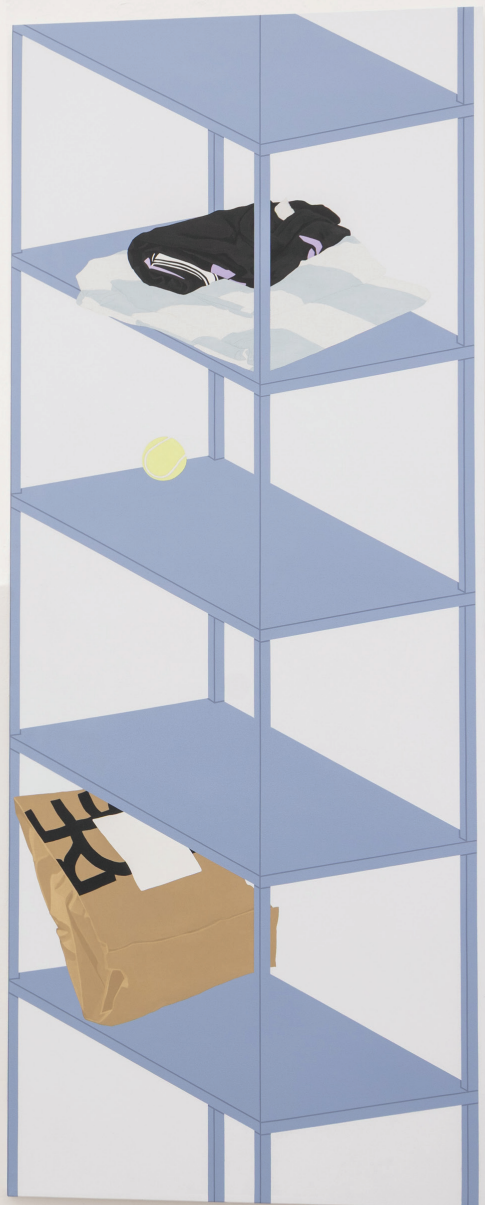


Nina Čelhar

Sledi življenja **Traces of Life**



Galerija Krško
29. avgust 2025–
27. december 2025



Nina Čelhar

Sledi življenje

Kuratorka Lara Mejač

PAKET
(NOVO), 2025,
akril na platnu,
25 × 20 cm

PACKAGE
(NEW), 2025,
acrylic on
canvas, 25 ×
20 cm

TENIŠKA
ŽOGICA
(IZGUBA),
2025, akril in
gvaš na platnu,
25 × 20 cm

TENNIS BALL
(LOSS), 2025,
acrylic and
gouache on
canvas, 25 ×
20 cm

Slikarsko prakso Nine Čelhar že vrsto let naseljujejo motivi minimalističnih interierjev in modernistične arhitekture, s katerimi raziskuje sodobno bivalno kulturo. V pričujoči seriji slik z naslovom *Odloženo (Stvari)* v nasprotju s preteklimi prikazi idiličnih okolij, značilnimi za milenijsko generacijo, preusmerja pogled k vsakdanjim predmetom, ki polnijo naše osebne prostore. Na platnih se na praznih policah regalov začenjajo pojavljati odložene, pozabljene ali naglo odvržene stvari, ki zapolnjujejo naša življenja ter hkrati razkrivajo delčke naše identitete. Umetnica se tokrat posveča fragmentom vsakdana in začasnim postavitvam, ki jih običajno spregledamo, ter skozi prizmo kaotičnih, a pomirjujočih naključij razkriva naš osebni odnos do predmetov.

Od hipno odvrženih oblačil in brisač, pozabljenega sadja, odprtih paketov in embalaže do izgubljenih pokrovčkov in napol porabljenih kozmetičnih izdelkov – Nina Čelhar enakovredno obravnava vsak predmet, ki se pojavi v našem domu, saj v vsakem vidi potencial beleženja življenja. Vsaka slika ali postavitev na razstavi tako predstavlja zbirko na videz povsem naključnih objektov, ki prek asociacij in osebnih spominov pri vsakem gledalcu spleta novo zgodbo. Police, ki imajo vlogo nosilca stvari, še dodatno vzpostavljajo nevtravno okolje in omogočajo, da različni predmeti postanejo osrednji motiv.

