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STATEMENT 2012

I search for new horizons through art practice, and am highly interested in interdisciplinary research projects at the intersection of science, technology and art. In the last 10 years, I've been working on light-sound installations, and have been exploring the relations and intersections between space, light and sound. I've become particularly interested in the notion of 'void' or 'an empty space', and this brought me to understanding that my explorations converge with certain scientific research topics. For instance, quantum physicists nowadays are reexamining the notion of emptiness and are coming to the conclusion that understanding 'nothing' may be the key for unlocking the mysteries of our existence.

In my work, I am trying to visually emphasize the 'void' (the invisible) and to articulate it in such a way that it becomes 'accessible' to the viewers through their own emotional and mental experience. In my installations, by reducing the visual elements and setting the environment in a completely different, unexpected way with light, geometry and sound, I try to make the spectators aware of the more subtle qualities of the 'empty' space. I would like to overcome the limits of the established concepts and bring new spatial experiences that might change the standard perception of the world that surrounds us, and open a way for people to appreciate the immaterial and the invisible.

Love synapse

Understanding, or perhaps rather, a premonition and sense of space, are some of the fundamental issues, in both, scientific and philosophical, as well as artistic discourse. Moreover, in the art of the twentieth century, the problem of space will prove to be a very fertile area of different formal-conceptual research, among which the most suggestive and most synthetic forms are undeniably different forms of art installation and environmental art. Having in mind commonplaces of such art practices, the light-sound installation by Ana Knežević on the one hand shares undeniable propinquity to the so-called pro-scientific tendency close to neo-constructivism, which is primarily focused on activities in a borderline area that synthesizes scientific, technological and artistic categories and systems. On the other hand, at a formal level, purified, reduced and always geometrically minimized visual aids point to similar solutions which are recognizable by the optical and spatial structure of minimal art. However, spaces that Knežević forms always invariably transcend any literal meaning of their physical appearance; they do not constitute a self-contained optical sensation nor do they strive to gain the value of tautological structure.

The author, one might say, operates in a border area between *research* and *producing* space where line, light, sound and space remain the primary visual and artistic means. However, in Knežević's work, these formal elements are bound into unexpected relations and as such they create an open field of numerous interpretations. One of possible interpretations could be added on Zedlmayer's thesis of the so-called geometry of light. He points out that the close internal relationships between *light* and *clarity*, which he further supports by saying that these two concepts which are even synonymous in many languages directly imply an equally inextricable relationship between *light* and *numbers*.¹ The numbers are actually, he concludes, its direct spiritual equivalents.² What is interesting is that Knežević, using a network of illuminated fluorescent elastics lit by ultraviolet light, therefore using a form of *light matter*³ projected into space, indirectly embodies synergetic value of numerical relationships that define and articulate the totality of architectural - in this case - the gallery space of the Third Belgrade. In other words, these parameters of numerical correlations of architectural elements are the starting references from which the artist using, so to say, deductive method, outlines bordering lines and supporting points of the projected light diagram.

¹ H. Zedlmayer, *O svetlosti*, Beograd, 2008, p. 45.

² Further on, Zedlmayer adds that this can be best analyzed if we take a look at the architecture of the cathedral in Chartres, where the force of light on the one hand and the balanced numerical relations of shapes and mass on the other contribute to the feeling of clarity and order. Ibid.

³ According to Zedlmayer, almost every epoch invents a new light matter, or they resort to a specific luminescence of old forms. Ibid. P. 48

The all-imbuing dialectics of this spatial constellation, actually a sort of *dialectics of the full* (the substance of light) and of the *void*⁴ (empty, dark space of the gallery that supports it) is quite close to the eastern⁵ understanding of emptiness as a *form*⁶ that is always *effective*⁷, and which, as a constitutive function of everything that is, acts as a rule in the form of a positive and active principle. Moreover, this dialectics is threefold in this work by Knežević. Namely, the spatial dialectics of full and void befits the comparable dialectics in time coordinates within which the fullness is demonstrated by sound, while the void is manifested through silence. The sound, which is the *differentia specifica* of this installation, has partly organic origin and as such is in direct relation with the fullness of the outside world divided from the inner, separate space of the gallery merely by a long glass wall. And the circle is closed. Or rather, the- never-stopped-motion commences again. The fullness of the phenomenal and the organic oppose the suggestive, active emptiness of the artistic field, which acts as if it is summoning a concord of art and life, and calls for a dialogue between constructed and alive.

