



Ana Knežević

**Geometrija praznine
Geometry of Void**



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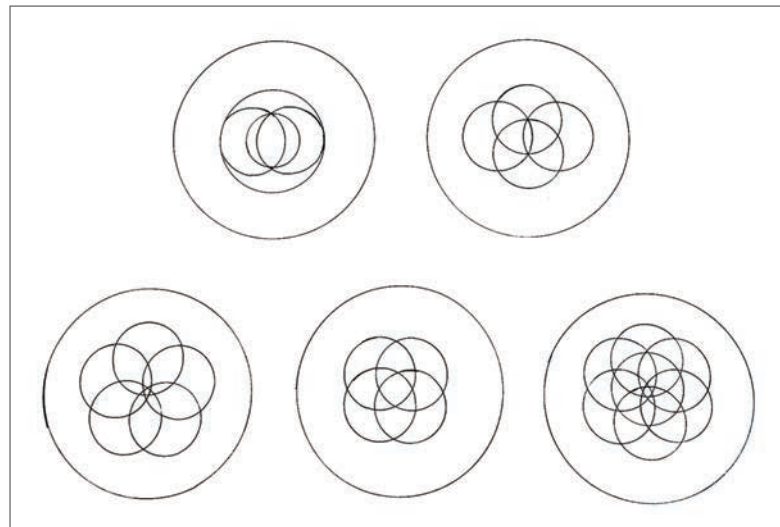
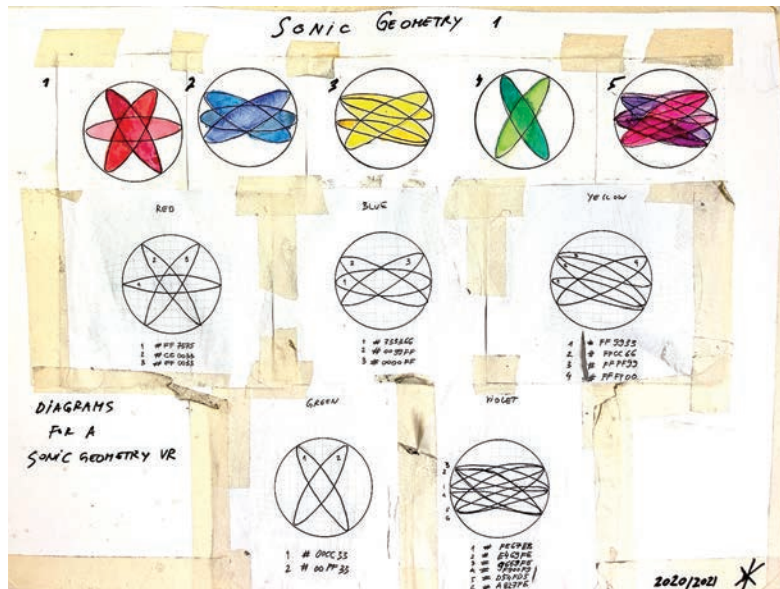
Kustos / Curated by
Una Popović

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MM SALON MUZEJA SAVREMENE UMETNOSTI • Pariska 14 • Beograd
/ SALON OF THE MUSEUM OF CONTEMPORARY ART • Pariska 14 • Belgrade

Kroz prostor i vreme sa Anom Knežević

Una Popović



Iznad/Above

Sonic Geometry 2020/21, all five spaces, drawing / crtež svih pet prostora

Ispod/Below

Orbital Resonance, 2024, all five spaces, drawing / crtež svih pet prostora

Samostalna izložba Ane Knežević „Geometrija praznine / Geometry of Void“ naslanja se na nje-ranija istraživanja fizičkog i virtuelnog prostora kao bazičnog okvira za dalje delovanje na nivou opažajnog i doživljenog. „Geometrija praznine“ referiše na međuprostor dobijen u distanci/razlici između fizičkog prihvatanja jasnih i postojećih elemenata i delanja tela i čula pri uranjanju u konstruisan svet virtualne realnosti. Izložba pravi zanimljivo uslozňjavanje u odnosu na ranije radove Kneževićeve gde se sada vizuelna istraživanja na nivou svetlosno-zvučnih prostornih instalacija kombinuju sa VR instalacijama, te se događaj na nivou poimanja energije kroz realan i relativan prostor, temporalizaciju forme, postavlja kao predmet izložbe ali i autorkina ideja suštine umetnosti.

Izložba „Geometrija praznine / Geometry of Void“ podrazumeva tri VR instalacije i dve svetlosno-zvučne instalacije u prostoru. Knežević u Salonu predstavlja VR instalaciju “Orbital Resonance” (2024) zajedno sa “Magnetic Flower” (2023) i “Sonic Geometry” (2021) koje su prvi put u fizičkom prostoru bile prikazane 2023. godine u Njujorku, na samostalnoj izložbi “Circle of Resonance” u CultureHub-u.

Praksa Ane Knežević u kontekstu ovdašnje lokalne scene je jedinstvena. Njene prostorne instalacije kao interaktivni „crtež u proširenom polju“ uvlače posmatrača/publiku u doživljajni

kontekst. To su ambijentalno imerzivne, intenzivne totalne instalacije. U osnovi njenog bavljenja umetnošću leži esencijalni poriv koji istupa iz simetrije i simbioze više relacija – dvojtva, trojtva kao sklada i savršene harmonije. Bilo da se relacije uspostavljaju između dva bića, između čoveka i prostora, harmonije više konkretnih elemenata unutar datog fizičkog prostora (njeni nazivi radova često označavaju tu simbiotiku – *6 lines and 2 panes of glass to see you; Between you and me; Inner Symmetry* i dr.) ili pak kroz „pristupanje“ samom sebi meditativnim tokom, svetlosno-zvučne instalacije koje su i karakteristika umetničine prakse postavljaju pitanje o *postojanju* unutar vremena i prostora kao takvih. To je ono esencijalno u njenim radovima. Samo egzistiranje unutar instalacije ili VR dobija primat, a do posebnog izražaja tu onda dolazi i jednostavnost, spontanost koja je uvek ključna u samoj interakciji. Ono sto je posledična osobenost ove izložbe, ali i nekih ranijih izložbi i programa Muzeja savremene umetnosti u kojima je Ana Knežević učestvovala jeste razmatranje upravo ove druge navedene mogućnosti – činjenice da autorka promišlja samu prirodu umetnosti, delovanja u određenom mediju prostora (fizičkog ili virtualnog) i vremena, odnosno da same te kategorije zahvatanja realnosti uvlači u sebe, kao sopstveni materijal, kao ono nad čim se umetnički deluje. Čini mi se da te mogućnosti pokazuju jedan autorefleksivni odnos umetnosti prema sebi samoj, odnosno da su ovakvi slučajevi pri-

meri da se u umetničkom delu dešava umetničko promišljanje same umetnosti. To je naročito zanimljivo jer pažljivom posmatraču omogućava da se izmesti iz teorijskog, racionalnog, pa i filozofskog diskursa i da sagleda sasvim drugačije ono postavljeno. Drugim rečima, čini mi se da je razmišljanje o „novoj realnosti“ kao ideja nešto

što bitno određuje naše samorazumevanje, pa i našu sadašnju realnost. U tom smislu čini mi se da su pitanja prostora i vremena pitanja koja će večno trajati, odnosno pitanja na koja ćemo uvek dobijati nove odgovore, a zagonetno je promišljati koje sve sledeće nove svetove će nam Ana Knežević otvoriti.

Through space and time with Ana Knežević

Una Popović

Ana Knežević's solo exhibition "Geometrija praznine / Geometry of Void" emanates from her earlier research of physical and virtual spaces as a basic framework for further engagement with experiential and cognitive perception. The "Geometry of Void" of the title refers to the specific interspace of distance/difference between the acceptance of clear and existing elements and actions of the physical body, and the senses awakened through immersion in the constructed world of virtual reality. The exhibition presents an interesting and complex departure from Knežević's earlier works, intertwining a visual exploration of spatial light and sound installations in real space with VR installations, presenting the event of the exhibition (but also the contextual heart of the author's understanding of art) as an exploration of energy within the real and relative spaces through temporisation of form.

The exhibition "Geometry of Void" includes three VR installations and two light and sound installations in situ. At the Salon, Knežević presents the VR installation "Orbital Resonance" (2024) together with the two works, "Magnetic Flower" (2023) and "Sonic Geometry" (2021), that were first shown at her solo exhibition "Circle of Resonance" held at CultureHub in New York in 2023.

Ana Knežević's practice is unique within our local art scene. Her spatial installations imagined as interactive "drawings in an expanded field" pull

the observer/audience into an experiential context. Her works are ambiantly immersive, intense total installations. At the core of her artistic practice lies an essential urge that emerges from the symmetry and symbiosis of the multiple relationships — duality and trinity — reimagined as a cohesive and perfect harmony. Whether these relations are established between the two beings, between the man and space, between the harmony of several concrete elements within a given physical space (the titles of her works often indicate that symbiotic relationship - *6 lines and 2 panes of glass to see you; Between you and me; Inner Symmetry*, etc.) or through the deeper contact with oneself through meditative process, the light and sound installations that characterise her practice raise the question of *being* within Time and Space. That is the essential aspect of her work. Simply existing within the installation or the VR art gains primacy when exploring her work, with simplicity and spontaneity — always the key in any interaction — coming to a particular and expressive fore. One consequential peculiarity of this exhibition, as well as of some of the other exhibitions and programmes at the Museum of Contemporary Art in which Ana Knežević participated in the past, is the consideration of this second possibility we mentioned earlier - the fact that the author reflects on the very nature of art, of action in a certain medium of space (physical or virtual) and time, and that she pulls these categories of reality within herself as the



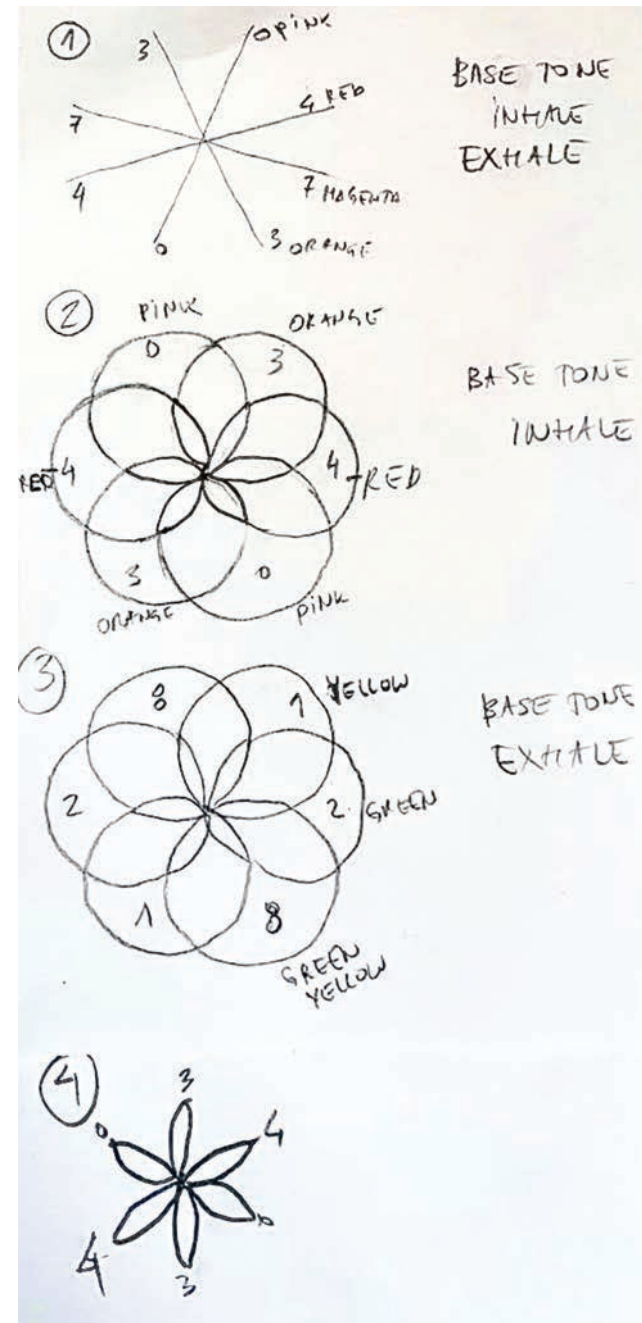
Sonic Geometry, VR, 2021, Salon of the Museum of Contemporary Art, Belgrade, 2024 /
Geometrija zvuka, VR, 2021, Salon Muzeja savremene umetnosti, Beograd, 2024

building blocks of her artistic action. This posits a self-reflexive relationship of art towards oneself, suggesting that the individual artistic instances exemplify the artist's overall consideration of art itself within the given scope of her artwork. This is particularly interesting, because it allows the attentive observer to step out of the theoretical, rational, and even philosophical discourse, and to look at the installation-event in a completely novel way. In other words, it seems to me that

thinking about the "new reality" is a concept that significantly determines our self-understanding, as well as our current reality. In that sense, the questions of space and time are questions that will last forever, that is, they will remain the questions to which we'll always receive new answers, and it's inscrutable to contemplate which new worlds Ana Knežević will open up for us.



Circle of Resonance: Magnetic Flower (2023) and Sonic Geometry (2021), CultureHub, New York, 2023 / Rezonantni krug Ane Knežević: Magnetni cvet (2023) i Geometrija zvuka (2021) u njujorškom CultureHub-u, 2023



←
Skica za VR-rad *Magnetni cvet*, 2023 / *Magnetic Flower VR*, sketch, 2023

(str/pgs 10-13) →
Circle of Resonance: Magnetic Flower (2023) and *Sonic Geometry* (2021), CultureHub, New York, 2023 / *Rezonantni krug* Ane Knežević: *Magnetni cvet* (2023) i *Geometrija zvuka* (2021) u njujorškom CultureHub-u, 2023





Rezonantni krug Ane Knezević: Magnetni cvet i Geometrija zvuka u njujorškom CultureHub-u

Dilon Lamar Robins

Zvuk je oblik dodira.

Prisetio sam se toga posmatrajući narandžaste i ružičaste krugove koji obrazuju prvi od cvetova u VR radu Ane Knezević *Magnetni cvet* (2023). Nije me na to navela slika nego zvuk – reprodukcija ženskog daha koji me je pratio dok prolazim kroz latice tog cveta s osećajem da mogu da utonem u svetlost. Nisam samo čuo nego sam i osećao taj dah, kao što sam potom čuo-osećao tanane zvuke i zvana, vrhove sinusnih talasa ili povremene šumove koraka ili zujanje klima-uređaja u prostoru koji me okružuje. Anina dva VR rada – *Magnetni cvet* i *Geometrija zvuka* – na različite načine nas podstiču da se prepustimo sopstvenim čulima i da ih iznova osetimo dok lutamo kroz jedan prostor čija apstraktna geografija boja, nijansi, preklapanja i preseka površina izaziva u nama paradoksalan osećaj radosti dok se gubimo u nekom nepoznatom, a opet umirujućem mestu.

