



FRIENDLY SPACE

CHARLOTTE HORN

RICARDO MELI

IVONA PUPAČIĆ

JOSIP ŠURLIN

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DORIAN TREPIĆ

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IS THE UNIVERSE A FRIENDLY PLACE?

Einstein's question from this title is a hanger on which the entire human history hangs. The more fundamental question doesn't exist, since, like it or not, to it everyone responds, sometimes to themselves, sometimes to others, and sometimes to both; sometimes consciously, sometimes, unconsciously, and sometimes both. We may search for the peculiar answer to this question in each human encounter that indirectly or directly occurs (but still necessarily) in the body, which, again (to ease its understanding of reality), has always invented "extensions" of itself. Of course, concerning objects that, despite serving humans as tools, also regularly tempt- ed them: are they "placed" or "thrown" into the world?

In any case, experience taught humans that the dangers of "complicating" reality are impossible to evade, so the necessity of determining simplistic and understandable forms and rituals was obligatory, regardless of human relations to objects. Besides, one should not forget the fact that we don't connect the ritual, as an everyday part of life, exclusively to religious practices, because the ritual's essence is the regular awareness of what is common to all, and how it is always more important than that which is common to some.

After all, the Sun itself confirms this to us every day as an incomparable "master of rituals", stressing that there is no life without "repeating"! It is interesting precisely how children request an action that made them laugh to then be repeated several times. So should the adult world be conscious of this; that it will be socially healthy in so far as the things that made it happy in childhood will continue to make it happy. Hence Picasso's famous claim "every child is an artist" is not merely an affective statement of a single artistic genius, for only that primordial childishness can lead to the continuous repetition of its sample, transforming itself into a person (read: artist) that laughs to his own "jests".

Deep inside, an artist always hopes to find willingness for understanding things in others; that this other will enter his vessel with trust in the "artistic Odysseus" who will lead him to safety, despite what the "crew" could encounter or endure. In that context then, which ancient story will the representing artists introduce to us? Is it one about a rhythmical shift of two perceptual models during which they arise from each other simultaneously; or one involving redistribution of expected semantic connotations in the reality of logical spatial relationships? The answer is, in fact, very simple: "recognition" (which is clear to everybody) transcends into the primary visual space (that can be clear to everybody) and vice





versa, thus the works themselves establish a kind of optical ritual. Sometimes the repetitions are mute while feigning some kind of general rules, and indeed they may just be an existential demand for a break, for the clear breathing inside a dictatorship of the abolished and meaningful spatially-temporal construct.

That's why "Art Now" has a communication problem with countless tactile-averse individuals. They will express their "unlimited freedom" by phone or computer keyboards, mostly unaware of the "personal" rebellion with an unknown beginning and an aimless ending in their "cells", consoling themselves that they are not guilty of anything anyway. Shackled by the Zeitgeist, a large majority of these "techno-sphere Samsas", will reflect the pain of their detachment and loneliness onto someone else, and the awareness of the consistency of matter in its service to man will constantly elude them.

To the artists in this exhibition, that consistency, and also liability, of matter, is intuitively understandable, from the ancient practices of firing, bending, kneading, hewing, and melting, to the breaking of atoms in accelerators which we are witnessing today. Matter dies and is resurrected in natural cycles, but also in inventions, as some kind of humanity's nervous system to whom perhaps food

can un/justifiably be fast, but to whom Art, in the cerebral evolution of all human efforts so far, luckily, cannot simply be that. Because if this were to be possible, then the universe, most certainly, wouldn't be a friendly place. To no one and nothing.

Text by Zlatko Kozina





CHARLOTTE HORN

Used to pleasant scents in the forest, something sweet and spoiled blends into the fragrances of dried leaves and resin. There's a steady hum filling the air, like a melodic breathing. A cloud of flies. The sense of where a dead animal's corpse belongs has shifted. Natural causes or a miserable shot, how its life has come to an end, we don't know. What we ascertain is that its removal is imminent, once discovered by hunters or foresters. Too big is the fear of diseases, as society has developed an excessive fragility towards visual and olfactory confrontation with death and decay. We are driven to venture beyond urban boundaries, yet in our quest, the forests are deprived of their vital nutrients as we remove what appear to be lifeless remains. A societal itch, a desire for complete sterility, where removing it all becomes the irresistible act of scratching.

