



ALEX BRAJKOVIĆ
NEXUS / GEOGLYPHS (SPONA)

Galerija Forum, 6. prosinca 2024. - 4. siječnja 2025.

Forum Gallery, December 6, 2024 - January 4, 2025



Geoglyphs,
mehanički ploter, platno, 2024. /
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Feda Gavrilović

Povezanost čovjeka i njegove okoline u najširem mogućem značenju koje se proteže na cijeli svemir, odnosno na sve što fizički postoji, tema je aktualna u ljudskom društvu još od drevnih religijskih praksi. One su se vremenom transformirale u duhovnost, filozofiju, umjetnost, pa potom u znanost (a nerijetko i pseudoznanost), naprosto zbog fascinantnosti te ideje kako je čovjek, to jedino misleće biće na Zemlji, povezano s apsolutno svime što postoji, kako je njegovo mjesto opravdano nekim metafizičkim ili fizičkim pravilnostima stvarnosti, kako je njegov smisao neupitan i kako sama činjenica njegova naslućivanja tog smisla dokazuje njegovu posebnost, odnosno superiornost u odnosu na druga bića. Kako to gordo zvuči, rekao bi Maksim Gorki.

Prirodno, takve su utješne fantazije o kozmičkoj harmoniji najveći odjek pronašle u umjetnosti, tom kontinuiranom praznjenju ljudske svijesti kroz stoljeća. U suvremenom dobu ideji spone svega postojećega često se kreativno pristupa uz pomoć velikih mogućnosti koje nam pruža tehnologija. Tu je mjesto multimedijskog umjetnika Alexa Brajkovića.

Spomenuo sam sponu čovjeka s prirodom, svemirom, pa onda i s tehnologijom. Možda je ta riječ „spona“ pravi ulaz u Brajkovićeve instalacije. Ideju takvog ostvarivanja sveopće harmonije, inače, smatram tek ljudskim konstruktom, ali ne temelji li se svaki naš izraz – i verbalni i umjetnički – na nekim dogovornim konstruktima? Neke konstrukcije s nama bolje, a neke lošije rezoniraju. Njihovo djelovanje na nas ono je što čini komunikaciju, izraz, govor. Sponu – ali ovoga puta onu u koju zaista vjerujem – između nekog djela i njegova recipijenta. Jedinu važnu sponu.

Vizualni efekti ovih instalacija prikaz su informacija koje njihovi programi dobivaju. Rad *Nexus* reagira na prisustvo posjetitelja pokretom projiciranih čestica, a rad *Geoglyphs* proizvodi krivulje na temelju podataka o svemiru kojima ih je umjetnik nahranio. *Nexus* odnos pojedinačnog, fizičkog tijela i nečeg neuhvatljivog i apstraktnog kao što je programski kod prikazuje kao silovit ples sitnih čestica. Naziv drugog rada, *Geoglyphs*, sugerira crteže na zemlji, praksu drevnih civilizacija koja se sastojala od stvaranja velikih znakova vidljivih iz visina. Najpoznatiji geoglifi nalaze se u pustinji Nazca u Peruu i u južnoj Engleskoj. S obzirom na pradáavno vrijeme njihova nastanka, ostaje pitanje: kome su ti znakovi bili namijenjeni?

Kao i svako umjetničko djelo, oni su bili poslani u svemir, pokušavajući povezati čovjeka i njegovu zajednicu s nekim višim (fizičkim ili metafizičkim) zakonitostima. To se radi tisućljećima – između ostaloga crtežom, slikarstvom, slaganjem kamenja ili, kao u ovom slučaju, računalnim algoritmima. Neke ljudske spoznaje o pravilnostima svemira Alex Brajković unosi u umjetnost putem tehnologije, još jedne manifestacije ljudskog ovladavanja svijetom.

