

## NEVA LUKIĆ: Parallel Worlds of the Present

Everything in the world emerges from a space. No one and nothing has come into existence rootless, simply floating in the universe, except for maybe the universe itself, that immense expanse that surrounds us. Sculptures are also born in the palms or confined moulds, slowly taking shape in the grip of space. As early as the second half of the 1950s, Lucio Fontana made *Concetti spaziali* (Spatial Concepts) by slashing his canvases in order to integrate two-dimensional surface and three-dimensional space. The space which usually remains hidden by the canvas was turned by Fontana into an equal component of his works. He released the unseen universe which broke through the canvas. By discharging space the painting seemingly liberated itself, similar to sculpture which breaks loose from the tightness of the mould to be saturated with space in which it will set itself free. Depending on the perspective, which can often be oblique, permeation of the visible and the invisible forms the basis of art as well as science since they both try to interpret the universe. Poets are scientists and scientists are poets. Besides, isn't it true that they both believe in parallel realities? And the main mystery is hidden exactly in the premise – what is the actual number of universes? The theory of the multiverse occupies the minds of scientists but also that of the artist Karolina Pernar. There are suppositions that multiple universes exist within the multiverse. Each moment the universe is being split into a plurality of universes and what can physically occur will occur in one of these parallel worlds. And in the artwork of Karolina Pernar one can discern the recurrent theme of space-time issues. Therefore, it is not surprising that her interest focuses on the circle as a geometric shape, which brings us to two of her seemingly completely different exhibitions, different worlds which nevertheless have the same foundation. One was held in 2006 in the Rovinj Heritage Museum, and the other, entitled *Crossroads*, was mounted in 2008 at the gallery of the HDLU (Croatian Association of Artists) in Zagreb. While the first exhibition showed canvases bearing curved lines, the other presented a work that

consisted of six cameras recording the crossroads around the HLDU building in sequential periods with the time difference of 4, 8, 12, 16 and 20 hours.

Karolina Pemar's most recent exhibition at the Kranjčar Gallery, for which she created site-specific sculptures, is a build-up of her previous work in which she continues, though from a different angle, to deal with the concept of circle as an infinite space-time continuum. The lines which once stood as marks on a fabric developed at this exhibition into sculptures creating an impression of three-dimensional drawings that take up physical space. They are considerable in size and yet reduced to marks in space, like shadows of themselves. It is as if they can use any given moment to abandon their floating corporeality to dematerialization, and assume within their spatiality, a myriad of various shapes and intertwine with them just like universes. Each of these five universes stems from the circle which the artist reshapes and merges, making countless differing variations suggestive of the theory of multiverse. The changing perspective of the lines during movement points to the mutability of all visible and invisible, absence of one true perspective, impossibility of absolute perception. It is important to note that the five sculptures interact on the one hand with space, and on the other hand with the architecture. Two of them embrace the matter, that is, the supports of the gallery's architectural structure, one by being spread on the floor, and the other hovering in the air between two supports. If painted red, the whole setting would resemble the blood circulation of the human body. Two other, smaller sculptures are placed on the wall with one of their part entering the wall and disappearing in its whiteness.

What happens here is somewhat contrary to Fontana's Concepts. The white wall here becomes the canvas penetrated by the sculptures which plunge and escape into its space. This space, hidden from our gaze, can also represent some concealed parallel universe whose existence we cannot assuredly deny only because we cannot see it. It might lead us to the fifth sculpture which Karolina placed outside the gallery to be imbued with nature and with which she completes the ambiance (in Latin, *ambiens* denotes someone who surrounds) of her parallel worlds. Therefore, who really needs those cosmic ones?