However, the dominant geometrical structuralism of the installation and its undeniable conceptual nature and basis should under no circumstances be recklessly highlighted as a logical source of a cold, rational principle, the principle that unites that line of modern art which Filiberto Menna called analytical. Numbers, proportions and scales, as well as the process of creating an installation always supervised by mind, here are unambiguously the ones that mark what some theoreticians called *sublime geometry* or "geometry of distinctly spiritual qualities" that intentionally and violently mobilize psychological, emotional device sensing⁸ "the laws of some higher arrangement and the highest order, as the basic principles of the harmony and balance of the ideal universe."⁹ Therefore, this principle is by no means strictly analytical but rather synthetic, and at that, synthetic in a Mondrianic sense: it does not propose nor does it impose, but reveals what is, although hidden, already there, and then balances the inherent

⁴ Dialectics of full and empty is one of the fundamental principles of Japanese and Chinese traditions that imbues and defines both spatial and chronological relations as well as ethical, aesthetic, political, and life categories. G. Pasqualotto, *Estetika praznine*, Beograd, 2007, pp. 17-29.

⁵ In their study *Void / In Art*, Mark Levy introduces and discusses the distinction between secular and mostly nihilistic understanding of void or empty space within the Western tradition (think only of the phenomenon of *horror vacui*), and that spiritual, meditative approach, which is attributed to Eastern cultures and teachings whereupon the void is the source and condition of all creation. Levi furthermore develops a hypothesis on this difference, recognizing and singling out, among European and American artists, those who are quite close to the Eastern conceptualization, but also those who, although they are not introduced to the foundations of such teaching, unambiguously show similar trends. Also, Levi makes a distinction between authors who utilize emptiness simply to achieve certain visual, even aesthetic effects, and those for whom, at some level, emptiness determined and coloured their artistic path. Among these artists were Ed Reinhardt, Kazimir Malevich, Yves Klein, Mark Rothko, John Cage, Mark Tobey, Anish Kapoor and many other notable names of European and American art of the nineteenth and twentieth centuries. M. Levy, *Void / In Art*, Ojala, 2005.

⁶ G. Pasqualotto, *op.cit.*, p. 65

⁷ *Ibid.*, p. 18

⁸ In Chinese and Japanese tradition the suggestions, allusions and innuendo are established as the primary aesthetic principle, rich in meanings, and almost instinctive avoidance of direct presentation is all-pervasive and noticeable.. L. Bignon, *Zmajev let, Esej o teoriji umetnosti i njenoj primeni u Kini i Japanu*, Beograd 2005, p. 29.

⁹ J. Denegri, *Spiritualna i sublimna geometrija Juraja Dobrovića*, Zagreb, 2007.

propositions and powers of the given, current space. The recipient is in turn required to *remain* in this harmonized and very suggestive micro-structure. It is seclusion that is demanded in this, one of *the possible spaces*¹⁰ whereupon every predictability of the learned perception is undermined and where a prestable harmony is suspected of the endless multitude with which we are one.

Simona Ognjanović

¹⁰ According to Rudjer Boskovic, the subject of geometry or mathematics in their wider sense are those possible unreal spaces which it clearly separates from the real, i.e. the given. S. Ristić, „Osnovi Boškovićeve dinamičke atomistike“, *Gradac*, No.180-181, Beograd, 2011, p. 43.

While Ana is making new hypsometrical relations

Only one colour is capable of releasing visual arts from flaws

And it must glow! **Fluorescent colours** are hypertrophied realistic colours. All of the embodiments of natural energy are expressed with bright colours, and so fluo is connected to supernatural, even with neon signs. While they weaken the purposefulness of time, they bring space in, too with the light, thus revealing the structure of the order of the universe.¹ Like an X-ray, the Awareness is observed now through phosphorescence that illuminates darkness, the dark, the black hole, whereupon all facts, fictions and realities have originated and disappeared.² Only occasional inscriptions on glass³ represent the first indications of space. And what a space it is!⁴ One collective dream is softly illuminated with two stretched rectangles, being shined upon and created by black-light reflectors, but the tightness, the **tension**, represents the suspense which Ana uses to prepare us for the habitat of the focus. The simplicity possessed by complexity as its own domain is confirmed in the precise measuring and in determining the starting and neuralgic points of the gallery space and time, which Ana alters with her light again and again. Her reduction is an expression of finiteness and completeness. The total sum of the three widths of the columns in the gallery creates an angle in relation to the central axis, the outsets of the rectangles match the outlines of the windows, the clearly planned and emphasised form of the rectangle, almost ritually aspires towards higher, abstract, absolving structures of thinking. It reminded me of how it took me hours to verify the claim that all of the numbers the total of which is nine are divisible by nine. **Ana has created a map of a world of outsets.** Her seemingly simple style offers unusual capacities to create paradoxical connections. Ana teaches us geometry of liquid⁵ the moment we turn towards water. The two beats that we hear just before we are faced with a decision of whether to change our position and have a better look at the two empty rectangles simply because they are not emptiness but an activity in a field we have not reached yet. Turn and ... two beats, two rectangles, two spaces...

