

Eva Petrič

Varovalni vozeli Čipka, najdena v prevodu

Eva Petrič: Varovalni vozeli; Čipka, najdena v prevodu
Mala galerija, 17. junij–31. avgust, vsak dan od 10. do 19. ure

Eva Petrič: Safety Knot; Lace Found in Translation
Small Gallery, 17 June–31 August, every day between 10 AM and 19 PM

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Mestni muzej Idrija vas na predvečer 40. festivala idrijske čipke vabi na retrospektivno razstavo avtorskih izdelkov s čipko

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Odprtje razstave bo v **četrtek, 16. junija 2022, ob 19. uri**
v Mali galeriji na gradu Gewerkenegg v Idriji.

Kulturni program bo obogatil Godalni orkester Glasbene šole Idrija.



Hematoma revisited, 2021, fotografija na asemblaž čipk za pleksi steklom, kolaž recikliranih čipk na pleksi steklu, 90 cm × 120 cm

Hematoma revisited, 2021, photo on an assemblage of lace behind plexiglass, a collage of recycled lace on plexiglass, 90 cm × 120 cm



Earthling Tattoo Seal, 2022, fotografija Biti človek, prevedena v vzorec idrijske čipke, v pleksi kocki 0,9 cm³ in v okviru 30 cm × 30 cm

Earthling Tattoo Seal, 2022, Be Human photo translated into a pattern of Idrija lace, in a 0.9 cm³ plexiglass cube and a 30 cm × 30 cm frame

Umetniško delo je rezultat prevoda Evine fotografije Biti človek v tradicionalni vzorec idrijske čipke. Čipkasta oblika podobe s svojimi preobrat, ki prehajajo iz črnega v belo in iz negativnega v pozitivno, ponazarja preobrate v življenju in znotraj telesa vsakega posameznika. Delo je totem, ki ponazarja številne, pogosto nevidne načine, na katere smo ljudje povezani v sebi na celični ravni, med seboj in na planetarni ravni.

Od februarja 2022 je delo eno izmed 64 umetnin na krovu Mednarodne vesoljske postaje kot del kolekcije Galerije na Luni. Namen čipkaste figure kot tetovaže in pečata človečnosti je, da bi astronaute na vesoljskih misijah ohranila v sozvočju z Zemljanom v njih.

The artwork resulted from Eva's Being Human photo translated into a traditional Idrija lace pattern. The lace form of the image, with its twists and turns which flow from black to white, and from negative to positive, represents the turbulences within a person's life and body. The artwork is a totem that stands for the numerous, and often invisible ways in which we humans are connected within ourselves on a cellular level, amongst ourselves on a societal level, and outside ourselves on a planetary level.

Since February 2022, this artwork is one of the 64 artworks onboard the International Space Station as part of the Moon Gallery collection. The intention of the lacy figure as a tattoo and a seal of humanity is to encourage astronauts on space missions to remain in harmony with the Earthling that they embody within themselves.

Eva Petrič

»Letos mineva deset let od dne, ko me je želja najti čipke za umetniško instalacijo Hematoma pripeljala v Idrijo. Ideja o prevodu fotografij senc iz moje periodične tabele senčnih emocij v vzorec idrijske čipke se Maji Svetlik iz Čipkarske šole Idrija ni zdela nekaj nemogočega. V sodelovanju z njo in klekljaricami eksperimentalne skupine mi je željo uspelo uresničiti in postaviti konkretne idrijske čipke v univerzalni sodobni kontekst s pomenom, sprejemljivim za katerokoli okolje. Senčne emocije, prevedene v vijuge in zanke idrijske čipke ter ujete v nakit in kristal, pa tudi v velike prostorske instalacije, ne odsevajo le vijug življenja, marveč tudi prepletanje. Prepletanje, ki nas kot niti v idrijski čipki povezuje v nezavedni vzorec. Smo kot niti, ujete v zanke emocij v vzorcu minulih in prihodnjih generacij ...«
(Eva Petrič, multimedijska umetnica)

Eva Petrič

"This year marks the ten year anniversary of my wish to find lace as the main Materia for my Hematoma art installation which consequently brought me to Idrija. My idea of translating my photos of shadows from my periodic table of shadowed emotions into a pattern of Idrija lace did not seem impossible to Maja Svetlik from the Idrija Lace School. In collaboration with her and with the experimental group of lacemakers, I managed to realize my vision and to recontextualize concrete Idrija lace as a universal contemporary context with a meaning acceptable for any environment. The shadow emotions translated into the windings and loops of Idrija lace and caught in jewelry and crystal, as well as large spatial installations reflect not only the twists and turns of life, but also its intertwining. The intertwining that connects us into a subconscious pattern like the threads in Idrija lace. We are like threads caught in the loops of emotions; in the pattern of past and future generations..."
(Eva Petrič, multimedia artist)

