

Svetlana Volic

NON FINITO

Pasaž 1: San o drugom mestu

Passage 1: The Dream of another place



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NON FINITO, Pasaž 1: San o drugom mestu

*Ko nas je tako preokrenuo
da se, ma šta da činimo, držimo
ko neko koji odlazi na put?
Ovako kao što se on okreće
i zastaje na poslednjem brežuljku,
koji mu celu njegovu dolinu
pokazuje još jednom - tako se
i mi, živeći, opraštamo stalno.
(Rajner Marija Rilke, Osmo elegija)*

Video instalacija **NON FINITO, Pasaž 1: San o drugom mestu** je prva u nizu ambijentalnih izložbi u sklopu doktorskog umetničkog projekta „NON FINITO/Izvođenja prostornih narativa“. Čine je izabrani video radovi snimljeni tokom istraživačkih putovanja u proteklih nekoliko godina (2013-2016). Naizgled nepovezani kadrovi iz različitih vremena i sa različitih mesta grade jedinstvenu *poetsku celinu*, *prostorni narativ* koji posmatraču pre svega treba da pruži iskustvo. U osnovi radova nalazi se pažljivo, meditativno posmatranje odabranih prizora, segmenata realnosti koji postaju pasaži za kontemplaciju nad životom i smrti. Vreme uloženo u percepciju prizora je produženo, to su dugi, zapitani pogledi koji omogućavaju drugačiju spoznaju. Kamera je pogodna za pažljivo posmatranje stvari i za njihovu percepciju. Tokom tog meditativnog procesa poniremo dublje ispod površine stvari, oko se okreće ka nevidljivim prostorima našeg uma, uzdižući uobičajeno na više nivoe svesti. Tako video postaje način mišljenja, odraz uma i toka svesti, filozofski proces koji omogućava spoznaju.

Kada svakodnevnica postane nepodnošljiva, ili naša egzistencija ugrožena, na bilo koji način, fizički ili duhovno, čovek počinje da sanja o odlasku na *drugo mesto*, realno mesto ili mesto sopstvene imaginacije. Taj *san o drugom mestu* nalazi se u osnovi svih utopija kao i u srži mog umetničkog izraza. Putovanje je za mene svojevrsna potraga za izgubljenim, nikada posedovanim, niti ožaljenim, *željenim mestom*, koje postoji samo u unutrašnjem pejzažu našeg duha. Unutrašnji prostori u kojima obitavaju naše emocije, želje, strahovi, uspomene i misli, kao i prostori koje formiramo u odnosu i komunikaciji sa drugim bićima i pojavama, podjednako su prisutni, kao *druga mesta* naše egzistencije. Jedno putovanje, jedna misao, jedno osećanje, jedan život ili jedan san prolazni su i fluidni koliko i video projekcija u prostoru. Misao se javlja, traje i nestaje u našim unutrašnjim prostorima, baš kao što svetlost video projekcije privremeno ispunjava galerijski prostor.



NON FINITO, Passage 1: The dream of another place

*Who formed us thus:
that always, despite our aspirations, we wave
as though departing?
Like one lingering to look,
from a high final hill,
out over the valley he
intends to leave forever,
we spend our lives saying goodbye
(Rainer Maria Rilke, *The Eighth Elegy*)*

Video installation **NON FINITO, Passage 1: The Dream of another place** is the first in a series of ambiental exhibitions that comprise the doctoral project “NON FINITO/Performing spatial narratives.” It consists of screenings of video works recorded during research journeys in the past few years (2013-2016). The seemingly unrelated scenes from different times and different places create a unique *poetic unity*, a particular *spatial narrative*, which primarily should provide the experience to the observer. Essentially these works were created during careful, meditative observation of selected scenes, segments of reality which became passages for contemplation of life and death. Time invested in the perception of these scenes is prolonged, creating long, wondering outlooks that evoke cognition. Video camera is a mode of expression highly suitable for careful observation and perception. During this meditative process one can go deeper beneath the surface of things, enabling the eye to travel to invisible areas of our mind, rising higher levels of consciousness. Thus, video is becoming a way of thinking, a reflection of the mind and the stream of consciousness, a philosophical process that enables cognition.

When everyday life becomes unbearable, and our existence is threatened in different ways, physically or spiritually, one begins to dream about departure to *another place*, a real place or a place of their own imagination. *The dream of another place* is fundamental for all utopias as well as essence of my artistic expression. The journeys for me is a kind of quest for the lost, never attained, *desired place* which exists only in the inner landscape of our soul. These inner spaces inhabited by our emotions, desires, fears, memories and thoughts, as well as spaces that we form in the relationships and communications with other beings and phenomena, are both present, overlapping with *other places* of our existence. One journey, one thought, one feeling, one life or a dream are passable and fluid as the video projection in space. The thought arises, it lasts and disappears in our inner environment, just like the brightness of the video projection momentarily fills the gallery space, only to disappear forever.



