

PREDRAG TERZIC - *MOMENTUM*

In his new cycle of works titled *Momentum*, Predrag Terzić continues examining the relationship and connection between sport and art, started in some earlier works – *National Service*, *Elan Vital* and *Leistung*. Referring to play as a possible mode of operating, Terzić's opus speaks of the world, the world of art and the world of sports play. Since play, according to H. G. Gadamer, has its own essence, independent of the players' consciousness, the rhythm and structure of its own, its subject is not the player, but the play itself, reaching presentation through the players. So, "frozen" scenes of some of the crucial moments of action on the field, drawn in charcoal, speak, in fact, of internal states and mental representation of the duels. The purpose of the game is shaping the movement of the game itself, and in it, according to Gadamer, is expressed its being, its essence, which is realization, fulfilment and the process of movement – *momentum*. Play is a free impulse and life without it would be unimaginable, for play has its own essence, independent of the consciousness of those who play, and it also exists when the thematic horizon is not limited by any being-for-itself of subjectivity, and where there are no subjects who are behaving "playfully". (H.G.Gadamer, *Truth and Method*)

The use of digital applications makes the focus on the parts of the body showing the drama of internal states even stronger, since set apart from the body and from the wall (the image literally comes out of the wall) it affects not only those who play, but also those who watch. However, this openness towards the spectator is at the same time closedness. One cannot be outside the game, just as the essence of the artwork cannot be seen outside of it. The game as the whole comprising players and spectators does not have its own spirit in those who enter the game, because they reach the spirit only through the game, reach a reality on the other side of "everyday reality" (H.G.Gadamer). According to this philosopher, the purpose of the game is shaping the movement of the game itself, and therefore it manifests itself as self-presentation and demonstrates what it is.

Uncertainty and unease in the contact with the image and the gallery ambience we pass through is at the same time a point of merging both with players of "our" team and with those of the "opponents'" team, because this is the dilemma we are faced with. We are trying to recognize the so-called "our side", but the choice becomes irrelevant without a real experience, without entering the game. Gadamer warns that the game is an "ideal kingdom" that, coming forward with the demand for autonomy, tends to escape the limitation and external tutoring of the state, i.e., society. Play, as the foundation of human freedom, is the basis of the man himself, and through it he can understand life.

But what is the relationship among the representations of human figures shown at the moments of the most intense fights on basketball courts, the copied Engro's Napoleon and the poem by Vasko Popa? As if pathos, pain, denial, physical effort and even death that can be recognized in parts of the bodies of male figures on the walls receive confirmation in the representation of the emperor who symbolizes the warrior and the timeless power. This power is found in the principles of duelling, fighting, of match and ring of which Popa's poem (*Before the Game*) also speaks... "Who doesn't break into pieces; who remains whole and gets up whole – plays." And in the games of Pope's poems everything is between necessity and freedom, between submission to random improvisations, conventions and uncontrolled fantasy, improvisation.

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