O avtorici

Eva Petrič (1983, Kranj, Slovenija) je multimedijska umetnica, fotografinja, performerka in pisateljica. Diplomirala je iz psihologije in vizualne umetnosti na univerzi Webster na Dunaju (2005) in magistrirala iz novih medijev na Transart Institutu New York/Berlin v sodelovanju z Donavsko univerzo Krems (2010). Sodelovala je na več kot 70 samostojnih in 115 skupinskih razstavah v Evropi, ZDA, Južni Ameriki, Afriki in Aziji. Živi in ustvarja v Ljubljani, na Dunaju in v New Yorku. Avtorica v svoja umetniška dela že nekaj let vključuje čipke z različnih delov sveta, izdelane v različnih tehnikah. Na pričujoči razstavi predstavlja več samostojnih likovno-izraznih del in kolekcij uporabnih izdelkov, ki jim je bila navdih idrijska čipka. Sklekljale so jih članice eksperimentalne skupine idrijske čipkarske šole pod mentorstvom Maje Svetlik, nekatere pa tudi Irma Vončina. Na razstavi klekljarice spoznamo v videoprojektu E@motion EVA.

Pandemija koronavirusa je Eva Petrič spodbudila k oblikovanju Korona vrtnice, simbola upanja. Z vključitvijo klekljanih rožnih lističev klekljaric eksperimentalne skupine pa je ta prerasla v Kolektivno korona vrtnico, ki bo predvidoma do leta 2023 na ogled v dunajski katedrali sv. Štefana. Umetniško delo Korona vrtnica št. 2, v treh stavkih pa je po gostovanjih na Dunaju, v Münchnu in Bernu to poletje na ogled v župnijski cerkvi sv. Jožefa v Idriji.

About the author

Eva Petrič (1983, Kranj, Slovenia) is a multimedia artist, photographer, performer, and writer. She graduated in psychology and visual arts from the Webster University in Vienna (2005) and obtained her MFA in new media from the Transart Institute New York/Berlin in collaboration with the Danube University Krems (2010). She has realized more than 70 independent exhibitions and participated in 115 group exhibitions in Europe, the USA, South America, Africa, and Asia. She lives and works in Ljubljana, Vienna, and New York.

For several years, Eva Petrič has been including lace from various parts of the world, these being made in different techniques. This exhibition displays several independent artworks and collections of functional products inspired by Idrija lace. The lace pieces were made by the members of Idrija Lace School experimental group led by Maja Svetlik; a few were made by Irma Vončina. You can see the lacemakers in the E@motion EVA video project that is part of the exhibition.

The COVID-19 pandemic has inspired Eva to design her Corona Rose, a symbol of hope. By including lace rose petals made by the members of the experimental lacemaking group, the rose grew into the Collective Corona Rose, which will be on display in St Stephen's cathedral in Vienna until 2023. After visiting exhibitions in Vienna, Munich, and Bern, the Corona Rose No. 2, In Three Movements, will now be on display in Idrija: this summer you can see it in St Joseph's church.



Kolekcija nakita E@motionOmeter, 2021
E@motionOmeter collection of accessories, 2021

Kolektivno in reciklirano & nadciklirano kolekcijo nakita navdihuje seizmometer, ki se odziva na notranje zvoke, srčne vibracije in čustvene tresljaje. Nakit je izdelan iz kovinske žice ter recikliranih in predelanih delov pleksi stekla, ostankov proizvodnje reklamnih svetlobnih škatel. Na kosih pleksi stekla so ročno vgravidirane fotografske senčne podobe iz Evine serije Gr@y Matter – jezik senc, prenesene v vzorec idrijske čipke. Čipkasti vzorčni motivi s svojimi zankami in zavoji izpostavljajo nešteto povezav, ki nas povezujejo v skupnost Zemljanov.

This collective recycled & upcycled collection of jewelry is inspired by the seismometer that reacts to inner sounds, heart vibrations, and emotional tremors. The jewelry accessories are made of metal wire and recycled and refurbished pieces of plexiglass, the scraps from commercial light box production. Hand- engraved in the pieces of plexiglass are the photographic shadow images from Eva's Gr@y Matter – Shadow Language series transposed into a pattern of Idrija lace. The twists and turns of the lacy motifs emphasize the countless connections that bind us into a community of Earthlings.