

VIŠNJA PETROVIĆ

“The waves broke and spread their waters swiftly over the shore. One after another they massed themselves and fell; the spray tossed itself back with the energy of their fall. The waves were steeped deep - blue save for a pattern of diamond- pointed light on their backs which rippled as the back of great horses ripple with muscles as they move. The waves fell again, like the thud of a great beast stamping”.

Virginia Woolf, WAVES

Since the very beginning of her presence on the art scene of Yugoslavia and Serbia, Višnja Petrović has been persistently on a quest for visual quietness, questioning her intimate perception on the limits of monochrome and factual emptiness.

Experimenting with different formats and materials has been Višnja's long lasting interest. In particular, in searching for illusive borders between self-dwindling visual information of the artefacts and their readability in the domain of aesthetics. In her early career she used to be attracted by the seductive charm of hand-made paper and sophisticated nature-inspired surface structure of such material, especially those of large formats.

Višnja Petrović has always been drawn to the minimalistic approach of fading colours. She has a special sensibility for geometrised drawings, with shadowed coloured areas. In spite of some elements of visual hedonism, Višnja in her pursuits has always kept proper balance between visual self-indulging sensibility and the dignity of rigor.

The ultimate fingerprint of her artistic expression has been, and still is, very much related to her obsession with waves on the surface of water and their fascinating alternating dynamics. The observation on waves, provided in the preamble of this text, made by Virginia Woolf, would provide a glimpse into the reasons for this obsession.

In recent years, in the context of a long lasting interest in waveforms, Višnja made a gentle but decisive move towards a rather intimate perception of mathematical – geometric concepts (geometric catastrophes in two and three-dimensional objects). She also revisited her old interest in small industrially made objects upgraded with transparent structures (small, still, invisible) and photography with drawing interventions (intimate story of lines) as a part of her visual research inspired by the dynamics of waves.