

ANDREA ZABRIC

IZKUSTVO 48700 EXPERIENCE 48700

19. 9. – 3. 10. 2018

Odprtje razstave: 19. septembra 2018, ob 18. uri
Galerija Kresija, Stritarjeva 6, Ljubljana

Spremljevalni dogodek: 2. 10. 2018, ob 18.00 – javno vodstvo avtorice po razstavi

Exhibition opening: 19 September 2018, 6 PM

Kresija Gallery, Stritarjeva 6, Ljubljana

Supporting event: 2. 10. 2018, 6 PM - Guided tour with the artist



Andrea Zabric (rojena 1994 v Ljubljani) je med letoma 2012 in 2018 študirala slikarstvo in grafiko pri profesorjih Myriam Holme, Thomasu Scheibitzu in Pii Fries na Akademiji za likovno umetnost v Münchnu. Diplomsko je končala z odliko. Kulturno ministrstvo Bavarske je nagradilo s štipendijo za nadarjene študente iz tujine, leto kasneje je dobila še podporo programa DAAD za pripravo diplomske naloge. Od leta 2015 je Andrea Zabric vpisana na Univerzo Ludwiga Maximiliana, kjer vzporedno študira umetnostno zgodovino in filozofijo s poudarkom na estetiki. Umetnica se ukvarja s slikarstvom tako filozofsko kot praktično, pri čemer preizkuša obnašanje čistih pigmentov.

Andrea Zabric (born 1994 in Ljubljana) studied painting and graphics with Professors Myriam Holme, Thomas Scheibitz and Pia Fries at the Academy of Fine Arts in Munich between 2012 and 2018. She graduated with honours as Meisterschülerin. She was awarded a scholarship for talented foreign students of the Bavarian Ministry of Culture, and was supported by the DAAD program for the preparation of her graduation exhibition. Since 2015, Andrea Zabric has been a student at Ludwig Maximilian University, studying art history and philosophy with an emphasis on aesthetics. Her art practice embodies elements of practical work as well as philosophy, in which she investigates the behaviour of pure pigments.

Brez naslova (iz serije grafit slike I), pigment in lak na lesu, 148 x 120 cm, 2017

Untitled (Graphite Paintings series No. I), pigment and lacquer on wood, 148 x 120 cm, 2017

Brez naslova (iz serije grafit slike V), pigment in lak na lesu, Ø 140 cm, 2017

Untitled (Graphite Paintings series No. V), pigment and lacquer on wood, Ø 140 cm, 2017

Brez naslova (iz serije grafit slike IV), pigment in lak na lesu, 155 x 120 cm, 2017

Untitled (Graphite Paintings series No. IV), pigment and lacquer on wood, 155 x 120 cm, 2017



Oblikovanje: Tanja Radež / Prevod: Maja Ropret / Tisk: Collegium Graphicum

Galerija Kresija, Stritarjeva 6, 1000 Ljubljana, Slovenija

T: +386 (0) 1 306 1036, +386 (0) 1 306 1171

E: galerija@ljubljana.si

www.ljubljana.si/si/zivljenje-v-ljubljani/kultura-turizem/razstavni-prostori-mol

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Ponedeljek - petek / Monday - Friday 10.00 – 18.00

