



GEOMETRY IN THE AGE OF NEW MEDIA / GEO_METR_I

September 28 – October 20, 2017.

Opening: Thursday, September 28th, at 8 pm

Curator: Danijela Halda

Text: Prof. Dr Miško Šuvaković

Artists: Dragomir Ugren, Slobodan Knežević Abi, Zdravko Santrač, Petar Lolić, Miroslav Pavlović, Ivo Ćorković, Dragan Šijački, Bosiljka Zirojević, Marija Sarvan, Jovan Čajović.

Geometric art, one of the two main branches of abstract art (the other being non-geometric abstraction), has, before the introduction of autonomous and self-referential elements of visual language, such as colors, geometric shape, light, rhythm, and other art elements, gone through a dramatic journey until the appearance of new media artistic practices. A particularity of this expression represents a consistent tautological strategy of its sustainability. Geometric abstraction as an art phenomenon directly explores a relationship between art and science, primarily due to its algorithmic character.

The aim of this exhibition is to show and analyze current incidences in the area of geometric art abstraction in Vojvodina in the past 17 years, as well as to prove that the appearances on Vojvodina art scene after year 2000 do not represent innovations, but rather a constant grounded in global artistic practices.

A particular aspect of the exhibition represents a social engagement of the artist and a conservative view which holds that the geometric art in the most radical manner expresses the points of independency of art, but also the points of speech beyond art on all socio-political

subjects. Therefore, in the context of media society permeating all segments of life (and thus also the art), artists manage to maintain their algorithmic stance inside and outside their artwork. Inside, they use the media, abstract forms, while in public appearances they succeed in retaining the principles of social field objectivization.

The exhibition will democratize a rather rigid view of geometrical abstraction in Vojvodina as art practice without political charge, a mere formal social decor. It should prove that small "hibernated" viewpoint of artists of small cultural potential represented an ideal place for geometrical abstraction and creation, and that the consistency of this language represents a rebellion of its own kind.