

Vlatka Horvat - Fault Lands**27.4.- 25.5.2013**

annex14 is opening its new gallery in Zurich with a solo-exhibition of works by Vlatka Horvat called "Fault Lands". The artist was born in Croatia in 1974. She lives and works in London and New York.

The exhibition title, "Fault Lands", conjures up associations with a geological phenomenon, while also referring to a social reality: the rifts, gaps, shifts and disruptions that characterise the political, economic and cultural agenda in our globalised present. In her works, the artist exposes herself to the resulting, constantly changing social and structural relationships between individual and society, body and architectural context. She explores the aesthetic and subversive potential of these with humour and analytical astuteness using the media of video, installation, photography, collage and performance.

In the more installative part of the exhibition Vlatka Horvat allows an extremely fragile situation to unfold using simple gestures and "impoverished" materials, such as cardboard, rubber bands, foam. Her interventions destabilise the space and draw the viewer's attention to neglected corners and edges. At first sight it would seem as if there was a hidden but ultimately lucid sensitivity inherent in the open, chance-like arrangement of the objects, a response to the marginalised or conflict-laden zones of the built environment. The different constellations and pointers render the concealed visible, create temporary links and interweave the past with the present, thus opening it up to an indeterminate future. They tap a variety of visual and structural relations that transform the space into an accessible terrain with fractures, faults and surprising new formations which function, metaphorically, like a mirror held up to social reality.

Among the social phenomena that have always preoccupied Vlatka Horvat in her art are territories and borders, and how these are described and visualised. The second part of the exhibition therefore concentrates on the artist's concomitant interest in the collage, in cutting, shifting, folding, segmenting and reassembling as means of addressing these themes. The artist's point of departure can be photographs of her family taken in former Yugoslavia during the utopian 1960s and 70s, but also landscapes and the human figure. When cut with a scissors, these become transformed, body parts are isolated and reconfigured, the horizon excised from the landscape above the heads. Suddenly, what is far removed from one another collides here, is superimposed, or else parts are removed, for example the sky, so that the line of the horizon accords a view of

an empty, disenchanted world. It would almost seem as if the essential aspect of these photo-collages can only to be accessed through the intermediate spaces, the gaps, the new connections and the harsh contours.

Aktuelle und kommende Ausstellungen:

Sweet Bitter Symphony (Group), Künstlerhaus Bremen. Bremen, Germany. Curated by Stephanie Böttcher, (9.3.-19.5. 2013).

Zero Point of Meaning (Group), Camera Austria. Graz, Austria; Curated by Sandra Križić Roban and Ivana Hanaček, (9.3.-26.5. 2013).

The Peak of the Iceberg (Group).Trapez Gallery, Budapest, Hungary; Curated by Hajnalka Somogyi, (May-June 2013)

The Part in the Story Where a Part Becomes a Part of Something Else. (Group) Witte de With. Rotterdam, Holland. Curated by Heman Chong, (Dec 2013).

Volt (Solo), Bergen, Norway. Curated by Marie Nerland, (March 2014).