

There are other universes. We like to watch them, but we like to live as if they didn't exist.

Why?

It wouldn't be entirely correct to say that we pretend they do not exist. It is more precise to claim that we can live following several different, often contradictory principles at the same time, with unexpected success. So, even when we realise that there are other universes, we continue doing our thing. An amazing ability!

Although we know there are different worlds, we live as if we were the only one in existence and, of course, the only possible universe.

- Why do some scenes interest us more than others?

We have the great power to iron over all creases and messes of what we have chosen as our reality, with the speed of light. Without that ability, we may not survive. Maybe too much reality would burn our fuses. This is why we understand in degrees. We only see as much as our reason, our consciousness, can take at a given moment.

That is why it is very difficult to show us something we don't know yet. We look into windows through which we see worlds identical to or marginally different from the world we live in. We don't even notice the others.

- How can one show something new then?
- With great difficulty, because, for what we don't know, we have no form, no word. We have no concept network. We have no appropriate cognitive trap with which to catch the newcomer.

I overlook and forget everything that doesn't fit with my world-image. This isn't about moral issues, but about perception and perception processing issues. What we cannot process at the time, what does not fit with the existing concept, we either archive or discard. Just like with any other non-digested food.

Nika Radić has been searching for the other way, the other communications channel, for years. I'd say that, in our story, ratio is the most restrictive, so she tries to work around it, using powerful and strong perceptions of space. Movement through space escapes total rational control; it contains certain universal principles that are obviously the fruit of interaction, the fruit of the characteristics of the space itself. Nika takes that open communication field as the possible field of work and communication...

- It seems that the experience of space is independent of education, culture, or interest in arts. I believe that, if we can communicate on that level, it can become a starting point for other things...

She told me that a few years ago, regarding some of her work that was in fact entered, that was actually perceived from within. The viewers were forced to enter the work both literally and virtually, they had to participate. There was no work without the audience. Because the audience had to experience it through their proprioceptive sense, the sensory system of bones and muscles. On that level, the works were interactive, because the audience started them up by their presence.

This time they are voyeuristic works. Works defining the borderline. Voyeurs never participate, what defines them as voyeurs, is the unthreatened consistency of their universe. Almost the entire traditional European painting starts from the voyeuristic concept, the "painting as a window to another world". Only contemporary period introduces the idea of participation, which still, half a century later, creates unease among the general audience.

- Excuse me, I'm just looking.

Why do they dislike participating, and like looking? Why do we feel unpleasantly vulnerable as soon as we participate? Why do I not like to feel vulnerable, while I long for others to understand me?

Participation, it seems, threatens the uncontested unity of own universe. Reality may be, as has been suggested by contemporary theoretical physics, a participatory phenomenon. They say that, before you measure it, there is no universe, nothing to call an objective reality. This exhibition of Nika's perforates the boundaries of our universe and, in fact, makes it visible in that way. *Door, getting up* opens from the receiver to the other's space. But *Door, Starigrad* turns the other way, it turns towards ourselves, and we become that other, observed universe.

In that sense, the most interesting is the *Window*; it is the borderline itself. And if we say there is a borderline, then there must be something else behind it. For other universes to exist, there must be a border. We can only perceive things with borders; for our understanding, infinity is beyond reach.

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