*Conversions* talk about where and how works (of art) are created. They talk about the workness of works\*, the genesis of works, their origin or source. About the ways of creation and formation of a work, its possibilities and aspects it addresses. The conditions under which a work was created. Sometimes, it is a surplus, sometimes it arises due to a deficit of whatever – perception, minimization, reduction, existence. Sometimes, we assign to simple, plain things, ordinary things, the rank, parameters of what we want this thing to be.

The sculptural installation afterwards named *Conversions*, is actually an altered part of *Cityproject*. The works (simply) reveal or cover all states, relationships in the dimensions of the world. They have no special codifications, keys and magic of transforming something into something else, into what it is not. The matter is simple and that is why the *Cityproject* emerged from a series of sessions in Paris, London and New York (1999-09), in existential crisis conditions – emphasizing – in the surplus or deficit of reality, emotions, stress, extravagance, perspective, phobias, etcetera.

The friezes on the wall are within the calculations of geometry, where it is impossible not to mention LeWitt\*. The baroque Seine pixelated by “ciba” photographic print, the Seine that stratifies the city, draws the city and its dimension, breaks the perspectives of New York, repetitively jingles the Gothic of London. Whether they are minimalistic or of some tertiary provenance, it has no importance except in the phraseological domain. They simply arose in the conditions of available elaboration and facture, and of course the material is forced (bent) to be in the geometry of thought, the geometry of the ideal.

On the floor there are basic shapes, basic industrial colours. Strips of metal elevated into space created through pressure manipulation and tone cylindering. Memory of shapes, a recollection, remnants of memory in metal, shaped memory, nonsenses and paradoxes of desires and reality, what is enclosed in those shapes and why they are basic in shape and colour. It’s also about possibilities of elaborations and escalations, but they by no means have a preliminary domain, protominimal. Elaborative processes demanded such precision of execution, while content in them was added or impoverished\*.

*Conversions* should also be observed in action, how, where, when, can, maybe, we will reach, we won’t, love, tragedy, there, here, didaskalia, dichotomies[[1]](#footnote-1), dissonance, significance.

What are these things in front of us, what is their finality?

MM, Sept. 2023

\*workness of (art)work – Werkhaften des Kunstwerkes – Martin Heidegger

\*LeWitt – Solomon Sol LeWitt

\*impoverished – Arte povera (meaning “poor art”), PPP (Penone, Pistoletto, Pascali)

1. ”duhotomije” – play of words: dichotomies of spirit – translator’s note [↑](#footnote-ref-1)