

The painting arising from inner necessity. The works of Igor Bosnjak are paintings only at first sight. In other words, even when he paints Bosnjak, as a multimedia artist, skilfully goes beyond the boundaries of a hermetic two-dimensional flatness. Using a careful and visually sophisticated choice, the author connects and reshapes tangible configurations. He transforms the body of the painting into a relief-like three-dimensional surface which becomes an astonishing spatial range, scenery of spirit, consciousness, dream. By successfully manipulating with soft, massive surfaces he creates an impression of layers and a depth of dynamic space, provoking a desire to touch the painting and break through it into a “secret” space beyond the flat surface. The provocation of this view beyond the painting, beyond the presentable, the visible, the tangible, becomes the main characteristic of this series of Bosnjak’s works. The technical, physical layers imply the layers of spirit, whereas the rejection of figuration and form in itself already contains a rejection of the amorphous in a quest for the next stage. The works of Igor Bosnjak contain elements of informel pertaining to Eco – under a technical layer there is a metaphysical layer in which the artist embeds his ideological code. In his works, Bosnjak emphasizes the priority / preference of structure and content over form. Unfettered by the rules of form and composition he gives in to the privilege of spontaneous intuitivism. The paintings are sensual, fluid, lyrically poetic. However, a system of reference, although different from the usual, still exists. Unassumingly but consistently, Bosnjak incorporates Christian and Pre-Christian symbols into his dreamy landscapes. The physical, technical and semantic layers of the works are not thereby structured so as to suggest certain meanings, but they are shaped into forms recognizable in terms of the symbolism of the collective unconsciousness. As much as these works are entirely personal, an intimate expression of the author, they at the same time leave room for, or even call for a spiritual and intellectual interaction. Inquisitively looking into a turbulent surface of the painting, we plunge into a maze of signs which allure, deceive and question us, calling for surrender in a precarious journey beyond the painting, beyond form and beyond informel.

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