežigrajska galerija 1/ Bežigrad Gallery 1, Ljubljana (SI)
Prebivati/To Dwell, 12 Star Gallery, London (UK)
- 2019 *Ravnovesje/Balance*, Tessitura La Colombina, Badoere (IT)
Podrejanja/Subordinations (z/with Monika Slemc), Galerija Meduza/ Meduza Gallery, Koper (SI)
- 2018 *Zunaj (znotraj)/Outside (Inside)*, Galerija Rika Debenjaka/Riko Debenjak Gallery, Kanal (SI)
Nina Čelhar, AIR [2018], Skalinada, Omišalj (HR)
Svetlo na svetlo/Light on Light, Ravnikar Gallery Space, Ljubljana (SI)
- 2017 *Betonska pročelja/Concrete Facedes*, Galerija Robin/Robin Gallery, Murska Sobota (SI)
Hiše v hiši/Houses in a House, Hiša kulture v Pivki/Pivka House of Culture, Pivka (SI)
Nekonkretno/Unconcrete (z/with Boris Beja), Galerija DLUL/DLUL Gallery, Ljubljana (SI)
Zatišja/Lulls, Galerija Božidarja Jakca – lapidarij/Božidar Jakac Art Museum – lapidarium, Kostanjevica na Krki (SI)
Les, beton in rože/Wood, Concrete and Flowers, Galerija Miklova hiša/ Miklova hiša Gallery, Ribnica (SI)

- 2016 *Soba (vezan les)/Room (Plywood)*, Galerija Simulaker/Simulaker Gallery, Novo Mesto (SI); *Kamera, Kino Šiška*, Ljubljana (SI)
Bivanjska vzdušja/Dwelling Atmospheres, Galerija Tir/Tir Gallery, Solkan, Nova Gorica (SI)
- 2015 *Bežne atmosfere/Fleeting Atmospheres*, UGM Studio, Maribor (SI)
Pripadajoči prostori/Spaces of Belonging, Stolp Škrlovec/Tower Škrlovec, Kranj (SI)
Dodatni prostori/Additional Areas (z/with Anamari Hrup), Galerija ZDSLUI/ZDSLUI Gallery, Ljubljana (SI)
- 2014 *Stanja občutljivosti/States of Sensitivity*, Bežigrajska galerija 1/Bežigrad Gallery 1, Ljubljana (SI)

Izbrane skupinske razstave / Selected Group Exhibitions

- 2022 *Momentāl-mente, Žive slike/Vivid Paintings*, Moderna galerija/Museum of Modern Art, Ljubljana (SI)
Art Verona, International Art Fair (z/with Ravnikar Gallery Space), Verona (IT)
viennacontemporary, International Art Fair (z/with Ravnikar Gallery Space), Dunaj/Vienna (AT)
Budučnost života/The Future of Living, Galerija Progres/Progres Gallery, Beograd (SR)
- 2021 *Živimo v vznemirljivih časih/We are Living in Interesting Times*, Evropski parlament/The European Parliament, Bruselj/Brussels (BE)
GB 89-21, Galerija Bažato/Bažato Gallery, Ljubljana (SI)
Hedonizem/Hedonism, Hochsommer Art Festival, Grad Grad/Castle Grad, Grad (SI)
Slikarstvo zdaj!/The Painting Now!, Monfort, Portorož (SI);
Mestna galerija Nova Gorica/City Gallery of Nova Gorica, Nova Gorica (SI)
Hedonizem 2020–2021/Hedonism 2020–2021, Galerija 'S', Ljubljanski grad/Gallery 'S', Ljubljana Castle, Ljubljana (SI)
- 2020 *When the Globe is Home*, Gallerie delle Prigioni, Treviso (IT)
16. Novomeški likovni dnevi/16th Novo mesto Art Days, Dolenjski muzej/Museum of Dolenjska, Novo mesto (SI)
AIR4, Ravnikar Gallery Space, Ljubljana (SI)
Zeleni rez/Green Cut, Galerija Equrna/Equrna Gallery, Ljubljana (SI)
- 2019 *Zamolčane prisotnosti. Iz likovne zbirke Riko/Unspoken Presences. From the Riko Art Collection*, Galerija Miklova hiša/Miklova hiša Gallery, Ribnica (SI)
Last Xmas I Gave You My Art, Ravnikar Gallery Space, Ljubljana (SI)
viennacontemporary, International Art Fair (z/with Ravnikar Gallery Space), Dunaj/Vienna (AT)
Bienale slovenske neodvisne ilustracije/Biennial of the Slovenian Independent Illustration, Kino Šiška, Ljubljana (SI)
Skalinada [sketchbook exhibition], Kombinat, Reka/Rijeka (HR)