Umetnica v svoji posebni tehniki prosojnega slikanja, ki pogosto zahteva ogromno tankih nanosov, čakanja in



potrpežljivosti, tako ustvarja stilizirane podobe sodobnih bivalnih prostorov. S slikanjem neposredno na neobdelano bombažno platno, ki zelo hitro vpija in na drugačen način sloji barve, ohranja ploskovitost slike, pri čemer namenoma ne uporablja senčenja. Subtilna likovna govorica z nežno barvno paletto in tankimi nanosi barve ustvarja intimne in harmonične kompozicije, s katerimi umetnica išče razumevanje lastne stvarnosti ter hkrati ponuja razmislek o okolju, ki nas obdaja. Barve se pojavljajo v premišljenih, maloštevilnih, vendar dominantnih odtenkih, kar omogoča veliko manipulativnega prostora za izražanje idej in vzbujanje čustvenih odzivov pri gledalcih. Krhkost teh vtisov in popolno zanemarjanje perspektive znotraj vsake posamezne slike tako kljub materialnosti predmetov ohranjata vsebinsko odprtost, saj lahko v njenih slikah vsakdo odkrije svoje lastne ideale in želje o prostorih, v katerih živi.

Predmeti v središču kompozicij nam namreč nikoli ne razkrijejo lastnika ali širšega interierja in pri gledalcu sprožajo vprašanja: kdo so lastniki omenjenih predmetov, kako živijo, kakšen je njihov dom in kako so se predmeti znašli na tako nenavadnih mestih. Odsotnost človeka v njenih delih postane enako nagovarjajoča kot njegova prisotnost, saj raztresene, na videz nepomembne podrobnosti pričajo o naši sodobni materialni kulturi. Beleženje predmetov govori o tendenci sodobne družbe k povezovanju lastne identitete s stvarmi, s katerimi se namerno obdajamo. Umetničin razmislek o človeški navezanosti na stvari spomni na knjigo *The Meaning of Things: Domestic Symbols and the Self*, v kateri Mihaly Csikszentmihalyi in Eugene Halton raziskujeta vlogo materialnega imetja ter njegov vpliv na oblikovanje identitete, samopodobe, vrednosti in dobrega počutja. Avtorja trdita, da predmeti v naših domovih nimajo le funkcionalne vrednosti, temveč so simboli, ki jim pripisujemo sentimentalni, estetski ali statusni pomen. Dandanes lahko opazimo, da tudi predmeti oblikujejo svoje uporabnike – razkazovanje stvari kot »simbola osebnosti« se v času družbenih omrežij, trendov pospravljanja na TikToku in »naredi sam« notranjega oblikovanja nebrzdano stopnjuje. Zdi se, da se v težnji po deljenju fotografij in posnetkov urejenih interierjev (ki zato postajajo vedno bolj

PREŠITA
ODEJA
(OSTALINA),
2025, akril na
platnu, 145 ×
106 cm

DUVET
(HEIRLOOM),
2025, acrylic on
canvas, 145 ×
106 cm



generični in identični) izraža želja po doseganju notranjega ravnovesja, izpolnitve in potežitve potreb, ki naj bi jih drugi aspekti življenja težko zadovoljiti.

V umetniških delih na razstavi *Sledi življenja* se Nina Čelhar pogloblja v poetiko vsakdanjih ostankov – predmete, ki so ostali, naključne razporeditve, tiho negotovost prostorov, kjer življenje teče med vrsticami. Njene slike tako postanejo neke vrste »svetišča predmetov«, kjer vsak detajl nosi zgodbo, vsaka površina pa odseva drugačno izkušnjo bivanja. Umetnica to potencira še s samo postavitvijo tihožitij, ki v (nekdanjem) sakralnem prostoru delujejo kot neke vrste oltarji in ga preobrazijo v posebno svetišče bivalnega okolja sodobnega človeka. Umeščenost predmetov in detajlov na police še dodatno izpostavlja samo oltarno postavitve, ki pogosto spregledane stvari postavi v središče umetničinega zanimanja in raziskovanja ter poudarja, da so prav te ključni del našega vsakdana.

