

*Svi ljudski pokreti proizlaze iz potrebe za napadom i odbranom. To im je osnovni, u većini slučajeva zaboravljeni, ali istinski uzrok i jedini pokretač. A priroda umetnosti je takva da nije moguće naslikati hiljadu sitnih pokreta koji, svaki za sebe, nisu mračni ni zlokobni. Ali umetnik...prisiljen je da prikaže pokret koji je zbir svih tih mnogobrojnih pokreta, a taj zgusnuti pokret nužno i neminovno nosi na sebi pečat istinskog porekla, napada i odbrane, besa i straha. I što je u jednom takvom pokretu veći broj pokreta utkan i zbijen, to je pokret izrazitiji i slika ubedljivija.*

Ivo Andrić, *Zapisi o Goji*

Ciklusi radova počevši od *Nacionalne službe*, preko *Elan Vital-a*, pa sve do *Leistung-a* i *Momentum-a*, stavljaju u fokus ispitivanje odnosa sporta i umetnosti. U svakom ponaosob sam istraživao šta je dovelo do toga da se jedna igra poveže i nađe svoje mesto unutar društvenog sistema i kulture. Dok se u nekim segmentima vodilo računa o dominantnim igračima koji su svojim karakteristikama promenili dalji tok košarke kao igre, preko singularnog momenta koji bivaju zabeleženi (inicijalno u seriji radova u tehnici letnikulara) intervencijama u prostoru različitih gradova (u Srbiji, Crnoj Gori, Italiji, Španiji i Poljskoj), u poslednjim ciklusima je vodeća linija okrenuta ka *patosu*. Drugim rečima, dodir koji se putem digitalizacije svodi samo na mentalnu predstavu, unutar košarke ima posebno mesto i biva mesto spajanja, ne samo kod igrača iz istog tima, već i kod protivničkih igrača koji svojom dominacijom i finalnim dodirom uspevaju da artikulišu svoje mesto i značaj na košarkaškom terenu.

*“All human movements come out of a need for attack or defense. That is their elementary, in most cases forgotten, but true cause and only catalyst. The nature of art is such that it is not possible to paint a thousand of small movements which each for its own are not dark and evil. Every artist...is forced to represent a movement that is the sum of all those numerous movements, and that dense movement necessarily and inevitably carries with it the mark of its true origin, attack and defense, anger and fear. And the more inwrought and compressed moves there are in that movement, the more it is distinct and the more the image is convincing.”*

Ivo Andrić, *Conversations with Goya*

Series of artworks ranging from the *National Service*, through *Elan Vital* to *Leistung* and *Momentum*, are focused on examining the relationship between sport and the arts. In each one, I explored what led the game to connect and find its place within the social system and culture. While in some segments taken into consideration, the dominant players, who, by their own characteristics, have changed the course of basketball as a game, recorded through the singular momentum (initially presented in a series of lenticular prints) interventions in different cities (in Serbia, Montenegro, Italy, Spain and Poland), in the last cycles the leading line is turned towards pathos. In other words, the touch that through digitalization is reduced to simple mental representation, within basketball has a special place and becomes a meeting point, not only for players from the same team, but also for opposing players who, through their domination and final touch, manage to articulate their place and importance on the basketball court.