U *Terenskom vodiču da se izgubite*¹, Rebeka Solnit objašnjava da „izgubiti se“ znači „požudno se predati“. Dodaje da je to neka vrsta poželjne ranjivosti kroz koju se ostvaruje „umeće da se u nepoznatom osećamo kao kod kuće“. Neprestano

sam se vraćao rečima Solnitove dok sam hodao, čučao i vrteo se po podu prostora koje stvara Knezevićeva. Bezbroj puta sam osetio iznenađenje krećući se kroz te prostore, kroz njihove boje i zvuke. Posle opuštenog hoda s nekoliko predaha u narandžastim i žutim krugovima u samom središtu *Geometrije zvuka*, zapanjen sam zakoračio u zeleno koje se odjednom pojavi niotkuda, jer u ovim prostorima nema ni staza ni putokaza. Zelena izbija, nadire kao splet pupoljaka i lijana, uz visok ton nalik upozorenju na grešku – iskreno rečeno, kao slutnja – ali se onda povlači pred drugim zvucima kako se privikavate na prostor. Tu je, najzad, simpatička ranjivost koju možete osetiti u tim prostorima ako ste voljni da se prepustite dok ste u njima i, naročito, ako ste voljni da zaboravite ili bar da zanemarite to što sa VR-naočarima lebdite u praznini među neznancima koje ne možete da vidite, ali osećate im miris i svakako ih čujete. Ako ste voljni da je pustite da dotakne vaše telo, možete se i priviknuti na čudnovatu intimitu koju vam ova individualizovana tehnologija dopušta tako javno, s čudesnim osećajem da se nalazite u dva prostora istovremeno. Možda ćete

moći čak i da se osetite kao kod kuće u tome, kao u čaroliji.

Opisujući fenomen simpatičke rezonancije, nemački fizičar Herman Helmholtz zapazio je da „tela koja vibriraju, prenose sopstveni pokret na vazduh“, a da taj vazduh, opet, može „izazvati simpatičke vibracije“ u nekom drugom „talu“, ako im se frekvencije podudare.² Nije to – kao gravitacija ili magnetizam, na primer – delovanje s odstojanja, jer je tu reč o strujanju i delovanju vazduha u dodiru s telima. To je, uistinu, mera rezonancije. A ako pustimo njegova materijalna zapažanja da polete kao metafora – i sama njegova misao je, zapravo, već prožeta metaforom u nastojanju da se pojmi delovanje muzike na ljudska čula – moći ćemo da procenimo značaj temeljnih, radnih pretpostavki Aninog pristupa *Rezonantnom krugu*: naime, to da smo mi, drugačije rečeno, tela pod uticajem drugih tela i koja utiču na druga tela putem rezonancije.

Dva rada koja čine ovaj rezonantni krug omogućavaju, štaviše, tako mnogo spiralnih, kružnih staza kroz svoje rezonantne i rezonujuće ciklične strukture, takvih da se mogu međusobno presecati, ali se verovatno nikad neće poklopiti. Dok je niz prostora u svakom radu tačno određen, mi se kroz njih krećemo različito. Jedan niz zvukova ustupa mesto drugom, a ove boje će ubrzo postati drugačije, zavisno, naravno, od staze koju pronađete, i zavisno od toga da li se krećete pod određenim uglom ili sasvim proizvoljno ili pak smireno i sporo. Ishodi mogu biti različiti, na svu sreću, pa se pripremite za doživljaj. U *Geometriji zvuka*, na primer, postoji mesto s narandžastim i žutim horizontom, gde načas možete i pileći.

(I zaista bi trebalo da prilignete.) U različitim tačkama unutar ovog prostora, zvuci vam mogu pomoći da osetite ravni boje dok ležite na njima. Zvonca izbijaju s otkucajima vašeg srca, i možete doživeti osećaj da ste omotani bojom tako da se prisećate kako je bilo pre nego što ste ikad ušli u virtualni prostor, pre nego što ste ikad stavili VR-set na glavu, pre nego što ste ikad prekoračili vrata galerije, pre nego što ste dobili ime ili, najdajmo se, pre ikakvog saznanja o sebi.

Knezevićeva hoće da znamo da vam prolazak kroz ove prostore to može učiniti.

¹ Rebecca Solnit, *A Field Guide to Getting Lost*, Penguin, New York, 2006.

² Hermann von Helmholtz and Alexander John Ellis, *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, 3rd ed., Longmans Green, London and New York, 1895.

On Ana Knežević's *Circle of Resonance: Sonic Geometry* (2021) and *Magnetic Flower* (2023) at CultureHub

Dylon Lamar Robbins

Sound is a form of touch.

I was reminded of this as I looked at the orange and pink disks comprising the first of the blossoms in Ana Knežević's VR piece, *Magnetic Flower* (2023). It wasn't the image that prompted it, but the recording of a woman's breathing that accompanied me as I wandered over its petals feeling drawn by the possibility of being immersed in light. I could feel as much as hear this breath, just as I could later hear-feel the chimes and bells, sine wave pitches, or the occasional footfall or air-conditioning hum from the room around me. In distinct ways, Knežević's two VRs *Magnetic Flower* and *Sonic Geometry* encourage us to revisit our senses and to feel them anew as we meander in a space whose abstract geography of hues and intersecting planes prompts the paradoxical joy of feeling lost in an unfamiliar, yet tranquil, place.

In *A Field Guide to Getting Lost*, Rebecca Solnit has described "losing yourself" as a "voluptuous surrender."¹ It is an otherwise desirable vulnerability, she adds, by which we practice "the art of being at home with the unknown." I kept coming

back to Solnit's words as I walked, crawled, and rolled around on the floor through these spaces fashioned by Knežević. There were so many opportunities to feel surprised as I wandered through the rooms, through their colors and their sounds. After a leisurely trek with several rests upon the orange and yellow disks at the very heart of *Sonic Geometry*, I was startled by a step into green which emerged suddenly, for there are no paths or blazes in these places. Green comes on like a rush of buds and lianas, and a pitch that sounds like an error alert—a tinge of foreboding, honestly—but then gives way to other sounds as you become more familiar with the space. There is, after all, a sympathetic vulnerability that these spaces can permit you, that is, if you're willing to let go while you're there and, especially, if you're willing to forget, or at least ignore, that you are also adrift with your goggles in an open room among strangers that you can't see, but, rather, smell perhaps, and certainly hear. If you are willing, finally, to allow your body to be affected, you can become acquainted with the intimate strangeness this individuating technology affords

you in public, with the peculiar ambiguity of inhabiting two spaces at once. You might be able, even, to feel at home with it for a spell.

In describing the phenomenon of sympathetic resonance, the German physicist Hermann Helmholtz observed that "vibrating bodies" will "communicate their motion to the air," and that this air, in turn, can "excite sympathetic vibrations" in yet another "body" provided their frequencies may align.² This is not—like gravity or magnetism, for instance—an action at a distance, for it is about the play and dance of air upon bodies. This is, indeed, the measure of resonance. And if we let his material observations take flight as metaphor—his own thought, in effect, already informed by the sway of metaphor in comprehending music's play upon the human senses—we can appraise part of the underlying, working premises of Knežević's approach in *Circle of Resonance*: that we are, in other words, bodies affected by, and affecting upon, other bodies through resonance.

The two works comprising this circle of resonance permit, moreover, so many spiraling, circular itineraries through their resonant and resonating cyclical structures that our paths there might only intersect without ever really coinciding. While the sequence of the rooms in each is fixed, we move through them variedly. One set of sounds gives way to another, and these colors will soon become yet others, depending, of course, upon the paths you find, and depending upon whether you adopt an angular, random walk or a peacefully steady stroll. Results may vary, fortunately, so expect only to experience.

In *Sonic Geometry*, I should add, be sure to linger in the place with an orange and yellow horizon. You can lie there for a while if you like. (In fact, you should.) From different points within this space, sounds can help you feel the planes of color as you lie upon them. The chime tolls with your heartbeat, and you can have the experience of being enveloped in color in a way that makes you remember what that was like before you ever entered the virtual space, before you ever slipped the VR goggles over your head, before you even walked through the door to the gallery, before you had a name or, hopefully, any sense of self.

Knežević wants us to know that walking can do that to you.

¹ Solnit, Rebecca. 2006. *A Field Guide to Getting Lost*. New York: Penguin.

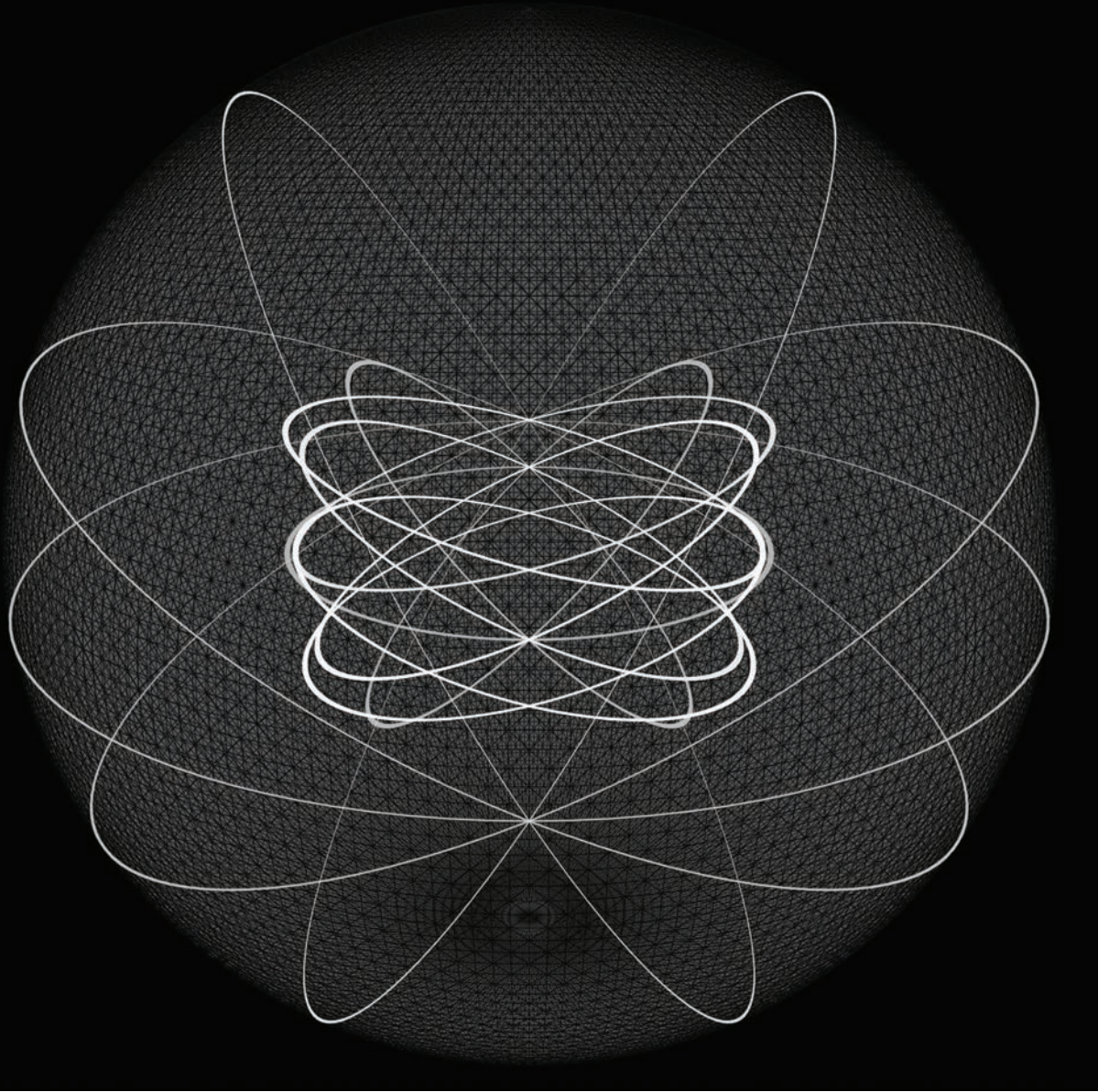
² Helmholtz, Hermann von. 1895. *On the Sensations of Tone as a Physiological Basis for the Theory of Music*. 3d ed. London and New York: Longmans Green.



(str/pgs 18-21) →

*Circle of Resonance: Magnetic Flower (2023) and Sonic Geometry (2021), CultureHub, New York, 2023 /
Rezonantni krug Ane Knežević: Magnetni cvet (2023) i Geometrija zvuka (2021) u njujorškom CultureHub-u, 2023*





Sonic Geometry, VR, 2021, wire model – diagram of intersection of all five spaces / *Geometrija zvuka*, VR, 2021, žičani model – dijagram preseka svih pet prostora

Sonic Geometry, VR, 2021, Salon of the Museum of Contemporary Art, Belgrade, 2024 / *Geometrija zvuka*, VR, Salon Muzeja savremene umetnosti, Beograd, 2024



PREMA SIMBIOCENU

PSIHOTERATSKI PROSTORI ANE KNEŽEVIĆ

Aleksandra Lazar

Kraj je maja na severu Engleske, nebo blistavo i hladno kao srebro. Svetlost provejava poput finog praha kroz sferični pramac niskih oblaka, otkrivajući beskrajne međutonove. Bez distrakcije senki, difuzno svetlo pruža ujednačenu atmosferu za posmatranje žara cvetne palete, tako da to i činim: bogate ljubičaste, narandžaste i crvene, šartrez i plave, naspram podloge zelenila. Ono što ne ulazi u spektar vida, ali se može osetiti, je nisko elektromagnetno zračenje – ultraljubičasta boja biljaka koja služi za navođenje oprašivača, proizvodnju hranljivih materija i uklanjanje škodljivih bakterija. Leptiri, bube, ptice i slepi miševi imaju svako svoj specifični nanometarski opseg, tako da su pojedine cvetne vrste prilagodile svoj ultravioletni raspon u skladu sa senzori- ma svojih polinatora. Cveće koje oprašuju pčele razvilo je veću spektralnu čistoću da bi ih one lakše uočile svojim trihromatskim vidom prilagođenim kratkim talasnim dužinama, što im, skupa sa pahuljastim mehano-receptivnim filiformnim dlačicama koje služe za detekciju električnih polja, pomaže da manevrišu pri sletanju.¹ Pri ovoj opalnoj svetlosti, čak i moja ograničena ljudska čula reaguju na vibracije okoline.

