

Stealing Shadows

Prvački explores the inherent potential present in the act of emulating, measuring the symbolic distance that exists between the original object and the insinuation. The shadow is a gratuitous copy of the object, Prvački takes advantage of this availability in order to dematerialize the original and transform it into a portable presence. This gratuitousness is not only metaphorical, but it has incidence in reality. The cultural capital of sculptural artworks remains linked exclusively to the object itself, while the images that reproduce the object are valued and legitimized as the work in the realm of the faithful representation, the visual copy; the shadow appears in a very ambiguous dimension, as a byproduct that exists in the periphery of authorship, only as a suggestion.

Prvački's stolen shadows are in constant tension, they displace themselves between the conceptual intangibility and the material impermanence that dominate the current production of art, they also offer a comical gesture towards the concept of the aura of the artwork developed by Walter Benjamin. This exercise of insinuation can also have democratizing consequences; artworks with their very diverse techniques, media and materials are placed in a situation of equal conditions, as simple negatives of the most basic relations between light and matter.

Ana Prvački's oeuvre seeks to problematize the value systems that operate within contemporary societies; using poetic and comical strategies Prvački dismantles the mythologies that sustain the discursive realities of art, money and economic power. With a unique material lucidity the artist aims to untangle various forms of fetishism that determine our objectual reality in order to achieve a wider range of meaning and symbolic possibilities. The artist works with video, the construction of social situations, performance and drawing.