

Balkan Rhapsody

In times of political, financial and environmental uncertainties, our commitment to positive thinking of our surroundings is of vital importance. In this context we find in art a bright and creative force that weaves itself through everyday currents, creating space not just for itself but for other spheres of the society. Bringing new, fresh breaths of air for the contemplation on larger themes in hope of the well being of contemporary society.

The works in the exhibition "Balkan Rhapsody" are a collection of multimedia works developed around the metaphors of divisions between the peoples of the Balkans, about their passions and concerns, their hopes and uncertainties, their sense of community and constant suspicion of the sincerity of others. In such a diverse psychological and sociological environment it is unknown in which direction to go to discover the passable visual identity.

Consideration of a personal code is a prerogative for understanding further analysis. Only after understanding personal points can we move on and question the contents of social codes that are widely used by society. Clearly quite often, we talk about the same thing but in contradiction to understanding of the same. It is of great importance how society cares and upholds individual values of the person. It is interesting as well, to talk about segments of society which are reaching extreme positions and at what level.

To be precise in my intention to analyze the code, I chose one seemingly easy and simple sentence: I have a dream, and two words: Love and Hope, which I inscribe onto a marble plate as a problem. Of course, they are not the problem, on the contrary. But the way we understand them and the way we use them in our daily lives, is a big problem. In there we can see social codes being reflected in different sorts of foreign meanings, in all out obstruction / manipulation of the true meaning of the words.

In continuing my work on the exhibition, I used aspects of personal, independent thought as a path to the work I called "Independence Day", which is a work that encircles separation, disapproval, abandonment. I made banners about war to show times when meanings are suspended. I wrote sentences and cut them in half. The next work was "Result". Everybody likes results, a widely recognized

form of success, a form of completion. Dominance follows, versus the openness of what remains to be resolved. In "Tracing Memories", the work expresses the liaisons amongst people, cultures and interests. "Space of Passion" points to the perception of the self's passion to live, and uses Jesus's path to Golgatha as a metaphor for the beginning and end of a person's life. Lastly, the highly uncertain, everlasting state of mind that follows the necessity of survival, "Transition". Transition is not only an individual process but the process of the whole society to change, to be colorized, moved on to something else that still mirrors what is already known—the domestic—the quotidian—by different groups of people.

Of course we insist here in discussing about opposites, the underlining state of the extreme, hoping to create conflict in order to gain understanding of the state they're in. So, it is about perceiving the opposites through media of extreme sensibility. To meet two points who are sharing the same values, one mental-emotional, inner life of a person and another his reflection through practise in creating art. Both rubbing the edge of what is tolerable, both reaching out for a solution.

My assumption was that in the effort of building that kind of narrative, which carries such attributes, crossing over various media would potentially have the most optimal chance of success in presenting them. Installation is, potentially, the ideal platform to face such a problem. In its character, it carries characteristics which can be followed and developed in time and in certain segments (better and easier than in music) because it is constantly present (does not fade away in time) and it remains open in its entirety or in its parts (or in any order) depending on the viewer who determines the type of coexistence with the work. Installation collects the elements of the narrative, without undermining the source in the process. It puts them into a context which is rounded up by the viewer's own sensibilities. Simultaneously, it keeps the materials through which it develops itself as its own mirror in which reflects the self. Installation is the sum of its elements which are objects on their own; when they are put together they create that rhapsody, which every viewer hears on their own.

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This easy, about works gather around theme of Balkan Rhapsody, was written in the occasion of the coming show at O3one Gallery in Belgrade which will take place in September 2012.