

Marica Radojčić (Prešić): NOTES ABOUT MY ART WORK

By education I am mathematician (studied mathematics because of art for I wanted some other art). For many years I was university professor at University of Belgrade (the Faculty of Mathematics and University of Art); visiting professor/researcher at University of California, Berkeley, University of Hamburg, University of Bonn, MGU - Moscow etc. Fulbright award for mathematics 1985/6. Mathematical papers from abstract algebra, mathematical logic, mathematical linguistics, numerical mathematics. Last five years I run UMNA-Art&Science, an independent organization from Belgrade.

In my art (based on mathematics and philosophy which usually are covered in some deeper layers) several ideas have been dominant:

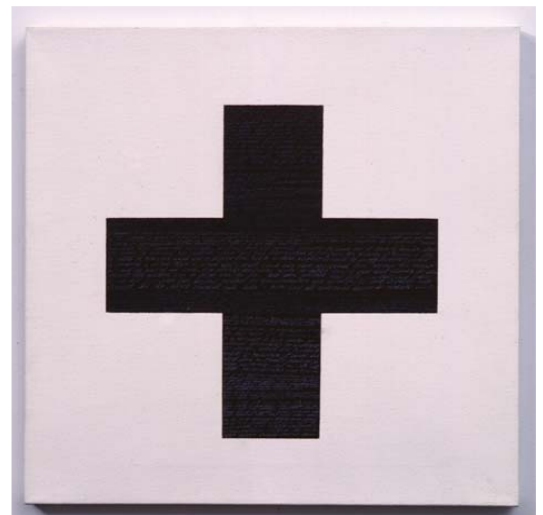
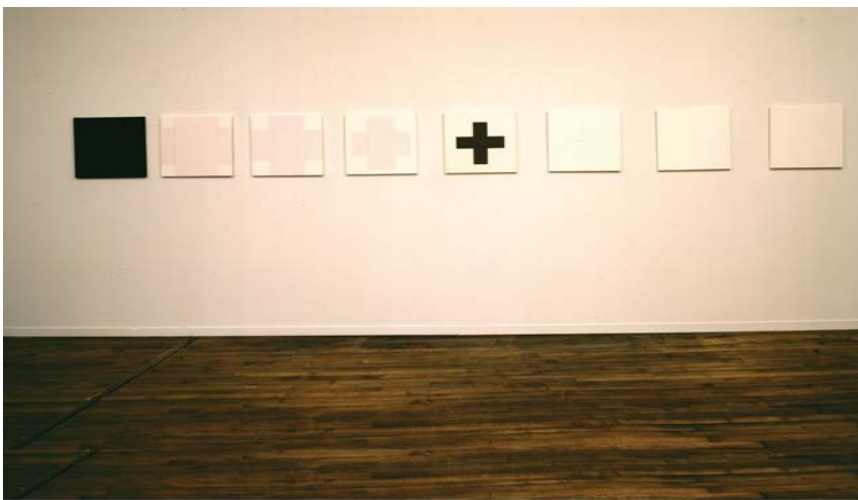
- INFINITY (which is closely related to the idea of GOD)
- DEATH (particularly the tinny line between Death and Life)
- LANGUAGE (natural and abstract languages, roots of natural language, layers of meaning, language as visual media...)
- BRANCHING (as particular sort of potential infinity present in many aspects of human life, but also in the theoretical sciences like mathematics, physics, informatics)
- HUMAN LIMITS (limits of our world, of free will, of knowledge...)



