

Nika Batista: Pridem v delih; 1-5

Nika Batista v delu *Pridem v delih* raziskuje prostor subjektivnih doživljajev – trenutke, v katerih čustva iščejo svojo obliko, izraz in način, kako se razkriti svetu zunaj telesa. V njenem delu tekstil ni zgolj material oblikovanja, temveč mediator: čutna membrana med telesom in svetom, organ občutenja. Vsaka nit deluje kot prevodnik emocionalnega toka, vsaka površina kot utripajoč prostor, v katerem se občutek spreminja, prehaja, raztaplja v materialu.

Umetnica ne rekonstruira preteklosti; njena čustva niso spomini, temveč dogodki, ki se odvijajo v realnem času. Zapisuje jih ročno, dokler še trajajo – preden jih zajame pomen, preden postanejo interpretacija. Ti občutki ne stagnirajo; nihajo, izginjajo, vpijajo se v tkanino. Med zapisanim in neizrečenim se odpira prostor, podoben molitvi – prostor, v katerem občutek še ni postal misel, a zavzema že svojo prisotnost.

V tem prostoru Batista uvede strukturo odprtega pisma kot umetniškega izraza – misel postane manifest, naslovljen na čustvo, tekstil pa njegova vizualna in oprijemljiva ekstenzija. Pismo ni zgolj sredstvo komunikacije, temveč stanje. Ne išče bralca, ampak pričo. Manipulirane tekstilne površine delujejo kot emocionalne membrane: porozne, občutljive, spremenljive. Njihova dvojnost se giblje med besedo in vizualizacijo, notranjim in zunanjim, prisotnostjo in minljivostjo. Tu Batista preoblikuje format diptihov v živi organizem dialoga. Pisava in tekstil se tako srečata na površini, kjer znak postane nit, nit pa pomen. Besede, vrte v blago, obstajajo v dveh stanjih: berljive in neberljive. Prve komunicirajo, druge molčijo, a obe stanji ustvarjata prostor med pomenom in lepoto sledi.

Diptih, tradicionalno namenjen sakralnemu pogovoru med zemeljskim in božanskim, postane psihološki trenutek – dvoglasje med tistim, kar se lahko izreče, in tistim, kar se lahko le občuti. V ta trenutek Batista postavi svoje delo. Kot umetnica, ki uporablja tekstil kot nosilec čustev, v tem delu preseže materialnost niti; piše čustvu in ga nato utelesi. V njenem pristopu občutek postane material, besedilo pa prostor. V tem plemenitenju se tkanina spremeni v jezik ranljivosti in prisotnosti. V njenem pristopu tkanina ni prostor vračanja, temveč prehajanja: emocija biva v materialu in ga le za trenutek oživi.

Pridem v delih ostaja odprto delo – ne v smislu nedokončanosti, temveč trajanja. Vsak pogled spreminja njegovo površino, vsak dih ga vrača v sedanost. Kar ostane, ni podoba, temveč vibracija – beseda, ki se še ni razblinila; material, ki se spominja, da je nekoč bil občutek; dotik, ki še ni zbledel. To je delo v nenehnem dopolnjevanju, fragment, ki ne išče zaključka, temveč utripa med materialnim in zaznavnim. V njem ni linearnega toka, nima ne začetka ne konca – le neprekinjen prenos med umetnico, materialom in opazovalcem.

V svojem delu umetnica nadaljuje raziskovanje emocionalnega in efemernega skozi tekstilne diptih-instalacije. Vsak par naslovi določeno čustvo – žalost, intimnost, hrepenenje, zaslepljenost, obžalovanje. Na enem tekstilnem panelu je njeno odprto pismo čustvu, na drugem njegova vizualizirana interpretacija. Skupaj tvorita dialog med mislijo in materialom, med zaznavo in občutkom, med besedo in nitjo, pri čemer branje postane dejanje čutenja in razumevanje odstopi prostor empatiji.

Lovro Ivančič

Nika Batista (r. 1991, Slovenija) je interdisciplinarna umetnica, ki deluje na presečišču tekstila, telesa, performansa in sodobne umetnosti. V središče svojega ustvarjanja postavlja človeško emocionalnost kot materialno dejstvo – nekaj, kar je mogoče vtkati, raztegniti, plastiti.

V svoji praksi je z raziskavo, idejo in izvedbo, prepletenimi v celoto, dosledno razvila razširjeni jezik tekstila kot podaljška telesa, membrane med notranjim in zunanjim svetom.

