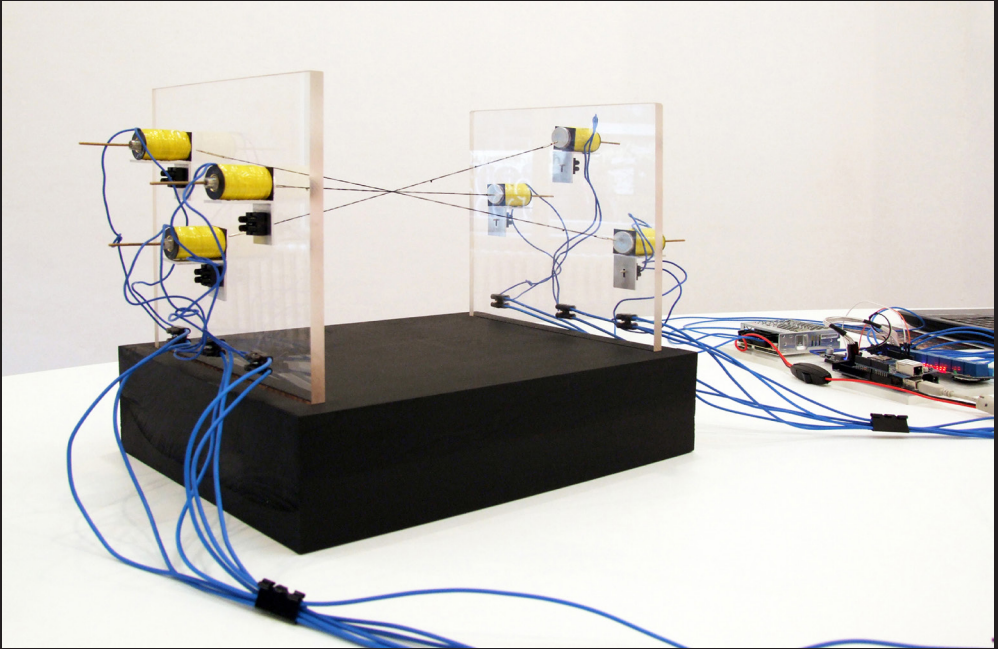


Milica Ćebić

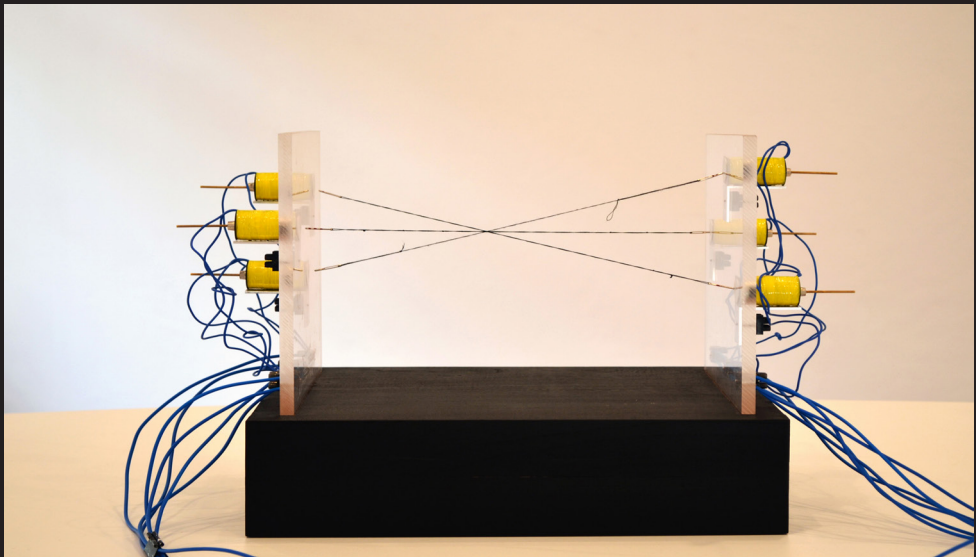