Black Horizontal Limes, Belgrade 1987

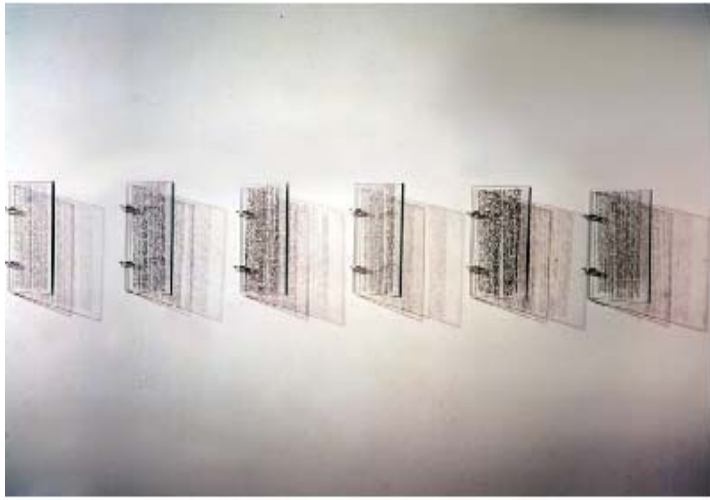
Infinity is something that mathematics and mathematicians deal with as with any other finite objects or notions. I always was intrigued with the paradoxical situation that in mathematics we deal with infinity so easily and in reality we cannot even touch it. Except potential infinity the only one given to us.

The idea of infinity was in focus in several works of mine. One of them is *Black Horizontal Limes* big poliptich-installation 15 meters long in which I developed usage of my hand writing as the main visual media to its high light.



Analysis of the Cross, New York 1986

To that kind of work belongs *Analysis of the Cross*, 1986. On the canvases on which is my hand writing there is a selection of the well known proofs of existence of God, including my original mathematical proof, very comprehensive one, in which I use the logical *Theorem of Compactness*.



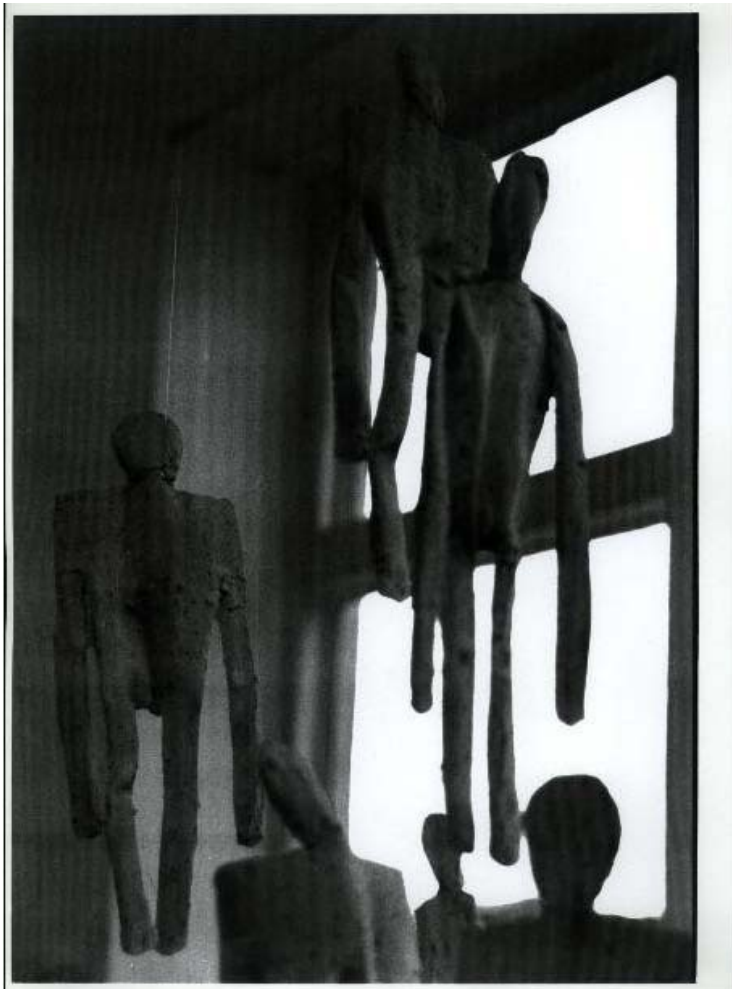
Words..., Belgrade, New York 1986-92

Language is an important topic of my work, both scientific and artistic. Considerable part of my research belongs to mathematical linguistics and in art I have been occupied with the semantical layers of meaning (up to the layer of visuality that is always neglected in sciences), secrets of language covered deeply in the layers of history, roots of natural language, particularly roots of letters. For example, by one theory the letter **E**, or in Serbian and Russian the letter **И**, (**E** turned counter clockwise for 90^0) has its origin in the typical position the man is praying to God. And the Greek letter **Δ** is related to the door, to that triangle appearing when we start opening the door, and it is also a symbol of our longing for transcendental, for our trials and attempts to cross the limits, to step over the border...

