

Aleš Horvat

SINE SOLE SILEO

25 March–23 April 2022

artKIT

A minute's silence for the self-evident. Somewhere it is waiting and languishing because today it is almost gone. Even the most self-evident things under the sun have to be fought for. Horvat's *Office Art* is about denying the self-evidence of everyday objects and experimenting in the good old-fashioned way. For the artist, watering flowers was a given. Even though there were no flowers at all. There was soil, soaked in tea, and instead of a clay pot, there was a perforated can of peas. Underneath, carelessly stacked square leaves waited for the moisture to break through the soil and leave a trace. Everyone leaves something behind.

A footprint or a trace

The tin has left a footprint. A trace has been left behind its content. The smallest unit or building block of each part is their combination, which was created completely unplanned. For the exhibition, the artist has created different nuances, also by means of the color left by the tea (be it hibiscus, green or rooibos). He also reiterates many times that during his career as a director he has learned to recognize the hardly perceptible differences between the nuances and states that one feels. He does not want to accept the world in black and white, as it sometimes seems, and therefore adds and strips away shades of color. The contrast to the black and white world is underlined by the randomness that he welcomes in the process. The circumstances of their creation, which are virtually impossible to control, make each building block completely unique. We witness the chaotic beauty of the barely perceptible three-dimensionality of the surface of a planet or a star, with which the artist builds a mosaic dramaturgy and at the same time justifies it as conceptual restlessness.

The circle and the square or the reality of life

A state of tension is also felt between the circle and the square. The former is often not complete – it is the weight of the print that categorizes it as such, while the latter may be regarded as one in the basic group of quadrilaterals. Is this a power play or the expansion of the boundaries of the circle and the square? Horvat finds inspiration in the most primal things – the self-evident everyday objects, and the same applies to shapes. The power play can be recognized in the contrast of singular and plural. Which of the two attracts more attention, leaves a bigger mark on us? By looking at a *square*, we are immediately drawn to the fact that it has four sides and that its corners are different from the other parts. A *circle*, on the other hand, is characterized by its unity, its completeness. It does not allow our imagination to be divided into individual directions, as a square does.

Sine sole sileo

The sun, the moon, bicycles, domes, spiral staircases, clock faces, sundials... The title of this exhibition can be understood in all its simplicity and applicability to anything. Sine sole sileo. In light of any kind of events, it can be a guide to follow in dark times. Horvat's works form a landscape between theme and darkness, the exhibited and the real, between work and material. Let's try a word parallel: *Without the sun, we are silent*, but that does not mean we are already there. There is less light and the feeling is left at the tip of our tongue.

- Eneja Urnaut

BIOGRAPHY

Webpage:



Aleš Horvat (1973) graduated from the Academy of Theatre, Radio, Film and Television, and studied philosophy at the Faculty of Arts in Ljubljana. He founded the Centre for Positive Revolutions, a cultural and aesthetic forum. For the last thirteen years, he has been working intensively in the field of contemporary visual art and has presented himself in numerous solo exhibitions across Slovenia.

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artKIT, Glavni trg 14, Maribor
Opening hours: Monday to Friday from 3 p.m. to 7 p.m., Saturday from 10 a.m. to 1 p.m.