

EUTOPIA OR A NEW MAP OF THE OLD SPACE

Let's start from the fact that a map is a deformed and simplified picture of the Earth's surface with a predetermined purpose, used for various scientific, technical, economic, military, cultural needs. And that it is classified by the proportion, content, purpose. Let's start from the assumption that the artist expresses his ideas according to the gained or imagined experience, according to his experience of the real or imagined world. And that he presents them by different visual elements. In such a constellation, the artist's relation to a real, geographically reliable, graphically shaped representation is perceived as to a product of a reasonable view of the world. The form and content can easily become negligible categories in the world like this.

A map, as a simplified representation of a space, emphasizes the relations to the objects within that space. Igor Bošnjak paints a map of Europe using the traditional technique of oil on canvas, and then transforms it into an unrecognizable form that the viewer can play with. He also uses satellite images of the real, known space and juxtaposes them with an imagined or desired space. In this way, he suggests (as he himself states), a utopian picture as a new representation of the old space. We are talking about a space that is real, geographically determined, with its borders, reliefs, all those elements that make it reliable for interpretation and representation. This space has now been placed in a new context, without rational interpretations, without a censored view, but pulled through a new experiential procedure. This space is now presented as an isolated entity in which there are no borders. At least not the real ones.

The artist invites the viewer to intervene in the picture they see and recognize, and in this way, to create a new, familiar or desired image. Using the interactive procedure, both the artist and the viewer become equal actors in the process of transformation to create, consciously or unconsciously, a "new picture" or a "new space". In this way, new representations become tools for visual communication between the artist and the viewer, in which information reliability and tolerance can be confirmed and secured. In this new relationship, the shown forms become elements for a new interpretation of the recognizable content of the space.

It remains an open question whether the represented map of Europe is an imagined picture, or a distorted view of a limited and demarcated terrain, or a utopian representation of the known geographic space. The possibilities for further interpretations are unlimited and left to chance recognition or to accidentally caused impression.

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