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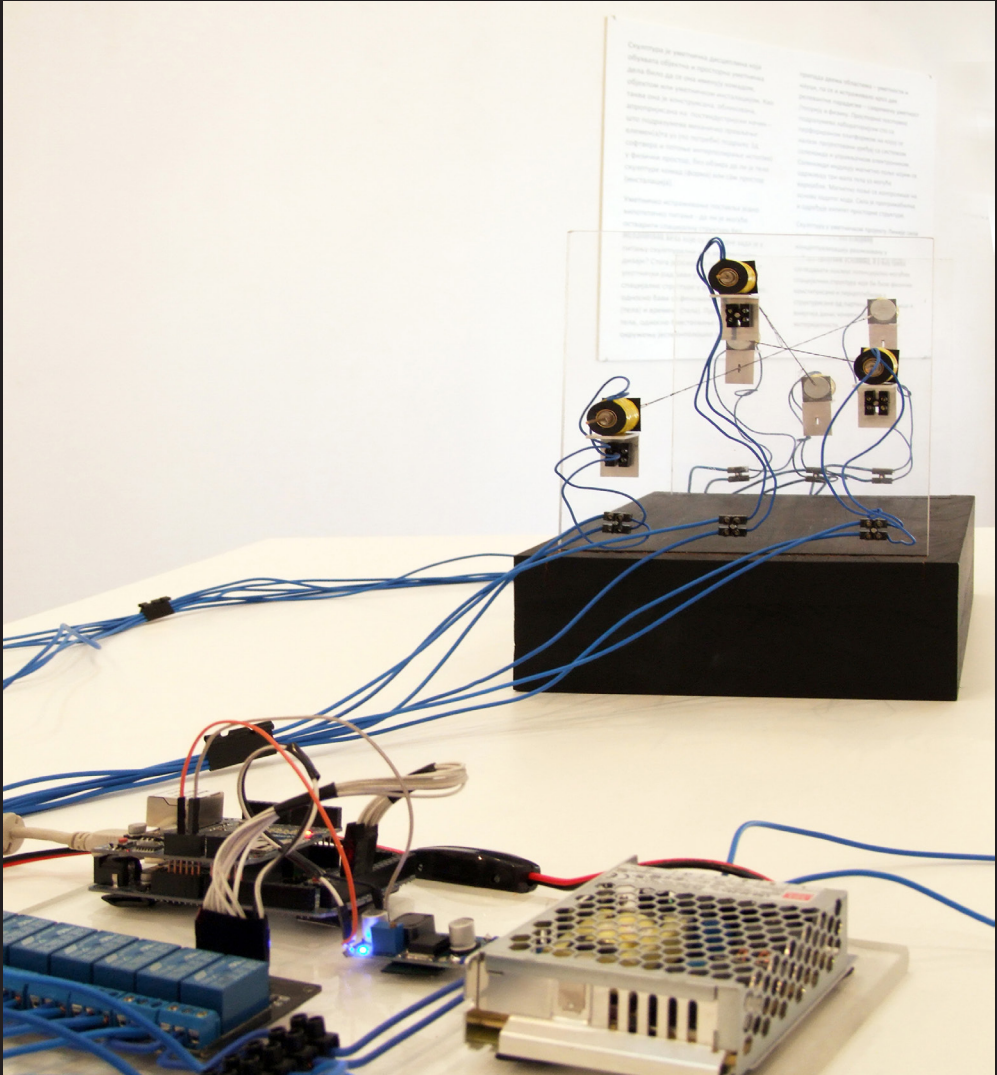
Lines of Forces: Reontologization of the Sculpture