Možda je to prizivanje neke dubinske veze čovjeka i svega ostaloga iluzorno, ali tragovi takvih refleksija i interpretacija stvarnosti još uvijek s nama estetski korespondiraju. Ipak, ne bih, nipošto, tu činjenicu korespondencije uzimao kao dokaz postojanja neke mistične spone. Zasada bih, tek, afirmirao da postoji nešto što se zove estetsko iskustvo i suzdržao bih se od daljnjih zaključaka. Jer, naprečac doneseni zaključci o odnosu naravi, svijesti i umjetnosti vode do pseudoznanosti i do sterilnog stvaralaštva.

Kada smo uvidjeli da postoji iskustvo koje zovemo estetskim, za početak mu se, samo, pustimo.



Geoglyphs, mehanički ploter, platno, 2024. / *Geoglyphs*, mechanical plotter, canvas, 2024



Nexus, prostorna instalacija, 2024. /
Nexus, spatial installation, 2024

Feda Gavrilović

The connection between humans and their surroundings in the broadest possible sense extending to the entire universe, i.e. everything that physically exists, has been a significant topic in human society since ancient religious practices. Over time, these practices have transformed into spirituality, philosophy, art, and later into science (and occasionally pseudoscience), driven by the sheer fascination with the idea that humans, the only thinking beings on Earth, are connected to absolutely everything in existence; how their place is validated by certain metaphysical or physical principles of reality; how their purpose is unquestionable; and how the very act of perceiving that purpose demonstrates their uniqueness, i.e. superiority over other beings. How grand that sounds, Maxim Gorky would say.

Naturally, such comforting fantasies about cosmic harmony have found their strongest resonance in art, that continuous outpouring of human consciousness through the centuries. In the modern era, the idea of interconnectedness among all existing things is often approached creatively through the vast possibilities offered by technology. This is where multimedia artist Alex Brajković finds his place.

I mentioned the link between humans and nature, the universe, and then technology. Perhaps that very word, "link", offers the ideal entry point into Brajković's installations. Personally, I see the idea of achieving total harmony as merely a human construct - but isn't every form of expression, whether verbal or artistic, built upon shared constructs? Some constructs resonate with us more deeply, others less so. It is their impact on us that creates communication, expression, language. A link - but this time, one I genuinely believe in - between a work of art and its recipient. The only link that truly matters.

The visual effects of these installations represent information their programs receive. The work *Nexus* responds to the presence of visitors by projecting motion-triggered particles, while *Geoglyphs* generates curves based on data about the universe provided by the artist. *Nexus* portrays the relationship between the individual physical body and something as elusive and abstract as program code, as a dynamic dance of tiny particles. The title of the second work, *Geoglyphs*, suggests drawings in the earth, the practice of ancient civilizations consisting of creating massive signs visible from above. The most famous geoglyphs are found in the Nasca Desert of Peru and in southern England. Given their ancient origins, one question remains: who were these signs meant for?

Like any work of art, they were sent into the cosmos, trying to connect humans and their community with some higher (physical or metaphysical) laws. This has been done for millenia - through drawings, paintings, stacking stones or, as in this case, computer algorithms. Alex Brajković integrates human understanding of the universe's principles into art via technology, yet another manifestation of humanity's mastery over the world.

Perhaps the evocation of a deeper connection between humans and everything else is illusory, but traces of such reflections and interpretations of reality still resonate with us aesthetically. However, I would not, by any means, take this correspondence as proof of the existence of a mystical link. For now, I would simply affirm that there is something called aesthetic experience and refrain from drawing further conclusions. For hastily drawn conclusions about the relationship between nature, consciousness and art lead to pseudoscience and sterile creativity.

Once we recognize that there is an experience we call aesthetic, let us, for now, simply surrender to it.

ALEX BRAJKOVIĆ (rođen u Rijeci, 1992.) zvučni je i multimedijски umjetnik iz Poreča s magisterijem Live Elektronike (Conservatorium Van Amsterdam). Trenutno stvara u području imerzivnih multimedijских instalacija, produkcije elektroničke glazbe, dizajna zvuka, *surround* zvuka, algoritamskih skladbi, multiinstrumentalnih elektroakustičnih solo izvedbi i umjetničkih instalacija u javnim prostorima.