Nina Čelhar na razstavi ne podaja odgovorov, temveč odpira nova vprašanja. Kaj dandanes pomeni bivati? Zakaj se obdajamo z določenimi predmeti in se nanje čustveno navežemo? Kako se naše prisotnosti odtisnejo v domači prostor? In kje se skriva meja med domom in tujim prostorom? Pri tem raziskuje ambivalentne odnose med predmeti sentimentalne vrednosti in pretiranim kopičenjem stvari, s čimer iščemo ravnovesje med utečenim redom in življenjem kot neukročenim procesom. V njenih naključnih tihožitjih opazamo sledi življenja, ki delujejo, kot da se je čas ustavil, hkrati pa hranijo ujete utrinke kaotičnega načina bivanja in trenutkov vsakdanjika, ki gledalca subtilno popeljejo v razmislek o lastnih spominih, doživetjih in izkušnjah.

MREŽA
(MANDARIN),
2025, akril in
gvaš na platnu,
24 × 18 cm,
detajl

NET
(TANGERINE),
2025, acrylic
and gouache
on canvas,
24 × 18 cm,
detail



Nina Čelhar
Traces of Life

Curated by Lara Mejač

For many years, Nina Čelhar's painting practice has been populated by motifs of minimalist interiors and modernist architecture, with which she explores contemporary living culture. In this series of paintings entitled *Discarded (Things)*, in contrast to her earlier depictions of idyllic environments characteristic of the millennial generation, she shifts the gaze to the everyday objects that fill our personal spaces. On the canvases, discarded, forgotten or hastily thrown away objects begin to appear on empty shelves, things that fill our lives and at the same time disclose traces of our identity. This time, the artist focuses on fragments of everyday life and temporary set-ups that we normally overlook, revealing our personal relationship to objects through the prism of chaotic yet soothing coincidences.

From momentarily discarded clothes and towels, forgotten fruit, and opened packages and wrappers, to lost lids and half-used cosmetics – Nina Čelhar accords every object that finds its way into our homes with equal attention, recognising in each the potential to record life. Every painting or set-up in the exhibition thus represents a collection of seemingly random objects that, through associations and personal memories, weave a new story for every viewer. The shelves, which serve as a support for the objects, further establish a neutral setting and allow the various objects to become the central motif.

KUVERTA,
2025, akril in
gvaš na platnu,
18 × 24 cm

ENVELOPE,
2025, acrylic
and gouache
on canvas,
18 × 24 cm



In her distinctive technique of transparent painting, which often requires numerous thin layers, patience and perseverance, the artist creates stylised images of contemporary living spaces. By painting directly onto untreated cotton canvas, which absorbs paint very quickly and layers it in a different way, she preserves the flatness of the image, deliberately avoiding the use of shading. The subtle visual language in a delicate colour palette and thin layers of paint creates intimate and harmonious compositions, through which the artist seeks to understand her own reality while offering a reflection on the environment that surrounds us. Colours appear in a considered range of few, yet dominant, tones, allowing ample scope for manipulation to express ideas and evoke emotional responses in viewers. The fragility of these impressions and a complete disregard for perspective within each individual painting sustain a conceptual openness despite the materiality of the objects that invites everyone to discover in her works their own ideals and desires for the spaces they inhabit.

The objects at the centre of her compositions never reveal their owner or the wider interior, prompting questions in the viewer: who are the owners of these objects, how do they live, what is their home like, and how did these objects end up in such unusual places? The absence of people in her works becomes as compelling as their presence, as scattered, seemingly insignificant details testify to our contemporary material culture. The recording of objects speaks to the tendency of contemporary society to connect our identity with the things we deliberately surround ourselves with. The artist's reflection on human attachment to things is reminiscent of the book *The Meaning of Things: Domestic Symbols and the Self*, in which Mihaly Csikszentmihalyi and Eugene Halton study the role of material possessions and their influence on the formation of identity, self-image, values and well-being. The authors claim that the objects in our homes hold not only functional value, but also serve as symbols to which we attribute sentimental and aesthetic worth, as well as status significance. Nowadays, we can observe that objects also shape their users – the display of



possessions as »a personality symbol« is escalating without restraint in the age of social media, decluttering and home organization trends on TikTok and DIY interior design. It seems that the tendency to share photographs and videos of meticulously organised interiors (which are becoming increasingly generic and uniform as a result) reflects a desire to achieve inner balance, fulfilment and the satisfaction of needs that other aspects of life appear unable to meet.

