

## iGenesis iDisappearance

Through a modern approach of "loading" Milena Jovicevic transforms the biblical saying: *Then their eyes were opened, and they both realized that they were naked. They sewed fig leaves together and made clothes for themselves.* (Bible, Genesis 3.7) and points out through all dimensions of human existence and levels of functioning (emotional, intellectual and intuitive) the circularity of creation and the end. The connection of modern and primeval expression here refers to the creation as an act of irony, the irony of the development path in variously expressed pain sensitivity. Biblical theme of genesis is followed by a continuous cut of Adam's ribs, the irony of his "omnipotence", a desire that he'd be granted the pain of creating and Eve, and another woman, a dog and... The appearance of blood would have to refer us to the biblical idea that the blood is soul, detracting of it - oblation, and the verdict is public human branding. Genesis means to have the pleasure of pain, participation in growth and development, and the satisfaction of subordination to own, primeval biological impulses. Interactionism experience through color, movement... whether deliberately elusive thread of concept, leaves the viewer the opportunity to imagine own content nearest to his perception and to give the meaning that is extremely personal. Encounter and interaction is not always just the joy of giving, taking and the creation but it is the issue and another dimensions - aggression.

But to whom? For what? What are the choices of the artist? She has no choice, because she divergently shows aggression towards herself and others and leaves the possibility that through further loading consumers project and stop their thoughts on one of the scenes before offered end. The artist - in search of primeval, animal, in disregard of social norms - often hides symbolism of the collective (clothes, ornaments, jewelry, except shoes in one scene) and reads the mental values of body techniques, movement, play, attack and so on. Simultaneously, we are introduced in the virtual world of icons by mediation between old truths and new experiences. Is it suggesting us that a single click can take us too far or not far enough in fear, anger, grief, or perhaps in the desire, joy, pride... or simply to find inspiration of their own reflection in the imagination?

By performed the shaping became a constant game of genders, interlacement of senses, wandering of imaginary through Eros as one of the possible paths of understanding and paths to the end. I believe that game will leave us wondering on development of relationship to ourselves... about what's given, selected at the end of that final. With what feeling leave us the artist? She gives us the freedom of decision to stop the loading with "pause" and to realize that the choice does not have to be disappearance, but on the contrary, new "update"? We virtually come to beginning, and indeed, we have the ability to stop and choose: love, belonging, destruction, pain, aggression and recreation again ... and again.

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