ALEX BRAJKOVIĆ (born in Rijeka, 1992) is a sound and multimedia artist from Poreč with a Master's degree in Live Electronics (Conservatorium Van Amsterdam). He currently works in the fields of immersive multimedia installations, electronic music production, sound design, surround sound, algorithmic compositions, ultra-instrumental electroacoustic solo performances, and public art installations.

ALEX BRAJKOVIĆ

NEXUS / GEOGLYPHS (SPONA) /
NEXUS / GEOGLYPHS (LINK)

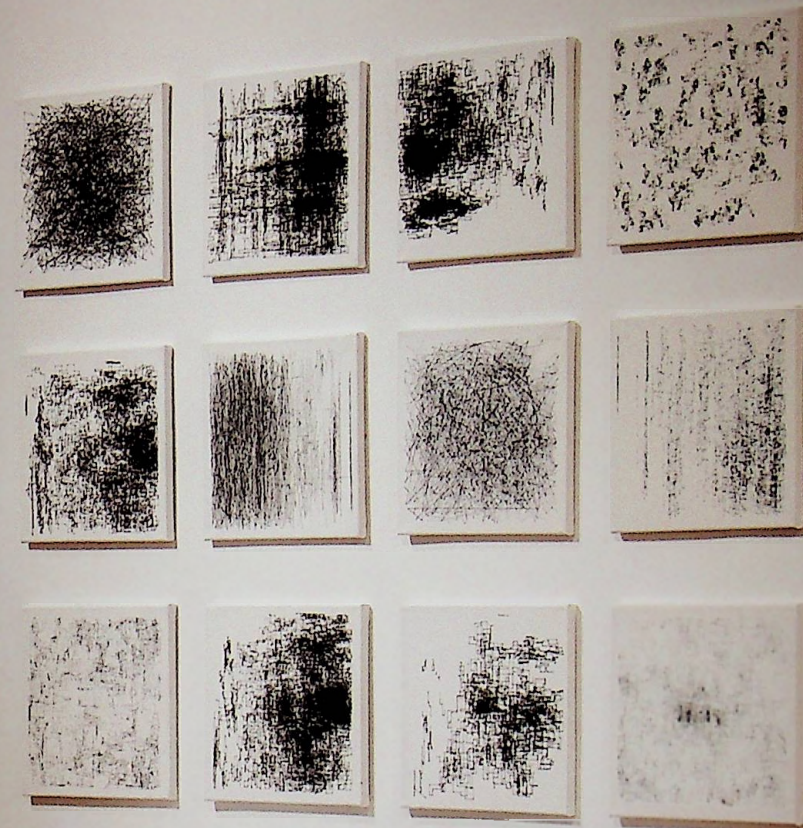


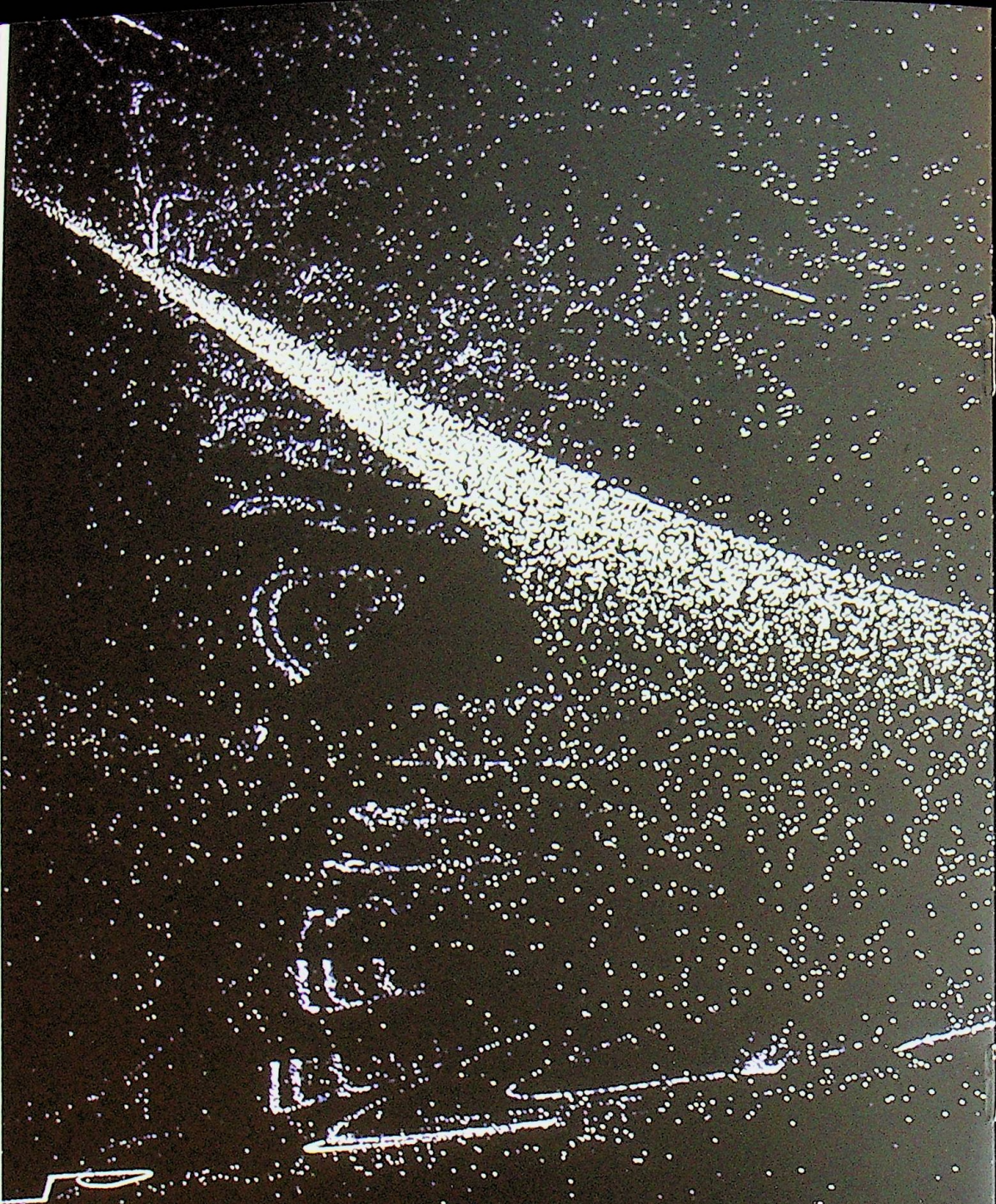
IZDAVAČ / PUBLISHER: Kulturno informativni centar, Preradovićeva 5, Zagreb ZA IZDAVAČA / FOR THE PUBLISHER: Hrvoje Hribar, ravnatelj / director VODITELJ GALERIJE, KUSTOS IZLOŽBE, AUTOR PREDGOVORA / GALLERY MANAGER, EXHIBITION CURATOR, AUTHOR OF THE FOREWORD: Feđa Gavrilović DIZAJN KATALOGA I PLAKATA / DESIGN OF CATALOGUE AND POSTER: Ivana Vulić LEKTURA / PROOFREADING: Mateja Fabijanić PRIJEVOD / TRANSLATION: Nina Pisk FOTOGRAFIJE U KATALOGU / PHOTOS IN THE CATALOGUE: Robert Marić TEHNIČKI POSTAV / TECHNICAL SET-UP: Vedran Grladinović NAKLADA / PRINT RUN: 300

ISBN: 978-953-7356-79-8

Izložba je ostvarena uz potporu Gradskog ureda za kulturu, međugradsku i međunarodnu suradnju i civilno društvo Grada Zagreba i Ministarstva kulture i medija Republike Hrvatske. / The realization of the exhibition is supported by the City of Zagreb's Office for Culture, International Relations and Civil Society and the Ministry of Culture and Media of the Republic of Croatia.