Ovaj *spider sense* je jedna od oblasti interesovanja Ane Knežević u radu sa prostornom rezonancom i svetlošću. Pre nekoliko godina imala sam priliku da pišem o iskustvu imerzije u njen VR rad *Voiding the Void* (2019), harmoničnu strukturu koja zahteva bihevioralno-simboličnu metamorfozu posmatrača.² Čin kretanja kroz niz virtuelnih svetlosnih enterijera zamišljen je kao fenomenološko putovanje, uzdizanje kroz apstraktnu boju i formu koja u posmatraču budi subjektivni odaziv. Pet godina kasnije, Kneževićeva započinje još rafiniraniji majeutski dijalog sa posmatračem, usmeravajući pogled na cvetolike forme čiste boje, a nastali radovi, VR triptih *Sonic Geometry 1* (2021), *Magnetic Flower* (2023) i *Orbital Resonance* (2024), predstavljeni su pored dve prostorno specifične instalacije *Love Letter* (2024) i *Between the Lines* (2024) pod zajedničkim naslovom „Geometrija praznine” u Salonu Muzeja savremene umetnosti u Beogradu.

Svaka od VR instalacija kadrirana je „van vremena”, realizovana kao niz apstraktnih, promenljivih oblika zasnovanih na sakralnim matematičko-geometrijskim principima za koje se smatra

da čine gradivne elemente čestica kosmosa. U određenim meditativnim praksama ove geometrije se rekreiraju kroz asane, sa ciljem da rekali- briraju telo i um i usklade unutrašnju i spoljašnju egzistencijalnu ravan. Pet svetlosnih korola u radu *Magnetic Flower* pozivaju na dublje medi- tativno posmatranje cvetnih geometrija, od se- mena života do zrelog cveta. Svaki prolazak kroz neku od međusobno povezanih korola praćen je zvukom udaraljki ili ljudskog udaha. Kimatika dela – korelacija vizuelnih pojava sa zvučnim ta- lasima – stvara ravnotežu sličnu doživljaju pče- le koja se kreće po cvetu. Baš kao što se mno- go toga naslućuje u eteru koji okružuje majsko cveće – elektromagnetne struje, fotosintetička gustina fluksa fotona, užurbana proizvodnja hlo- rofila i karotenoida, duboko zujanje koje zovemo *energija* – svaki rad Kneževićeve, postavljen kao metaforička vrata, predstavlja sliku na rubu vid- ljivosti čije pulsiranje prevazilazi granice našeg tela, vrste ili svesti. Umetnica, vođena željom da istraži psihoteratski prostor, traži da dinamič- ki uronimo u svoju svest i emocije (uostalom, emocija, na latinskom *movēre*, znači *ono što nas pokreće*), kroz prostore obezbeđene psihičkim granicama unutar hiper-uvećanog mikrokosmo- sa cveta, podsećajući na našu simbiotsku pove- zanosť sa prirodom.³ Poznato je da učestale vi- bracije pčela stimulišu regeneraciju ćelija i tkiva: njihova zvučna rezonanca uvećava prirodnu re- generativnu sposobnost tela.⁴ Studije pokazuju da tibetanske raspevane činije i zvona pozitivno

utiču na proizvodnju hemoglobina.⁵ Kneževići- no lekovito cvetno polje ide korak dalje u istra- živanju bestelesnog iskustva unutar kalibrisanog spektra svetlosti i zvuka.

Orbital Resonance, meka sekvenca od pet pro- stora koji se prepliću poput atomskog jezgra, ima sličnu poetsku svrhu. Njena jezgra sačinjavaju, redom: ljubičasta kvadrisfera praćena zvukom duduka, jermenskog duvačkog instrumenta; na- randžasta kvadrisfera uz duduk; ružičasta kvin- tasfera uz tibetanske raspevane činije; druga lju- bičasta kvadrisfera uz duduk; i šest isprepletenih sfera u svetlim tonovima breskve uz zvuk uda- raljki i raspevanih činija. Ovaj prostor podseća na Keplerovu teoremu gravitoelektromagnetizma, naučnu pretpostavku o najgušćem mogućem rasporedu identičnih sfera u datom prostoru (tzv *kissing number*) gde zvuk označava tačke dodira, s tim što su u Keplerove sfere bile guste forme, a ne isprepletene opne ispunjene obojenim etrom čija se temperatura i prozračnost menjaju dok prolazimo kroz obojene latice ili nukleuse, pronalazeći sopstvene obrasce sletanja.

Ostavljajući iza sebe VR prostore, Salon se na- stavlja u obliku slova L, gde su smeštene dve nezavisne prostorne instalacije, *Love Letter* i *Between the Lines* (obe nastale 2024. godine). Kao i ranije instalacije Kneževićeve (*Between You and Me*, 2015), ovi radovi koriste minimalna sred- stva poput elastične fluorescentne gume, crnih

1 Finnell, Lindsay M.; Koski, Matthew H. "A test of Sensory Drive in plant-pollinator interactions: heterogeneity in the signalling environment shapes pollinator preference for a floral visual signal". *New Phytologist*. 232 (3): 1436-1448, novembar 2021.

2 Alexandra Lazar, "Journey For A Prepared Mind", CultureHub New York, 2019.

3 Psychoterratic, kovanica od reči psiha i Terra (zemlja), sugeriše odnos između stanja ljudske svesti i Zemlje. Videti esej Glenna Alberta, <https://glennaalbrecht.wordpress.com/>

4 Studije su pokazale da pčele mogu da detektuju kretanje čestica vazduha asociiranih sa zvučnim talasima do frekvenci- je od 500Hz. Stoga pčele privlači zvuk u rasponu od 250-500Hz jer ih podseća na zvuk košnice. Razne podvrste pčela proizvode različite zvučne frekvencije, napr. pčele radilice proizvode frekvenciju od 250-300Hz dok bumbari zuje na 200-250Hz. Videti Jen Fritschen, *Buzzing Bees Emit A Healing Vibrational Frequency*, [https://www.gfadk.com/blog/buzz- ing-bees-emit-a-healing-vibrational-frequency](https://www.gfadk.com/blog/buzzing-bees-emit-a-healing-vibrational-frequency).

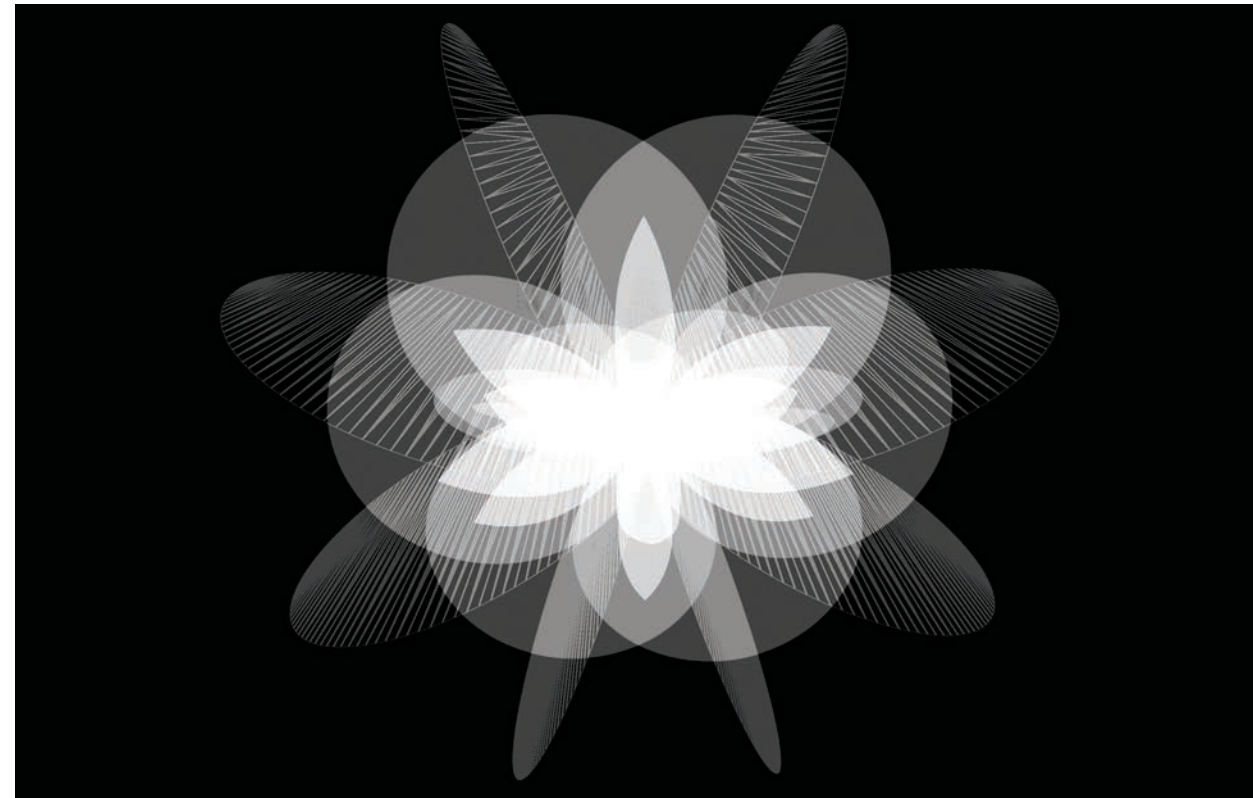
5 Simon Heather, *On Sound Healing*. https://www.soundtravels.co.uk/a-The_Healing_Power_of_Sound-4.aspx

UV svetala i audio-trake, uz pomoć kojih stvara prostorne geometrijske crteže u dinamičnoj rezonanci između formi, prostora i posmatrača. U relativnoj tami baršunasto-ljubičastog prostora Salona, crteži se pojavljuju kao četvorougoni paralelogrami, čije četiri strane, četiri ugla i četiri tačke korespondiraju sa unutrašnjim prostorom Salona poput koncentričnih krugova na vodi — ali dok se energija koncentričnih krugova na vodi širi prema spolja, paralelogrami je sažimaju na unutra prema posmatraču. Dva para poligonskih struktura nagnute su jedna prema drugoj, stvarajući kaleidoskopsku dubinu i simulirajući iluziju ravni u kretanju, koje posmatrač tumači kao ogledala, stakla, holografske ili svetlosne projekcije. Kneževićeva nastoji da optimizuje zadati prostor — njegov volumen, visinu i širinu — i da „ispravi“ datu simetriju, pozivajući na afektivni susret koji obuhvata relaciono — a ne informaciono — učenje, i utapa telo posmatrača u sam rad kroz transdisciplinarna čulna iskustva. Jedna od značajnih razlika u odnosu na raniji rad je izmena tona od savršenog a1 (440Hz) u *Between You and Me* do pulsirajuće oscilacije dva tona u zlatnom preseku (256Hz i 384Hz).

Prostori pozivaju na hodaње, sedenje ili ležanje, i otkrivam da se odmah fokusiram i usporavam dah dok ležim u *Between the Lines*. Smirenost se okreće ka unutra, daleko od šuma spoljašnjeg sveta, dok osećam lagano peckanje u rukama, stopalima i glavi, što obično prati meditativna stanja. Udaljavajući se od stimulativnih VR vrtova čistih boja, prostorne instalacije podstiču prebacivanje u sporije, opuštenije stanje. Perceptivno seme posejano u VR radovima se kroz instalacije pobuđuje opservacijama fizičke, mentalne i emocionalne svesti — telo kao pejzaž, telo kao geometrija, telo kao svetlost.

„Kako noć pada, naša čula se protežu da je dočekaju“, piše Helen Mekdonald u „Večernjim letovima“; ovo zapažanje je srodno doživljaju radova Ane Knežević. Svi razlozi zbog kojih osećam rezervu prema virtuelnom medijumu — singularno opažajno iskustvo, nedostatak subliminalne i visceralne percepcije do koje dolazi usled obilja spontanih čulnih iskustava realnog sveta — stavljeni su po strani. Uranjanje u svetlost dozvoljava ostalim čulima da isplivaju na površinu, a spektralna fenomenologija hodaња unutar cveta, kao i tišina koja sledi, podstiču istančaniju osetljivost na boju i oblik unutar nas samih.

Rad Ane Knežević okarakterisan je kao bavljenje energijom — usidrenom u našem odnosu prema svetlosti — kroz različite medije, ali možemo reći da se takođe kritički bavi ontologijom usredsređenom na čoveka i dualizmom između prirode i kulture. Njena opažanja geometrije, biomehanike i makrorezonance formi ukazuju na potrebu za preorijentacijom prema Simbiocenu, prostoru radikalne međuzavisnosti i mešanja znanja o telesnim senzacijama i sistemima sa dubljom dinamičkom vezom sa širokim spektrom energetskih polja.



Magnetic Flower, VR, 2023, wire model — diagram of intersection of all five spaces /
Magnetni cvet, VR, 2023, žičani model — dijagram preseka svih pet prostora

TOWARDS SYMBIOCENE

THE PSYCHOTERRATIC SPACES OF ANA KNEŽEVIĆ

Aleksandra Lazar

North of England in late May, and the sky is glistening silver. Its light is filtered like fine powder through the spherical breast of low clouds, revealing endless quarter tones and colours without the distraction of shadows. An overcast sky offers the best conditions for observing the intense radiance of flowers, so that is what I do: rich purples, oranges and reds, chartreuse and blue, all settled against a backdrop of green. What falls outside of my spectrum of vision but can be sensed in this light is the low electromagnetic radiation - the UV colouration of every plant which serves to guide the pollinators, produce nutrients and get rid of bacteria. Butterflies, beetles, birds and bats all have their preferred nanometric range, so the obliging plants have adapted their UV colouration according to the range of their preferred pollinators. The flowers pollinated by bees have developed a higher spectral purity to attract the trichromatic vision of bees adapted to the short ultraviolet wavelengths which, along with their fluffy mechanoreceptive filiform hairs that detect electrical fields, help them manoeuvre their landing.¹ In this opalescent light, even my comparatively dull senses tingle in response to the environmental vibrations.

This *spider sense* is one of Ana Knežević's fields of interest in her work with spatial resonance and light. A few years ago, I wrote about the experience of entering one of her VR works, *Voiding the Void* (2019), a harmonious structure which called for a behavioural and symbolic shift within a viewer.² The act of setting down the virtual daisy chain of light cell interiors was intended as a phenomenological journey, an ascension through abstract colour and form that awakens the subjective call in a viewer. Five years later, Knežević enters a maieutic dialogue with the viewer with yet more finesse, gently focusing her gaze on flower-like forms of pure colour, and the resulting VR triptych *Sonic Geometry 1* (2021), *Magnetic Flower* (2023) and *Orbital Resonance* (2024), is shown alongside two site-specific installations *Love Letter* (2024) and *Between the Lines* (2024) under the joint title "Geometry of Void" at the Salon of the Museum of Contemporary Art Belgrade.

