

The Iconography of an Established Order of Facts

The artistic world of Snežana Vujović-Nikolić is a world of letters crystallized in shapes that continuously repeat themselves. These shapes are symbols: recurrent variations of profoundly personal messages that are arranged in such a manner so as to facilitate order and “readability.” Everything that is perceptible on her paintings – the colours, lines and compositions – has a symbolic nature.

What we are referring to is a palpable universe in which objects stand independent from one another. Such an order exists to prevent the muddling of signs (words) and confront the violence of confusion. One can read the purpose of this independence in the need to prevent the misapprehension of ideas and terms. Intractability and improvisation are entrapped in the snares of stillness, and these, like the interactions of soldiers in a Beijing opera, exclude all violence against emotions and the logic thereof.

Since it is impossible to separate the thematic and phraseological plans from one another, Snežana has had to invent and use her own set of codes, to which she has given meaning. What we are looking at is a fusion of energy and patience – the spiritual energy of signs. The established order of “events” (that dominates all of her paintings) leaves no room for “deflection.”

By satisfying everything that is concealed, the seeming automatism leads the spectator to the lyrical source of inspiration. Mastering her strokes, the artist transforms automatic impulses into instances of liberation and revival, instances that can easily be red off of her large canvases.

Turbulent emotional currents find an expression in marks of colours (“Blue”, “Brown”, “Yellow”...) or motifs of nature (“Autumn”, “Winter”, “Water”...). Emotional tensions reveal themselves in colours that provide the codes of communication similar to the feelings that fairy tales evoke. The paths to understanding and arrangement of experience are open.

In Snežana’s paintings, the physical world is the world of artificial visual facts. Like letters, the symbols are answering a given topic in their own logical sequence: the iconography of an established order of facts.

Where does generalization end and personal conviction begin? Generally speaking, interpretations always imprison our mindsets with imposed traditions and even more limited popular horizons, and they always do so in the space of a single dimension – “the historical moment.”

In our case, we do not see any cornerstones, but a mental construction that resists all attempts to precondition the understanding of artwork on spiritual standardization and conventions.

“Things have found a way to escape the dialectics of sense that are bothering them: they are doing so by multiplying themselves endlessly, by changing their essence...” (Jean Baudrillard).

Wherever it exists, excessive purposefulness is always a response to unbound insecurity, a response to a system in which things have been let lose.

The artistic world of Snežana Vujović-Nikolić is an escape from such purposefulness. There, references live from one another. It is a world of an established (not imposed) order that does not dictate the direction of thought, but suggests the path to the culture of feeling.

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March 2006