In the artworks in the exhibition *Traces of Life*, Nina Čelhar examines the poetics of everyday remnants – objects left behind, random arrangements, the silent uncertainty of spaces in which life unfolds between the lines. Her paintings thus become a kind of »sanctuary of objects« in which every detail tells a story, and every surface reflects a different experience of existence. The artist reinforces this by arranging her still lifes in a (former) sacred space, where they function like a kind of altar, transforming it into a special sanctuary of contemporary human life. The placement of objects and details on shelves is further emphasised by the altar-like installation, which places often overlooked things at the centre of the artist's interest and exploration, emphasising that they are an important part of our everyday lives.

Nina Čelhar does not provide answers in the exhibition but rather raises new questions. What does it mean to exist today? Why do we surround ourselves with certain objects and become emotionally attached to them? How does our presence leave its mark on the spaces we call home? And where is the line between home and something other? In doing so, she explores the ambivalent relationships between objects of sentimental value and excessive accumulation of things, seeking a balance between established order and life as an unbridled process. Her incidental still lifes reveal traces of existence seemingly suspended in time, while also capturing fleeting impressions of chaos and transience that subtly invite the viewer to reflect on their own memories, experiences and adventures.

ZMEČKANO
(MAJICA |
ZJUTRAJ),
2025, akril in na
platnu,
50 × 40 cm
CRUMPLED
(T-SHIRT
| IN THE
MORNING),
2025, acrylic on
canvas,
50 × 40 cm



Nina Čelhar

Nina Čelhar (1990) je leta 2012 diplomirala na Akademiji za likovno umetnost in oblikovanje (ALUO) v Ljubljani ter leta 2018, pod mentorstvom prof. Marjana Gumilarja, iz slikarstva tudi magistrirala. Eno leto je svoje znanje izpopolnjevala na Hochschule für Grafik und Buchkunst v Leipzigu (Nemčija). Je prejemnica številnih nagrad, med drugim nagrade ALUO za izjemne študijske dosežke (2012), posebne nagrade Collector's Invitation (nagrada ESSL CEE 2015) in posebnega priznanja za mladega avtorja na bienalni razstavi Etike(te) (2023), pa tudi štipendij in rezidenčnih bivanj (London, Treviso, Omišalj). Svoja dela redno predstavlja na samostojnih in skupinskih razstavah doma in v tujini ter z galerijo RAVNIKAR na umetnostnih sejmih, kot so Artissima (Italija), Art Verona (Italija) in viennacontemporary (Avstrija). Njena likovna dela so med drugim del stalnih zbirk javnih galerij in muzejev, kot so Albertina – ESSL, Riko, Krupa Art Foundation, Art Theorema – Luciano Benetton Collection, Miklova hiša, Galerija Božidar Jakac in Univerza v Ljubljani. Živi in dela v Ljubljani.

Nina Čelhar (1990) graduated from the Academy of Fine Arts and Design (ALUO) in Ljubljana in 2012 and completed her master's degree in Painting under the supervision of Prof. Marjan Gumilar at the same institution in 2018. She spent a year gaining further training at the Hochschule für Grafik und Buchkunst in Leipzig, Germany. She is the recipient of numerous awards, including the ALUO Award for Outstanding Academic Achievement (2012), the Collector's Invitation Special Prize (ESSL CEE Award 2015) and a Special Mention for a Young Artist at the biennial exhibition Etike(te) (2023), as well as various grants and residencies (London, Treviso, Omišalj). Her work is regularly presented in solo and group shows in Slovenia and abroad. She is represented by RAVNIKAR Gallery at art fairs such as Artissima (Italy), Art Verona (Italy) and viennacontemporary (Austria). Her works are held in the permanent collections of public galleries and museums, including Albertina – ESSL, Riko, Krupa Art Foundation, Art Theorema – Luciano Benetton Collection, Miklova hiša, Božidar Jakac Gallery and the University of Ljubljana. She lives and works in Ljubljana.