Plus 20 to 30 Degrees, 2023

Oil on canvas

100 x 80 cm

Charlotte Horn is a multidisciplinary artist based in Switzerland. She's currently engaged in pursuing her MFA degree at the institute Art Gender Nature in Basel. Her practice revolves around performance, music and installation including oil painting, ceramic sculpture, sound and drawing. Her practice rooted in the foundation of abstraction, intertwines the nuances of closeness and distance, within this realm she's questioning hierarchical structures and relationships between humans and animals, plants and other lifeforms. Repetitive cycles, intuitive exploration of her surroundings, the potential of growth and decay around nature and its transformative processes resonate within her practice. Her works have been shown in group shows at Atelier Mondial and Kunsthaus Baselland, she's recently had performances at Basel Social Club and the Fondation Beyeler Museum amongst others.



Kyra.stl, 2023
Metal, plaster,
Polycarbonate
99 x 16,5 x 14 cm &
53,5 x 16,5 x 14 cm



RICARDO MELI

The sculpture is made of metal, plaster and polycarbonate (PC), each of the materials taking a contextual role alongside their aesthetic appearance. *Metal refers to industry and its influence on society and their environment. The plaster, which can be neutrally altered like a three-dimensional canvas, is manipulated in such a way that it takes on an organic appearance. Plaster, which is often used as a secondary material in art, is here transformed into a primary material. The PC serves as a tool for preservation and at the same time transforms the preserved material. The two Components (PC and plaster) enter into a deep relationship with each other and the metal gives them a body in which they move. The object itself is undefinable and yet it does not float around in a vacuum. "Kyra.stl" is part of a group of works which deal with the architecture of memory, the collective reference system and a fictional future.

Ricardo Meli (1996) is a Zurich based sculptor. He just graduated from the Bachelor Fine-Arts of the Zurich school of arts (ZHdK). Before his Artistic career he worked as designer for machine parts. Ricardo participated in several group shows e.g. at „Hotel Tiger“ „Too Hot to Sell“ or at „Aux Abris“ through „Sabl“ in Lausanne. He also worked in Berlin in the „Künstlerhaus Bethanien“. Besides his own artistic practice, he helps out different artists in terms of technical realization and does art handling for different institution in and around Zurich. All these exchanges and impressions flow back into his artistic practice and enrich his approach towards contemporary art.





IVONA PUPAČIĆ

The work *Showcase* is part of a photographic series called *In the Living Room and Above*. The massive form isolated within the black background is the result of the reinstallation of numerous objects by taking photos in separate sections, which ultimately simulated a single photograph through meticulous photomontage. The presented motif of the showcase does not exist as a single object, rather it forms a separate pictorial reality. The sight of an overfilled showcase is traditionally repeated in Croatian homes as a collective memory constructed from customs and rituals, that are sometimes subtly humorous. The very definition of the word "showcase" implies a storage cabinet, an exhibition space protected from dust. The well-known collective memory of the showcase, as such, in our area bears witness to a kind of memento mori, as a framed reminder of the transience of life.

*In the Living Room and
Above (Showcase)*, 2021

C-print on canvas
(photomontage)

428 x 150 cm

Ivona Pupačić is a visual artist born in 1996 in Split, Croatia. She graduated from the Arts Academy of the University of Split at the Department of Painting under the mentorship of Assistant Professor Vedran Perkov in 2021. She has won the Rector's Award for the academic year 2019/2020, and the Deans' Award in 2022. She has participated in several group exhibitions, among which are Erste Fragments 18 in Zagreb, SouthWest–NorthEast in Helsinki, Slavonian biennale in Osijek. She won a one-year art scholarship as part of the Erste fragments 16 competition. She had one solo exhibition in 2021, in The Golden Gate - Loggia in Split. After completing her master's degree in painting, she enrolled in a graduate study of Visual Culture and the Fine Arts with a Specialization in Printmaking at the Arts Academy of the University of Split, where she is currently engaged as an expert associate.





JOSIP ŠURLIN

The artist's book *Avernus 055* is made from black rubber pages connected with steel plates. Each page contains a sequence of words printed on rubber using polishing paste. In addition, on one of the metal plates, the work's title is engraved. *Avernus 055* is an interactive work that can, because of the elastic rubber, be leafed through. Word prints on the pages are achieved via abrasion of the material and thus they depend on the light; under different angles of lighting, they are more or less apparent. Constructed texts contain signifiers of parking garage warnings, chemical formulas, time stamps, natural occurrences, and animals. In the end, with the respected work, transit spaces and their functions are explored (such as parking garages or highways). More precisely, the artist compares said real spaces with mythical notions of the underworld (as both are selective and transitional), emphasizing this concept further by including the noun *avernus*, which, in old Roman times, denoted hell.

