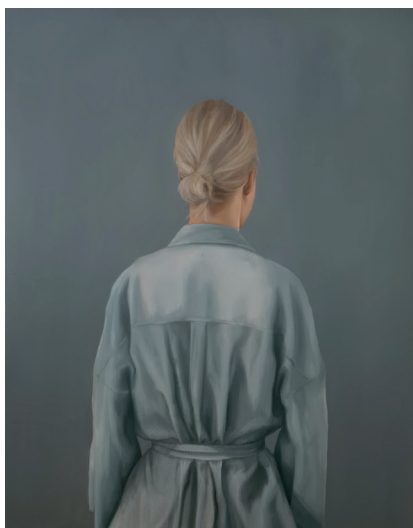
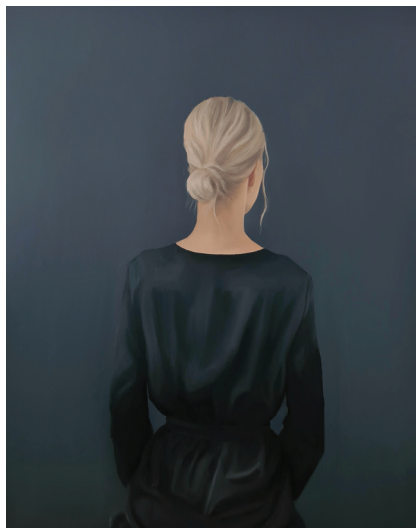


Presentation of artistic opus of Monika Taborski

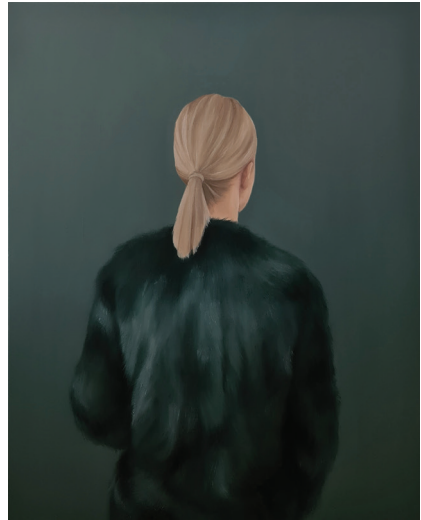
Monika Taborski

Born in Požega, 1994. she graduated from the High School of Music in Požega and acquired the profession of musician - guitarist. In 2017, she enrolled in the painting department at the Academy of Fine Arts, University of Zagreb, where she is currently a 4th year painting student in the class of red. prof. art. Igor Roncevic. Member of Art Bottege - the first wine and paint studio in Croatia. She works as a painting instructor and leader of workshops within the team based on socializing with painting and drinking wine called „Pineli & Wine”. In her artistic creations, she deals with the themes of identity, time, space, and communication with the observer through the piece. In his upcoming series of paintings called *Turning Point*,¹ she also deals with the self-portrait as an



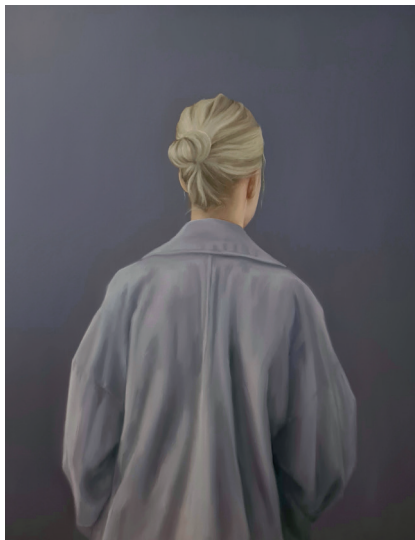
¹ turning point - (eng.) prekretnica, zaokret

indirect link between the time of isolation and self-indulgence in which we find ourselves. The cycle consists of eight self-portraits in the oil on canvas technique, measuring 100 x 80 cm. The visual focus of each of them is a different color, type, and material of the clothing, which includes a different painting approach in the performance of each fabric, as well as the elimination of all information from the background supported by color extracted from the center point of the garment. *Turning point* indicates a specific and



important moment in which some change occurs; a turning point and a literal part of the very moment that precedes the turning of the person portrayed towards us. Apart from a kind of challenge to the tradition of face portrayal, the act of painting from the back can also be understood as a provocation of longing for answers to unanswered questions, which is also a form of test of whether clothing, body type, or posture can tell us so much, as far as the facial expression itself can tell us. We are, as a species, programmed to seek and respond to faces and expressions, and although we still

see a person - something within ourselves makes us imagine her face, and of that, it is only a small step to tell a story about ourselves. Moreover, it is almost impossible not to do so.



By deliberately obscuring the face, the observer is allowed to project his own memories, feelings, and experiences - so the context of the depiction depends almost entirely on the observer. As the identity of the person portrayed is questionable, the observer is forced to look through and around the motif in search of various clues and indicators of the person's identity. In the end, not seeing the face of the subject allows that same subject to be in the picture at the same time, him, no one, and anyone, which ultimately turns him into something universal and transcendental.

Quite the opposite of the transcendent², the transcendental does not mean something beyond limited experience and rational co-

² transcendental philosophy - a label formed by Kant, which marked the system of all kinds of knowledge that a priori, before any empirical subject knowledge, can be obtained only from pure mind, "descent" into the subject, or reflection on the a priori conditions of overall empiricism which have been previously given in consciousness, and whose function is directed to the foundation of binding experiential cognition.

gnition, but the realm of principles that previously contain experiential cognition³, and thus the objects of that experiential cognition. In a broader sense, the transcendental denotes revealing the character of everything, hence not only objective awareness for human consciousness but a meaningful horizon of overall understanding. This transcendental a priori should not be assumed as something timeless and immutable, but it is formed in fundamental transcendental experiences that establish the same knowledge of meaning in certain areas of expertise (world, humanity, religion, art, politics, etc.) and thus provide separate ways of understanding, experiencing, and acting.



³ A. Halder, M. Muller, *Philosophical Dictionary*, Naklada Jurčić, Zagreb (2008)