

Excerpt from « L'ombre du réel » by Damien Sausset

Mihael Milunovic is not fooled by our world, not even by the way in which the contemporary art market works. He knows better than anyone else that the signs that populate our imagination must be re-enchanted.

This artist has this fierce desire to derange and criticise contemporary ideologies and therefore the way we build ourselves. Obviously, this type of position is always difficult to hold on to. It is necessary to find the right distance from the object of study while maintaining a semblance of wonder.

Nothing like it with Mihael Milanovic. On the contrary, what he stages, what he weaves clear-cut colours, is on a precarious thread, a tenuous border.

To enchant and to criticise (in the sense of bringing the crises to the heart of a system, ours) in one and the same mouvement can only be done if we work in the very heart of the sins that allow the construction of identities.

Depending on each situation and culture these signs are just as much as a result of a general movement known as globalization with its imagined artefacts, produced for everyone.

For this artist, a skull, a man from an authoritarian regime in uniform, an almost surreal landscape through the inclusion of ruptures of scales or disparate elements only refer to the grotesque products that flood us every day.