

Geometrical abstraction and minimalism are no longer determinants which could provide us with the explanation for Mia Vučić's graphics. Computer graphics in this case can only be used as a concept related to iconography of these works. They are a part of the millennium creation which I will refer to, due to absence of a better phrase, as techno-images. Photos, scans, computer multiplication, editing, final touches with tools that bring new aesthetics and different ornamentation considerably differ from the avant-garde and neo-avant-garde structuralism. These creations, these techno-images are significant for contemporary visual culture.

The idea of a visual abecedarium and a new syntax offered by the avant-garde (neo-plasticism) and neo-avant-garde (structuralism) was based on the idea of internationalism and formed an omnipresence in the idea of easily comprehensible and degradable design and redesign. Taking over of visual abecedarium, reproduction or construction in formed syntax and interpretation of ideals of international and democratical has become utopian already in the eyes of post-modernists which rebelled against every form of total design in the 1970-ies. Visual abecedarium of Mia Vučić, which she used to structure her techno-images, has been formed oppositely from avant-garde. It was created as a social criticism and as a warning to the danger of totalitarianism which threatens the world because it moves perfidiously closer to the computer icons and schematic suggestions about the dependency to that elated and practical order.

Structured with symptomatic computer icons (stop, delete, etc.) which are a part of everyday interactive correlation of the mass public with their digital gadgets, these techno-images reflect cool-relationship toward its building units, as well as towards a whole. Lots of viewers can perceive them to be visually gratifying because they are near and familiar to them and to take notice of the beauty of digital aesthetics which has mastered the visual artistic domain. The author has no intention of expelling this aesthetic dimension; moreover, she uses it for expression purposes, although in a non-personal, collective, cool expression which has become a synonym for agreeing and accepting what is offered. Furthermore, we are dealing with a showcase installation, in other words a setup, where the works are guides for a concept, and give us the means to decipher the basic message. And the message has been suggested by the title of the exhibition.

Title of the exhibition "The Fifth Horseman of the Apocalypse" is the key upon we should view the entire exhibition where techno-images are read in a dramaturgical order; from pure order-disorder to the incurrence of the übermensch -nonhuman, who is none other than the grey eminence of John Doe, which silently imposes itself with its privileged status – upon the hints of new organised status which unpleasantly evokes the memories of leadership under the swastika. The underlying message of this exhibition is that every total design carries totalitarianism, in other words fascism, therefore threatens human dignity. Mia Vučić's techno-images are positioned in the dual role of design: on the one side we have the usage of tools, language and syntax, new computer and millennium aesthetics/ethics, and on the other hand criticism of that same aesthetics/ethics. By using irony in terms of her own position of immersion in the current age, the author alarms, turns the mirror towards the audience that will easily identify with one of the techno-images. Cool. The real question is however, will they be able to read out the metaphors? It wouldn't be such a bad idea to construct an application of that sort for smartphone...

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