Where from and Where to

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Art takes raw materials of visible and invisible existence and builds its signs and designs for a new creation. This is what Vesna Golubović is focused on, both in her organic-optical designs for wall drawings and her paintings on canvas. Inspired by the inherited canon, by the experiences of many years of work in a major world art centre and driven by her own knowledge and insight, the artist creates primeval reflective images of the incomprehensible. Moving in the space from fresco painting to conceptual art, she is a witness to parts of longing that lie between *Where from* and *Where to*; to the infinity of the *Time Immemorial* before her own existence and the infinity of the time *From Now On*. Artists have been facing this problem since the dawn of the world. For from the stone to the electronic mechanisms, a sphere of the presentiment of a mysterious existence has always acted behind the intellectual construction of the world. When speaking about the work of this artist, it is entirely appropriate to remind of the ways Roman fresco painters in the last decades BC were dealing with the integrity of the wall. Of sacred spaces of idyllic landscapes painted in**otherworldly** gold colour. It is this constant longing for a holy place where man becomes the child of the universe.

Eternity should be brought back into human life, thoughts and deeds, Vesna Golubović’s works tell us. That is why the works that originate from the primal sense of the pictorial are significant, and that is why the work of this artist belongs to the important story of continuity –painting, creating, human. Of cycles. And of aesthetic conscience. Of the continuity of the aesthetic and mind system, of the rhythms of the world. Her work can also be understood as a palimpsest that contains the experiences of art practices, questions, desires of previous civilizations; that nurtures the importance of *techne*, and rehabilitates contemporary art as a subject of knowledge. The artistic syntax is to be figured out, the codes of the binary system on the noble colours of the base of the spirit deciphered. In these colours, where layers of the geological and biological fund of memories lie, the unknown works. In the transparency of vessels and the folds of garments, the essential is hidden.

That is the part of the art scene that conveys and preserves the creative verticals of fine arts (which appear spirally and always differently). For being an artist today means accepting the preservation of all the symbols of left or abandoned human dignities.

Then there are thoughts like this: the expected configuration of the artistic field we are moving through today. The requirements expected from contemporary art production: applicable parameters of political and ideological affiliation, repetitive author’s strategy, aesthetic predictability. In all times, and especially today, artists have faced the issue of professional responsibility and operative starting point. Vesna Golubović steps out of the *predetermined* positions and finds a way out without denying art. She finds a way out in the internalized mental ornament. In the rhythms of sophisticatedly coloured surfaces of abstraction.

Variations of her spatialized drawings are visual symbols of the immersion that come from absorption in thoughts and concentrated psychic forces. It is not a matter of turning off consciousness, but of fully focusing of consciousness on the creative process itself. Psychographic writing, repeated cyclically, deepened and illuminated, until the artist realizes their importance.

The unique process of realizing a wall drawing is inevitably related to the architecture of the space. But through her procedure, Vesna Golubović questions the usual principle that *in situ* works are conditioned by the specificity of the space. These images are flat but – through the subversion of the work of art as commodity – they create a new, visually expansive field that changes the perception. The drawings now become containers, the vessels of space, and the drawn becomes an instruction for the movement of selfness towards the earliest beginnings. Moving between simplicity and complexity, between seriousness and poeticism, from monumental wholes, such as the project at Albanija Palace (2004), to intimate dimensions of paintings on canvas, the artist has developed a visual grammar that rejects the authority of singularity in relation to the non-hierarchical and serial, where one idea instantly generates the next one in the string. This logic lies at the root of the new exhibition, which – from the space of the Art Gallery of the Cultural Centre of Belgrade, that is, from the unique wall composition realized in this space (that, after the exhibition, will become part of the very foundation of the walls, that will be painted, and the work fully merged with the base) – moves towards the statement in the paintings in the B2 Gallery exhibition space.

Paintings are often principal – like the art of monks – and every stroke of the brush is almost a *breath*, deep, sweet-sounding and clear, since everything always points to the totality of some worldly connection. We feel the pulses of the universe, because everything is connected in the invisible. The soul, aware of its existence, has started a conversation with eternity and stars.

That is why we look gratefully, with the artist, at the works that lead us towards knowing ourselves and the world. At the works that point to a *solution*. To connectors of spiritual sources and cybernetic symbols where the seekers’ signs are located.

In order to be present in this time and space, as one is given to, one must get out of the categories of production and the realm of everyday life, be a witness. A witness of their own life and life itself, which art, a witness of the unhealable wound of being and the world, is.