¹Frederick Turner believes that the purpose of beauty is adaptation. This idea is given two interpretations – the first one says that art serves us to cope with this world, and the other, that the art reveals to us the structure of the order of the universe, referring to the correspondence between the sense of beauty and the deepest endeavours of the universe towards the whole. This thesis refers to the seven general features of the universe: self-similarity, unity in multiplicity, complexity within simplicity, creativity and generativeness, rhythmicity, symmetry and hierarchical organisation.

²The material elements are not expressed before they were created. From this subtle, unexpressed state a manifestation emanates, like air emanates out of ether, fire from air, water from fire, earth from water... in the beginning and the end, all of the elements are unexpressed, they are expressed only in the middle... Bhagavad-Gita.

³From 12 to 16 of October 2011, "**Collective Actions**" art group presented their work. They also represented Russia at the Venice Biennale.

⁴3rd Belgrade as a Collective Dream dreamt by Anica Vučetić, Olivera Parlić, Sanja Latinović, Marina Marković, Milorad – Miša Mladenović, Radoš Antonijević, Marko Marković and Selaman Trtovac. Also,

Selman Trtovac, Third Belgrade as a mental and physical art space.

⁵Of all the manifestations of matter, liquid is possibly closest to chaos and the non-expounded.

everything was suggesting a new dualism and dichotomy. It is as if Ana was reading excerpts from Atharva Vedas⁶ creating othernesses for us, for herself.

Love! has proven itself as our only lasting aspect, while the world is turning upside-down, and the screen is going dark.⁷

We are within the space of desire. The second glance has led us towards the reflection on the glass, which leads us to the city lights on the water. Magical⁸ doubled constructs are amalgamated with lights in an ever new cohesion. Desire for the other is satisfied for a moment, at least with a quiver. As in the Illuminations game: clicking on one square lights up other squares, everything is slowly consolidated, we go to other levels; we walk on water, miracles do happen after all!

Jelena Spaić

⁶ Power of sound and rhythmic vibrations, mantra theory as the sound origin of the overall matter and the world.

⁷ Martin Amis, the Times, 6 November, 2006.

⁸ Based on the sources from the 11th and 12th centuries the love magic was recorded amongst Proto-Slavic tribes. In order to be loved, girls would give young men water they had bathed in ... Š. Kulišić, Neobični običaji, Belgrade, 1968, pp. 95.

***Raison d'être*, an ambiental installation by Ana Knezevic in the Chaos Gallery**

The Essence of Space

Seen in the context of 21st century visual art, the idea of drawing as a primary medium can be traced back to an impulsive author's note and the traditional drawing on paper leading to conceptual plastic art structures or their spatial installations and projections. In addition to the Chaos Gallery which has been for nearly two decades promoting drawing in its various forms and has fostered a broad view of this media extending its boundaries, the Vladimir Velickovic foundation award contest has inspired new motivation in the art of drawing. This contest, founded in 2008, which animates younger artists (up to age fourty), is realized by this specialized gallery which exhibits award winners' works as well.

Ana Knezevic is the second award winner for drawing from the Vladimir Velickovic foundation for 2009. Her latest work *Raison d'être* is a possible answer to the question – What is drawing today? Accepting the idea that drawing undergoes transformation as does every creative process in terms of time, Ana Knezevic explores spatial geometric drawing and the interrelations of the space– sound–light dimension. By creating an overall ambience in an black-lit gallery, using reduced visual elements correspondent to the geometric concept, she creates lines with fluorescent threads stretching from floor to ceiling, while fine light effects and sound frequencies suggest an illusion of mysterious cosmic distances and an achievement of synergy.

