

About Predrag Kovacic's "The Zero Day" Project

One of the main features of modern art is a certain degree of hermeticity, which makes it even more unavailable to people unaware of its metaphysical grounds. In order to understand its basic postulates, purpose and intentions, one should be inclined to philosophy, to be able to see behind the cocoon of illusion and apparent, and to have a refined intuition which could help him/her to anticipate feelings and excitations of artist himself.

Here we have another contemporary art work presented as a video, composed of a photo-installation. Its "external" form i.e. "cocoon" is made of 24 photographs taken by a street camera on Knez Milos Boulevard in Belgrade. Philosophical, that is metaphysical component of the work is exactly in straight-line form of the boulevard, which symbolizes linear time. Namely, Christianity has imposed a belief that everything has its beginning and its end, after which there is no more repetition, i.e. return. The same principles go for the understanding of time too, meaning that world has become with Christ and it will last only to His return among people, that is until the Judgement Day, when everything known to us will disappear. However, the cyclicity of time (repetition) has always been immanently present in the form of facts revealed only in front of the eyes which could see beyond and above "official" limits. He/she could recognize this in variety of seasons, in birth and death, in the fact that everyone has to go through the same levels of evolution through which Universe itself had to go in its formation. The cyclicity of time and existence are omnipresent in our lives, whether we like to admit it or not. Focusing on photo's linear perspective, artist wanted (and succeeded) to show the cyclicity hidden in front of our eyes.

Also an important component is music background. As someone who studied thoroughly Eastern cultures and meditation techniques, artist has chosen a certain melody which together with photo-installation transpose observer from apparent and prosaicness of profane to the world where he/she becomes a silent witness of absurd expectancy and waiting upon something that really might not exist. The artist has succeeded in perpetuating the Beckett's and Ionesco's theatre of absurd in the form of everyday life, showing us that immediate truth is at our fingertips.

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