Each of the VR installations is framed "out of time", existing as a string of abstracted shapes reminiscent of sacred mathematical and geometric principles believed to underpin the universe.

In certain meditative practices these geometric properties are emulated through asanas, aiming to recalibrate our body and mind, and to better attune the inner and outer existential plane. The five corollas of light in *Magnetic flower* invite deeper meditative observation of floral geometries from the seed of life to a full bloom. Each passage through one of the interlocking corollas is accompanied by the sound of percussion or the inhalation of breath. The cymatics of the work - the correlation of the visual phenomena with the auditory wave - creates an equilibrium similar to the experience of a bee that navigates the flower. Just as one can sense so much going on in the air surrounding May flowers - the electromagnetic currents, the photosynthetic photon flux density, the busy production of chlorophyll and carotenoids, the deep hum we call *energy* - each of Knežević's works, set as a metaphoric door, posits an image at the edge of visibility that expands beyond the boundaries of our body, our species or our sentience. Knežević, driven by a desire to explore the psychoterratic space, demands a dynamic immersion within our consciousness and emotions (after all *emotion*, in Latin *movēre*, means *that which moves us*), by creating a safe psychic boundary within the microcosm of a flower scaled up, reminding us of our symbiotic existence with respect to nature.³ It is known that the dense vibrations of bees can stimulate the regeneration of cells and tissues: its resonance is thought to enhance the

body's natural ability to heal itself.⁴ Similar studies show that singing bowls and chimes affect the blood cells and production of haemoglobin.⁵ This healing field of flowers further explores the dis-embodied experience within the calibrated spectrum of light and sound.

Orbital resonance, the gentle sequence of five spaces interlocking like the atomic nucleus, is created with equal poetic purpose. Its nuclei are, in turn: violet quadrasphere accompanied with duduk or tsiranapogh, the Armenian wind pipe; orange quadrasphere / duduk; pink quintasphere / Tibetan singing bowls; another violet quadrasphere / duduk; and six interlocking spheres in palest peach blossom with percussion and Tibetan singing bowls. The piece reminds me of Kepler's conjecture, or the theory of the densest possible arrangement of the identical spheres (the 'kissing number') with the sound denoting points of touch; only the Kepler's spheres were dense forms, not interlocking halos filled with coloured ether whose colour temperature and translucency change as we pass through the petals or nuclei, finding our own landing patterns.

Leaving the VR spaces, the Salon has been divided into an L shape to house the two site-specific sound and light installations, *Love Letter* and *Between the Lines* (both created in 2024). Like her earlier installations (*Between You and Me*, 2015)

¹ Finnell, Lindsay M.; Koski, Matthew H. "A test of Sensory Drive in plant-pollinator interactions: heterogeneity in the signalling environment shapes pollinator preference for a floral visual signal". *New Phytologist*. 232 (3): 1436-1448. November 2021.

² Alexandra Lazar, "Journey For A Prepared Mind", CultureHub New York, 2019.

³ Psychoterratic, from psyche-earth: the relationship between the state of our psyche and the state of Terra or the Earth. Glenn Albrecht. <https://glennaalbrecht.wordpress.com/>

⁴ Studies have shown that bees can detect the air-particle movements associated with airborne sounds and can detect sound frequencies up to about 500 Hz. This means that bees are attracted to music with a 250-500 Hz frequency as it is reminiscent of the sounds they produce in the hive. Different species produce different harmonious frequencies, for instance, honeybees have the frequency range of 250-300 Hz, while bumblebees hum at around 200-250Hz. See Jen Fritschen, *Buzzing Bees Emit A Healing Vibrational Frequency*, <https://www.gfadk.com/blog/buzzing-bees-emit-a-healing-vibrational-frequency>.

⁵ Simon Heather, *On Sound Healing*. https://www.soundtravels.co.uk/a-The_Healing_Power_of_Sound-4.aspx

the works utilise the minimal means of elastic fluorescent cord, black UV lights and audio tracks to create spatial geometric drawings that resonate with each other, the surrounding space and the viewer.

In the relative darkness of dense, velvety violet, the drawings appear as dynamic quadrilateral parallelograms, whose 4 sides, 4 angles and 4 vertices respond directly to the architecture of the Salon like circular waves on a pond — but where the energy of the pond circles is spread outward, the parallelograms invert and condense it inwards, towards the viewer. The two pairs of polygon structures are angled towards each other, creating a kaleidoscopic sense of depth and simulating the illusion of flat planes in movement, which the viewers interpret as mirrors, glass, holographic or light projections. Knežević seeks to optimise the architecture — its volume, height, width — and to ‘correct’ its symmetry, inviting the participants to an affective encounter that embraces a relational – versus informational – learning, and that incorporates the body within the work through transdisciplinary sensory experience. One of the differences is the change of sound from the perfect a1 tone of 440Hz in *Between You and Me*, to the pulsing loop of two tones in a Golden Section ratio (256Hz, 384Hz).

The spaces encourage walking, sitting or reclining, and I find I instantly focus and slow my own breath as I lie down in *Between the Lines*. Calm flows freely inward, away from the activity of the outside world, and soon I feel the subtle tingling in my hands, feet and head usually accessible in a deep meditative state. Stepping away from the stimulating VR gardens of pure colour, the installations prompt the brain to shift into a slower, more relaxed state. Perceptual seed planted in

the VR works is now reciprocated with embodied perceptions of physical, mental and emotional awareness — body as landscape, body as geometry, body as light.

‘As night falls, our senses stretch to meet it’, writes Helen Macdonald in *Vesper Flights*; that seems a close description of the feeling of Knežević’s works. All the reasons for which I hold reserve towards the VR medium - its singular entity worldview, its lack of subliminal and visceral apprehension that comes from the profusion of unexpected sensory experiences of the world - are calmed, and I find that the immersion in light allows the other senses to come to the surface. The spectral phenomenology of walking inside a flower and the ensuing quietness, fosters an acute sensitivity to colour and shape found within.

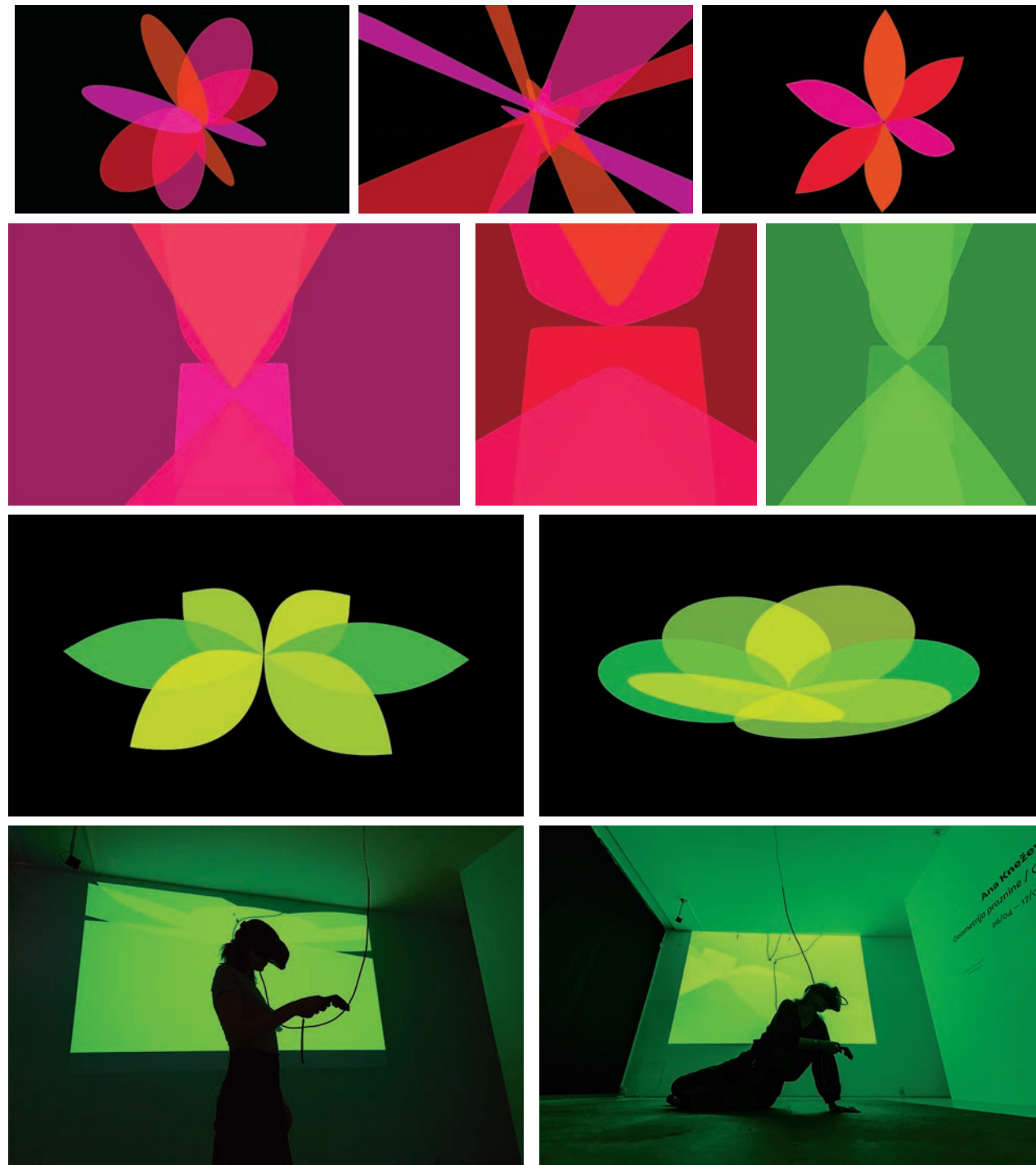
Knežević’s work across all mediums address energy - anchored in our relationship with light - but on a different level it critically engages with human-centred ontology and the dualism between nature and culture. Her observations of geometry, biomechanics and greater resonance of form suggest the need to reorient ourselves towards the Symbiocene, a space of radical interdependence, blending the knowledge of the body’s sensations and systems with a deeper dynamic connection with(in) a greater energy field.

→

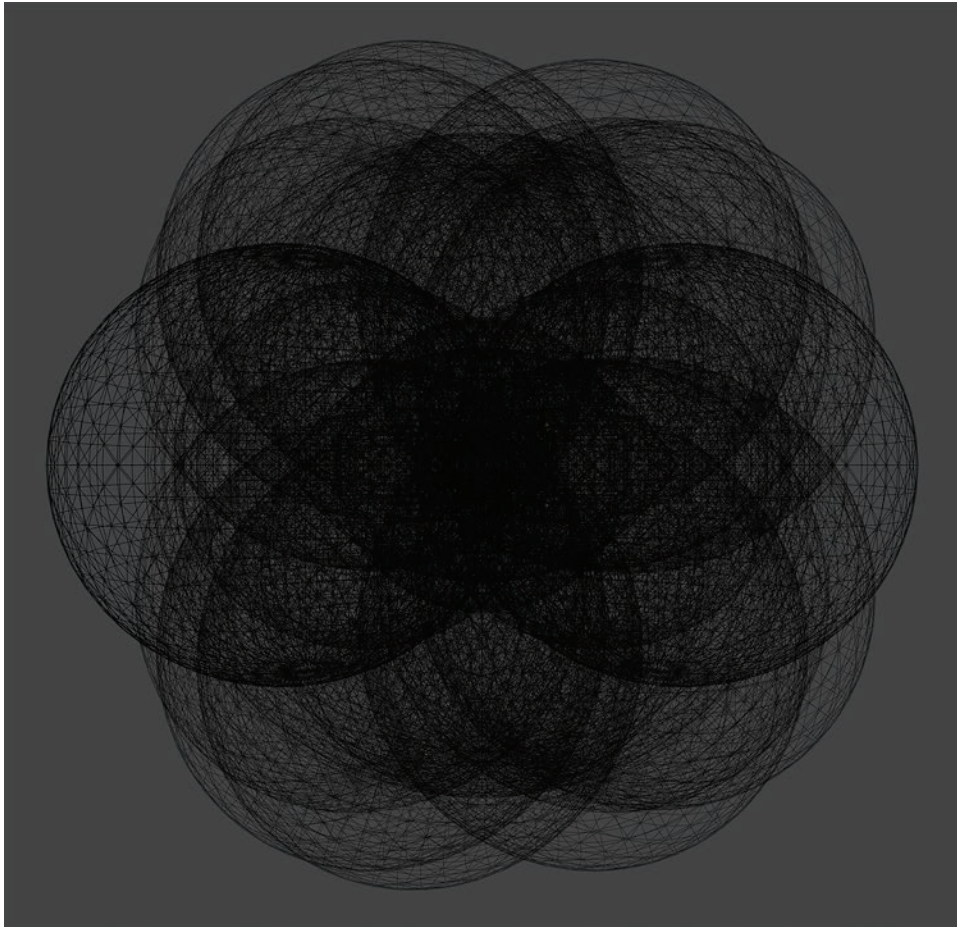
Magnetic Flower, VR, 2023, details and photographs from the Salon of the Museum of Contemporary Art, Belgrade, 2024 / *Magnetni cvet*, VR, 2023, detalji rada i fotografije sa izložbe u Salonu Muzeja savremene umetnosti, Beograd, 2024