This site-specific project in its spatial inclusiveness creates in viewers an impression of absolute presence which, being a distinctive echo of emotions and contemplation, makes this ambiental situation unparalleled. The convincing power of the multimedia installation *Raison d'être* lies in the annulment of the gap between the spectator and the work, as it invites us into an inner space of its own, and at the same time engages all our senses ensuring the utmost effect of the message conveying harmony quest as an eternal stimulation. In the preface named The Essence of Space, Miroslav Karić focuses on these phenomena in the work of Ana Knezevic.

Names of projects realized by Ana Knezevic in the course of this last decade – Sounded Void, Sound of light, Lines of Desire – illustrate her focus on exploring space and its comprehensive projections in which real and virtual merge.

by **Ljiljana Ćinkul**

(Politika Daily, March 6th 2010)

Light: Raison d'être , exhibition at CHAOS Gallery in Belgrade, February/March 2010.

All harmonies are balanced. It is merely a question of how harmony is understood, as opinions and understanding of one particular issue may vary distinctively.

What inspired this contemplation? An exhibition!

An exhibition of four exhibits only and, if I remember correctly, 13 lines! Probably a coincidence, but such that allows imagination to run freely and lets one comprehend the harmony in one's own unique way. The twelve apostles, twelve lines observable as you walk in, and the thirteenth, at first not visible, like Christ, as if testing whether you see just separate exhibits or the whole set – a performance of light! Are the 12 apostles all you see, or, driven by a persistent desire to see everything, you see Christ as well, a sole unique vertical line! Why a performance of *light*? And what are actually the exhibits? It may seem absurd to say that they are but fluorescent threads shaped into rectangular forms illuminated by a dark blue light which makes the threads themselves become a new, unforeseen source of light.

Rectangular shapes which, stretching from the floor to the ceiling at an angle that one is convinced couldn't possibly be altered, vertical as the exclusive single truth, arouse still new reflexions. Reflexions at one moment childish, at another serious when you are aware that life is one big risk. From an imagined swing waiting for you to carelessly swing away like you used to long ago (where have all our childhoods gone!), through a symbolic Sisyphus' climb up a bottomless plane (life struggle), to a trapeze in a life arena with the audience awaiting your *salto mortale* that you are not certain you can perform... or a vertical rectangular shape, skillfully placed at your side as you pass by, a wall limiting, still allowing you to pass through, a matterless wall, a warning and a reminder that impenetrable walls exist... and indeed, the warning was effective! Not anyone dared walk through it, save for art and the artist herself, which is her privilege. Her world is on the other side, a world from which, like a believer and an icon painter she writes in light her artistic testimony... for light is life for her as well. Uncreated and created... at Mount Sinai and Mount Tabor... in Chaos... At the CHAOS gallery.

Ljubomir Todorović

The Inner Architecture of the Soul

(on ambiences and spatial drawings of Ana Knežević)

The existence of light is usually implied; we do not wonder much about its physical being, theories of wave extending or its corpuscular nature, we usually have a vague image about photons ... Some people can say that light does not really exist, and some others can complete and correct this attitude saying that we become aware of light if there is an object in the linear way to stop its spreading, that is, it exists only if it meets other objects or beings.

In the environment where an evolving course in the work of an artist is still important (that is, in the environment which is rather reserved to achievements and radical cuts of all kinds), Ana Knežević's work reliably follows the lines of continuity: she reached minimalism by reducing the abstract painting, she brought a net of lines from the surface of the painting out into the space and in a completely logical way she came to big urban interventions. These projects have brought her in the field of high technologies, the field in the dividing zone of art and science.

The laser beam is a perfect line in the space. This achievement – as well as all other technological breaks in the modern epoch and earlier – was born under support of war industry and then reached the industry of entertainment. It has happened that laser technology has turned aside from the path marked between death and carelessness into the field of medicine and art, the fields that exist to our advantage and not our disadvantage. Ana Knežević used such a possibility – her already formulated language of work in the space was enlarged with another medium, a step towards a further line dematerialization.

However, we can wonder why there is at all that reduced ambientalization in the closed space of the gallery or in the open space of the town. Are these three-dimensional drawings only scenography or are they here to point to a deeper intention of the artist? The marked lines in the space, the segmented sections of dark, underlined by sound as another important dimension, produce a reduced, but a universal platform for the experience of the one who enters the space. This platform is set in such a way that the question of the traditional belief that radical geometry is deprived of emotions is in doubt. On the contrary, the works of Ana Knežević are created with the purpose to serve as unique resonators of emotions. Or thoughts. The instruction, which the artist herself gives by the title – *Lines of Desire* – as a clear paraphrase of the title of a Wender's film - the film about the non-material and chastity, additionally directs our experience.

