

Cvetka Hojnik and Taja Frešer

THE DARK SIDE OF EMOTIONS

15 November–14 December 2024

MMC KIBLA/KiBela

The coming together of two creative approaches, the painter **Cvetka Hojnik** and the fashion designer **Taja Frešer**, in their first joint exhibition creates new mutual relationships within the framework of an ambiental visual identity created by visual means. The dialog of paintings and textiles weaves a visual and emotional story connected by materials, textures, sounds and movement.

The concept of combining clothing and visual installations to create a holistic image is realized by merging the moving models, which become static objects or sculptures, with the paintings, the background and the space. Two personal, intimate authorial poetics thus merge into a unity that is poured into a unified spatial installation in terms of color and composition, elevating the individual elements of the artists to an expanded esthetic unity that gives new meanings to what is their own and what they share. The works become a metaphor for thoughts and emotions, the real and the spiritual in space-time. If we know the artists' backgrounds, we can also view them in isolation, as individual pieces, and enjoy the contemplation of an artifact. But the main aim of the exhibition is achieved if we see it as a unique scenographic experiment that also involves us, the visitors.

We can walk between the works of art and choose the path and the angle of view, we can touch, hear and smell them. Each composition offers a new scenery, expressiveness and symbolism of shapes and colors and a new challenge, both for the author and for the viewers who have a tactile interaction with the works. From different angles and perspectives, from a distance and up close, they encourage reflection on the intertwining of life and death, order and chaos, the conscious and the unconscious. Viewing the exhibited works makes us reflect on the profound, eternal questions of life, confirms our presence on Earth with analogies of transience and spirituality and connects us with a staged synaesthetic experience.

As we walk through the scenic installation specially prepared for *KIBLA* and *KiBela*, in which the hardness of Cvetka Hojnik's paintings seems to be the opposite of the softness of Taja Frešer's dresses, wood, canvas and fabric speak with color. Black. Dark. With emotions. When we stop, our view opens, and by moving, we capture our surroundings frame by frame, assembling them into a unique experience and directing them according to our script as imaginary physical perceptions and metaphysical feelings. The smell. The material. The compactness of the pictorial surfaces and the lightness of the designed fabrics are like a counterpoint to the orchestral score that chose visual poetry as the overture to its opera. However, this is not a Romantic opera, but an opera of the late Renaissance, performed on the original instruments, like the very first opera *Daphne* by the composer **Jacopo Peri** (1561–1633) from 1597. The story, in which Apollo falls in love with the nymph Daphne, is inspired by **Ovid** (43 BC – 17/18 AD) and his narrative poem *Metamorphoses* (8 AD), a work that was frequently used in the operas of the opera houses in Florence, Mantua and Rome.

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Opening hours: Monday to Friday from 10 a.m. to 6 p.m., Saturday from 10 a.m. to 2 p.m.

In the libretto by **Ottavio Rinuccini** (1563–1621), Apollo, one of the most important and complex deities of ancient Greek and Roman religion and mythology, saves mankind by shooting Python, a reptilian monster in Greek mythology (sometimes depicted as a dragon), believed to live at the center of the Earth – and shortly afterwards challenges Cupid to an archery contest to see who can shoot better. Angered by this insult, Cupid shoots him and makes him fall in love with Daphne. To escape Apollo, Daphne transforms herself into a laurel tree, which Apollo turns into a crown and thus becomes a symbol of poetry, music, dance and freedom.

The *Metamorphoses* is one of the most influential works of Western culture. Many episodes from the poem, which comprises more than 250 myths, 15 books and 11,995 lines in a mythical-historical setting, were depicted in sculpture, painting and music, especially during the Renaissance. They inspired writers such as **Dante Alighieri** (1265–1321), **Giovanni Boccaccio** (1313–1375), **Geoffrey Chaucer** (1343–1400) and **William Shakespeare** (1564–1616) and visual artists such as the painter **Titian** (1488/90–1576) and **Peter Breugel the Elder** (1525-1530–1569) and the sculptor **Gian Lorenzo Bernini** (1598-1680). Attention to Ovid's work increased again towards the end of the 20th century, and the *Metamorphoses* continue to stimulate the imagination, generate stories and be interpreted and retold through various media.

In a dialog between two female artists, the inspiration for the joint exhibition comes from archetypes, the circle and the square as symbols for man and woman, which support the concept of emotions and mutual relationships and revealing the dark side of emotions when we look into the depth of souls that are connected in different ways. The dominant color of the exhibits is black. We enter the black hole. Into the space of antimatter. Who or what is that? Does antimatter also exist within us? Are we intrinsically made of antimatter? After all, we supposedly carry our own opposites within us. As we walk through the exhibition, it guides us, fills us, changes us, excites us, educates us, separates ... the Verses from the Universe. Universes in a Multiverse. The prime mover and all movements. Real and symbolic. The collective unconscious and the individually determined.

Although we are separated by borders, different languages, different perceptions and habits and (non-)acceptance of the world, we become one in art. With senses and feelings. Through perceptions and reactions. We enter a black hole, sink into it and burrow into the dark matter to travel as dark matter through concentrated energy. Emotionally and spiritually. We come ever closer to Apollo, also the god of truth and prophecy, of healing and disease, of the sun and light.

– Peter Tomaž Dobrila

BIOGRAPHIES



Cvetka Hojnik approaches painting with an original and direct, almost sensual experience of materials and with an instinctive feeling for and trust in the cosmic order. Her systematic and studious approach is characterized by modesty in exploring the techniques of traditional artistic creation. She subjects the material to her vision with ease, choosing a range of different artistic mediums to narrate her deeply personal experiences. In harmony with nature, she uses textiles, painting and natural, organic and already used or discarded materials. She was born in Murska Sobota. After finishing high school in Murska Sobota, she graduated from the Faculty of Natural Sciences and Engineering at the University of Ljubljana, Department of Textiles (mentor Prof. Darko Slavec). She also studied at the Academy of Fine Arts and Design in Ljubljana. With the work *En Soph. Assemblages and Texturing through the Fractals of the Kabbalah* she received the title of Master of Fine Arts at the Arthouse – College of Visual Arts. She has received several awards and recognitions for her work (among others, she is a four-time winner of the Maribor Fine Artists Society and recipient of the Golden Osten Award at the Osten Biennale in Skopje, Macedonia). In 2013, she had an overview exhibition of her works at the Lendava Gallery and Museum. On this occasion, her monograph was also published and she received recognition for her cultural achievements at home and abroad.



Taja Frešer believes in the balance between reality and imagination. Creating this is only possible if we immerse ourselves in the real world and really look inside ourselves to find the differences that combine into a symphony of good and bad, interesting and boring, creating something new and unprecedented.

Taja Frešer graduated from the Maribor School of Design (SŠOM) in 2019 with a major in Design Techniques - Fashion Designer (mentor: Prof. Cvetka Hojnik). After graduating from high school, she enrolled in a BA fashion program in England (Great Britain) at the Cambridge School of Visual and Performing Arts (program director: fashion designer Holly Fulton, other mentors for the collection: jewelry designers Yunus & Eliza), where she received a Bachelor of Arts in 2022 with the final fashion show *The Beauty and Horror of Death*. She was also selected for a photo shoot with her graduation collection - Graduate Fashion Week, Talent of Tomorrow photo shoot 2022. Her work was also published in ASBO Magazine and her collection was also featured on the Graduate Fashion Week 2023 invitations. She has received several awards and recognitions at home and abroad. She currently lives and works in London.