

Mori Sikora

PERENNIAL EMERGENCE

22 March–20 April 2024

artKIT

The exhibition *Perennial Emergence* is about the repetitive cycles and growth of nature, which regenerates and sustains itself, and about memories that we experience and carry within us. The way in which the artist lives and acts flows into her artistic creations, with which she creates objects that have never existed before. In this way, the observer can see in them the traces of nature that surrounds him at every turn, bringing him closer to seeing, feeling, touching and perceiving.

The range of her works, her artistic approach, her research and collection of natural materials is wide and varied. She approaches her creative work organically, following her natural, intuitive rhythm of composing and creating. Her works are made from recycled fabrics, threads, yarn and wool. She meticulously and attentively collects random flowers, plants, blossoms, bark, sticks, stones, which she uses as memory traces on the paths that have led her to places and pearls of nature. From certain places she has brought back a small part of their traces or essences, which she then preserves as memories or incorporates into her artistic works and installations. The work *Memory Traces* is a collection of gathered natural objects that are immersed in resin like a sensual memory of the places the artist has visited and the paths she has taken, preserving transience in eternity as traces of memory.

Using techniques in which flowers or plants are beaten and punched, unique plant prints can be produced. The spectrum of possible prints ranges from detailed images with visible individual veins, structures and plant color to unrecognizable impressions of structures and formations. The process of natural graphic plant printing can be classified as a monotype technique (Greek *monos* – one, *typos* – print), which means that only a single, unique, unrepeatable print can be produced. The naturally printed plants have names such as Coral Bells, Burning Bush, Bigroot Geranium, Hortensia, Periwinkle and Butterbur. In her sculptural textile installations, the author develops a textile habitat that envelops you and makes the invisible memory of nature visible.

The installation of a textile patchwork collage *Hideout* represents a memory imprinted in the fabrics the artist brought back from her stay in Sweden. You can still feel the freshness and smell of the plants that are naturally imprinted on the various fabrics and pieces of linen. The natural plant imprint suggests a certain past existence and the captured essence of a moment, the moment when it was printed on and enveloped by the fabric. The once living plants, flowers and autumn leaves are now printed on the textile as a memory and tell only fleetingly of their existence, in a subtle transience of scent that we can perceive when we allow ourselves to be embraced by the textile.

With the work *Insight*, we enter the field of “tufting”. In this technique, the tightly stretched fabric base is pierced with a special tufting needle and loops are formed on the reverse side with the yarn and the knots pulled in. The work consists of several multi-colored woolen threads that give the impression of a thin rock. It is also reminiscent of the shape of an eye that sees both the visible and invisible nature around us. The pattern represents a thin section of the rocks that the artist saw every day during her stay in Sweden.

The rocks were cut by machine and prepared for the construction of roads, buildings, etc. The patterns of nature have thus been transformed into shapes and structures that correspond to human needs and desires. Whether this human activity is right or wrong is of secondary importance in this work. What is essentially presented here is one of the aspects of human activity and our encroachment of nature and the way we treat the natural elements.

Social patterns of collective behavior and thought turn their faces away from nature. Nevertheless, man cannot go past his nature, which is naturally connected to nature itself, from which man has emerged and of which he is only a part.

Consumed by the arrogant and all-pervading narcissism of a self-absorbed society and its individuals, who can be self-righteous and destructive, we have perhaps moved away from a well-intentioned and amicable path that we could walk hand in hand with nature. Why we can be so indifferent to nature and animals remains a mystery to us.

Nevertheless, it is possible to return to a path that is in symbiosis with nature. Society as a whole may not yet be ready for such a step, but each individual can take small or large steps towards such harmony for themselves. Nature is gentle to us, it is ready to reach out to us again and again. And in this gesture lies an important lesson that we can learn from. Every day anew.

By approaching nature lovingly and attentively, we give it a voice, make it visible, sentient, alive and draw attention to our coexistence. Humans are a part of nature and it is time for humanity to accept its role as guardians of the planet, animals, plants and nature and not just as their destroyers. If we as a society are not yet able to do this, we can start with ourselves, every day anew.

- Nina Šardi

BIOGRAPHY

Mori Sikora, born in 1998, is currently completing her master's degree in painting at the Academy of Fine Arts and Design at the University of Ljubljana. She recently completed her Erasmus exchange program in Sweden. In her work she deals with post-humanism, nature and climate change, animal rights and the preservation of organisms. She is fascinated by the senses and the human ability to perceive and feel the world and life through them. She creates installations using fabrics dyed with natural dyes and interweaves the mediums of painting, sculpture and textiles to create tactile, sensual works of art. She has exhibited in group exhibitions in Slovenia and internationally, but her first solo exhibition is the current one at the artKIT exhibition space. Her works are in private collections in Poland, Sweden, Slovenia and the USA. She lives and works in Ljubljana, Slovenia.

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artKIT, Glavni trg 14, Maribor
Opening hours: Tuesday to Friday from 3 p.m. to 7 p.m., Saturday from 10 a.m. to 1 p.m.