In this issue of making Ana Knežević's visual ideas be spatial, another inversion appeared referring her previous works – sound, to be precise – music, which came as a final layer in the previous works, that is, *aposteriori*,

now precedes a spatial creation. The work in the space of the Gallery “Nadežda Petrović” in Čačak executed with the material to which the “black light” multiplies reflective power, originated as a spontaneous, intuitive response to the sound. Another important premise of Ana Knežević's work represents the given space, its characteristics – here the whole setting has been reconsidered in such a way that the symmetry of the space has been taken into consideration, and symmetry almost always suggests a certain dimension of holiness.

That dimension of quieted holiness is intensified by the fact of *uniqueness, the inimitable* of these works. Ana Knežević's settings can only incompletely be documented. That “non-photographability” disables each additional reading of light structures. In order to experience them, the viewer must enter these spaces, all the mediators are excluded – just in the way how you should go to the place of pilgrimage in person.

It is generally possible to speak about light *as such*, you may picture the beam that comes from a light source in space, the beam that absolutely *never* meets another celestial body that announces its presence. It is similar with love, too – it is possible, in philosophical or even theological speculations, to speak about love *as such*, but we are aware that the emotion really exists only if another human being exists to receive it. The ambiental works of Ana Knežević are visualized and executed as a kind of a visual evidence of that attitude.

Mileta Prodanović

Ana Knezevic – SOUND OF LIGHT

In the last third of the 20th century, after experience of the historical avant-garde, many discussions were again started dealing with the status of the art object (painting, sculpture, installation) and its spatial extension as an intentionally unfinished category and subject of new kinetic perceptions in the observer's consciousness. Different and specific initial energies, set in motion by these objects – from kinetic and op-art via minimal and land-art to certain minimalist spatial inventions of conceptual art – develop in a given space as continual processes that should transform that space and prevent the possibility of its petrification, whatever that might mean. The artist's motivation for the most varied "spatial exploration" was basically in his/her conviction that the global mediatization of public and political contamination of everyday space reached such an extreme paroxysm that it required a thorough reexamination of perception in conditions of new formative (dis)opportunities and direct experience of inhabiting a physical space.

Spatial constructions and objects represent a type of artistic answer, one that should mediate in the formation of new and subtle forms of existence that gravitate towards the ideal utopian unity with life or the humanization of space for artistic play and is closely connected to the neo-constructivist and minimal art procedures. Other solutions, like the ones in conceptual art, use minimalistic spatial interventions and discrete configurational displacement, aimed at the critical perception of the existing environment and the direct, often radical transformation of its social context. In both cases the viewer is constantly displaced from the inertia of the particular processes that take place in the existing ambient, from the perspectives and focal points of the previously suggested habits, now he/she is invited to be an active participant in the re-creation of his/her own "site experience" within an existing place.

Ana Knezevic is an artist who consistently implements the idea of spatial exploration in her work. Her work is closely connected to different borderline procedures within the Euro – American minimal and conceptual art that is related to the previous generation of artists (Robert Irwin, Fred Sandback, Dan Flavin, and Daniel Buren). Ana exploits the potential of the "imaginary" architectural semantics of a public space and primarily creates an assumption for the perception of space in its poetical and intellectual dimension of experiencing a place (site).

Ana Knezevic's opus is based on an articulation of compositions of geometric abstraction on a two-dimensional surface and then in three-dimensional space. The axis of her work is created by a linear diagram – that carries the phantasmal rhythms of color and light discharge – that denotes, in a particular way, the spatial planes of the ground plan in regards to the picture's foreground (cycle *Dragon's and Sounded*, 2002).

The artist begins with the real physical space that becomes the subject of radical denotation of special planes and its conventional statuses. In that sense, *The Sound of Light* is conceived as an ephemeral spatial installation specially constructed for one of the two separate rooms of the Gallery "Belgrade". The physical space is in complete darkness or it can be taken as the natural phone of night in the open space that marks the imagined scope of a camera obscura. Different spatial compositions made of laser light beams that "emerge" of the newly created background, most often function as

pseudo-axonometric projection of a ground plan. The projections of dynamic turns of light linear diagrams, will later take part in suggesting a consistent dematerialization of formal spatial planes and their statuses – the horizontal-vertical allocations, the impression of order, weight, stability or our habits of spatial coordination on ground.

