

## **Loreta Visic**

In her work Loreta Visic (1976) unites the extreme elements in her life in her very own way. She subtly points out the delicate balance and close link between the familiar and the strange.

Generally we easily allow ourselves to believe that what we see is the only true reality. Loreta Visic shows us a glimpse of a different reality that lies beyond what we see. By juxtaposing contrasting elements she upsets our normal perception and sets off a whole chain of associations. In this way she brings the observer into a state of alienation. What first appeared to be so familiar and unambiguous now becomes highly ambivalent.

In addition to this intellectual uprooting, Loreta Visic's work also unleashes various emotional reactions through the use of clichés and archetypes. An example of this is the frequently recurring archetypical image of the house. At first sight a house stands for security, fixed values and order. Visic transforms it into an uncanny place dominated by insecurity and chaos. In *Washuis* (2000) all sorts of colourful clothing form the walls of a house. However it takes only one gust of wind for this 'domestic' scene to change into a draughty framework of fluttering rags. Loreta Visic's work as a whole challenges the spectator to discover the ambiguity of life. There is a catch in each of her works. Indeed we encounter the proverbial snake in the grass in the work entitled *Snake* (2005). Here the snake is not actually hidden under the grass, but to the viewer's consternation creeps away under the carpet. Even more upsetting is the discovery that the snakeskin is very similar to a pale human skin.

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