

Silvio Vujičić's device artwork *Cloud* (2010.)¹ at first provokes entertaining thoughts on how it relates to the artist's previous and current researches on the traditional painting pigments and materials. The device itself has captivating charm: it projects rhythmically and with a faint smack a white cloud. It is composed of the powdered carbonate mineral (calcite) and the Gofun Shirayuki, a traditional Japanese non-toxic white pigment (contrasting the poisonous lead white that dominated Western painting). After its short life in the air, the particles of the cloud deposit either on a black background with velvety structure (prepared with soot and other black pigments) or on the gallery floor. If compared to the installation *Alchemical Polyptich* (2009)² – where Silvio Vujičić analysed the grammar of natural dyes of one of the milestones of the European painting, Jan and Hubert van Eyck's *Ghent Altarpiece* (1432) – with the *Cloud* he introduced mineral pigments and meditative black-and-white display.

But, the device artwork *Cloud* has also its mechanical part that enables the projection as well as its software component that regulates it. The device – with its preinstalled timing, strength and texture – "paints" another cloud at the black "canvas". While projected it is shaped like a Cirrocumulus, when settled on the background it transforms to something alike a Stratus. The iconography of clouds has a glorious history in visual arts and in literature: it is enough just to mention El Greco's or Pussin's or Constable's dramatic protagonists of the sky-stage. John Ruskin devoted to the clouds quite renowned series of lectures named *The Storm Cloud of the Nineteenth-Century*; they are often treated as a conceptual metaphor; they uplifted romantic soul as in the lyric poem by William Wordsworth's *I Wandered Lonely as a Cloud (Daffodils)*; Proust observed frequently "a few loitering clouds" in the *In Search of Lost Time*, (here quoted from the *Swan's Way*); and the references could extend all back to the biblical "the clouds of Heaven" or to Aristophanes comedy *The Clouds* (Gr. Νεφέλαι). But, the question that transcends the first impressions and thoughts on Silvio Vujičić's *Cloud* is the one that concerns invisible aspects of his device artwork: it is similar to the one posed by Lev Manovich in the *Software Takes Command* (2013): "What happens to the idea of a 'medium' after previously media-specific tools have been simulated and extended in software? Is it still meaningful to talk about different mediums at all? [...] In short: *What is 'media' after*

¹ Device, Gofun Shirayuki, calcite, black wall, various dimensions. Property of the author. Exhibited: Inner Colors at Platform3 in München, Germany, 2010; **T-HTnagrada@msu.hr at the Museum of Contemporary Art in Zagreb, Croatia**, 2011; Translife, International Triennial of New Media Art, in Beijing, China, 2011.

² Wooden frame of the polyptich, fluorescent tube, textile, natural dyes, silicon, books, 304,5 x 400 cm. Property of the author; different private collections. Exhibited: **Museum of Contemporary Art in Zagreb, Croatia**, 2009.

software?”³ In that aspect, Silvio Vujanović’s device artwork *Cloud* appears as metamedium, or to put it less *cloudy*: “a computer can be used to create *new tools for working with the media types it already provides as well as to develop new not-yet-invented media*”-⁴ The *Cloud* as metamedium communicates only to the visitors who have time, patience and interest to stop and hang around the device, because the *Cloud* is not a showy device, even if on the show. Everything comes to him who waits: the projected cloud(s) have to be expected, not with the impatience with which we wait for the water to boil; more with the respect we wait for the old-wise-man to answer some intriguing question. And then, as a substitute to the words, the cloud appears.

Fortunately, no words can compare to the genuine appeal, bank of emotions, thoughts and questions that Silvio Vujanović’s device artwork *Cloud* stimulates just watching it in silence and solitude, but one more I have to add: Silvio Vujanović’s *Cloud* anticipates by year the birth of Apple’s iCloud.

³ Lev Manovich, *Software Takes Command*: International texts in critical media aesthetics Volume 5. New York, London: Bloomsbury, 2013, p. 4.

⁴ Op. cit., pp. 102-103.