***Architecture***

The exhibition presents the work of Petar Katavić, and here selected works are the continuation of the exhibition held at the Museum of Fine Arts in January this year. Since 2017 Petar has been developing and building on his ideas about shaping space with volume, which he also strives to show through his works. The reduction of colour, lines and surfaces, as well as simplicity in thinking about visual art, are the characteristics of the artist’s work, reflected both in the titles of his works and in the exhibition set-up. The exhibition held at the Museum of Fine Arts was titled *Space*, mostly because it was a site-specific exhibition creating bearing in mind the specific exhibition space within the gallery, and the title of this exhibition – *Architecture* –is a logical continuation that reveals the focus of the artist’s interests.

The exhibition consists of several units exhibited in different gallery spaces. The central part features 50 MDF boards, 40x40 cm in size, painted with acrylic technique. The bottom layer is painted in blue and it emerges in segments from under the top varnished layer in white and ochre shades. Using this procedure, the artist creates an illusion of space in the painting. Some drawings on the boards are architectural representations of clean geometric forms, whereas the majority are abstract forms. The drawings are engraved, which simultaneously represents both reduction and deduction. This visual structure corresponds to three paintings of a larger format, oil and acrylic on canvas, which feature the prominent use of red that the artist often uses in his works. Such selection of colours produces a warm and cold contrast to the painted MDF boards. In these paintings, the artist has expressed himself exclusively through abstract forms, whereas, in this case, the painted triangles represent the pyramid that is, as the simplest structure, important in Egyptian, Central American, Mesopotamian, Chinese, Indian, Greek and Roman cultures, which especially intrigue the artist. In addition to triangles, the paintings also feature words in German, as well as the symbols of order, work and discipline. This way the artist pays tribute to his ancestors who worked to rebuild post-war Germany and to provide housing to their descendants, to provide them with a foundation for development and thus impact the formation of their identity. The remaining works include three oils and acrylics on canvas composing a triptych. Created with a monochromatic approach, they are dominated by blue and white with the inscription *metal fabrik* that refers to the industrial manufacture of cast iron elements, largely responsible for the look of present-day contemporary architecture. In general, Petar often refers to the icons of modern architecture in his works and says:

*Ludwig Mies van der Rohe’s architectural oeuvre is also important to me, his sensitivity for proportions, minimalist approach to architecture that is reduced to a geometric form, arising from his aspiration focused on simple forms and rejection of unnecessary structural elements that result in architecturally pure structures whose steel frameworks represent the removal of firm walls inside and outside. S Gideon*[1](" \l "sdfootnote1sym) *claims that Ludwig Mies van der Rohe and Le Corbusier are among the small number of architects who again consciously introduce proportions into their constructions in a Pythagorean sense, where a number is not just a number, but in addition to quantitative, it also has qualitative characteristics, as well careful proportioning combined with refined processing of the material.*

Although the aesthetics of Petar's works is reduced, minimalistic and simple, each work reflects his dedication and devotion, which he sees as the most important factor in his work. In conclusion, I will again, just as in the preface to the *Space* exhibition, refer to Mies van der Rohe’s famous motto “less is more“, Petar’s guiding principle that very clearly illustrates the subtlety and meditativeness that I find in Petar’s works.

Ivana Vukušić

[1](" \l "sdfootnote1anc)Giedion, Sigfried (1969), *Prostor, vreme, arhitektura (Space, Time, Architecture),* Beograd: Građevinska knjiga.