

Nataša Kos

BLURRED

4 July–3 August 2024

artKIT

»On the other side, beyond the screen, life awaits.«

To what extent are we immersed in the different realities of the content of our television programs and cell phones? How much do they pollute our minds and our whole being? To what extent are we unaware of the impact of the images we voluntarily allow into our world? Who, what and why selects these contents and programs? What do television and telephone screens bring us?

Undoubtedly, there are many high-quality and good movies, documentaries, series, features, etc. But let us be honest, we have to be very diligent and dedicated in our search for them.

Filtered purity is an essential need and good control and alert focus on what we allow into our world. Just as we do not listen to all music or read all books, we should be all the more mindful of what we allow and let into our space, what we allow to touch or influence our minds, we should explore what is behind our coexistence with everything that comes to us through the screen.

The photo exhibition *BLURRED* from the series *Boredom from the Couch* comprises photographic works that, as the title suggests, were taken from the couch while watching television.

We find ourselves in the middle of a landscape without names or coordination points. Our gaze, directed at the photographs, takes on the quality we know from our dreams and nightmares. We have flashes of visuality, of the gaze we know from our dreams. It consists of blurred places and images that we can barely recognize. The places and cities emerge, blend and merge, move us, sweep us away or set us free.

Even if the dream images are often quite indistinct, the feeling they have left us with is always quite clear when we try to remember them. Even if we do not remember exactly what the dream was about, we know how it made us feel. The feeling controls the pulse and therefore the creation of the images and the particular type of dreams we dream. The same applies to Nataša Kos' photos: what they make us feel does not deceive, it sets the mood when we feel uncomfortable, when it is dark and eerie. Even if we cannot clearly recognize all the shapes in the pictures, the feeling of unease does not deceive.

The photographs are deliberately out of focus and blurred, in some cases to the point where all forms are completely unrecognizable. The alienation emanating from the photographs is thus even greater. The result is a photograph that creates another world, a world that is lonely, unwholesome, strange and extremely unpleasant. The photos are processed on the computer and a filter is applied to them, which acts like a cover for something that has passed the test of time and shows the old, the tired, the forgotten and the worn.

Two similar images come to mind when we compare the oxygenation of bronze, which occurs

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in sculptures, for example, and gives them a particular appearance over the years, created by the layer, patina or coating; and the filter used by the photographer on these works.

Over time, the material is slowly but permanently destroyed. In the first case, it is the statues as material that is slowly destroyed over time. In the second case, the photograph gives the impression of an outdated coating, a patina that is applied to it, but in reality it is not the photograph that is destroyed in the course of its existence, but the human being, who is slowly but permanently destroyed with his way of life, the uncontrolled digital consumption of images with which he feeds himself via the screens.

Looking at the selection of these photographic works as a whole, one gets the impression that, with a few exceptions, we have many frozen moments in front of us, capturing images that enter our homes via the screens. These are moments caught on camera and now placed under the microscope of the gallery, where we can clearly see the images that human society has unwittingly surrounded itself with. The selection of eerie images and blurred silhouettes covered in a layer of morbidity only reinforces the visible and strikingly shocking ignorance of human society and its workings.

Where is the conviviality? Where are the face-to-face conversations, the dialogs, the laughter, the hugs, the shared games, the contacts and touches, the dancing and the friendships? The work showing a flock of crows forms a strong contrast and counterpole. When we see this scene, we are instinctively and immediately overcome by a feeling of warmth and comfort that displaces the sense of confinement and discomfort that the other works evoke. Here, too, it is a feeling that is not deceptive.

A large part of the population lives in its ignorant addiction and seemingly real reality, in a transparent trance, isolation and loneliness, in a false sense of being connected to the whole world.

Perhaps there is something else that can bring us closer together, something other than wireless internet and smartphones.

On the other side of the screen, there is an unfulfilled, un-lived life force waiting to be seen. On the other side, beyond the screen, life awaits.

We used to see the world with our own eyes. Today, our eyes and our homes are flooded by an infinite number of programs, advertisements, news, radio broadcasts, films, series, animations, etc., which feed us with an infinite number of images, scenes, ideas, influences, feelings, filters and music, which unfortunately is mostly just background. An infinite number of eyes peer into our worlds. It has become increasingly rare for our own eyes to create unique imaginary worlds. The outside world provides us with ready-made images and points of reference.

What has been taken away from us is life itself. Life is only looked at and observed, no longer lived. The photographic works of Nataša Kos are a reminder of how shocking and morbid the consequences of blindness, boredom and screen addiction can be. We should not forget life. We should remember and be reminded that life is not there to be observed, but lived.

– Nina Šardi

BIOGRAPHY

The photographer Nataša Kos (1971, Murska Sobota) began taking photographs rather by chance in 2012. She participates with her photos in photo competitions at home and abroad and exhibits at the invitation of galleries in Slovenia and abroad. Her work revolves around what is hidden behind everyday things. By analyzing and interpreting them, the everyday in her photos becomes something very special. What emerges, however, is nothing peaceful, as her work is a very personal and original metaphor for human loneliness and isolation, additionally captured in the tragic frames of home and leisure. She does not sugarcoat things, nor does she document them. She speaks with the artistic language of loneliness and perhaps even morbidity, but the meaning of her photographic language is not the same as the language itself. In fact, the very purpose of this language has an important semantic twist: the meaning of the photographs is what is ultimately not directly found in her photographs, and that is an affirmation of life and interpersonal communication.

In April 2016, she was featured in one of the world's leading magazines in the field of photography, *Digital Camera* (for the UK) and *Digital Camera World* (US edition), with a photo series titled *What Is Wrong Girl?* Her photos have also been published in other magazines and newspapers: *Friendly Magazine NTWK*, *JULIET art magazine* (Italy), *Delo* newspaper and in several online photo magazines, and they are also published in various brochures and leaflets. She lives and works in Murska Sobota.