The artistic work “Lines of Forces: Reontologization of the Sculpture” reassesses the boundaries of sculpture as a spatial artistic medium in the conditions of contemporary time. This includes the connection between the system of production and science (the development of software and hardware), when high technologies (including microelectronics, robotics, nuclear energy, cosmotechnology, biotechnology, genetic engineering and so on) appeared. Movement from industrial to post-industrial production regulated a different flow of the artistic process, transitioning from hard mechanical reproduction to the reproduction of code. Digital technologies have a radical impact on the real structure of the body, whatever its form – be it physical, biological, political – incorporating their algorithms and codes into them. Therefore, the body and the nature of its being are the main themes of the artistic research. The problem that the artistic work deals with is the existence of a spatial structure in the physical environment, i.e. it addresses the phenomena of space and time of the body. Space and time of the body, or being in the physical environment, is an ontological question belonging to two areas: art and science, and thus it was researched through the two relevant paradigms – contemporary art and physics. The spatial setting consists of the lab table with a device for the software control of the balance of three small bodies in a magnetic field, as well as the 3d visualization.



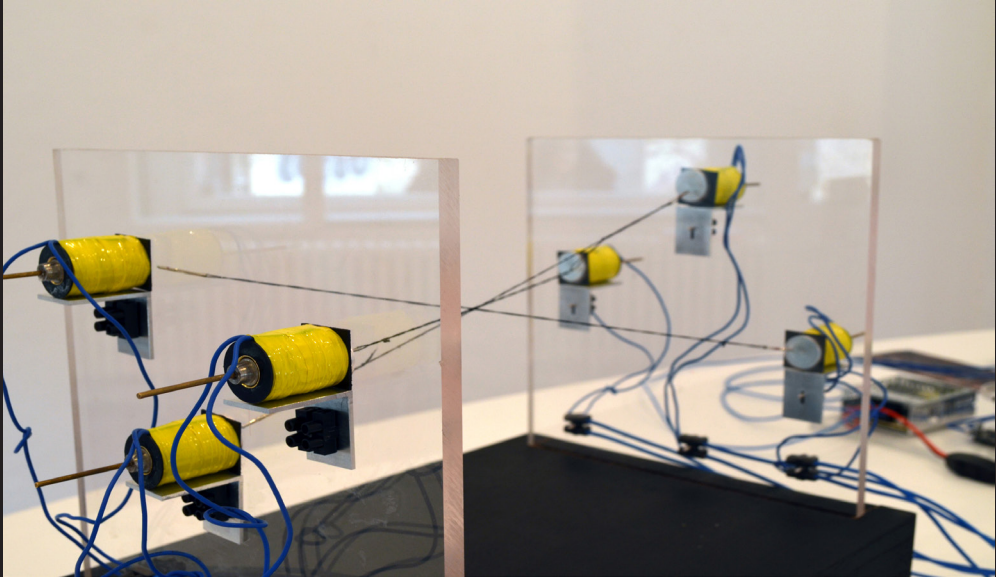
Artistic research is based on the assumption that it is possible to achieve spatial structure without mechanical connections that are crucial when it comes to the sculptural or architectural design.





The artwork “Lines of Forces” shows that the physical existence in space/time can possibly be based on entirely new grounds, if the sculptural parameters are redefined and supported by new technologies. In the artwork, software has a constitutive role in the structure of the spatial situation: it provides and maintains the existence of the real body (of the sculpture) i.e. of the spatial system (sculpture) in physical conditions. On the basis of the given code, it regulates the magnetic field induced by the electric power in which we have three small bodies. Such structuring of components results in the kinetic subject situation (the figure in space / time) in which the

magnetic force assumes the function of connection in a spatial structure. The body (of the sculpture) rests on a programmable force.



Based on the supposed and the given, perhaps the way that particularities can be linked is certainly a very potential field for the development of sculptural expression,¹ or that its true potential will be realized only in the future – the magnetic force with support of software can form a body even if among its parts there are serious spatial/temporal (physical) barriers. Therefore, the sculpture in “Lines of Forces” should be understood as an open conceptualization realized in laboratory conditions; in it we should consider a potential nucleus of possible spatial structures which would be constituted and perceptible physically and structured by particularities of particles and the energy of today’s conventional materialities.

¹ Although the media framework of artwork is problematic.

