

Historical references are also used by Igor Bošnjak in his photographic works entitled *Messiah* in order to provoke discussion not only about the media - related changes in art, but also about the sociocultural shifts that have been taking place - not only inside post-Socialistic societies. The artist and organiser, who studied painting in Trebinje, studied theory of art and media in Belgrade, has already become internationally networked with his video works and photographs. In his project *Messiah*, Bošnjak created a complex of questions not only about the possibilities of painting as a medium in the digital age, presented here quasi in the form of photography, but also about the perspectives of present-day society and how much they have borrowed from the religious utopias of the past. The question of what a new Messiah in the context of contemporary moral - and other - crises would look like, or whether the possibility of Messianic behaviour still exist at all, reveals, despite all our disassociated equanimity regarding what has gone before, a sense of social responsibility that is reflected not only in the question of how to adequately communicate explosive content through the media of art, but also in its expression in relation to society.

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