

Lucija Bogunović

Today the sky is blue

Installation *Today the sky is blue* consists of 46 analogue photographs, fabrics on which photographs are transferred using turpentine, and a notebook, in which she wrote the exact dates and times when the photographs were taken.

The photographs show the sky that Bogunović photographed from April 4th to June 4th, 2022 on locations where she would find herself once a day, with an hour difference from the previous day (April 4th at 12:00, April 5th at 13:00 etc.).

Fascinated by the impermanence of the sky, she approaches the photography process ritually (turning on the alarm, waking up, constantly carrying the camera, becoming aware of a certain moment in the day, etc.), and by constantly recording it, she tries to create a relationship between herself as an ephemeral subject and it (the sky) as a constant. As an observer, she takes control of time for a short time and inscribes it in a way, i.e. marks it and later transfers it to the fabric.

The artist transfers turpentine-printed frames of the sky to fabric in order to change the physicality of the photographs themselves and create a relationship through a repetitive choreography of imprinting between the prints and the fabric (imprinting, creating, joining two materials). Thus, on the photographs themselves, traces of textures obtained by printing are visible and vice versa. Variations in the print differ in density, color and consistency.

In this work Bogunović reflects on the relationship between the physical and the metaphysical, the transient and the impermanent, as well as her simultaneously active and passive role in the context of action and observation. The work is personal, intimate, solitary and introspective. The gaps in the composition refer to the days when, for certain reasons, the artist was prevented from photographing the sky at a given moment, wanting to remain honest and consistent with the daily depiction of the ritual.

In the work *Today the sky is blue*, Bogunović deals with the softness of the everyday, immediate and personal, evoking the approach of Uta Barth, a German-American photographer interested in perception itself, in vision itself and in how we see (more than in what we see).

Iva Jurić

GALERIJA KARAS

time that keeps passing

I watch it go by

from my point of view

I turn my head, but it disappears

I wince, I fail

It passes in thin, pale

strips

it slips away

a drive within a drive

light enters through my eyes

if I keep them closed long enough

maybe the reflections of my memories

will be etched into the eyelids

a light that through the mirror leaves

images of what I want to look at forever

my paths

and the world that moves

it remains on filmstrips

my travelogue

layer by layer

the information flows, but what does it leave behind

only a few traces

everything and nothing

same as my memories

same as time

same as me

but it's nice

it shines and leaves thin

outlines

A

H

X

GALERIJA KARAS

it is not intrusive, it does not hurt the eyes

it lets me watch it

as much as I want

A

– part of the notes created by automatic writing

Lucija Bogunović

H

X

GALERIJA KARAS