

Circles

It is not difficult to write about Milos Vujanovic's paintings. Not because it is easy to understand them, but because Milos Vujanovic is also a writer and a Magister Artis of drawing, a man who knows how to articulate and explain his position. The world of his paintings, his stories and theoretical work is unique and consistent world, for whose labyrinths Milos Vujanovic, benevolent and open as he is, provides more inputs, outputs and landing, enabling the visitor of his creations to forget the fear of getting lost and to be left undisturbed to their beauty.

For Milos Vujanovic art does not only express the empirical reality, even when that reality becomes its dominant and stated goal. Art always penetrates and takes us through the world, making us feel and be aware of each of them. Therefore, when meeting with it there is this feeling of slight dizziness, which occurs due to the incredible speed of travel. To achieve something like this, art must use symbols as a means of communication between the worlds, and the artist himself, said in the Christian terminology of Western provenance, is not a man of Heaven, or Hell, but a man of Purgatory. Symbols are, for Milos Vujanovic, in the sphere of art, something like Wells' hub area, or Asimov's hyperspace. So, inconceivable sphere which is neither space nor time, neither matter nor energy, nor reality, or void, which provides limitless travel options. Symbols allow shortening the distance and size, a specific type of contraction. Such a key symbol is certainly the CIRCLE and wherever it appears (the ancient worship of the sun, in dreams and myths, religions, astronomical concepts and architectural plans of cities) circle represents life as fullness and wholeness.

"The image of the world is," says Miloš Vujanović in his work "Symbols and non causal dimensions", in a visual sense a circle in whose center is the individual who, on the other hand, is a circle himself. Circle is the appropriate image because it describes the farthest extent that the spirit, the mind, or intellect of the center carrier managed to compose the picture of the world." It is now clear why the circular forms of paintings in this exhibition. However, it is not only about the circular forms, which could be reduced to a mere extravagance, but rather about the underlying thinking and feeling of the circle. Turn any of these circular images for how many degrees you want and it will point you to a whole new scene, which continues to work perfectly within itself, even when you are sure you know what is up and what is down, what is left and what is right. The paintings of Milos Vujanovic do not recognize the spatial hierarchy, suggesting you their hyperspaceness and that is the very thing that the viewer's ground under their feet. Quite often it will appear to You as if you do not have a flat surface area in front of you, but the dynamic three-dimensional sphere, which, depending on the viewing angle, moves and changes .

These pictures do not owe their pace and drama to anything outside themselves. It's all in the painting technique, in the order and direction of strokes, in the constant vortex – like scratchiness of texture.

One of them is the sublimation of the *Ascension of the blessed* by Hieronymus Bosch, of which just a play of light cylinder remained, and the possibility of salvation, by ascension to the highest divine sphere, implied by a simple glossy strip that intersects the concentric matte circles. This strip you will not be able to see from any angle and under any light. Therefore, in a meeting with paintings by Milos Vujanovic, get ready for the sense of dizziness, which a fast voyage carries with it, and bring some of your own light to properly observe them, giving your contribution to the voyage.

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