

Andrea Zabric

AFRA

November 13 - December 13 2024



LACATENA FINE ARTS



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

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 Zabric 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, Zabric 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.

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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, Kunsthaus 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)