(str/pgs 32-33) →

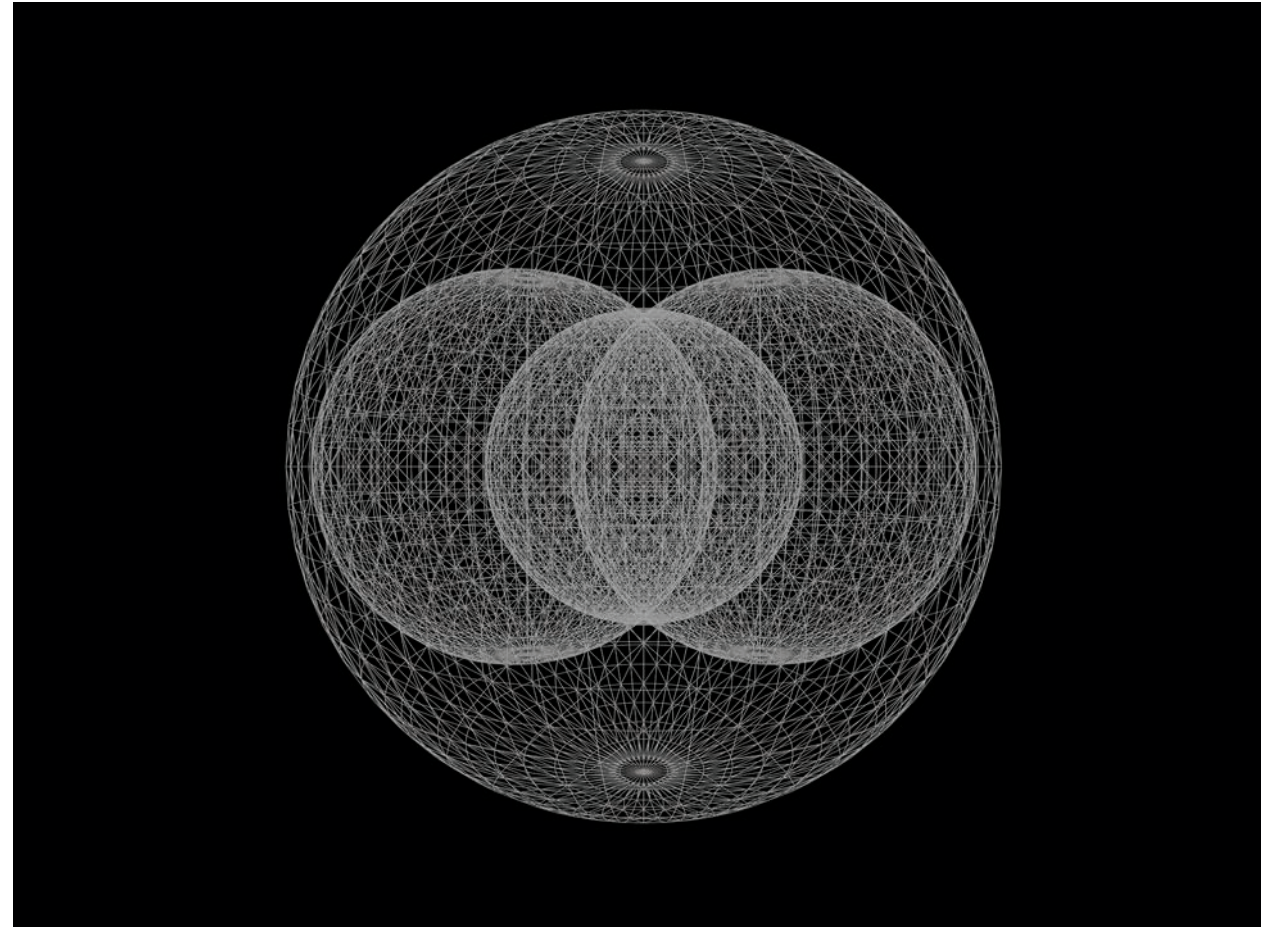
Voiding the Void, VR, 2019, Museum of Contemporary Art, Belgrade, 2023 / Muzej savremene umetnosti, Beograd, 2023



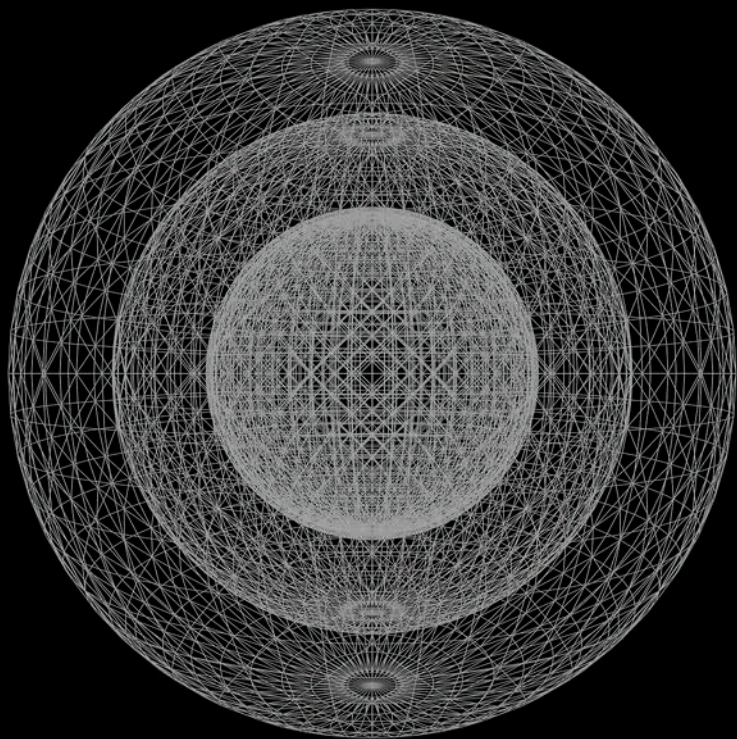




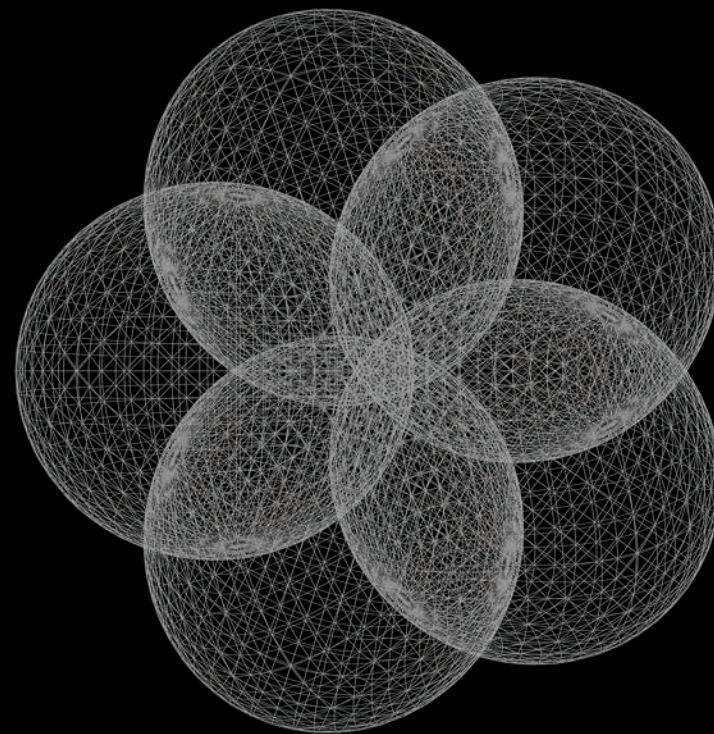
Orbital Resonance, VR, 2024, wire model – diagram of intersection of all five spaces /
žičani model – dijagram preseka svih pet prostora



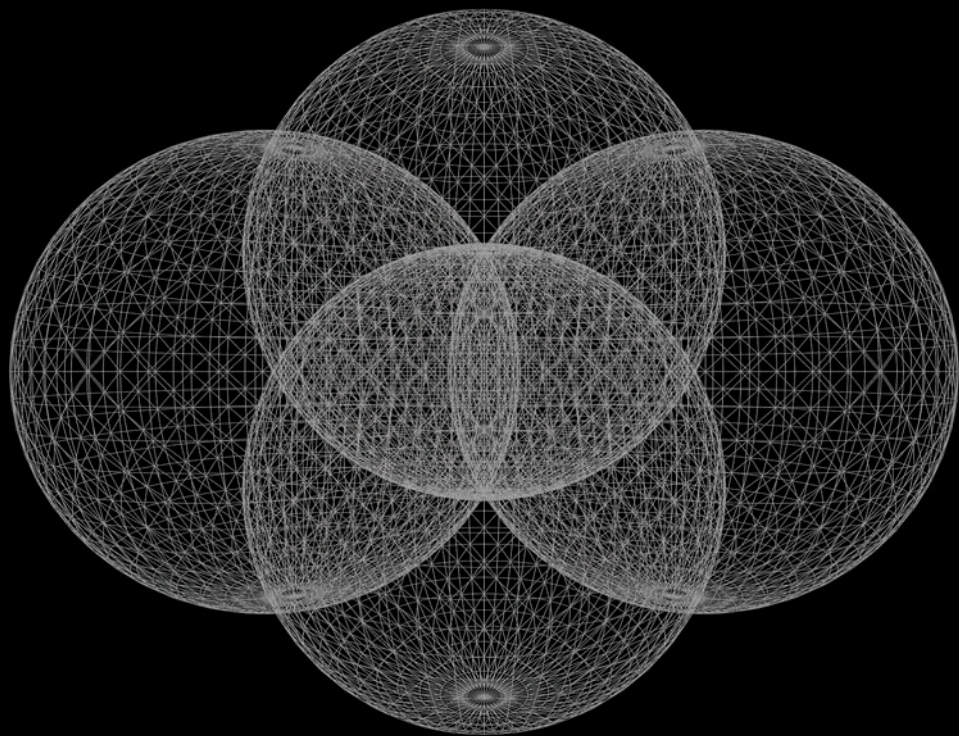
Orbital Resonance, VR, 2024, wire model – diagram of space 1 /
žičani model – dijagram prvog prostora



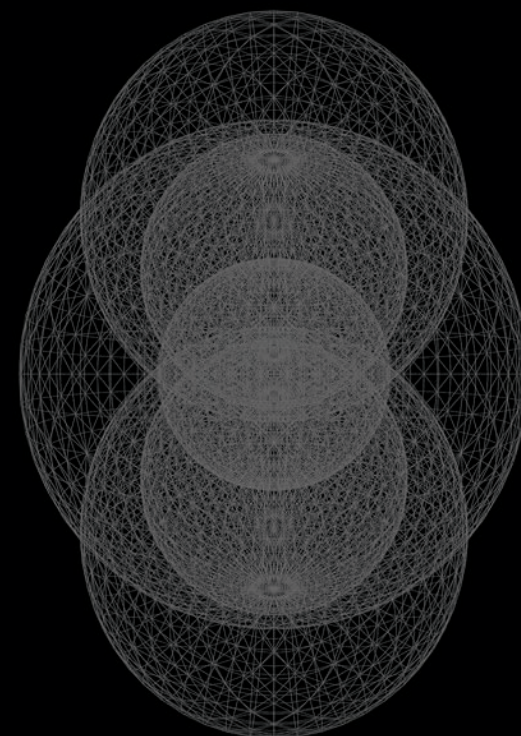
Orbital Resonance, VR, 2024, wire model – diagram of space 1 /
žičani model – dijagram prvog prostora



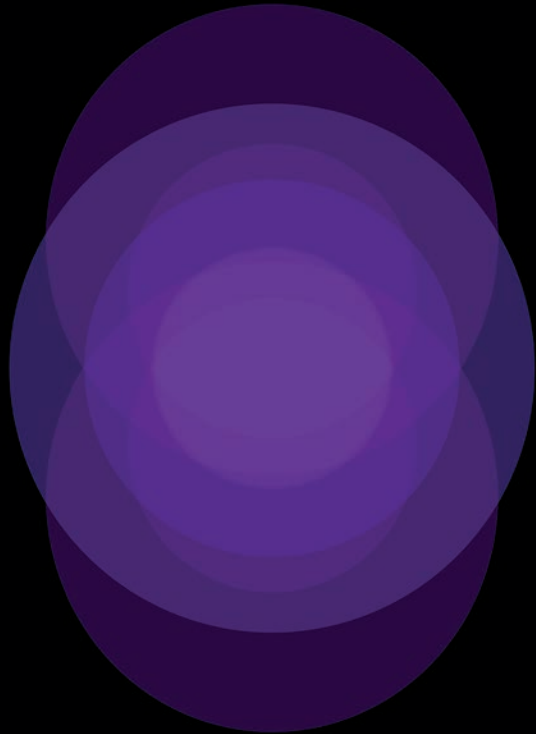
Orbital Resonance, VR, 2024, wire model – diagram of space 3 /
žičani model – dijagram trećeg prostora



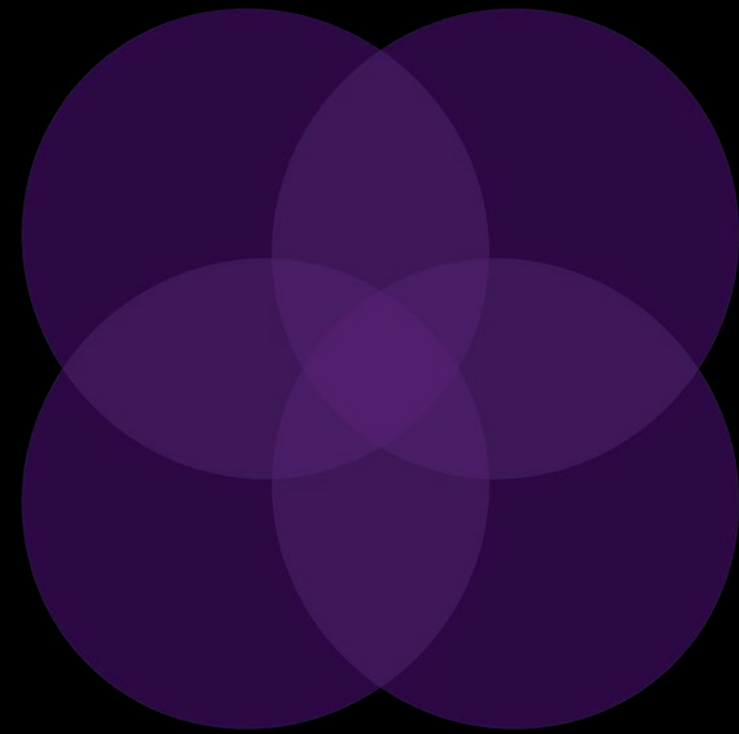
Orbital Resonance, VR, 2024, wire model – diagram of space 2 /
žičani model – dijagram drugog prostora



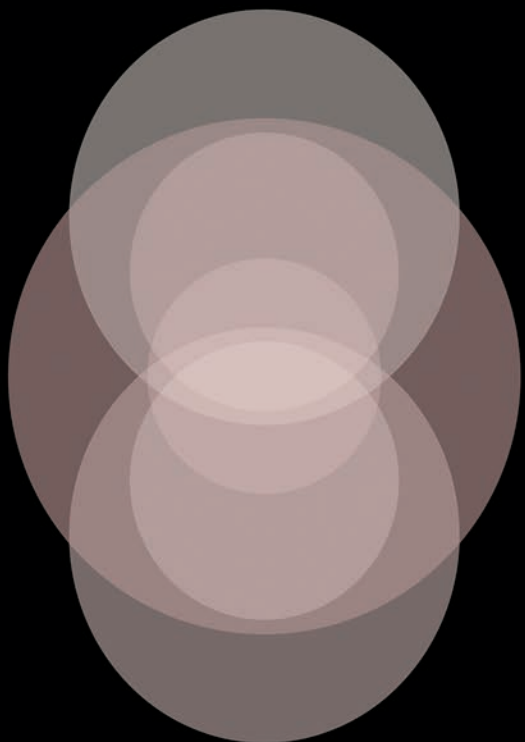
Orbital Resonance, VR, 2024, wire model – diagram of intersection of all five spaces /
žičani model – dijagram preseka svih pet prostora