- Omejena razstava, Teden kulture na placu, Metlika (SI)
 AIR4, Ravnikar Gallery Space, Ljubljana (SI)
Čas brez nedolžnosti. Novejše slikarstvo v Sloveniji/Time Without Innocence. Recent Painting in Slovenia, Moderna galerija/
 Museum of Modern Art, Ljubljana (SI)
That is to Say, Everyone! #sketchbook, Ravnikar Gallery Space, Ljubljana (SI)
 OSM, Galerija sodobne umetnosti Celje/Gallery of Contemporary Art, Celje (SI)
- 2018 *Last Christmas I Gave You My Art*, Ravnikar Gallery Space, Ljubljana (SI)
 HKP20 / *Vse se spreminja/HKP20 / Everything is Changing*,
 Hiša kulture v Pivki/Pivka House of Culture, Pivka (SI)
 AIR4, Ravnikar Gallery Space, Ljubljana (SI)
 Samo, Hiša kulture v Pivki/Pivka House of Culture, Pivka (SI)
- 2017 *The 8 Team*, Galerija Salsaverde/Salsaverde Gallery, Izola (SI)
Nekje končati, nekje začeti/Something Ending, Something Beginning,
 Ravnikar Gallery Space, Ljubljana (SI)
Off the Hook, Neurotitan Gallery, Berlin (DE)
Mlada ženska umetnost v Šiški/Young Female Art in Šiška,
 Galerija Gallery, Ljubljana (SI)
Utelešenje/Embodiment, Galerija Equrna/Equrna Gallery, Ljubljana (SI)
- 2016 *Izseki/preseki. Iz likovne zbirke Riko/Cut Outs/Intersections. From the Riko Art Collection*, Galerija Miklova hiša/Miklova hiša Gallery, Ribnica (SI)
Off the Hook, UGM Studio, Maribor (SI)
Pogled 8/Look 8, Lamutov likovni salon, Galerija Božidarja Jakca/Lamut's Art Salon, Božidar Jakac Art Museum, Kostanjevica na Krki (SI)
Dela na papirju/Works on Paper, Galleria 5, Oulu (FI)
Osebnost/Personal, Galerija Škuc/Škuc Gallery, Ljubljana (SI)
ALUO LXX. Preteklost, sodobnost, prihodnost/ALUO LXX. Past, Present, Future, Galerija Jakopič/Jakopič Gallery, Ljubljana (SI)
- 2015 *Diversity of Voices*, Essl Art Award 2015, Essl Museum, Klosterneuburg bei Wien (AT)
3. triennale mladih umetnikov - Premiera 2015/3rd Triennial of Young Artists - Premiere 2015, Galerija sodobne umetnosti/Gallery of Contemporary Art, Celje (SI)
Essl Art Award CEE, Razstava nominirancev/Essl Art Award CEE, Nominees' Exhibition, Muzej sodobne umetnosti Metelkova/Museum of Contemporary Art Metelkova, Ljubljana (SI)
- 2014 *Marjan Gumilar, Atopično telo/Marjan Gumilar, Atopic body*,
 Galerija Equrna/Equrna Gallery, Ljubljana (SI)
- 2013 *Preview Berlin Art Fair 2013*, Opernwerkstaetten Berlin, Berlin (DE)
(Pre)živeti s kreativnimi praksami/Surviving with Creative Practices,
 Galerija Miklova hiša/Miklova hiša Gallery, Ribnica (SI)
- 2012 *Transform: Pandora's Box*, Telogleion Foundation of Arts, Solun/Thessaloniki (GR)
Vstop/Entrance, Galerija Alkatraz/Alkatraz Gallery, Ljubljana (SI)



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