Sobota / Saturday 10.00 – 12.00, 12.30 – 14.00

Nedelja / Sunday 10.00 – 13.00

Prazniki zaprto / Closed on public holidays

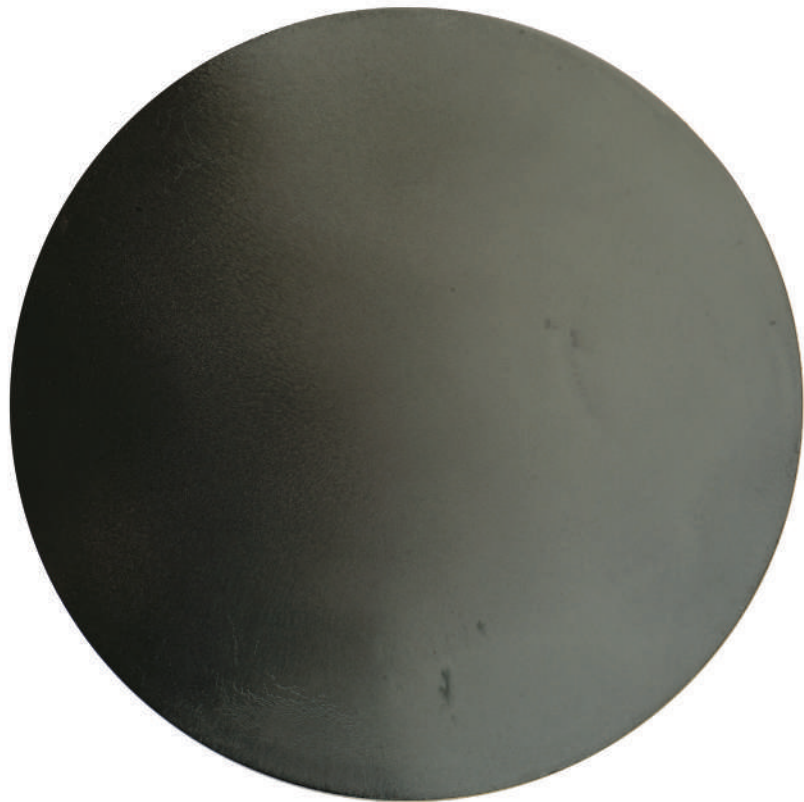
Vstop prost / Free entrance



Galerija Kresija

ANDREA ZABRIC

IZKUSTVO 48700 EXPERIENCE 48700



IZKUSTVO 48700 v Galeriji Kresija je prva samostojna razstava Andree Zabrice. Številka v naslovu se nanaša na enega od organskih črnih pigmentov, ki jih uporablja pri svojem delu. Andrea Zabrica je v odziv na pogoje dolgega odprtega prostora galerije ustvarila več velikih monokromatičnih slik, v katerih so delci ujeti v lak, ki je popršen, poškopljen in nanesen na lesene ploskve. Te vzporeja s svojimi značilnimi pigmentnimi skulpturami, krhkimi kvadri kompaktno stisnjene surove barve. Dela so minimalistična in intenzivna, povsem očitno plod zahtevnega procesa, vendar brez kakršnihkoli nedvoumnih sledi umetničine roke. Zgoščenost barve se prepleta s krhkostjo materije.

Njena sedanja praksa ima korenine v razstavi ob koncu študijskega leta na Münchenski Akademiji za likovno umetnost leta 2017. Tam je prvič razstavila serijo del, ki so tvorila koherentno, četudi nekoliko igrivo celoto. Po stenah so visela pastelna slikarska dela (večinoma pravokotna, eno je bilo okroglo), dve deli sta sloneli ob steni, nekaj je bilo samostojnih, povezovale pa so jih različne sledi, ki jih je pustil proces slikanja bodisi na tleh ali na robovih samih slik. Kar je ostalo na robovih in okoli njih je bilo enako pomembno kot dela sama; ne le, da je dalo razstavi mehak, difuzen sijaj, temveč je delo povežalo v celoto tako, da se je jasno izrazil eden ključnih konceptov. To je, preprosto rečeno, pigment.

Zgodovina pigmenta kot človeškega produkta je tesno povezana z zgodovino slikarstva. Lahko bi trdili, da brez napredka, ki ga je prinesla industrijska revolucija, odkritja anorganskih mineralov in začetka industrijske izdelave barv v stisljivih kovinskih tubah, ki so razširili spekter barv kot tudi možnosti za umetnike, ne bi bilo modernizma. Pigment je zaznamoval začetek industrializacije in komercializacije, proti katerima se je slikarstvo čedalje odločneje opredeljevalo. Toda Andrea Zabrica bolj kot zgodovina umetnosti, ki jo obuja njena izbira materiala, zanima naša izkušnja tega materiala in to, da ga predstavi čim bolj živega – od tod tudi njen odmik od nanašanja pigmenta na ploskev k neposredni prezentaciji v stisnjeni obliki. Sodobni fluorescentni pigmenti, ki so se leta 2017 pojavljali na ploskvah, okoli njih in za njimi, so zdaj kompaktna telesa posamezne zgodovinske kemične snovi, ki jo je umetnica izbrala in skrbno raziskala. Za diplomsko razstavo leta 2018 je bila postavitev veliko »skromnejša« in je obsegala kocki skoraj čiste oker in črne. IZKUSTVO 48700 nadaljuje po tej isti poti.

