

NIKA ZUPANČIČ

Landscapes

16 June–15 July 2023

artKIT

Fragments of nature in abstraction

The painting of Nika Zupančič leads us into the world of abstract artistic language, but one which is more than just that. At first encounter with her works, the viewer thinks that he has gone into total abstraction, but he quickly realizes that he associates the painted forms with landscapes. Zupančič has created a peculiar artistic language, in which she subtly brings the fragments of nature onto the canvas. Her works could be defined as an abstraction of mimesis, as a personal interpretation of recording the material world in an abstract artistic manner.

Nature has always attracted the attention of artists, primarily painters, who have wanted to depict it in its physicality, as they saw it, particularly before the invention of photography. Even in the time of the renaissance, we can follow the evolution of illusionism, which wishes to depict the spatial appearance and physicality of nature, and has contributed to the baroque proliferation of the illusion of space in the planar medium. Throughout history, the idea of nature has manifested in different mediums and artistic languages. Landscaping rested on the idea of imitating nature, yet in the 20th century it had transformed into the most diverse interpretations of viewing and depicting nature and its physical phenomenon. Nature offered painters a starting point for explorations of painting mediums and directed them towards achieving three dimensional on a limited, two-dimensional canvas. Even today we notice, despite the quick way of life, which is moving away from nature, that a large majority of artists take their inspiration precisely in fascination with natural processes and the natural world in the whole. Even in the paintings of Nika Zupančič the fascination is obvious: from the enchantment with flickering leaves, dancing shadows, travelling clouds in the sky, there was born the idea to depict these motifs in a new light, discover their aesthetic effects and explore their possible status symbols within the painting.

In her artistic works we discover images of nature, which are subtly painted on the canvas and which show themselves in the exploration series of images. With them, the study of certain physical states of nature connects with attempts to thematize them through the painting medium. This recording of the impressions and movements of nature indicates a wide perspective in the artwork, in which she wishes with her series to explore the unique effects of natural motifs and add to them a personal interpretation of the view and experience of these fascinating fragments, which have inspired her artistic works.

The fragments of nature depicted in Nika's paintings take us into the world of transience and fleetingness, as has already been written about by Dr. Tomislav Vignjević and Miloš Bašin. Transience is present in the natural circle of life, from which Nika takes motif fragments and brings them onto the canvas. The artworks also reveal to us the aspects of the artistic self reflection while feeling the physicality of the world around us. The motifs are often obliterated:

in this way it simultaneously connects the observation of nature, as well as of our society, which has stepped into a new rhythm of life, and which does not match with the circle of life. The rhythm of life is today fast and instant, many times we forget to be synchronized with nature, we surrender ourselves to the consumerist fever and superficial living. This is why her works are relevant today. After all, she outlines nature, which has run past us, yet elsewhere she takes the time for observing and depicting the fragments, which she is carefully discovering in the primal world. The depiction of movement in nature, its incompatibility and fleetingness can be easily connected to contemporary society, which has lost empathy in the image of nature and its immutability.

The painting of Nika Zupančič thus takes us into our own inner world of feeling the world, in which we become aware of our own chaotic hurrying and at the same time realize that it is time to stop, lest these images disappear too quickly, so that we many never be able to internalize them. Her works offer us a great deal of contemplation, in which an aspect of silence is important, as it is often disregarded in artistic works. At the viewing of Nika Zupančič we notice the same feelings as on a walk through the cross aisle of a medieval monastery, where our thoughts calm and we finally breathe in the authenticity of the feelings, silence and awareness of ourselves and our own fleeting nature.

– Doroteja Kotnik

BIOGRAPHY

Website



Nika Zupančič graduated in painting and obtained an MA degree in printmaking from the Academy of Fine Arts in Ljubljana. She received the Student Prešeren Award twice, and as a student co-edited an anthology of essays by prominent theoreticians on contemporary visual art entitled *Prostori umetnosti* (Spaces of Art). On scholarships awarded by Slovenian and international state institutions, Nika furthered her studies in Amsterdam (historical painting techniques), Berlin and Paris (academic drawing at the Académie de la Grande Chaumière). Some of her most noteworthy solo and group exhibitions are: 10 Essl Award Nominees (2005 at the Museum of Modern Art Ljubljana), *Sosledja* (Sequences, 2009 Bežigrad Gallery Ljubljana) and *Les Images de la présence absente* (2012 at the Cité internationale des arts, Paris). In 2013 Zupančič was a Henkel Art Award nominee. Curator René Block selected a series of her paintings entitled *Fugue* for the Vehbi Koç Foundation in Istanbul, while her works have been included in the contemporary art collections of the Essl Museum in Klosterneuburg bei Wien, recently transferred to prestigious Albertina museum in Vienna. From 2008 onward she has been a member of the Ljubljana Fine Artists Society.

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Opening hours: Tuesday to Friday from 3 to 7 p.m., Saturday from 10 a.m. to 1 p.m.