

Return

The effect of a natural environment on moods is an undying inspiration (or a lure?) for artist. Friedrich and Turner first brought out the synthesis of emotion in relation to the supremacy of nature, a relationship wich John Ruskin descibed as the "pathetic fallacy".

As Robert Rosenblum notices, the melancholy of Friedrich s pictures "*corresponds to an experience in wich the individual is pitted against, or confronted by the overwhelming, incomprehensible immensity of the universe, as if the misteries of religion had left the rituals of church and synagogue and been relocated in the natural world*" (Robert Rosenblum, *Modern Painting and the Northern Romantic Tradicion – Fiedrich to Rothko*, New York, 1975, 14)

This protestant meditation on otherworldly mysteries is close to the empathy charged print *Return* by Predrag Terzić, whoputs virtually invisible human figures into the dominant, breezy landscape. Terzić photographs the cold winter sunsent in Novi beograd and then, insert a line from Van Morisson s *I m Not Feeling It Anymore*.

In some way, in Terzić s work, there echoes the "romantic" tradition of a "spatial mistery": "Without material object to define succesive positions in space (...) pictures become resonant, luminous expanses that can alternately remain within the narrow confines of the picture s flat surface or expand into illusion of infinite recession toward remote or unseen horizons." (Robert Rosenblum, as above, 192)

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