

## Illusions of another nature

Photographs of nature, trees, are an essential and constitutive part of the exhibition entitled Chlorophyll, which because of the title and its explanation in the catalogue also borders on the sphere of science. Precisely the link between art and science has been characteristic of the creativity of Polona Tratnik over the period of the last two years.

Photographs from nature, from the forest, mean for Polona Tratnik a sentimental return to her favourite parts of nature, remembering specific spaces and forms from nature. There is no longer clear contact with nature in the urban environment, so artists in the twentieth century often transferred into various contemporary media and also direct works of nature in the urban space and depictions from nature, and nature without essential interventions of the artist in photography, print, spatial installations, video and other varied and combined light projections... The artist appropriates the image of nature...

The start of the spatial installation is photographs of twelve trees which in individual works of art consist of five photographs. The gaze can focus on the image of one or more trees, which in a series illustrate a mass: the whole as a forest. The effect of the two-dimensionality of the photographs is lessened precisely by the threading of similar and uniform depictions of trees.

Polona Tratnik is interested in layering and gradating the medium of photography by means of transparencies which enable, when they cover each other, the appearance of depth, a feeling of space, depth of space into infinity. She achieves the effect of depth of photography by layering photographic transparencies one in front of another and lighting the images from behind with artificial or natural light, which increases the effect of authenticity of the depiction from nature in its estrangement from the real environment. Increasing the effect of depth is the essential artistic characteristic of the works in this exhibition. The only object that illustrates an apparent view into the depth of space through water has a similar visual effect.

The installation of objects by means of video projection in a mirror further increases the effect of apparent depth, since almost simultaneously, in an instant, she creates and again destroys the kaleidoscope projection. Creating and destroying simultaneously, which is also a characteristic of modern man, who tries simultaneously to preserve and destroy what he has never created. He tries to cultivate, portray, imitate, transfer, the majority of things, even physically, merely to exercise his own power, but which nature ever again overcomes. Apparent reality remains apparent for eternity. Its reality appears in

the reality that we can imitate, but never such that it would become this itself. Static depictions of nature return the subject of depiction to nature itself, to its forms, colours, to the essence of nature's creativity, how it creates, how it operates, artistically and sensually, on mankind. It is a similar process of emergence and creation in nature as with man. The characteristic of the art of Polona Tratnik is uniting the same contents into a whole in which, with the covering of images of images, the essence of one depiction is not lost in the whole and in which the repetition of similar images does not restrict the gaze to details of the whole, and its collection and discernment as a whole image. This is intended to be the depiction of the mirror image of a truth and authenticity from which we are often estranged, and evades us as images of nature which remain only a memory. And they are also transformed into dreams and reveries, which are already visions and illusions of the truth of nature that still exists. Until it is retained only in photographs of similar media which will already be composed of mirror images like a view into a kaleidoscope which shows the same image in movement, its multiplication in innumerable pictures. So nature remains eternally in growth, changing and dwelling in herself without mimicking another world. Her world is not a world of experiences.

The exhibition, Chlorophyll, is an attempt to transfer images from nature, the rural space into an urban space. Polona Tratnik tries as an artist to convey the illusion of depth of image, of distant and apparent depths of objects. Everything that we do and create is merely aspiration and eternal desire to exceed nature and activity in nature itself, its imitation, and thus man has reinvented virtual reality which is supposed to approximate to nature, an imaginary space, a combination of various imaginary spaces and worlds. Not just so that he will look, see and feel, but so that he can create it anew. New perhaps, the same never. So a vision will /be left to man, of another, new nature and this will be in the creativity of the artist or scientist. Truth does not shift, the truth of nature remains. Man is left with dreams, illusions, the desire to gaze at and see reality, or its recreation. Nature remains alone, often separated from man, where it was when God had not yet created man and had apparently made everything possible. As man wants now to create new apparent and constantly changing (interactive) worlds, so each alone can influence creating and living. Even without God and a desire for truth, the truth of nature, the truths of living. There is no truth on the level of reflecting on the apparent. Only a desire for a new nature remains, nature of living and a new, different way of seeing it.

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