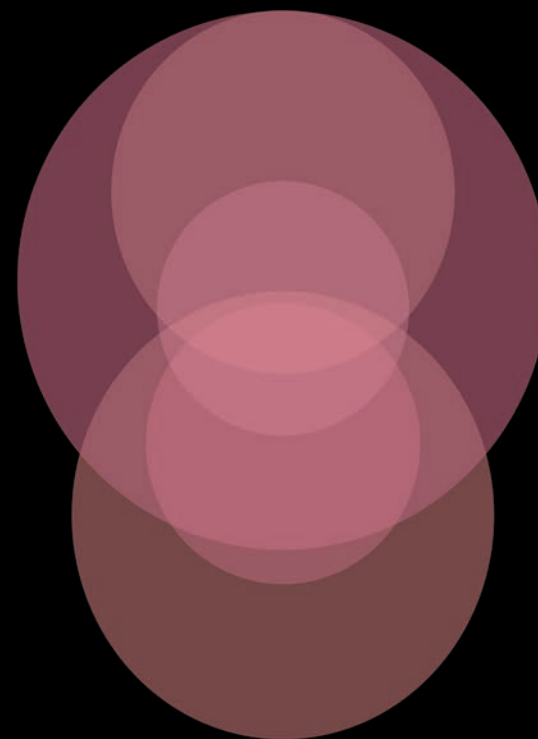
Orbital Resonance, VR, 2024, 3D model for intersection of spaces 1 and 4 /
3D model za presek prostora 1 i 4



Orbital Resonance, VR, 2024,
3D model of space 4 / 3D model prostora 4



Orbital Resonance, VR, 2024,
3D model of space 5 / 3D model prostora 5



Orbital Resonance, VR, 2024,
3D model of space 3 / 3D model prostora 3

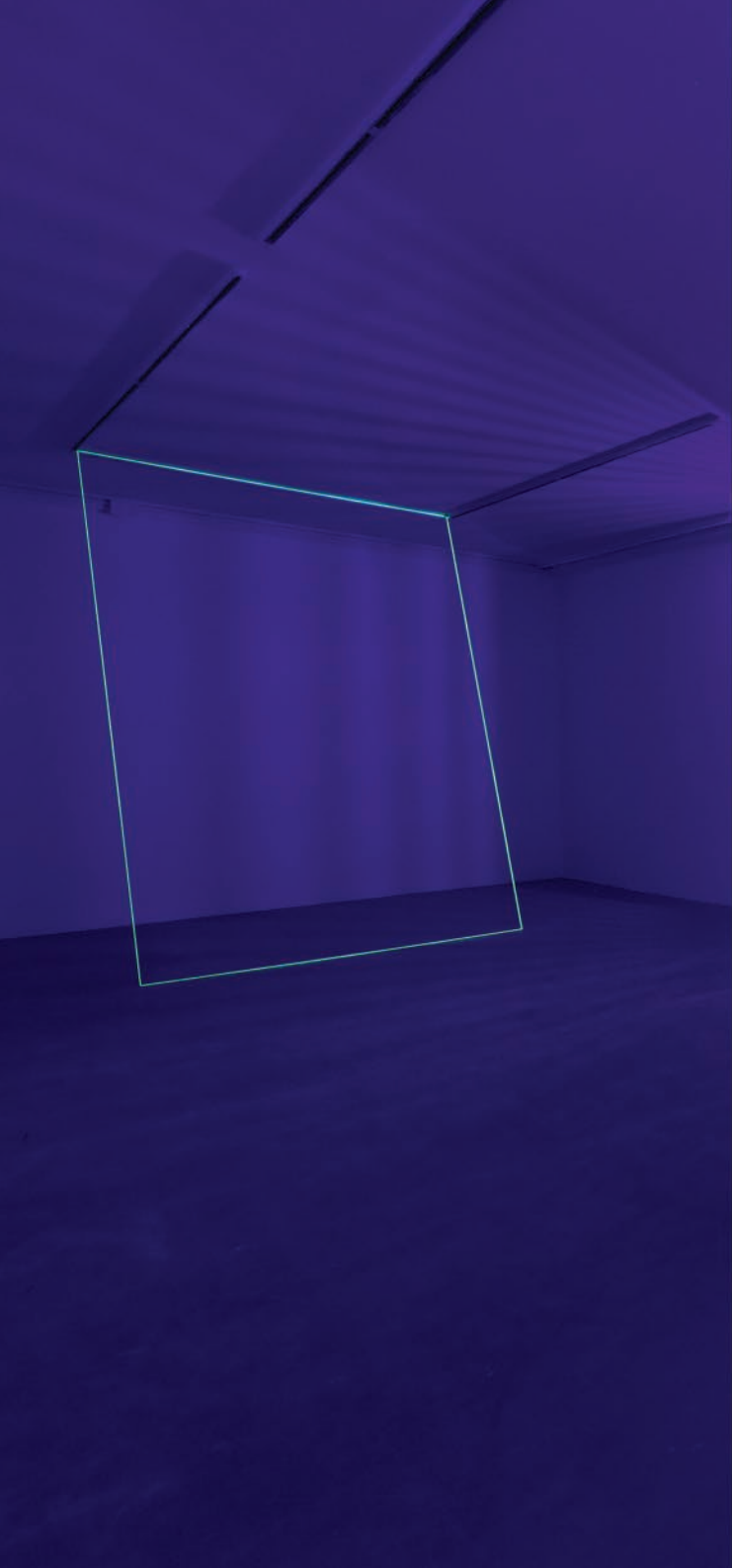
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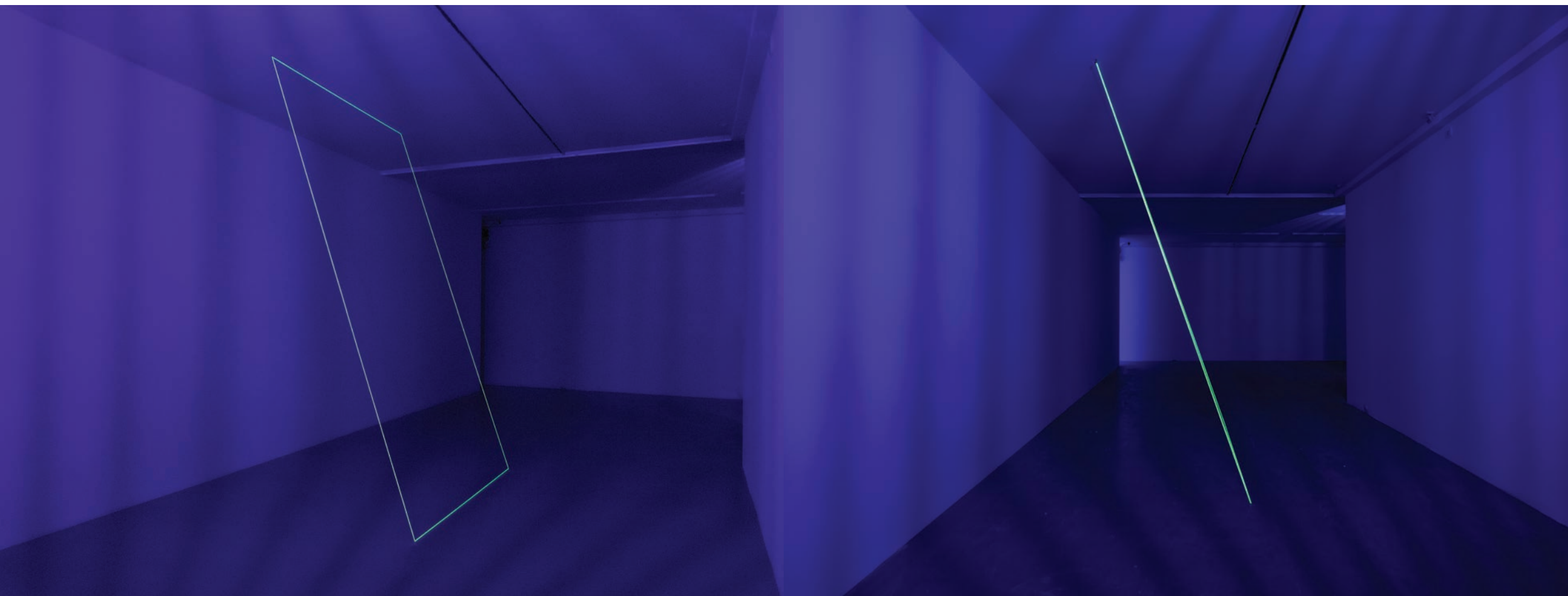
Orbital Resonance, VR, 2024, Salon of the
Museum of Contemporary Art, Belgrade, 2024 /
Salon Muzeja savremene umetnosti, Beograd,
2024



Ana Knež
Geometrija praznine
26/04 - 17

Kurates / Curated by
Lina Popović



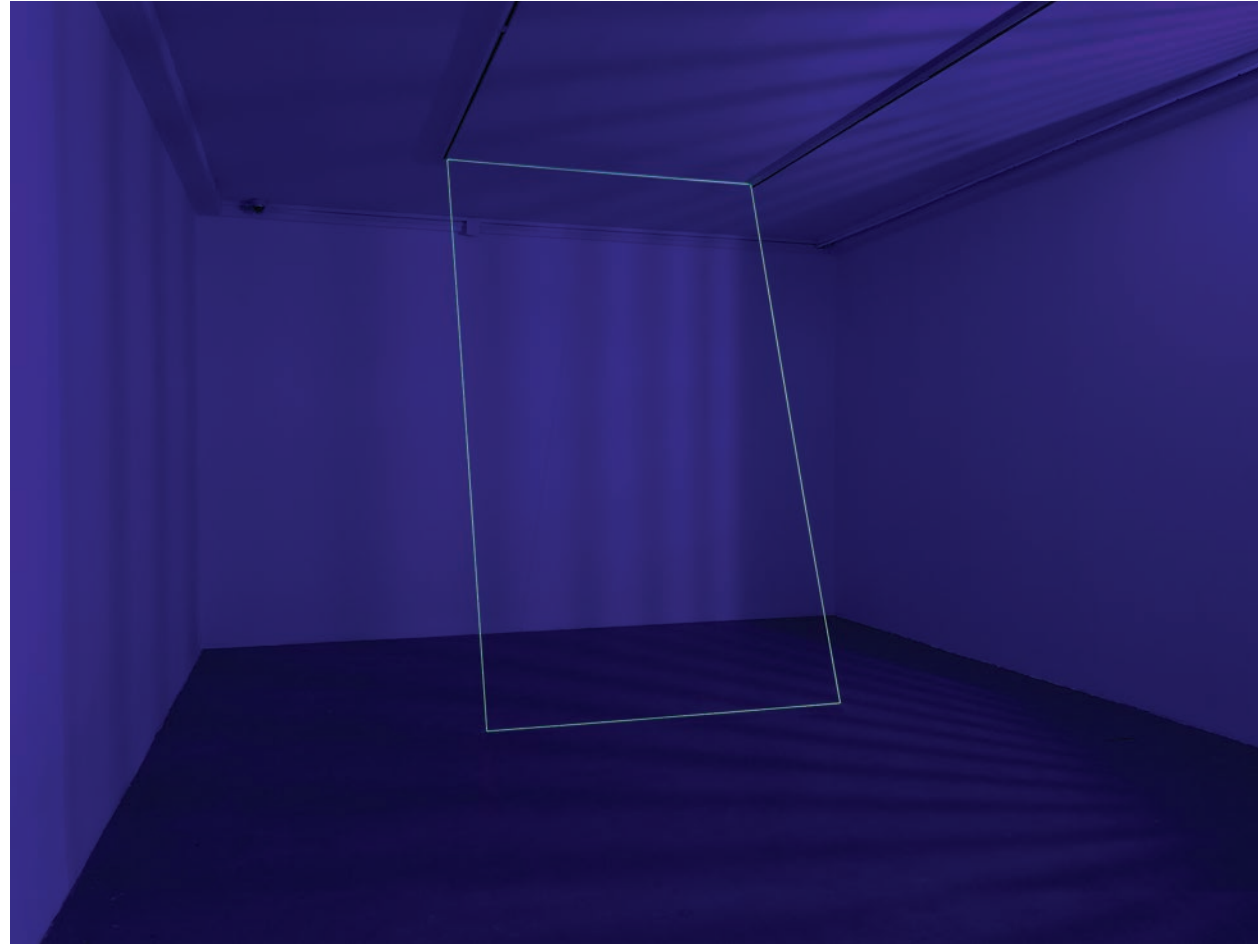
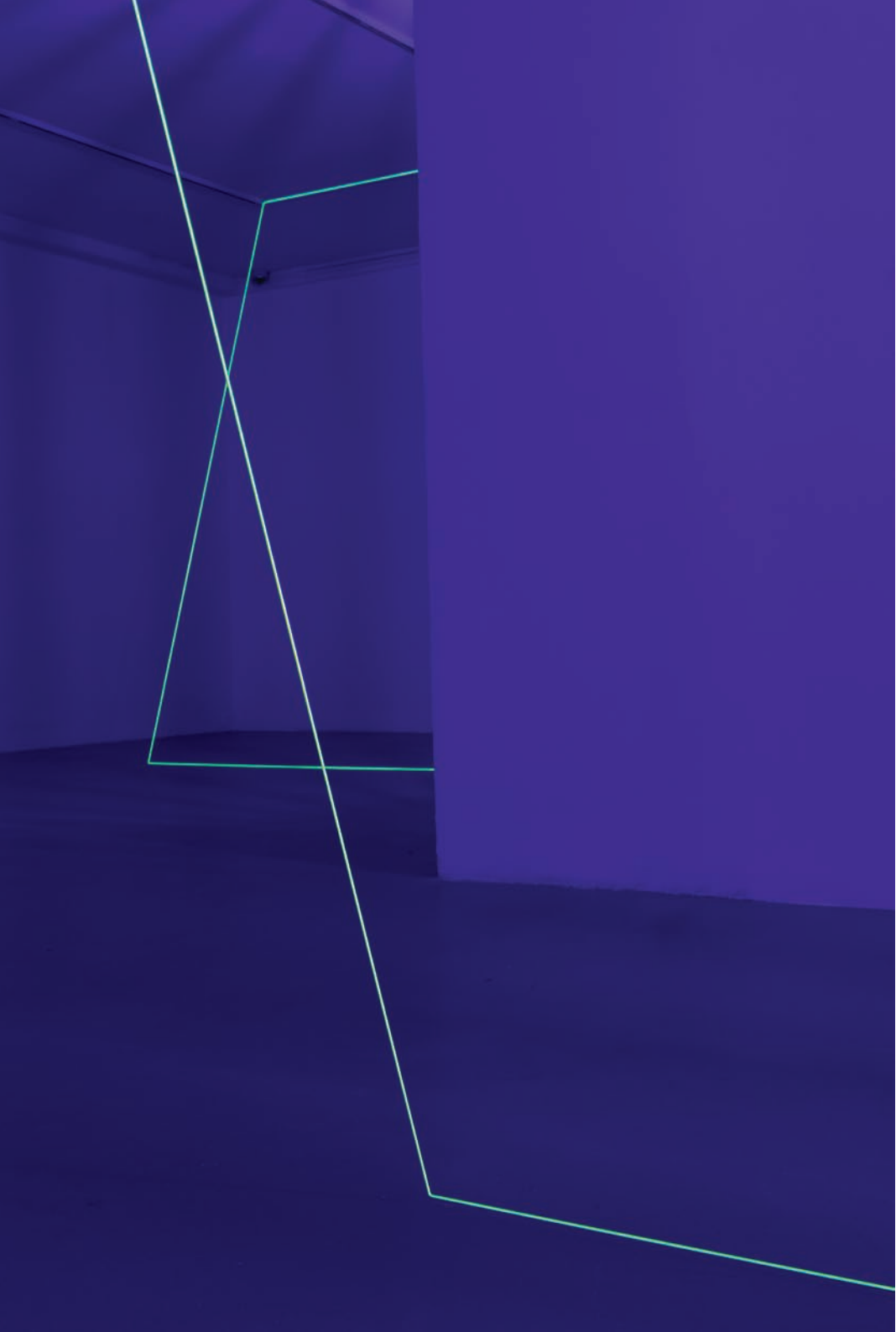


