

Visual Chronicle of the Plain

Aleksandar's artistic impulse is curious, defiant and persistent. It challenges the artist every day, prompting him to transform daily impressions into visual notes and sketches. What the circle of nature is to the painter, the painting is to its viewer. The artist allows himself to see, experience, surrender to and live through the images that pass in procession, consciously and unconsciously. His response to the landscapes or events he encounters marks the beginning of a painting. He lets a situation permeate him, awaken him and intrigue him, allowing it to become distinctive and immediate. He transposes that mood and those emotions into his work. The very excitement of perception and experience isolates the more particular visual information that becomes woven into the artistic process to come.

Abstraction itself leads towards elimination, towards the reduced and essential; yet Aleksandar usually deliberately complicates that narrative, introducing part of his own drama, which he shares with viewers, provoking them to pause, think, reflect and become puzzled. These paintings are not moving manifestations of superficial content; quiet and unobtrusive as they are, they stir sensitive emotional depths and open spiritual niches within the human being.

In the formal language of art, he builds an overall harmony both through calm tones of colour and through a network of fine lines, often inaudible and invisible. Fields of colour dominate, assembling into a potential yet variable whole, open to modularity in the very perception of the viewer. Drawing intuitively on lived experience, the artist seeks logical explanations and rational conclusions while playing with geometric forms. What emerges on the canvas is a carefully conceived drama that interweaves freedom and sensitivity with more precise visual forms. The gestures and artistic aspirations are more impression than expression; through composure and reflection he shapes forms that might be silhouettes, trees, waves, wind, or none of these. Concealment is synchronised with the surfacing of associations, and a quiet mysticism forms an in-between space of the existing and the imaginary. Visual Chronicle of the Plain is only one possible record of an experienced moment that endures - in memory, in the landscape, or on canvas.

Mira Vujović, art historian

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