Postoji nešto / Il y a quelque chose

Slušao sam kako plaču u noći nevidljivi vozovi i kako se rožnato lišće hvata noktima za zamrzlo, tvrdo tle.

Danilo Kiš, *Mansarda*

Početak Kišove “Mansarde” nas uvlači ne samo u estetski deo putovanja i na koji način se opisuju *vozovi koji plaču*, već i na pitanje forme i sadržine kao takve. Put i voz, pomenuto prevozno sredstvo, čine da se pojavljuju ideje¹ i tema, pokušaj da se tela i priča slože kroz dug vremenski period istraživanja i potrage za boljim mestom i krajnjim ciljem datog puta. To se veoma dobro uočava u delu u kojem nastaje dijalog nakon mukotrpnog preispitivanja sopstvenog mesta na Zemlji i potrebe za životom. Nakon njegovog preispitivanja o njenom izgledu i pojašnjavanja zajedničkih malih tajni pojavljuje se niz nedoslednosti kao i sled reči:

1 Filozof Plotin u jednom delu svoje *Eneide* objašnjava kako se ljudi rađaju. Kako kaže, priroda nagoveštava oblikovanje živih tela, ali ona to samo nagoveštavaju. Prepuštena samoj sebi, ona svoj posao ne dovršava. S druge strane, duše nastanjuju svet ideja. Nesposobne da delaju, a uostalom i ne misleći na to, one lebde iznad vremena, izvan prostora. Ali, među telima postoje i ona koja, po svom obliku, više odgovaraju nastojanjima nekih duša. I među dušama postoje one koje se više prepoznaju u određenim telima. Pošto nije nastalo u sasvim pouzdanim rukama prirode, telo se izdiže ka duši koja mu daje potpuni život. I duša, zadivljena pred ogledalom, gledajući telo u kome vidi sopstveni odraz, dozvoljava da bude privučena, naginje se i pada. Njen pad predstavlja početak života. (Preuzeto iz: Bergson, Anri: *Duhovna energija, Misao i pokretljivost*, IKZS, Sremski Karlovci, 2011, str. 79.)



Dozvolite, rekoh, da vam predstavim svog druga: Jarac-Mudrijaš.

O! reče ona. Vi ste sigurno filozof.

Ne, rekoh ja. On je astronom.

Da, reče Jarac-Mudrijaš, a on je...

Globtroter, rekoh i stadoh mu na žulj. (Nisam nikad voleo da se razgolićujem javno.)

O, reče ona i očima joj prelete neki oblak.

Da, rekoh. Upravo sam se preko Azurne obale vratio sa Rta dobre nade.²

Slično stanovište možemo uvideti u radovima Svetlane Volic, u kojima se putovanje shvata kao dašak slobode i potreba za promenom. Dok se kod Kiša oseća da voz i put vode u tamnu stranu života, kod Volic se taj put može shvatiti kao put koji nas vodi tamo gde više ne postoji globus. Nije više važno mesto ni prostor koji bivaju vizuelizovani ispred nas, već potreba za pokretom, kretnjom koja nas povezuje sa svešću, sa svim onim što je bilo i što će se dogoditi. Svaki pogled koji nam se nudi biva drugačije protumačen, dok je kod autora takav pogled suština prizora. Potreba da se i uspori kadar, u žudnji, da se što bolje utisne tren koji se dogodio, koji *mora biti* zabeležen. Potraga za trenom i slobodom biva ključna za razumevanje umetnice. Trenutak u kojem se vidi potreba za životom, erosom, je više nego jasan. Radost života i potraga za istim, ove prikazane radove čine zanimljivim i otvaraju time mnoga pitanja. Igra koja se ovde vodi, kruži putem zadržavanja onoga čega više nema, što je bilo i prošlo, a ujedno se javlja najava za ono što tek dolazi.

Predrag Terzić

2 Kiš, Danilo: *Mansarda*, BIGZ, Beograd, 1993. str. 17.



There is something / Il y a quelque chose

*I listened to invisible trains weeping in the night and to crackly leaves
latching onto the hard, frozen earth with their fingernails.*

Danilo Kiš, *Mansarda*

The beginning of Kiš's novel "Mansarda" (The Attic) draws us not only into the aesthetic part of the journey and the issue of how to describe *the trains that weep*, but also to the question of form and content as such. The road and the train, the mentioned vehicle, make the themes and ideas¹ appear, the attempt to harmonize the bodies and stories throughout a long period of research and pursuit for a better place, and the final destination of that particular journey. It is very well seen in the passage in which a dialogue occurs after a painful questioning of one's own position on Earth and need for life. After his questioning of her appearance and clarifying common little secrets, there comes a series of inconsistencies as well as the sequence of words:

¹ The philosopher Plotinus in one part of his Aeneid explains how people are born. As he says, nature suggests the shaping of living bodies, but it's just a hint. Left to itself, it does not complete its job. On the other hand, the souls inhabit the world of ideas. Unable to act, and, after all, not even thinking about it, they hover over time, beyond space. But among the bodies, there are those which, by their form, are more suited to the efforts of some souls. And among the souls there are those more readily recognized in certain bodies. Since it has not been created by completely reliable hands of nature, the body rises towards the soul which provides it with a full life. And the soul, impressed in front of a mirror, looking at the body in which it sees its own reflection, allows to be drawn, leans and falls. This fall symbolizes the beginning of life. (Bergson, Anri: *Duhovna energija, Misao i pokretljivost*, IKZS, Sremski Karlovci, 2011, p. 79)



"Allow me," I said, "to introduce my friend to you: Billy Wiseass."

"Oh," she remarked. "You must surely be a philosopher."

"No," I said. "He's an astronomer."

"Yes," Billy Wiseass said, "and he's a—"

"—globetrotter," I interrupted, aiming for his rawest nerve. (I've never liked to bare my true nature in public.)

"Oh," she replied and her eyes skimmed across a cloud.

"Yes," I said. "I've just returned from the Cape of Good Hope by way of the Côte d'Azur."²

Similar viewpoint can be recognized in Svetlana Volic's works, where the journey is understood as a breath of freedom and the desire for change. While in Kiš's novel we can feel that the train and the road lead us to the dark side of life, in Volic's case the journey can be understood as a path that leads us where the Globe no longer exists. The place and the space being visualized in front of us are not important anymore, but the necessity for movement, a motion that connects us with consciousness, with all that has already happened and is yet to come. Each view that is offered is being interpreted differently, while for the author that particular view is the essence of the sight. The need to slow down cadre, in desire to imprint the moment that has happened in the best possible way, the moment which *must be* recorded. Pursuit of a moment and of freedom becomes the key for understanding the artist. The point in which we see the need for life, Eros, is more than clear. What makes these works interesting is the joy of life and the pursuit of it, thus opening many questions. A game we witness here circulates through the preservation of something that no longer exists, something long gone, while it also functions as an announcement of what is yet to come.

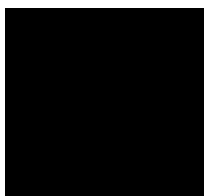
Predrag Terzić



Svetlana Volic, rođena je u Beogradu 1974. godine. Diplomirala je slikarstvo na Fakultetu likovnih umetnosti u Beogradu u klasi prof. Čedomira Vasića, 1999. godine. Magistrirala je slikarstvo kod istog profesora 2002. godine. Od 2014. godine zaposlena je kao asistent na slikarskom odseku FLU, na kom pohađa i doktorske umetničke studije (mentor prof. Mileta Prodanović). Izražava se kroz različite medije: slikarstvo, video, video-instalacije, fotografiju, grafički i scenski dizajn. Realizovala je 10 samostalnih izložbi i učestvovala na preko 60 grupnih izložbi, simpozijuma i festivala u zemlji i inostranstvu (Makedonija, Češka Republika, Crna Gora, Estonija, Latvija, Mađarska, Bugarska, Italija, Grčka, Kanada, SAD i Nemačka). Autor je velikog broja video instalacija koje su izlagane u galerijskim i javnim prostorima. Mnoge od njih rađene su da egzistiraju samo u odabranom specifičnom prostoru - *site-specific* projekti. Realizovala je 18 video-instalacija za različite pozorišne predstave. Radovi joj se nalaze u stranim i domaćim muzejima i kolekcijama. Kontakt: +381 63 482 885, volic Svetlana@gmail.com, www.svetlanavolic.in.rs

Svetlana Volic, born in Belgrade, in 1974. In 1999, she graduated from The Faculty of Fine Arts in Belgrade, Department of Painting, where she also finished post-graduate studies (2002). She is currently assistant professor and PhD student at the Faculty of Fine Arts in Belgrade. Works in various media: painting, video and video-installation, photography, scene-design and graphic design. Realized 10 Solo-exhibitions. She participated in more than 60 group exhibitions and numerous workshops, site-specific projects and festivals in Serbia, and abroad (Macedonia, Czech Republic, Montenegro, Estonia, Latvia, Hungary, Bulgaria, Italy, Greece, Germany, USA and Canada). She has made scene design and video installations for 18 theatre performances. Her works are present in public and private collections in the country and abroad. Kontakt: +381 63 482 885, volic Svetlana@gmail.com, www.svetlanavolic.in.rs

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Savet galerije: