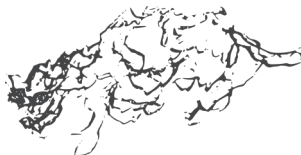


# Andrea Zabric

*AFRA*



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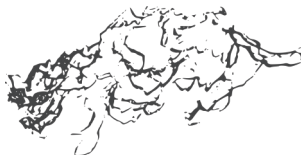




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# Andrea Zabric

AFRA



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*Non romanticizzo i pigmenti; pur essendo un medium essenziale, sono anche un prodotto industriale significativo. Non mi sembra utile, nell'ambito della mia pratica, approfondire sui contesti di approvvigionamento e sulle problematiche che riguardano ugualmente anche i pigmenti inorganici naturali. Non ho paura di usare »pigmenti moderni« infatti li vedo come complementi necessari ai pigmenti elementali della terra.*

*Andrea Zabric*

Una delle cose che piu' di tutte mi attira nella pittura di Andrea Zabric (\*1994 Lubiana,) di cui siamo lieti di presentare dodici lavori prodotti tra 2022 e 2024, è il sentimento inappagato del colore.

Malgrado abbia condotto annosi studi sui pigmenti e sui materiali che adopera, e nonostante abbia una profonda conoscenza della pittura, Zabric rimane arroccata su un atteggiamento speculativo rispetto al suo lavoro, preferendo affidarne l'esito al lettore quasi per prolungare la lenta gestazione dell'immagine. Lascia quindi che ad emergere sia la qualita' evanescente della materia, quei vapori colorati nei quali si può disimparare l'arte di riconoscere le cose.

Le polveri come medium e come soggetto della sua ricerca - Zabric se ne serve in modo apparentemente svagato, ma il suo uso è in relata' spericolato, oserei dire sperimentale rispetto all'immagine. Dai grandi tableaux lignei ai piccoli tondi, ogni composizione crea un orizzonte - si dissocia dall'effetto naturalistico costringendo il colore a rivelarsi con continui spostamenti, sbarramenti o dissolvenze. La vita che corre mentre i quadri di Zabric se ne stanno immobili, ad esprimere con brevi movimenti la durata instabile del colore.

Il vantaggio in tutto cio' è che Zabric sa che un quadro non puo' essere anticipato.

Dipingere significa arretrare difronte all'immagine, ricevere sorprese dal suo funzionamento, capire quelle sorprese come si capisce qualche verita' di nascosto. L'interesse per questa pittura è forse nel suo essere immagine di confine che si snatura difronte al proprio crescere, fino ad identificarsi con quelle materie che si mescolano con stupefacente facilità o si restringono sul profilo di un gesto.

In questo volo a piene braccia, Zabric è sola col suo corpo. Ed è proprio in questa misura fisica che si esalta la forza della sua immaginazione. Il mondo nutre il colore, e il colore nutre il mondo, e l'uno e l'altro alimento, che si condividono, sono reciproco riconoscimento e disconoscimento, cospirata lotta della mutazione che avviene all'interno di un paradigma di un'ottica meticolosa, sola, sobria, assediata.

La scultura inclusa nella mostra è il risultato di masse di polvere di pigmento compresse idraulicamente, e rappresenta la trasmutazione della sostanza pittorica di base in una nuova forma di energia visiva. A differenza dei dipinti, non contiene legante. Tutte le sculture della Zabric sono realizzate esclusivamente con pigmenti che, compressi da un'elevata pressione meccanica, fermano i granelli di polvere in una forma transitoria coerente: ancora una volta, un corpo.

In questa mostra napoletana dedicata in senso lato - cioè indiretto, mai sottotestuale - alle ombre (*umbras*) e ad *Afra Sperantia*, persona nota nell'antica Pompei, i pigmenti scelti dalla Zabric si rifanno alle stanze cromatiche in cui visse ed operò questa donna di un tempo passato. Ciò che però maggiormente conferisce vitalità a queste ombre, è l'improvviso coagularsi della materia in rivoli scabri, zigrinature appena ombrate, quasi corrosioni fermate dal tempo ad uno stadio ormai immemorabile. La coincidentia oppositorum fra spirito e materia ritorna come contrasto sensibile fra l'aggravata impassibilità del mezzo e la deliberata intenzionalità di uno stile.