Njeno novejšo delo se uvršča pod krov monokromatičnosti, ki umetnostnozgodovinsko obsega konstruktivizem, abstraktni ekspresionizem, slikarstvo barvnega polja, neodadizem in minimalizem. V tem sklopu je morda najbolj znan Yves Klein, ki je s pigmentom ustvaril svoja živomodra platna, v novejšem času pa je pigmente v svojih prelomnih delih uporabil Anish Kapoor. Kar povezuje ta sicer različna umetnika, je duhovna prvina, ki jo vzbuja čistost neobdelanega pigmenta – ta je pri Kleinu metafizična in malce hudomušna, pri Kapoorju slovesna, mitološka in simbolična. Delo Andree Zabrice je po razsežnostih veliko manj monumentalno in si bolj prizadeva za intimen odnos z gledalcem. Njegove razsežnosti so človeške – krhek pigmentni kos bi lahko dvignili s tal in ga potežkali. Gledalec z občudovanjem strmi v belo kocko, ki bi jo lahko vzel v roke.

Tisto, po čemer njeno delo v primerjavi z drugimi izstopa, je čudenje, s kakršnim se pogosteje srečamo v znanosti, ko raziskovalec prvič pride v stik s svojim odkritjem.

Magdalena Wisniowska

EXPERIENCE 48700 in the Kresija Gallery is Andrea Zabrica's first solo exhibition. The number in the title refers to one of the organic blacks she uses in her work.

Reacting to the demands of the gallery's long open space, Zabrica has produced several large monochrome paintings, particles suspended in lacquer, sprayed, sprinkled and rubbed across wooden panels. These she juxtaposes with her signature pigment objects, fragile cuboids of tightly pressed raw colour. The work is minimal and intense, clearly a result of a laborious process yet without any obvious marks left by the artist's hand. The density of colour is combined with the fragility of the matter.

Her current practice developed out of her 2017 End of Year Exhibition at the Munich Academy of Fine Arts. For the first time she showed a series of works that together formed a coherent, if somewhat playful group. There were pastel coloured, painting-type works hanging on the walls (mostly rectangular, one circular), two pieces leaning against the walls and some more self-standing, all bound together by the various marks left behind by the painting process, whether on the floor or on the edges of the paintings themselves. What was left behind on and around the edges was as important as the works themselves, not only lending the exhibition a soft, airbrushed glow, but also binding the work together, in such a way that one key concept was manifest. This, most simply put, is pigment.

As a man-made product, pigment has a history closely tied with the history of painting. One could argue that there would have been no Modernism, were it not for the advancements of the Industrial Revolution, the discovery of inorganic minerals and the collapsible metal paint tube widening the spectrum of both colour and possibilities for artists. Pigment marked the beginning of industrialisation and commercialisation, against which painting has increasingly defined itself. Yet Zabrica is less interested in the art history her choice of material evokes, than in our experience of this material and in making it as vivid as possible - hence the shift in her work from applying pigment on panels to presenting it directly, ready-pressed. The modern-day fluorescent pigments that appeared and reappeared on, around and behind panels in 2017, are now compact bodies of a single historical chemical, carefully researched and chosen by the artist. For her graduate show in 2018, her installation was far sparer, showcasing two cubes of almost solid ochre and black. EXPERIENCE 48700 continues in the same vein.

Her newer work falls under the monochrome umbrella, which in terms of art history includes Constructivism, Abstract Expressionism, Colour field painting, Neo-dada and Minimalism. Of these, Yves Klein is perhaps best known for using pigment to produce his vivid blue canvases, but more recently pigments were part of Anish Kapoor's breakthrough work. Uniting these various artists is the spiritual element evoked by the purity of raw pigment, metaphysical and a little humorous in Klein, celebratory, mythological and symbolic in Kapoor. Zabrica's work is far less monumental in scope and more invested having an intimate relation with the viewer. The work is human in scale; we could pick up one of the fragile pigment blocks and feel its weight. We marvel at a cube of white we could fit in our hand.

Marking out her work as different is the kind of wonderment more common in science, of the researcher confronted with their discovery for the first time. Magdalena Wisniowska