

## **Eva Petrič: Press release about art installation in the Slovenia's Pavilion at the FKS 2023**

Eva Petrič: On the background of my art installation *Thoughts without skin, floating*

In artistic creation and research, I am fascinated by systems and phenomena in nature that control and connect us. When we look up at the "starry sky", we are part of a network of stars, but at the same time we are also part of constellations of cells caught in mesh, "lace" compositions - delicate networks that connect us and create a whole. To illustrate this in my artistic creation, I make assemblages from hundreds of old, donated, discarded or bought at flea markets around the world and combine them with sound and video projections. These net-like assemblages made from a multitude of recycled handmade laces, which bind desires, memories, and connections with their many loops, remind me of the World Wide Web. They visualize and materialize the connections that make up both individual cells and complex bodies - constellations of cells. Cell structures are similar to pieces of lace that exist as individual laces, but at the same time they are part of a larger network that goes on to make up even larger systems... us, individuals, but also society and even systems in the universe - this phenomenon of connectedness occurs at all levels and in all states and points to our interconnectedness and interdependence, whether we realize it or not. When one thread breaks, all the threads oscillate until the pattern adjusts and balance is restored.

The installation *Thoughts without skin, floating* comes from the opus of my recycled lace assemblages, the HEMATOMA series, where as a source of inspiration I recorded my skin in various states (including the hematoma state) and first presented it as the HEMA\_TOMA installation in 2011 at the Centro Cultural Borges in Buenos Aires in Argentina at the time of the publication of my book *The box without skin, floating*, which was then translated into Spanish by the publishing house Ediciones B and presented at the book fair in Buenos Aires. (The book will be published in German this year by Loecker Wien.) It deals with the political issue of Argentina's desaparecidos, interwoven into a love story that also shows how, even if something happened at a later point in time on the other side of the world, these distant, drastic events could have a decisive influence. Translated into the language of my installations: If a thread in a system breaks, all threads vibrate, and the pattern adapts...

Since then, I have created more than 30 space-specific installations of recycled lace, which have been placed in various places, from the UN in New York to the Cathedral of St. Stefan in Vienna, from Japan to Postojna Cave... 25 selected installations are presented in Eva Petrič's monograph, *WEBbing, Drava*, 2018.

At the Frankfurt Book Fair I am presented also with another art form, with my hybrid art book *@pple girl story2, to be a Shadow or a Puppet*, published and presented by Drava. It is a mixture of art and contemporary fairy, which at the same time functions as a visual dictionary of emotions and deals with the phenomena of the transformation of our emotions in the context of the persistence and at the same time encroachment of the digital world, also in relation to books.

**Eva Petrič** lives and works in Ljubljana, Vienna, and New York City in photography, video, installations, performance, sound and literature. In 2005 she attained a BA in Psychology and Visual Arts at Webster University in Vienna (mentor of photography: Herve Massard, and mentor of screenwriting: Joshua Sinclair). In 2010 she attained her MFA in New Media at Transart Institute Berlin/Danube University Krems (mentor of photography: Lucien Clergue, France, and mentor for visual arts: Martina Corgnati, Italy).

In 2022, she received the Excellence Award at the Utazu Art Award Biennale in Japan. In 2017, she received the Best Performance Art Award at the United Solo Festival in New York (and in 2019 also the Best of Ten Years award of this festival) and the Grand Prix of the 6th International Festival of Fine Arts in Kranj, and was the recipient of the 2017 Grant from the Ministry of Culture and the Red Award Carpet Tribute Award 2017 in Vienna. In 2016, she received a silver medal for SNBA photography in Paris, an award from the 5th International Festival of Fine Arts in Kranj and was among the five prize winners of the Salzburg region for the Kunst-Litfasssaule. In 2015, she was selected as the artist of the EGU 2015. In 2012, she received the K3 award of the K3 film festival in Ljubljana, Villach and Udine. In 2011, she received the KH Pfann Ohmann Award in Vienna. In 2010, she won the 2010 Grant from the Swiss Vordemberge-Gildewart Foundation as well as the Grant from the Ministry of Culture of the Republic of Slovenia. In 2008, she was included in the "Slovenian art critics' selection in CD for February" and was "artist of the month" at the Art Lab in Vienna. In 2006, she received the Čížek award and the Naj digič award for the best short digital film in Slovenia 2006.

Her works have been shown in more than 100 solo and over 130 group exhibitions all over the world. In 2016, with two large installations, she was the first artist from Slovenia to be presented in the famous Vienna Cathedral of St. Stephen. Further, she was also the first Slovenian artist to be involved in the biggest annual art project in New York's public space "Sing for Hope". In 2018, her installation One World – A World for All, in the lobby of the UN General Assembly in New York, drew attention to the state of the environment, and in 2019 her work Collective Heart was the central work of the exhibition Value of Sanctuary in the Cathedral of St. John the Divine in New York. In 2022, her Earthling Tattoo Seal mini art object resided over a year at the International Space Station.

Eva Petrič is also the author of several books that have been translated and published in several languages in different countries.