Avernus 055, 2018

Rubber, steel,
polishing paste,
40 x 50 x 6 cm





In Vitro I is a series of six objects placed on the wall and divided into aluminum pipes and coats. The juxtaposition of the work is strictly linear; the pipes are horizontally arranged on the wall at equal distances, and on each of them, a single coat is hung. The work In Vitro I is a subtle commentary on the deficit of living spaces in contemporary cities; with this structure of clothing and metal the author alludes to a group of unusual imaginary "tenants", that "live inside pipes".

In Vitro I, 2020
aluminum pipes, coats
Dimensions variable

Josip Šurlin (Split, 1993) is a conceptual artist living and working in Split. He graduated from the School of Fine Arts in Split in 2012. That same year, he enrolled in the Department of Painting at the Arts Academy of the University of Split. He studied in the class of Full Professor Gorke Žuvela and, in 2017, graduated from the Department of Painting under the mentorship of Full Professor Viktor Popović and Assistant Professor Neli Ružić. He has taken part in several group exhibitions and presented his works in eleven solo exhibitions, nationally and internationally. He was awarded a written acknowledgment for his work at the First Student Biennial. In 2018, he became a member of the Croatian Association of Visual Artists (HULU, Split). Since 2020 he is working as an assistant at the Arts Academy of the University of Split, the Department of Painting.





to see things from a different perspective

FLAVIA TRACHSLER

The film „in joyful anticipation“ takes us through new housing developments in the greater Zurich area. The scenes, filmed with a high-resolution camera, play with the aesthetics of digital renderings that advertise the places before their realization. The scenes are complemented with actual renderings, creating an intermingling of imaginary spaces and real spaces. The architectural space thereby turns out to be a template within which standardized life designs can be realized. An off-screen voice reads us a personal letter and in doing so resorts to the imagination as a force in which something new can emerge and patterns can be broken up. In her artistic practice Flavia Trachsler deals with repetitive material that shapes our environment. She explores the question of what structures shape us and also how we can work with these structures, how we can break out of them and, in a sense, also use them to form something new.

In Joyful Anticipation, 2023

Video installation, loop,

sound, 3'31"

Flavia Trachsler is a visual artist born in 1991 in Zurich, Switzerland. She graduated from the Zurich University of the Arts in 2022. She has participated in several group exhibitions, among which are „TOUJOURS“ at Instituto Svizzero in Milan, „Autoportrait“ at Coalmine in Winterthur, „Zines in Zurich“ at Material in Zurich, „Zines in Tokyo“ at POST in Tokyo. She had one solo exhibition in 2022, in the Offspace Flüelastrasse in Zurich. She's recently exhibited at the Basel Social Club.





DORIAN TREPIC

The work *Accommodation* is a series of seventeen small paintings made in various dimensions paired with two sketchbooks positioned in space. Mentioned exhibits contain different drawings, paint patterns, and monochromatic surfaces, all combined into vibrant, visually dominant compositions. The entire work is an intuitive, performative process that explores the evolution of a certain picture. While working, the artist abandons control and repetitively combines visual elements to finally construct an "image of something" thus meticulously building a pictorial sequence. In the artist's own words: "Pictures require time; therefore, I'm trying to complement time with pictures".

Dorian Trepic (1990, Osijek) completed his studies at the School of Applied Arts and Design, specializing in Graphic Design, in 2009. Subsequently, he pursued a master's degree at the Academy of Arts and Culture in Osijek, which he successfully obtained in 2018. Dorian gained an acknowledgment for one of the best student works in the academic year 2015/2016. He has actively participated in numerous national and international solo and group exhibitions. In addition to his exhibition engagements, he has also been privileged to undertake residencies at prestigious institutions like the Frans Masereel Centrum in Belgium and the Artist Quarter Budapest in Budapest. Dorian Trepic became a member of the Croatian Association of Artists (HDLU) in 2014, further establishing his involvement in the artistic community. Currently, he resides in Osijek, where he continues to live and work.





The FOMO Art Space curatorial approach is based on the belief that contemporary art can serve not only as a visual experience, but also as a catalyst for social interaction and community movement. FOMO is designed as a lively, interactive space in which art cannot only be viewed, but actively experienced. We invite the audience to question traditional art concepts through active participation.

Our exhibitions function as an experimental field in which the barriers between artists, artworks and viewers dissolve. A dynamic, relational space is created that sees art as a way of opening up possibilities in exchange and in shaping communities.

The annual program is characterized by four focus exhibitions, each of which has a specific subject. Between these highlights, solo and double exhibitions ensure continued diversity and dynamics.



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