

When Marshall McLuhan constructed the phrase the medium is the message, he opened a whole new chapter in media theory and philosophy. The period of universal digital expansion in which we are currently living did not even exist in its infancy. His idea that through various (new) media we actually extend our sensory cognition is extremely relevant today at all levels. Under the influence of technology, experiences that did not exist before are created and stimulated, and we react to this new reality both as a society as a whole and individually. The application of modern technologies provokes opposing, even contradictory perceptions. McLuhan's comment is that "every expansion of the senses changes thinking". How does this relate to art? What are new media and what are they? How are the inevitably omnipresent digital technology and its enormous possibilities for application reflected in the content of a work of art, how do they shape the thinking of artists, and to what extent do they influence the experience, senses and empathy of the observer?

Mia Vučić's exhibition answers the questions posed with a unique personal articulation. Without the slightest doubt, we can state that the presented works are permeated with deep reflection and inseparably connect artistic imagination and technical realization of precise and pure performance. The 16 exhibited works are part of long-term research, a permanent and consistent preoccupation with examining the interrelationships between technology, identity and the human spirit. The structure and internal logic of this process can already be sensed in the titles. The term Interpretations suggests inexhaustible creative possibilities for interpreting meaning and significance. The curiosity that drives ever-changing observation and visualization is realized and objectified in new creations and combinations. Eclipses are associated with entities that are obscured, permeated, overshadowed and merged in the hidden zones of their shadows. And finally, perhaps the most suggestive title, Flicker of the Soul, which defines a work of art as an accomplished moment in which the condensed result of a spiritual process is preserved. Mia Vučić's visual language and sensibility are reminiscent of Kandinsky's anthological work *On the Spiritual in Art*, actualizing the idea of "a true work of art that is created in a mysterious, enigmatic, mystical way... and becomes an independent spiritual subject". Along these lines, the use of the combined technique of computer graphics (digigraphics) and animation, combined with an intuitive immersion in questions of inner cognition, the subconscious, nature and the spiritual, is the dominant feature of the author's works. The works are basically of a graphic nature, and graphics are a medium that, according to a typical pattern throughout the history of art, has always been inclined to accept innovations and is ambiguously oriented between practical and reproductive purposes and original artistic techniques. From woodcuts, copperplate engravings, etchings, lithographs, offsets to computer graphics; in printing, goldsmithing, armory, illustration and the broadest areas of science and technology, industrial and graphic design... all graphic techniques have become independent and developed in the field of fine and visual arts. This property of graphics, a medium that in its digital version fully corresponds to the sensory sensibility of the contemporary audience and, at the level of intuitive, direct recognition, is equipped with a series of legible signs and symbols, brings us back to the beginning of this review. In addition to the content that she is preoccupied with and which she wants to convey to the experiential world of the viewer, Mia Vučić, by choosing the technique/media, uses today's dominant digital language with sensory expansion, which has already affected our perception and structure of thinking in all social communication channels. Artistic creation should belong to its time and make the best use of the poetics and principles of communication of its period, while dealing with the transmission of spiritual experience and sensations in any means of expression.

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