

Tracing Memories

It is always interesting to read how the artist writes about his work and how he understands the material he is working on. It is exciting to discover in the artist's writings the magic which shows the way they work and the way they understand the meaning of the art.

The artist does not learn from others as much as he learns from himself. For him, personal experience is always most important, because there he builds a reason for being an artist. With the discovery of that reason he builds up the uniqueness and authenticity of his work.

The process of thinking forms the work. To begin, the artist outlines the extent of his poetics. Drawing up a spiritual map is primary for artistic practice to function. The state of the artist 'before' and 'after' making the artwork is very important for those poetics to be realized.

The artwork always speaks for itself. Interpretation of the same artwork is needed for social, cultural and political reasons. In this context I doubt the validity of a direct reading of an artwork from the artist who has joined society's interpretation of his work. For me it is very important to hear—from the artist—what has been previous to the creation of a work and what was left out or couldn't fit into the final work. I'm not interested about knowing the artist's interpretation of his work but in his uncertainties and doubts, the questions and answers relevant to his work.

As an example of the previous statement, I would like to bring up one of my works with its contents and message.

During the NATO bombing of Serbia, Postmaster's Gallery in New York invited artists to state their opinions about it. My participation was that I took an ax and constantly 'cut', strongly pounding one spot of the wall of the gallery until I had no energy to take the ax out of the wall. Underneath the ax, I wrote: 'Have you killed your Serb today?'

The problem of a good exhibition is that it never pronounces its last word. The presentation of a group of work in space is always a possibility to enter for the first time into the spiritual and physical reality of this kind of thinking.

In this context I would like to repeat a previous exhibition, to reorganize it, to add to those works the changes of the widths and the heights, the weights and the materials and to continue to work with the knowledge that I have acquired by working on that exhibition.

Now I'm discovering the beauty in repetition and movement which has a precise path.

In the process of creation, the work of art is always seductive and strong in search for its meaning, its energy and its compatibility. One work of art dictates its own representation; it 'knows' what is real and what is foreign to its character. However, a work of art is not real in sense as nature is. That work exists, exclusively, as a result of our thinking.

Today art is completely opened to everyday reality and it is possible to exist everywhere. The artist has become an explorer, sociologist, philosopher, engineer, and a manager. The work of art is realized everywhere where the artist is present.

In thinking about the group of works which I have named Tracing Memories, I wanted to open the possibility of a new investigation of a visual sign and its significance.

The primary preoccupations in these works are 'stations' in the memory where we are trying to remember something or to recognize something. The process of following and recognizing those 'locos' which stay unidentified and uncertain until the moment they reach a context, where they create one rich symbolic, visual dictionary. The dictionary made in this way serves as a starting mechanism which creates the path from 'deaf' to 'sounding' fields.

Consciousness of the meaning of the dictionary originates in such a way that is extremely amorphous and uncertain of its existence. These kinds of works are dealing with creating a primary visual dictionary through materials through which it's possible to create a form of recognition. They are dealing with our relation between our surroundings and us.

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Foreward, Catalogue for *Tracing Memories*, Gallery Zvono,
June/July 2008.