

The Sentinels

The creative work of Ms Snežana Vujović Nikolić the artist has been unwaveringly following the same path since the 1980s, predominantly featuring the flippancy of the expressionistic, rapid, and purified, self-disciplined, geometrised approach in the medium of classical art and the painting as an object, having a stronghold in the abstraction, as the approach. Noticeable in her earlier cycles, such as *Compositions* (presented in the Gallery of Ilija M. Kolarac Legacy in 2006) is the repetitiveness and the need to have the objects/symbols regulated through patterns and thus create the *iconography of the facts of a given order* (Marta Vukotić Lazar), which is also visible in the *Daybreak* cycle (Zvono Gallery, 2002) in which the texts on the paintings were written with the tubes of pure paint, just like a defined ritual in which the text becomes the 'narration' and the 'format'. On the other hand, this repetitiveness and play with the structures and forms are also present in the *Principle of Identity* cycle (Zvono Gallery, 2008) with its epitomised installations and combined-technique panel paintings (ceramics, polyurethane paste, wood chips, plates, gesso, polyester, wood).

Her new cycle of paintings, acrylic on canvas, entitled *The Guardians*, features precise, self-disciplined, structurally geometrised compositions with large-dimension clear lines which highlight in the works of this artist ever since 2009. In these paintings, the relation between personal and external world is articulated in a nonrepresentational style, without abstracting any direct references to figural motives and objects, even though an extent of associativeness is doubtlessly present and free for the eye of the spectator. In the words of Ms Snežana Vujović Nikolić, the starting point of her work is a specific form, the next step is to establish a narration, contents, and interpretation, to *nominate* the painting. And so these works, with their names and compositions, the relationships of colours and forms, the interaction and the atmosphere, open up space for possible interpretations between the touch of the artistic and the world of the spectator.

The series consists of diptychs named *The Play* and *The Invitation for a Celebration* (accompanied with four drawings with the variations on the same theme), a triptych *The Night Watch* and the paintings *The Small Sentinel*, which are both in idea and in technique a continuation of the *sequence The Lovers and the Sentinels* that we know from a past period. *The Sentinels* thematise abstracted human relationships and test our visual attention in searching for the correlations between the titles and what is presented, vesting sensation into the abstraction and experiencing geometric constructions of two-dimensional paintings as would-be three-dimensional – in an imagined space of the painting. This collection, as a constituent part of the concept of the exhibition, was put up in cooperation with Ms Ljiljana Tadić, the Gallery Director, and all the pieces in the series *The Sentinels* were purposely made for this space, although they may be adapted to other exhibition spaces.

Srđan Tunić, Curator – Art Historian
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