.....

*I don't romanticise pigments; while they are an essential painterly medium, they are also a significant industrial product. I don't need to elaborate on the problematic sourcing contexts and histories that apply equally to natural inorganic pigments. I have no fear of using »modern pigments«; in fact, I see them as necessary complements to the elemental earth pigments. Andrea Zabric*

What I find to be most attractive in Andrea Zabric's work, of which we are pleased to present twelve pieces produced between 2022 and 2024, is the unfulfilled feeling for color.

Despite having conducted years of studies on pigments and despite her profound knowledge of painting, Zabric's choice is to operate tentatively in respect to her practice, preferring to entrust the outcome to the readers, as if to prolong the slow gestation of the image. She lets the evanescent quality of matter emerge, those colored vapors in which we can unlearn the art of recognizing things.

Powders are the medium, as well as the subject of her research. She utilizes them in an apparently absent-minded way, but her use is actually reckless, I would dare say experimental with respect to the image. From the large wooden tableaux to the small *tondos*, each composition creates a horizon - it dissociates itself from the naturalistic effect, forcing the color to manifest via continuous shifts, barriers or fades.

The advantage in this operatus is that Zabriz knows that a painting cannot be anticipated. Painting means stepping back in front of the image, receiving surprises from its functioning, understanding those surprises as one understands some hidden truth.

The reiteration of her expressive commitment reaches out to a border image that distorts as it grows, to the point of identifying itself with those materials that mix with astonishing ease or narrow down. The world feeds the color, and the color feeds the world, and their mutual nourishment means their recognition and disavowal, a conspired struggle of mutation, which takes place within a paradigm of a meticulous, alone, sober, besieged optics.

In this full-armed flight, Zabriz is alone with her body. And it is precisely in this physical measure that the strength of her imagination is enhanced.

The sculpture included in the exhibition is the result of hydraulically compressed masses of pigment powder, and represents the transmutation of the basic painting substance into a new form of visual energy. Unlike the paintings, it contains no binder. Sculptures are made solely from pigment, which under the high mechanical pressure, cause its grains to compress into a coherent shape: again, a body.

This Neapolitan show, which is dedicated in a broad sense - that is, indirectly, never sub-textually - to *umbras* (the shadows) and to Afra Sperantia (a celebrity from ancient Pompeii) explores the chromatic rooms inhabited by this woman of a past time. However, what gives vitality to these shadows is the sudden coagulation of the material in rough streams, faintly shadowed knurls, corrosions stopped by time at a now immemorial stage. The *coincidentia oppositorum* between spirit and matter returns as a sensitive contrast between a worsened impassibility of the medium and the deliberate intentionality of a style.

## VITA

Andrea Zabric

\* 1994 in Ljubljana, Slovenia

Lives and works in Ljubljana, Vienna and Munich

### Education

2019–2022 Academy of Fine Arts Vienna, Master in Critical Studies

2015–2019 Ludwig-Maximilians-Universität Munich, Bachelor in Art History (Minor: Philosophy)

2012–2018 Academy of Fine Arts Munich, Diploma in Painting and Graphic Arts

### Selected projects

2023–Since working as a Research associate in the art education and outreach department at Museum Brandhorst, Munich.

Illustrated Die schönsten Märchen der Schwestern Grimm. Die Brandenburger Märchensammlung by Ramona Krönke and Beatrix Brunschko.

Artist talk within the lecture series Über Malerei alongside Sarah Fripon and Luisa Kasalicky.

2022 Contributed as a guest lecturer for the ALUO UHO lecture series with a presentation titled Studio Visits to Amplifier Antennas at the Academy of Fine Arts and Design Ljubljana.

