

Behind the pixel

Mia Vučić's new exhibition is the continuation of her previous work exploring the human alienation in the contemporary world of new media and virtual reality. By choosing the combined technique of computer graphics (digigraphics) the artist intervenes in the origins of their making. The artwork shows elements of computer interface (visualised software of various programmes for music, recording, social networks) combined with vector graphics, pencil drawings or linocuts. The technique that the artist chose suggests a parallel reality of human existence where computer matrix and the algorithms of space/time visual frames become the basis for our reality. The screen thus becomes the focal point of the new aesthetic that doesn't shy away from visual codes and rules that are vital for the completeness of an artwork.

In the patterns of digital vocabularies the author discovers a system of symbols that she turns into her own meanings and therefore creates her own artwork operating system.

Manipulating with programmes and databases enables her to find new communication models. Optical systems of computer drawings and wording contain all the elements of an image that create interspaces of individual spheres and galaxies. By singling out the segments of the virtual world and combining it with the so-called traditional art techniques she emphasises the notion of modern incorporation, inevitability and addiction to rapid technological development that has made its mark even in the creativity area. The artist manages to find the purity of individual monotypes in the midst of the vast wasteland of operating systems and networks. The combination of contemporary vision of technological development and traditional graphical techniques into a single art expression is the replication of the author's everyday life where she combines her graphical design artwork and her need for creative expression into a single art expression. She chose not to explore the limitations of certain graphic techniques and procedures as such, but to boldly incorporate her own personality into the language that she lives and breathes, and by doing so, she created prints of personal boundaries within a virtual world. Values become mixed up and the virtual content becomes real and vice versa. Artificial intelligence, cyborgs, androids, avatars are just some of the concepts that become constants of social interaction and future survival. This is exactly where Mia Vučić finds her on/off niche where she explores the notions of escape, loneliness, letting go and life in some new, but plausible space.

She uses her own rules of interpretation to translate the coded language into a singular intergalaxy of art impressions. The intangible memory of virtual language therefore becomes materialised into abstract graphic images while the information codes serve as entrances into the voids of content *behind the pixel*.

Within the endless sea of clicks and computer signals the author creates digitally analogue kaleidoscopes of optical distortions. With her artwork *behind the image* she depicts the echoes of noise amidst the silence of the virtual language while searching for the codes of humanity.

The path of chaotic network of virtualisation, i.e. something appearing to be real, but in turn is not real in the illusion it imitates and appearing to exist; leads her to finding herself.

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