ZAMOLKLO
MODRE
POLICE
(JUNI), 2025,
akril in gvaš
na platnu,
204 × 158 cm
PALE BLUE
SHELVES
(JUNE), 2025,
acrylic and
gouache
on canvas,
204 × 158 cm

Izbrane samostojne razstave

Selected solo exhibitions

2023

Čakajoč življenje, RAVNIKAR, Ljubljana

2022

Pogledi in zastrtja, Galerija Gong, Nova Gorica

2020

Osebnostna prebivališča, Bežigrajska galerija 1, Ljubljana
To Dwell, 12 Star Gallery, London, Združeno kraljestvo

2019

Balance, Tessitura La Colombina, Badoere, Italija

2018

Nina Čelhar, *AIR [2018]*, Rijeka2020, otok Krk, Hrvaška
Svetlo na svetlo, RAVNIKAR, Ljubljana

2017

Zatišja, Galerija Božidarja Jakca – lapidarij,
Kostanjevica na Krki
Les, beton in rože, Galerija Miklova hiša, Ribnica

2015

Bežne atmosfere, UGM Studio, Maribor

2014

Stanja občutljivosti, Bežigrajska galerija 1, Ljubljana

Izbrane skupinske razstave

Selected group exhibitions

2025

This Must Be The Place, Various Others 2025, Britta
Rettberg Gallery, München, Nemčija
Smeri razvoja: Zamiki, Galerija Božidar Jakac,
Kostanjevica na Krki

2024

Interierji, Galerija Equurna, Ljubljana
Iskanje doma, *Art Stays*, KC Breg, Majšperk





Tekst kao objekt, Dom HDLU, Meštrovićev paviljon,
Zagreb, Hrvatska
Strukture iluzije, Galerija mesta Ptuj, Ptuj

2023

EDVARD, Cankarjev dom, Mala galerija, Ljubljana

2022

Momental-mente, Žive slike, Moderna galerija, Ljubljana

2021

Živimo v vznemirljivih časih, Evropski parlament,
Bruselj, Belgija
Hedonizem, Hochsommer Art Festival, grad Grad, Grad
Slikarstvo zdaj!, Monfort, Portorož
Hedonizem 2020-2021, Galerija 'S', Ljubljanski grad,
Ljubljana

2019

Čas brez nedolžnosti. Novejše slikarstvo v Sloveniji,
Moderna galerija, Ljubljana

2017

Off the Hook, Neurotitan Gallery, Berlin, Nemčija

2016

Off the Hook, UGM Studio, Maribor
Pogled 8, Lamutov likovni salon, Galerija Božidarja
Jakca, Kostanjevica na Krki
Works on Paper, Galleria 5, Oulu, Finska

2015

Diversity of Voices, Essl Art Award 2015, Essl Museum,
Klosterneuburg bei Wien, Avstrija
Essl Art Award CEE, Muzej sodobne umetnosti
Metelkova, Ljubljana
Premiera 2015, Galerija sodobne umetnosti Celje, Celje

2013

(Pre)živeti s kreativnimi praksami, Galerija Miklova hiša,
Ribnica

2012

Transform: Pandora's Box, Tellogleion Foundation of
Arts, Solun, Grčija



Lara Mejač

Lara Mejač (1994) deluje kot samostojna kuratorka in producentka na področju sodobne vizualne in intermedijske umetnosti. Med letoma 2016 in 2023 je bila kuratorka, producentka in koordinatorka programa v galeriji DobraVaga. Poleg tega je kurirala in producirala razstave v različnih galerijah v Sloveniji in tujini, med drugim v galeriji RAVNIKAR, Galeriji Kresija, Galeriji Fotografija, Galeriji Vžigalica, Galeriji Škuc, Galeriji Miroslava Kraljevića – GMK (Zagreb), Improper Walls (Dunaj), Industra (Brno), Liget Gallery (Budimpešta), ter sodelovala pri produkciji različnih projektov, kot sta na primer sejem internetne umetnosti Yami-Ichi (v produkciji Kina Šiška, Aksiome in Računalniškega muzeja) in poletna šola ARIA (v produkciji Projekta Atol in revije Šum). Trenutno je kuratorka intermedijskega razstavnega cikla Enter Here v galeriji RAVNIKAR (2024–), soustanoviteljica in članica kuratorske ekipe revije ETC. (2021–), zunanja sodelavka Zavoda Projekt Atol (2025–) ter umetniška vodja (skupaj z Davidejem Bevilacqua) Mednarodnega festivala računalniške umetnosti – MFRU (2024–).