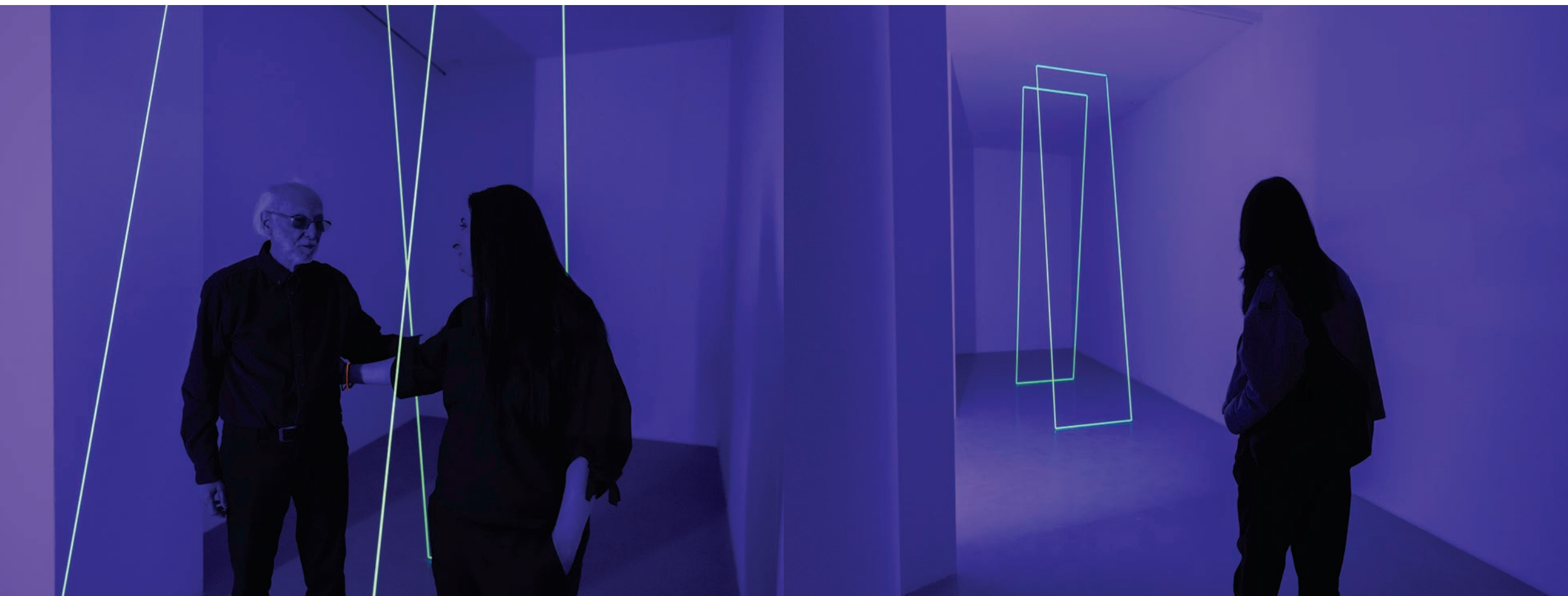
← (str/pgs 46, 48-51) →

Love Letter, light and sound installation,
fluorescent elastics and UV light, Salon of the
Museum of Contemporary Art, Belgrade, 2024 /
Love Letter, svetlosno-zvučna instalacija,
fluorescentni lastiši i UV svetlo, Salon Muzeja
savremene umetnosti, Beograd, 2024

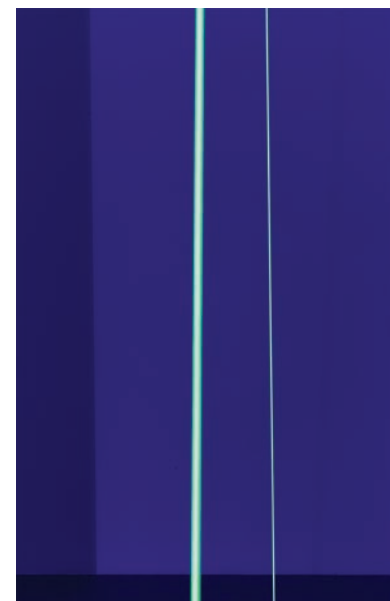
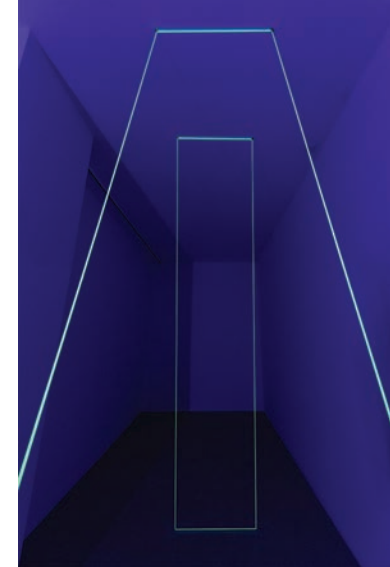
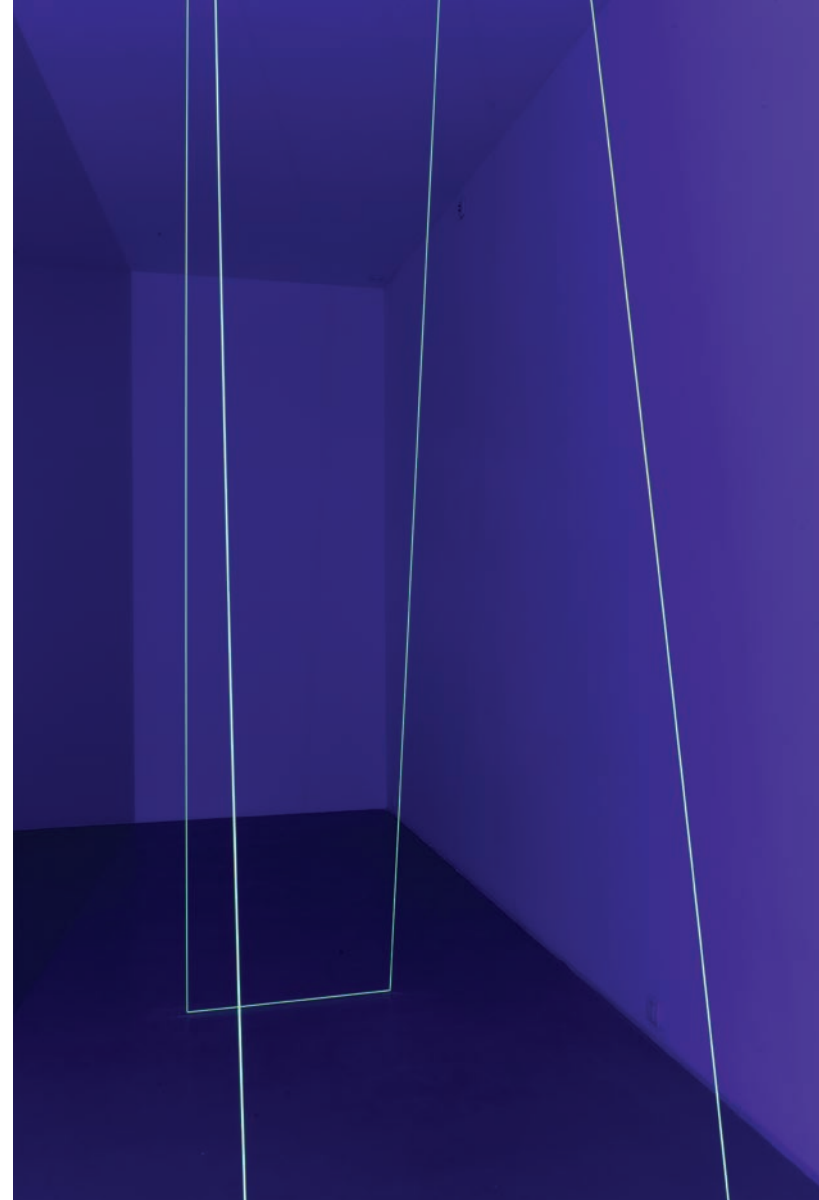
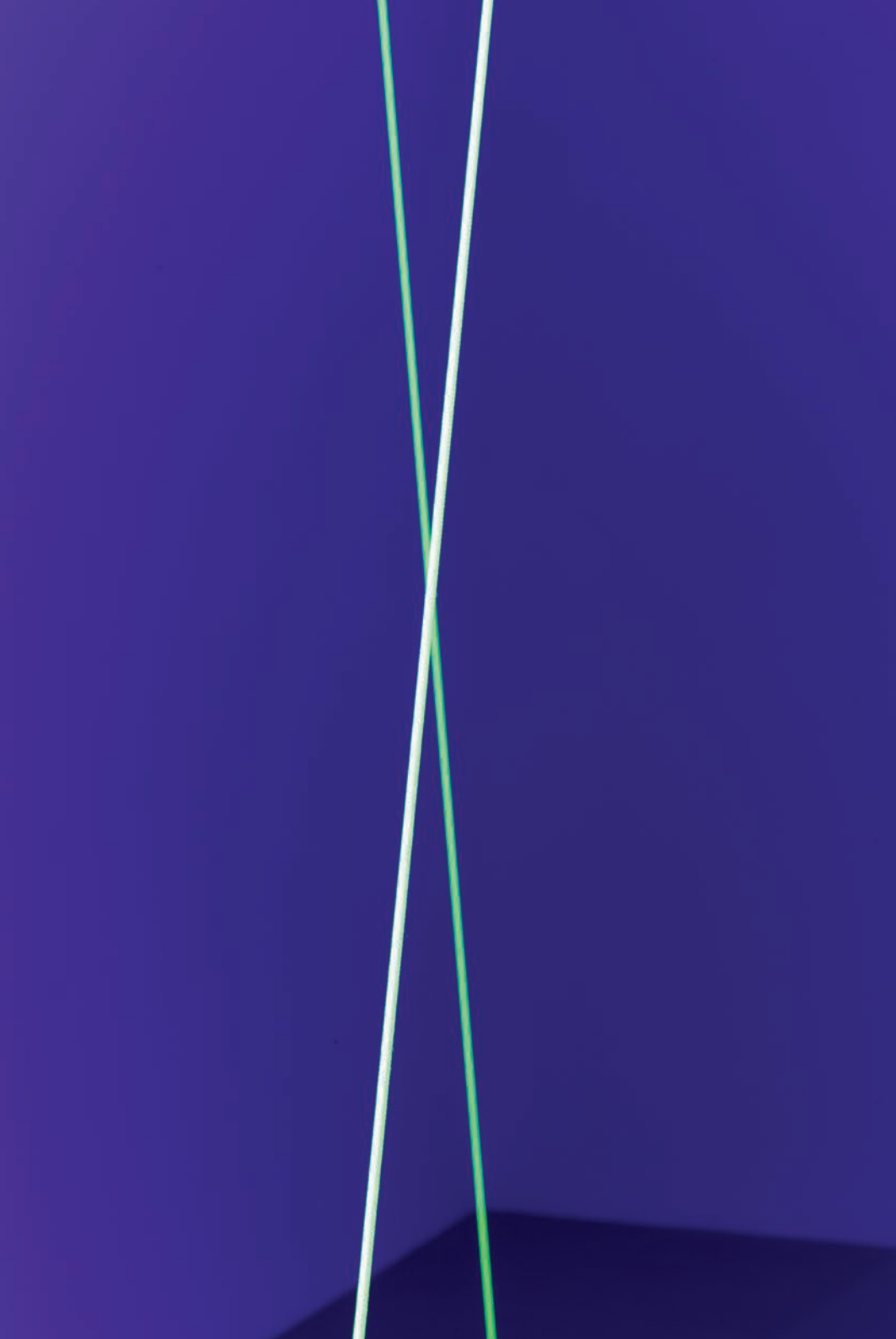
← (str/pg 47)

Between the Lines, light and sound installation,
fluorescent elastics and UV light, Salon of the
Museum of Contemporary Art, Belgrade, 2024 /
Between the Lines, svetlosno-zvučna instalacija,
fluorescentni lastiši i UV svetlo, Salon Muzeja
savremene umetnosti, Beograd, 2024