Diagrams made of light isolate individual linear turns similar to a melodic punctuation that functions as a displaced echo (monument) of rational perception of the dimensions of physical space (of the present moment), marked out rhythms of the ground (collective history) or our experience of walking (individual memory) - Radio Light(2006) and Intersection (2007)*.

Exploration procedures that exploit the elements of quasi-purist abstraction, dynamic projections of light and sophisticated electronic technology are the subject of an intuitive and direct physical “calculation” in space that reveal new rhythms of purely emotional planes and a new poetic metric. Thus, the names of the works- 6 Lines and 2 Panes of Glass to See You(2004), Faraway, so close(2004) or Sounded Void 3 (2005). Sublime planes of pure tones of color and their linear modulations, participate in the overall suggestion that the sound is that isolated and illusive newly created emotion, emanation caught for a moment and stamped by the dark room”...here and now and the one that strikes me with the sensual environment of light like a star in constant recessive twinkling...” (La chambre Claire, Roland Barthes)

Perpetually configured focuses of sensual and spiritual balance lead us into a unique experience of inhabited space as a virtual meeting place of disparate spatial planes, the continual process of bringing closer the terra firma and the starry sky and an almost tactile feeling of inhabitation in a kind of inter-temporal space.

Jelena Krivokapić

* Laser beams were projected from four different points on the ground, the monument of Mihailo Obrenovic, Dositej Obradovic, Josif Pancic and Vojvoda Vuk and they intersected on the night sky. The author's idea was to map disparate spatial planes and the intersection of their energies anticipated with the meaning these monuments have for the author"...symbols of development, Europeanization, synergies of science and nature , culture tradition...", see in Ana Knezevic, Ivana Malek, The Luminous Architectonic of a Futuristic City, "Intersection". Special supplement of Politika, 15 April 2007, published for the manifestation "Days of Belgrade, 16-19 April 2007. Ana Knezevic was the author of this project together with her team Ivana Malek and Aleksandra Raonic.

RECOMMENDATION

May 20, 2004

... I have been teaching Ana for two semesters in an independent study for her MFA from Massachusetts College of Art, and have watched her grow and expand her horizons greatly in that time.

Ana is a driven artist, with distinct vision and the strength of character to follow through on her ideas. Since I was introduced to her work, Ana has taken on the difficult shift from traditional formalist painting on canvas to large scale installations involving light and space. Along the way she has recruited others to the cause of creating her artistic vision and collaborated in various aspects of her creative process. Working with computer animators, Ana has made visual models of works which, as of yet, cannot be materialized. Ana has also been taking on non-traditional materials such as lasers, despite a background in traditional art-making practices, showing the rare ability to shed years of training in pursuit of her vision of what can be.

More than any other trait, Ana's drive is most apparent in her character. I have seen her decide on several occasions to push on despite being told that her intentions are difficult or impossible. Ana will often continue to push her goals, working alone until she finds others who share her vision and have the ability to help her along.

I am sure the next several years will hold greater change and accomplishment for Ana, and I fully expect that this will be in pursuit of her unique vision.

Michael Mittelman

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Massachusetts College of Art

Founder and Editor

Aspect Magazine

MINIMALIST ACTION

Paintings by Ana Knežević at the Gallery of Students Cultural Center

Whiteness and nakedness with some blues gather in Ana Knezevic's paintings. The beginning (as a fundament) inside the objective is but a handrail on a stairway to the spiritual, to the purity of the Universal. Because "where others offer their oeuvres, I mind only how to show my soul" Knežević quotes Artaud. At a painter's starting point of this student of the 4th year at the academy of Fine Arts in Belgrade, the spectator will find the clear indications to the works of Milo Milunović and Slava Bogojević (not the quotes from). Her effort could be likewise-to renounce objects in favor of an endless search inside the creative work itself.

Mostly her large format canvases were exhibited. The more she penetrates into the space, the more daring is Ana's creative adventure. Indication on the way she goes is clear. Considering her exhibition at the Gallery of the Student's Cultural center, she is going toward the minimalist action areas. However, the empty space as a visual field is not what matters, because the essence rests in the hints of a vision, in a quiver of life.

Savo Popović

/ BORBA Daily- Belgrade; Art Events column; Friday, 15th of December 2000 /