Lara Mejač (1994) works as an independent curator and producer within the field of contemporary visual and intermedia art. From 2016 to 2023, she was curator, producer and programme coordinator at the DobraVaga gallery. She has also curated and produced exhibitions in various galleries across Slovenia and abroad, including RAVNIKAR Gallery, Kresija Gallery, Galerija Fotografija, Vžigalica Gallery, Škuc Gallery, Miroslav Kraljević Gallery – GMK (Zagreb), Improper Walls (Vienna), Industra (Brno) and Liget Gallery (Budapest). She has collaborated on the production of various projects, such as the internet art fair Yami-Ichi (produced by Kino Šiška, Aksioma and the Computer History Museum) and the ARIA summer school (produced by Projekt Atol and Šum magazine). She is currently the curator of the intermedia exhibition cycle Enter Here at RAVNIKAR Gallery (2024–), co-founder and member of the curatorial team of ETC. magazine (2021–), external collaborator at Projekt Atol Institute (2025–) and Artistic Director (together with Davide Bevilacqua) of the International Festival of Computer Arts – MFRU (2024–).

BEL GOLOB
(TROEDINI),
2025, akril
na platnu,
24 × 18 cm

WHITE DOVE
(TRINITY),
2025, acrylic
on canvas,
24 × 18 cm

1

KUVERTA, 2025,
akril in gvaš na platnu, 18 × 24 cm
ENVELOPE, 2025,
acrylic and gouache on canvas, 18 × 24 cm

2

PREŠITA ODEJA (OSTALINA), 2025,
akril na platnu, 145 × 106 cm
DUVET (HEIRLOOM), 2025,
acrylic on canvas, 145 × 106 cm

3

MREŽA (MANDARIN), 2025,
akril in gvaš na platnu, 24 × 18 cm
NET (TANGERINE), 2025,
acrylic and gouache on canvas, 24 × 18 cm

4

NEON (IZGORETI), 2025,
akril in gvaš na platnu, 120 × 40 cm
NEON (BURNT OUT), 2025,
acrylic and gouache on canvas, 120 × 40 cm

5

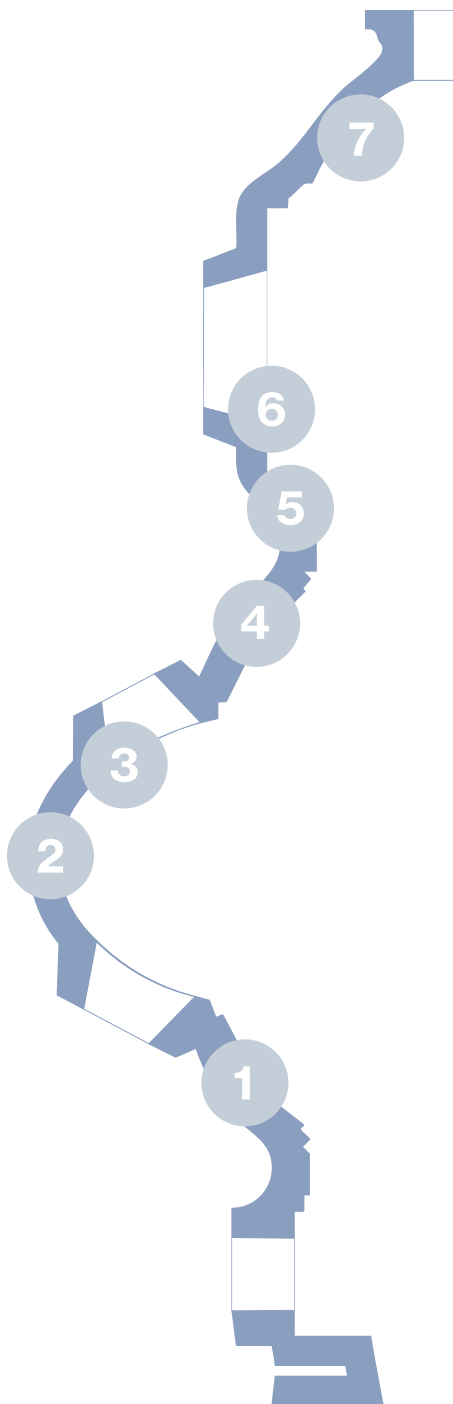
MODRA BRISAČA (SPET), 2025,
akril in gvaš na platnu, 40 × 30 cm
BLUE TOWEL (AGAIN), 2025,
acrylic and gouache on canvas, 40 × 30 cm

