

Ctrl+0

The history of art has always been divergent, with one end firmly tied to facts, measures, composition, intensity and precision. On the other hand, it is guided by the freedom of artists and their work, which cannot be explained or measured, since no “experiment” can be repeated with the same degree of precision. Art historians are taught to capture those invisible artistic vibrations, emotions and thoughts, to understand and rationalise them, whereas artists assume the state of feeling the present and unerringly predicting the future. Moreover, the moment they started creating art using technology, it was clear that this was to become our future. Although the rest of the world saw the onset of industrialisation much earlier, it only reached its peak in Montenegro when it became a Yugoslav republic, i.e. after World War II. Yet the country quickly took a leading position in many areas, especially in the context of women’s rights, art, the film industry, as well as cosmism, which, alongside the socialist heritage, is at the centre of Igor Bošnjak’s video works and animations. Bošnjak studies monuments, records them with drones and takes photographs. He then uploads them to 3D programs, and renders them using video game tools. He places them in fictional, post-apocalyptic, sci-fi scenarios. In the video work *Yugoslavian Cosmism*, the artist uses the Sutjeska, Kozara, Podgarić and Kosmaj monuments to explore and scrutinise various elements of cosmism. Within them, he recognises the focus on the future and the exploration of the universe. In his second exhibited piece (*Humanity*), along with these monuments of the “future”, Bošnjak introduces machine people. The piece exudes *sci-fi* aesthetics and touches of robotics. With these two pieces, Bošnjak directly contrasts the vision of the future from the second half of the 20th century with the current, contemporary situation. In that period, which was by all accounts revolutionary for Montenegro - a group of enthusiasts climbed the peak Jezerski Vrh in 1965, assembled the first television set in situ and “caught” the signal from Italy. A radio-telegraph station, the first of its kind in the Balkans, was set up in the royal capital in 1904. A few years later, the first repeater was installed on Mount Lovćen, and in 1971, TV programmes were broadcast throughout the day from the studio in Titograd.

Anja Markovic