Proces ustvarjanja se pri Niki Batista vedno začne iz človeške notranjosti: čustvo, misel ali fragment spomina se spremeni v materialno sled, njene misli se izoblikujejo v niti. Tekstil je njen jezik – material, ki ga prepleta, nalaga in združuje z drugimi materiali, telesi, gibi in zgodbami, tistimi, ki so začutene in se plastijo globoko v našem obstoju. Rezultat so instalacije in performansi, ki delujejo živo – minljivo, a intenzivno prisotno; poetično, a natančno – in ki gledalca vabijo, da občuti, ne le opazuje.

Vodstvo po razstavi: četrtek, 18. december 2025, ob 17. uri

Nika Batista: I Come in Pieces; 1-5

Nika Batista's *I Come in Pieces* explores the space of subjective experience—moments in which emotions seek form, expression, and a way to reveal themselves to the world beyond the body. In her work, textile is not merely a design material, but a mediator: a sensory membrane between the body and the world, an organ of perception. Each thread serves as a conduit of emotional flow, each surface as a pulsating space in which sensations change, transition, and dissolve into the material.

The artist does not attempt to reconstruct the past: rather than memories, her emotions are events unfolding in real time. She records them by hand while they still last—before they take on meaning, before they become interpretation. These are not stagnant feelings; instead, they fluctuate, disappear, soak into the fabric. Between the written and the unspoken, a space opens up that is similar to prayer—a space where feelings have not yet become thoughts but already form a presence.

In this space, Batista introduces the structure of an open letter as an artistic expression—a thought becomes a manifesto addressed to an emotion, while the textile becomes its visual and tangible extension. Rather than merely a means of communication, the letter is a state, seeking not a reader, but a witness. The manipulated textile surfaces act as emotional membranes: porous, sensitive, changeable. Their duality shifts between word and visualisation, internal and external, presence and transience. Here, Batista transforms the diptych format into a living organism of dialogue. Writings and textiles thus meet on a surface where the sign becomes a thread, and the thread becomes meaning. The words worked into fabric exist in two states: legible and illegible. The former words communicate, while the latter remain silent, but both states create a space between meaning and the beauty of traces.

Traditionally intended for religious dialogue between the earthly and the divine, the diptych becomes a psychological moment—a two-part exchange between what can be said and what can only be felt. It is in this moment that Batista places her work. As an artist who uses textiles as a vehicle for emotions, in this work, she transcends the materiality of the thread, writing to the emotion and then materialising it. In her approach, feeling becomes material, and text becomes space. Through this elevation, fabric is transformed into a language of vulnerability and presence. In her works, fabric is not a space of return but of transition: emotion dwells in the material and only fleetingly brings it to life.

I Come in Pieces remains an open work—not in the sense of incompleteness, but of duration. Every glance changes its surface; every breath brings it back to the present. What remains is not an image, but a vibration—a word that has not yet vanished; material that remembers it was once a feeling; a touch that has not yet faded. It is a work in constant completion, a fragment that does not seek conclusion but pulsates between the material and the perceptible. There is no linear flow in it, no beginning and no end—only a continuous transfer between the artist, the material, and the observer.

In her work, the artist continues to explore the emotional and the ephemeral through textile diptych installations. Each pair addresses a specific emotion: sadness, intimacy, longing, obliviousness, regret. One textile panel features her open letter to the chosen emotion, while the other contains its visual interpretation. Together, they form a dialogue between thought and material, between perception and feeling, between word and thread, whereby reading becomes an act of feeling and understanding gives way to empathy.

Lovro Ivančič

Nika Batista (b. 1991, Slovenia) is an interdisciplinary artist working at the intersection of textiles, the body, performance art, and contemporary art. At the centre of her work is human emotionality as a material fact—something that can be woven, stretched, and layered.

In her practice, through research, ideas, and execution intertwined into a whole, Batista has consistently developed an expanded language of textile as an extension of the body, a membrane between the inner and outer worlds.

For Batista, the creative process always begins from within the human being: with an emotion, a thought, or a fragment of memory transformed into a material trace, the artist's thoughts taking shape in threads. Textile is her language—a material she intertwines, layers, and combines with other materials, bodies, movements, and stories, those that are felt and settle deep within our existence. This results in installations and performances that feel alive—fleeting yet intensely present; poetic yet precise—inviting the audience to feel, not merely observe.

Guided tour of the exhibition: Thursday, 18 December 2025, 5 pm