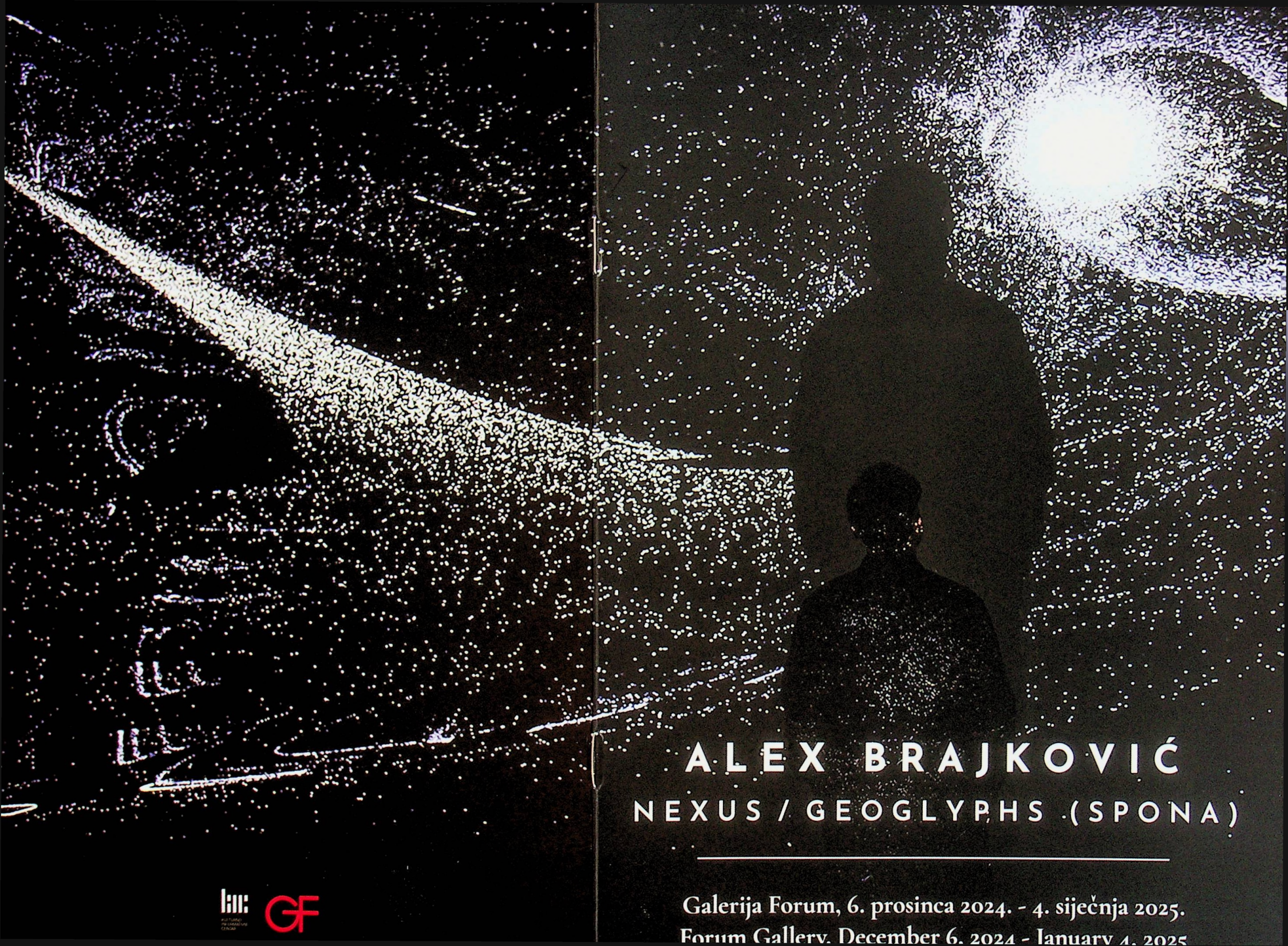
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