2021 Contributed to the Cybersounds podcast series at Kunsthalle Wien.

Co-organized the lecture series Rehearsing Research with Bracha L. Ettinger at the Academy of Fine Arts Vienna.

Co-edited the volume Big Critical Energy published by Schlebrügge Editor.

2020– Since working as a writer at the Culture and Humanities Department of Radio Študent Ljubljana.

### Selected exhibitions

2024 Afra Sperantia, Galerija Kranjčar, Zagreb (solo exhibition)

2023 Systems of Support, Salzburger Kunstverein (group exhibition)

2022 Teach Nature, Kunsthau Wien and AVU Gallery Prague (group exhibition)

Palmina Zima, Galerija Simulaker, Novo mesto (solo exhibition)

2020 Parasite Salon for Cruel Summer Camp, Exile, Vienna (group exhibition)  
Jahresgaben, Kunstverein Munich  
5 years, GiG Munich (group exhibition)  
2019 ADA, Hengesbach Gallery Wuppertal (solo exhibition)  
elements, GiG Munich (duo exhibition with Lukas Hoffmann)  
2018 salondergegenwart, Hamburg (group exhibition)  
Masters Salon Painting, KoMask, Antwerp (group exhibition)  
Izkustvo 48700, Galerija Kresija, Ljubljana (solo exhibition)  
Perspectives - Art Award Kunstclub 13, Platform, Munich  
12 reasons to paint, Škuc Gallery, Ljubljana (group exhibition)





Andrea Zabric, *Untitled XVI (from the Graphite series)*, 2023  
pigments and binders on birch plywood  
Ø 140 cm  
unique



Andrea Zabriz, *Untitled VIII* (from the *Umbra* series), 2024  
pigments and binders on birch plywood  
40 x 28 cm  
unique





Andrea Zabric, *Untitled I-III (from the Umbra series)*, 2022  
pigments and binders on birch plywood  
each 67 x 42 cm  
unique



Andrea Zabriz, *Untitled VI* (from the *Umbra* series), 2024  
pigments and binders on birch plywood  
Ø 24 cm  
unique



Andrea Zabriz, *Untitled V (from the Umbra series)*, 2023  
pigments and binders on birch plywood  
40 x 28 cm  
unique





Andrea Zabriz, *Untitled I* (from the *Apennine series*), 2024  
pigments and binders on birch plywood  
40 x 28 cm  
unique

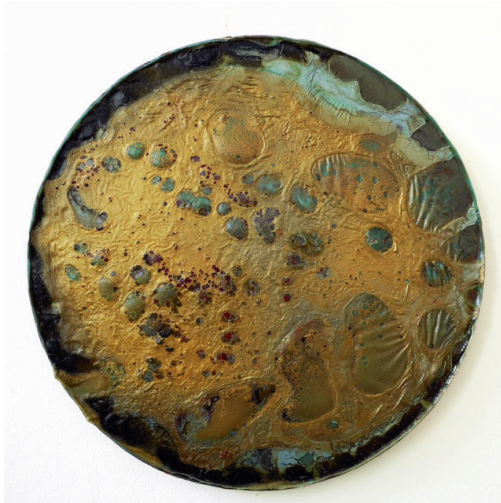






Andrea Zabriz, *Untitled*, 2024  
pigments and binders on birch plywood  
Ø 24 cm  
unique





Andrea Zabriz, *Untitled VII (from the Umbra series)*, 2024  
pigments and binders on birch plywood  
Ø 24 cm  
unique







Andrea Zabriz, *Untitled III* (from the *Apennine series*), 2024  
pigments and binders on birch plywood  
177 x 125 cm  
unique



Andrea Zabriz, *Untitled II* (from the *Apennine series*), 2024  
pigments and binders on birch plywood  
177 x 125 cm  
unique





Andrea Zabriz, *Untitled*, 2024  
pigments and binders on birch plywood  
ca 150 x 95 cm  
unique







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