

STRUCTURAL SPECTACLE

Pulsar: Danja Tekić, Milan Kulić and Vaštag Vendel - ambient installation

The tangible three-dimensional reality of the 2010s is overloaded. The indifference to the inexpressible shadows of emotions floats through it. Emerging art objects, especially those with fixed attributes, are now different from the stages of centuries-old modernist utopias. Physicality is made visible for all the material traces of tempted, improved and destroyed civilizations. Works of fine arts related to the concepts of spreading, although starting from Euclid's commensurable observations, through the sense of sight accentuate the diverse, often brutal, sensations of manifestation and the dangers of someone else's or our participations. Careful workmanship and mechanistic development survive stably, despite the saturations of virtual accelerations, digital reliability, screen transmission and devastating exposures. The compact multiplicity of the experienced life spreads in the chaos of reached and long-lasting social fatigue.

When G.F. Leibniz (1646-1716), determined the singular core of the concept of *monad*, he revealed a symbolic logic of spatially indented distances. An experiment on the observed, rounded, but non-touching body, this divine primordial cause was the space-time world of material things and beings. According to Leibniz's elaboration, the separateness of phenomena in nature is subjected to relations of forever dissimilar revelations. The world of such separateness of objects, identities and properties is not far from metaphysical imaginations in the mind and faith of the human individual. In the history of representational art and through the picturesqueness of language, the fact of ruinousness takes the geological confrontations of experience over the energy of the cooled earth and over the – recognizable to all as well as thoughtless – path of a phantasmagorical temptation.

A kaleidoscope of sensory temptations, light and materiality stands out in the sensed and defined concept of *monad* as an aggregate of harmony. The bases of the examined physical reality are also expressive modalities that for each of the three artists come from graphic art, from sculpture as well as from painting. The stagnancy of the conceptual entities of their works constitutes the directions of imagining scientifically

commensurate rotations and the electromagnetism of cosmic pulsars. The mirror base of the compactly inserted coloured surfaces makes a hanging object of divided squares and triangles (Danja Tekić), which is, by silicate, figuratively close to the petrification of a geological sample resembling a massive stone (Milan Kulić), but also a model – the fantastically spherical surface of a hanging ball – a mediating suggestion of the skin (Vaštag Vendel). The interrelation of geometric constants (rock, square/ triangle and sphere) reveals a vitalistic approach to the archae- concepts and an emphasis on physical and biological reach, equally in the texture properties of the materials used and in the static requirements.

Pulsar's semantic measurement system calls to the cosmic unknown and astrophysical observation of neutron particles. The newly created- *ars combinatoria* emphasizes a real throw inside the limits of universal livings under rotation and gravitational sustainability. A barrier to entry evokes geological-mineral sediment in the direction of a foreboding of a possible extrasensory world. Milan Kulić's ancient Atlas-like holding of massiveness is an extrapolation of matter and its uncertain, optically ambiguous weight. Dr. Freud's thesis that the human species has a prebirth nostalgia to return to the mineral state or petrified state is part of structural evocations of biblical myths and prophetic records. At the same time, the experience of expressive rusticity illuminates the crisis that occurs in parallel with minimalism and emphasizes the question of the boundary borne by the revolutionary nature of Western art in the 1960s and 1970s. Danja Tekić's object, composed of 30 square and 12 triangular mirrors, is an experiment of the refraction of temporality. The visual collector of mutual relations of small mirrors is also a chronometer of flow kinetics. Within the increasingly obvious dystopian confirmation, and without technological derivations, such bending of the image of the world becomes an existential aggregate of mobility.

With his hanging sphere of 170 cm in diameter, Vendel Vaštag draws in the proportion of the average height of a human specimen, while the superficial epidermis transfers to the topological treatment of distortion. The political, historical and post-human reality of the third millennium shows that the actions in art more than sixty years ago, the critiques of capitalism and consumer expansions have been spent. Their status as museum relics is

also a shameless trophy confrontation with the transformed abandonment of the individual.

The immobility of the feverish present, cultural, natural alarms, economic and political wretchedness are within the structural interventions of their creators. In the allegorical optics of works of art, *Pulsar* appears as an indirect incomprehensible ectoplasm of mystery, giving us a strict geometrization of presence and, through paradox, becoming a beacon of meaning. The offered experiences of their presence are an imprint of a monumental flow and duration. Cosmic distance, disappearance and active flickering tension for new levels of survival.

Nikola Šuica