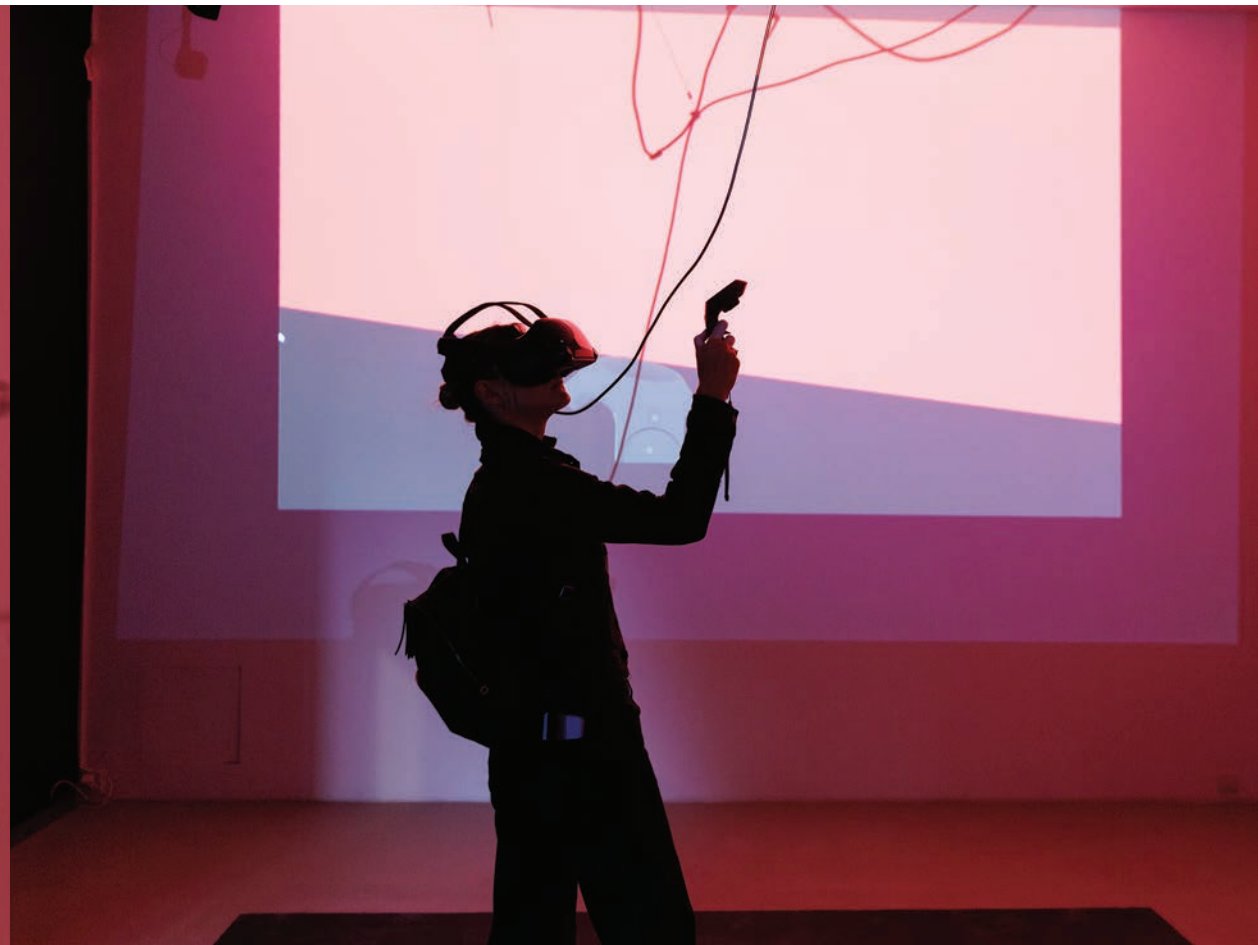


Between the Lines, light and sound installation,
fluorescent elastics and UV light, Salon of the
Museum of Contemporary Art, Belgrade, 2024 /
Between the Lines, svetlosno-zvučna instalacija,
fluorescentni lastiši i UV svetlo, Salon Muzeja
savremene umetnosti, Beograd, 2024



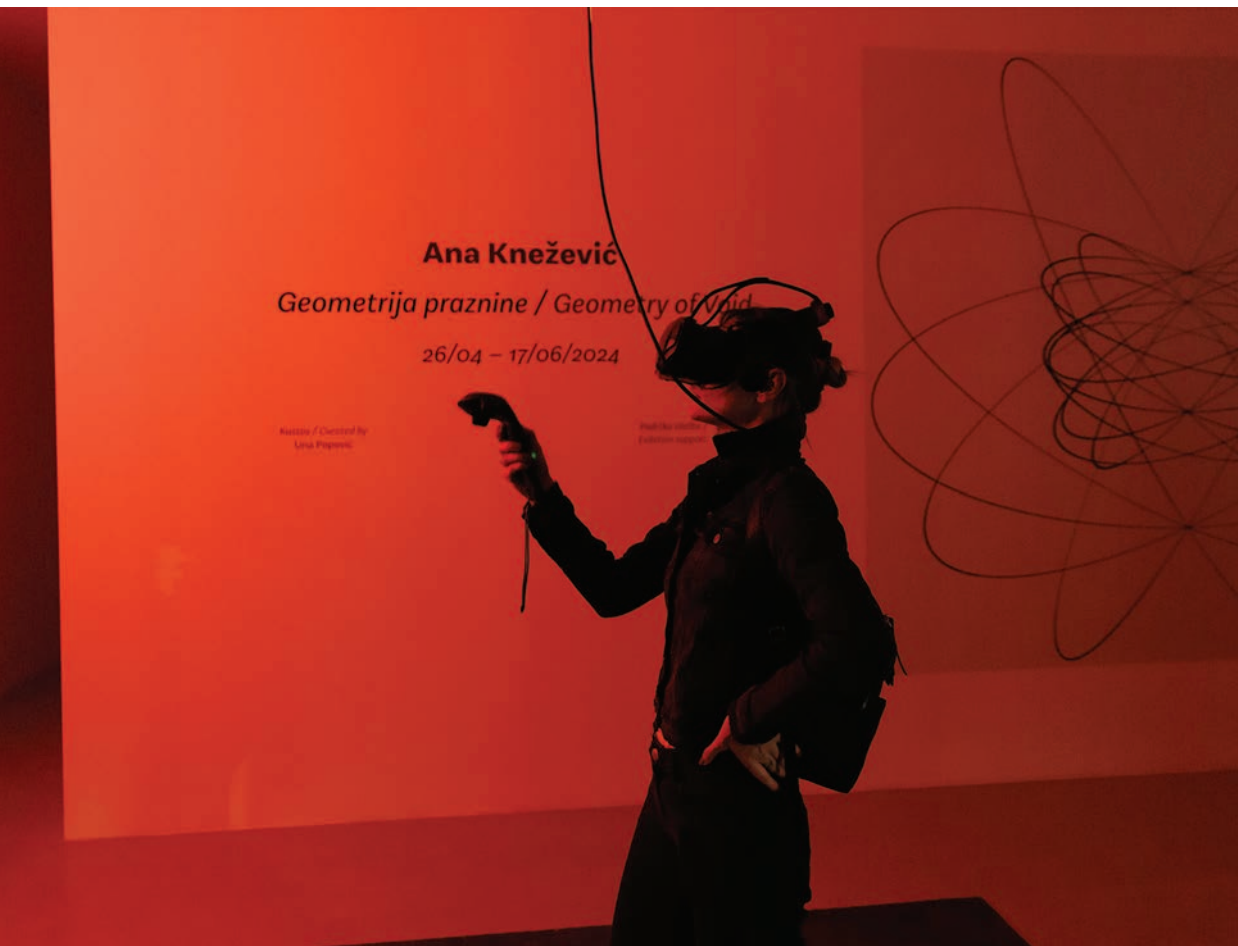
Between the Lines, light and sound installation, details, Salon of the Museum of Contemporary Art, Belgrade, 2024 / *Between the Lines*, svetlosno-zvučna instalacija, detalji, Salon Muzeja savremene umetnosti, Beograd, 2024

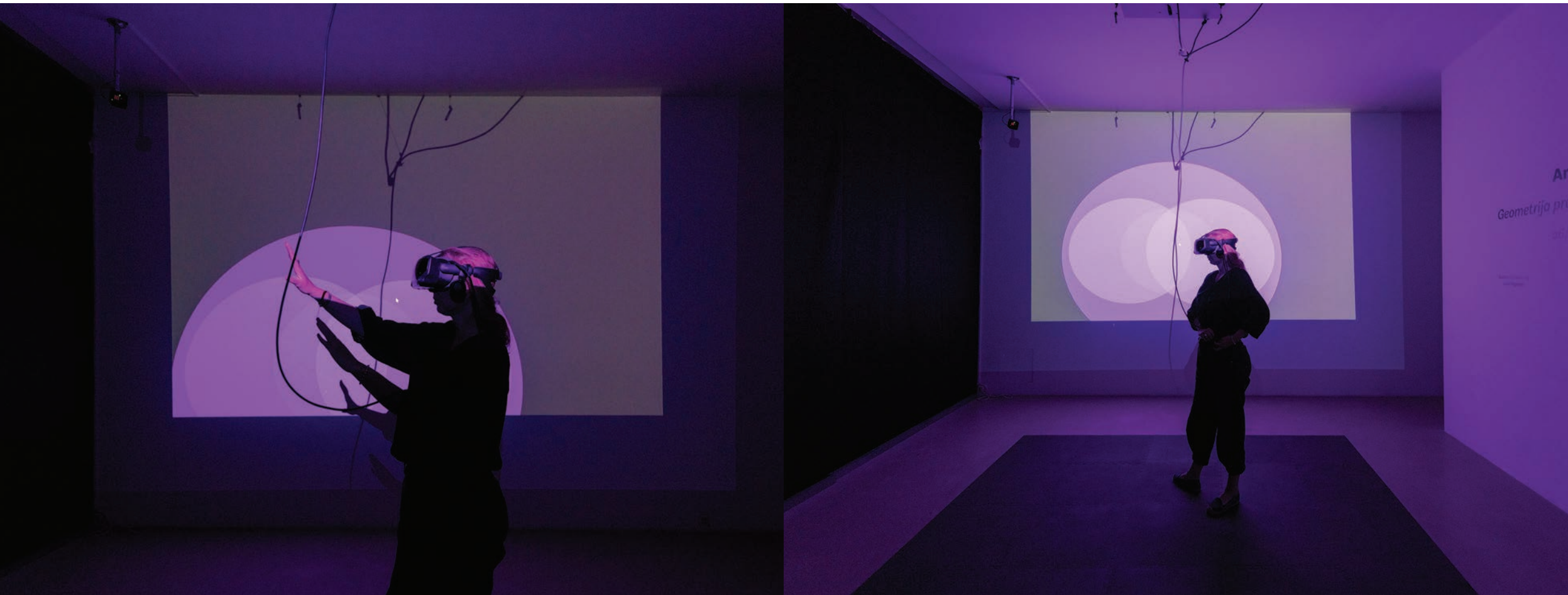




← (str/pgs 56-61) →

Magnetic Flower, VR, 2023, Salon of the Museum of Contemporary Art, Belgrade, 2024 /
Magnetni cvet, VR, 2023, Salon Muzeja savremene umetnosti, Beograd, 2024





(str/pgs 62-65) →

Orbital Resonance, VR, 2024, Salon of the Museum of Contemporary Art, Belgrade, 2024 /
Salon Muzeja savremene umetnosti, Beograd, 2024



Ana Knežević

Geometrija praznina / Geometry of Void

26/05 - 17/06/2024

Podrška izdatke /
Kulturni vaspisni



Biografija / Biography

Ana Knežević (Beograd, 1976), interdisciplinarna umetnica, završila je studije slikarstva na Fakultetu likovnih umetnosti i studirala slikarstvo na Fakultetu umetnosti Masačusets (Massachusetts College of Art) u Bostonu (2003-2004). Radi svetlosno-zvučne instalacije, crteže i VR instalacije. Od 2017. eksperimentiše sa meditativnim prostornim iskustvima, istražujući nove teritorije otvorene VR tehnologijom. Dobitnica je CultureHub stipendije i rezidencije u Njujorku 2018, nagrade Pollock-Krasner u Njujorku 2017, nagrade CEC ArtsLink u Njujorku 2012. i beograd-ske nagrade za crtež Fondacije Vladimir Veličković za 2009. godinu. Osim u brojnim gradovima Srbije, samostalno je izlagala u Njujorku, Bostonu i Parizu. Živi i radi u Njujorku od 2013. godine.

Ana Knežević (Belgrade, 1976) is an interdisciplinary artist, she completed MFA Painting at the Faculty of Fine Arts in Belgrade (2002) and studied painting at the Massachusetts College of Art in Boston (2003 – 2004). She creates light and sound installations, drawings and VR installations. Since 2017, she has been experimenting with meditative spatial experiences, exploring new areas introduced by the VR technology. She was awarded the CultureHub scholarship and residency in New York in 2018 and is the winner of the Pollock-Krasner award in New York in 2017, the CEC ArtsLink award in New York in 2012, and the Belgrade Drawing Award of the Vladimir Veličković Foundation in 2009. Apart from the numerous cities in Serbia, she exhibited independently in New York, Boston and Paris. Since 2013 she has lived and worked in New York.

Lista izloženih radova / List of exhibited works

1. VR instalacija *Sonic Geometry 1*, 2021, Valve index headset, senzori, vr kompjuter, projektor.
Dimenzije 485 cm, 410 cm, 350 cm /
VR installation *Sonic Geometry 1*, 2021, Valve index headset, sensors, vr computer, projector.
Dimensions 485 cm, 410 cm, 350 cm
2. VR instalacija *Magnetic Flower*, 2023, Valve index headset, senzori, vr kompjuter, projektor.
Dimenzije 485cm, 410cm, 350cm /
VR installation *Magnetic Flower* 2023, Valve index headset, sensors, vr computer, projector.
Dimensions 485 cm, 410 cm, 350 cm
3. VR instalacija *Orbital Resonance*, 2024, Valve index headset, senzori, vr kompjuter, projektor.
Dimenzije 485cm, 410cm, 350cm /
VR installation *Orbital Resonance*, 2024, Valve index headset, sensors, vr computer, projector.
Dimensions 485 cm, 410 cm, 350 cm
4. *Love Letter*, instalacija, 2024, flourescentni lastiši, UV reflektori, zvuk.
Dimenzije 1255 cm x 1550 cm, 345 cm /
Love Letter, installation, 2024, flourescent elastics, UV reflectors, sound.
Dimensions 1255 cm x 1550 cm, 345 cm
5. *Between the Lines*, instalacija, 2024, flourescentni lastiši, UV LED bar, zvuk.
Dimenzije 265 cm, 1205 cm, 345 cm /
Between the Lines, installation, 2024, flourescent elastics, UV LED fixture, zvuk.
Dimensions 265 cm, 1205 cm, 345 cm

-VR programiranje za sva tri izložena rada: Alex Lashkhi /

VR programming for all 3 exhibited VR works: Alex Lashkhi.

-Umetnik za VR grafiku i VR saradnik na radu *Sonic Geometry*: Tornike Suldze /

Graphic artist and collaborator for VR *Sonic Geometry*: Tornike Suldze.

Korice / Cover:

Circle of Resonance: Magnetic Flower (2023) and *Sonic Geometry* (2021), CultureHub, New York, 2023 /
Rezonantni krug Ane Knežević: *Magnetni cvet* (2023) i *Geometrija zvuka* (2021) u njujorškom Culture-Hub-u, 2023

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