**The promise of NOW**

*“A battery of scientists can get together and tell you about all the scientific proof for the fact that bananas are bitter. But all you have to do is taste one, once, to realize that there is this whole other aspect to bananas. Ultimately, proof lies not in intellectual arguments, but in being touched in some way by the sacred within and without.”*

*Russel E. DiCarlo, “Towards a New World View: Conversations at the Leading Edge”*

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**The Internalized Horizon**

The drawings are the artist’s take on “nature morte” dedicated to depicting still-life commonplace objects as a means of reproducing everyday life. More than being a reproduction of everyday objects, the drawings are exercises in slowness, where the intimate relationship which emerges between artist and object in the process of unhurringly transposing the objects to paper, has a personal and experiential dimension.

The illustrations are hanging linearly at the same height, thereby defining a horizon of 15 specific viewpoints. The linear layout reinterprets Brunelleschi’s linear perspective by substituting the one-point-governs-all pictorial depiction of space as controllable from a centric vanishing point with several ‘snapshots’ of reality.

The ideal city, commanded optimistically from a vantage point, has been replaced by nature, looked at with curiosity, and experienced as fragments of a reality which can no longer be grasped as a coherent whole. The horizon has been fragmented, and internalized.

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**The Mirrored Gaze**

With references to inquiry and knowledge acquired by investigation as associated with the concept of history in ancient Greek, the installation composed of cubes introduces a strong formal gesture of rationality. The cubes, supported at different heights and inclinations by iron support beams, are “collectors”, “witnessing” the course of events, while enabling “meaning” to emerge as a reflection game of framed images.

More than fulfilling a static function, the iron support beams materialize the vertical axis of history as it crosses the geological strata revealing worlds as geometrically crystallized layers of (simulated) images.

The mirrored gaze reflects upon its own inconsistency as a witness of truth, problematizing the continuity of the historical vector, as well as the image itself as an artefact that depicts appearance and perception. How to capture an image? The ephemeral quality of the image points towards history-as-event, while the process of accumulating relates to adding and the proliferation of images as the new real.

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**The NOW**

What lies beyond the horizon as promise for a better tomorrow? What God can we expect to find when descending all the way back to Byzantium, only to learn about his disappearance by (re)presentation?

At the intersection between hope and dismay, Luka Stojnic is offering us a new possibility for re-connecting with the nature (of things) on our own terms, by outlining an in-between space. A possibility for understanding and transformation not remote neither simulated, but available here and now, residing in the interval between the manifestation of the unconsciousness as an emotional act, and the perpetuation of the illusion of understanding as a (self)reflection.

Between the future (horizon as emotion) and the past (history as image proliferation), the only productive option left for grasping the world seems to be acknowledging and embracing the NOW as the real realm - the best place to learn how we can live a fulfilled and meaningful life with ourselves. All we have to do is just to taste a banana.

Serban Cornea, Copenhagen – Zagreb 2018