

## Between physis and poiesis

In more recent times, after the first industrial revolution there was nothing in art out of its centuries-long foundation in the principles of the mimed stories in the field of visual (artistic) representation and meanings of the recognizable narratives and beliefs about the existence of certain things in the imagination. That old world of art, based on the norms of the sacral, largely recognized through the art what is called a painting, or a visual representation.

Recent fundamental and applied science strongly tipped centuries-long ideas about sacral vision of the visual forms of art, so the XX century suddenly lost nearly every iconic sacral sense. Until the last decades of the XIX century, the field of fine arts was marked by religious performances, over sixty percent, but, from the beginning of the XX century, they almost disappeared in painting and sculpture. The diversity and new developments in technical, natural sciences and humanities strongly attract art itself to their area. Art becomes a newly recognized entity with which to innovate awareness in the spirit of new energy and synergy (electricity, oil, magnetism, solar and wind energy), whose application in systems operation, communication and information, creates new factors of life, behavior, work and play. In the visual arts, movement of two-dimensional images (film, video) achieves centuries-long dream to present inanimate as living.

Psychoanalysis, as a new scientific discipline, peering into the dreams and the soul of man profiles a new poetics of the surreal arts, in the meaning of the representation of actually existing forms, but in an unreal space and their mutual relations. Cubism wants to dismantle a coherent form, the way it is known to exist, and not as it is seen from one point of view.

Expressionism forms as a reflection of real life, which in the early XX century, tumultuously changes in social and other terms. All these new factors, arising in the new art, are the outcome of a new civilization and cultural structure of the early XX century. As an important new quality of the latter in arts, as well as community relations and communications systems, there is a factor which is a constant called the speed. Speed in everything, including the procedures of creating a work of art. Painting is increasingly expressed without albedo, a sculpture without conventional proportions. The material used in the arts now is not just the one that the artist did not thought to exist. Just as the speed is the new parameter of work, living, communication, so in the visual arts color was replaced by literally anything.

Be sure that these new forms of existence were decisively aided by electricity, as it does today. And certainly, in these processes towards the creation of new civilization basics, the work of Nikola Tesla contributed remarkably, especially for the new communication systems.

Since the beginning of the XX century technology becomes an important factor in recent art, when visual arts also are becoming very dependent on the technical capacity of the media and cash funds.

Dealing with the creative outcomes in the use of the properties of electricity and magnetism, Milos Vujanovic enters deeper the field of science and technology. His current research imposes clear boundaries between science and art of "pure physics" and features works of art in which the outcome of a product implies the laws of nature

and science, but Vujanovic does not satisfy only with examples of their demonstrations. It's the pursuit of the ideal of the project of Nikola Tesla, who "put" an egg made of brass in a circular motion vertically on its longer axis by using the effect of electricity. It should be noted that the Tesla's project with brass egg created something that is not yet the law of using the energy functionally, which has not yet found its immediate practical application. This fascination with "technical secrets", gave Vujanovic the idea that "Tesla is also an artist." This idea is now easier to defend bearing in mind that many artists of the contemporary art use electricity in their projects. In an effort to redirect this energy in a purely creative factor. This is especially seen in the use of modern media, information and other resources. Contemporary art, so medially pluralistic, in its other sense, can really recognize Tesla as a forerunner in all imaginative endeavors of modern technology of art that gave birth to a visual sensation. In his way of "working with electricity" famous artists such as Nicolas Schöffer, Walter de Maria and Koloman Novak are known, who used the properties of electricity as the main material in their art projects, between the forties and eighties of the last century.

Recent work of Milos Vujanovic in using the properties of magnetism, for its creative outcome, really differs from the mere demonstration of the magnetic field. It is the natural way of uniting the existing (magnetism) with aesthetic potential (artwork), based on scientific knowledge about the properties of electricity and magnetism. As in Tesla's project with egg, where in the current standards of civilization, his venture may, therefore, be experienced as a work of art, Vujanovic eagerly seeks to build on the effect of elemental physics to art projects, where the properties of magnetism become his means and not a goal. His efforts to put the scientific advances with electricity and magnetism aside in a circle of creative origins, obviously gets accomplished. The basic principle of his projects based on magnetism is controlling magnetic lines of force in the right direction towards creating a sensation of a certain visual forms. This is the basic step of using science to artistic purposes. It is also a distinction between the declaration that something is, and being that it really is. Just as Walter de Maria created artificial (creative) lightning field using the "planting" of metal forms, whose spikes "summoned" lightning down at that point, Vujanovic is "piloting" with magnets to create the desired visual form of metal shavings under the influence of a magnet.

The idea of declaration - art is what the artist says it's art - is the legacy of the recent art, which is linked to the simulacrum, beyond which is often creative impotence. This idea does not stand with Milos Vujanovic. His project of working with magnetism is based on a serious scientific view, but seeking something in it that scientists do not seek. And it opens up even more possibilities, for the properties of magnetism and electricity are hidden, but the outcome gives amazing energy. It is also one of the main philosophemes that Milos Vujanovic starts from in his creative research. In this sense it could be said that, in his art projects, he translates physical facts into an artistic capacity. In this endeavor Vujanovic achieved an enviable creative level.

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