

THE ANATOMY OF THOUGHTS

Is the feeling of insignificance becoming the experience of new generations? Is a way out of this chaotic state, ambiguity and darkness to be found in art, which becomes the messenger? All forms of social injustice as the fruits of civilization are slowly transforming human consciousness. Forcibly imposing specific concepts subconsciously steers man's thinking in a suggested direction. It could be stated that a neoliberal capitalism reign nowadays. In its essence, this ruling regime is harsh and brutal because everything in it revolves around the profit of a small number of people. The reflections of this capitalism are noticeable in culture as well. Evidently, the ruling party proclaims its own conception of culture more and more often ("Leading into Madness")*.

In a society of spending euphoria, the ability to make value judgements diminishes in every sphere, while value criteria in art erode as well. Collective inertness is given more emphasis and personal ambitions are put above individual reality ("Solidarity, the Main Enemy of Capitalism")*. Man becomes but a tool in the claws of the ruling oligarchy. If art is one of the fundamental aspects of human existence – let us remember Marxist esthetics, according to which art is a form of work by which a man not only maintains but also creates reality in the world – then today, the mission of art is transforming into its own antithesis ("Death to Capitalism, Freedom to the People")*. What is a refuge? Is all of this an illusion and deceit? What or who controls our lives? In a standardization of all, man is gradually losing the feeling of his or her own personality.

Miroslav grapples with this age in the only way available to him: through artistic expression. His rebellion is personal, representing his own attempt to oppose and criticize current problems in society ("The Resurrection of a Verbal Delict")*. His artistic expression is metaphorical and could be interpreted as an impossibility to renounce one's past. His drawing medium of choice is ink, with which he replaced plasticity with flat painting.

His drawings are outside the figural zone, while individual elements in them are caricatured and presented symbolically. The choice of motifs results from a psychological, rather than artistic motivation. In such creations that become mental images because the establish communication with the observer on a mental level, there is no place for people. That is why Miroslav's drawings are replete with roads that lead to nowhere, horns, eyes, fish, towers, endless sequences of particular details, signs that mean little but carry a message in their collage composition. One must peel away layer by layer from each drawing in order to uncover the idea behind it. In his own language of motifs, Miroslav expresses his relation towards a system, which is a microcosm of an artistic speech. The whole compositions gravitate around their cores, while the main emphasis is on the central form which is used to manage the space.

His drawing motions are short, multiplied, followed by a rhythm of placing various elements within clusters that represent most important events. Miroslav occasionally chooses a circular form in which everything moves without a beginning or end, and from which there is no escape. The message is that the power of the circle is fatal and in it we become the prisoners of manipulative influences (“The Truth is a Sword Used Against You”).* Miroslav defends art with works whose cosmology and artistic temperament follow the basic premise – that culture is the only way out. If we recognize this, we will understand why his position is metaphorical and why we should never renounce our past because it is the basis of our future. Neither a desire for esthetic experience nor a need for works of art will ever wane in humans. Thus, an artist carries the cosmology of his creation, always ready to hold his or her ground and persevere in the defense of ideas and art.

() * Referenced names of Miroslav’s drawings.

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