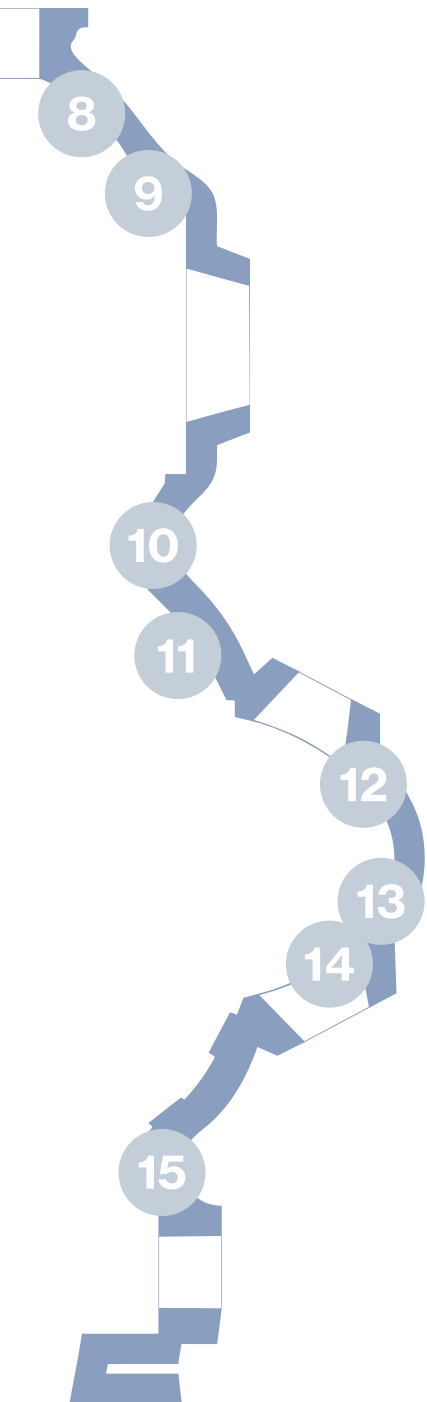
6

PURPURNE POLICE (JUTRO), 2025,
akril in gvaš na platnu, 85 × 90 cm
PURPLE SHELVES (MORNING), 2025,
acrylic and gouache on canvas, 85 × 90 cm

7

NA TLEH (BLAZINA), 2025,
akril na platnu, 50 × 60 cm
FLOORED (PILLOW), 2025,
acrylic on canvas, 50 × 60 cm





8

ZAMOLKLO MODRE POLICE (JUNIJ), 2025,
akril in gvaš na platnu, 204 × 158 cm
PALE BLUE SHELVES (JUNE), 2025,
acrylic and gouache on canvas, 204 × 158 cm

9

BEL GOLOB (TROEDINI), 2025,
akril na platnu, 24 × 18 cm
WHITE DOVE (TRINITY), 2025,
acrylic on canvas, 24 × 18 cm

10

NOGAVICE (ZELENI ČRTI | BRISAČA), 2025,
akril na platnu, 24 × 18 cm
SOCKS (GREEN LINES | TOWEL), 2025,
acrylic on canvas, 24 × 18 cm

11

ZMEČKANO (MAJICA | ZJUTRAJ), 2025,
akril in na platnu, 50 × 40 cm
CRUMPLED (T-SHIRT | IN THE MORNING), 2025,
acrylic on canvas, 50 × 40 cm

12

ZAMOLKLO MODRE POLICE (JULIJ), 2025,
akril in gvaš na platnu, 190 × 75 cm
PALE BLUE SHELVES (JULY), 2025,
acrylic and gouache on canvas, 190 × 75 cm

13

PAKET (NOVO), 2025,
akril na platnu, 25 × 20 cm
PACKAGE (NEW), 2025,
acrylic on canvas, 25 × 20 cm

14

TENIŠKA ŽOGICA (IZGUBA), 2025,
akril in gvaš na platnu, 25 × 20 cm
TENNIS BALL (LOSS), 2025,
acrylic and gouache on canvas, 25 × 20 cm

15

ZLOŽENO (ZELENA), 2025,
akril na platnu, 24 × 30 cm
FOLDED (GREEN), 2025,
acrylic on canvas, 24 × 30 cm



Nina Čelhar
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