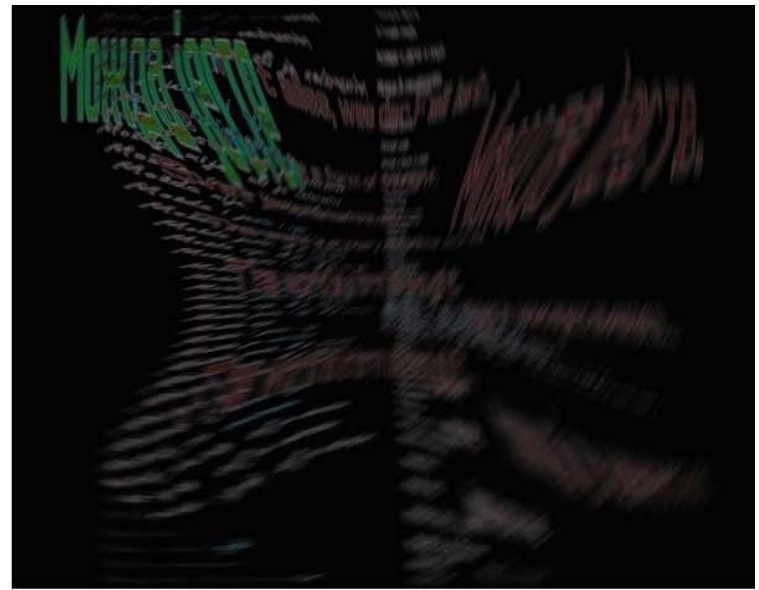
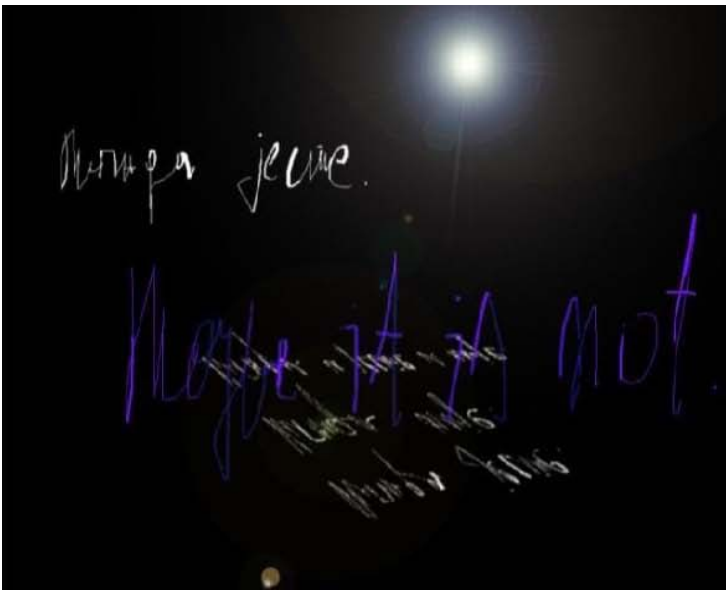


5 Eggs&Hundred Kilogrammes of Gypsum Dust, Sunswill, Sweden 1997

It was happening in the train with the public watching through windows (standing on the other train) and the projection of the performance on the huge screen outside the train with the public seating in the improvised amphitheatre. The whole project was about the superficial - "yellow" usage of language by which we are bombed every day.



Periodically, Gent 1998



States of Inquiry, New York 1999

The installation has a form of flow chart – the diagrams that are used for sketching the structure of computer programmes. In the place where usually stands a mathematical question I put the very fundamental philosophical question:

Is $a=a$?

If the answer is YES the program goes into infinite loop, if the answer is NO the programme goes again into infinite loop. Thus, the installation expresses depressive prospects of the possibilities to reach the Truth to get the complete knowledge about the world.



Return of Departure, Belgrade 2002

Ambient of the interior of human stomach with diffracted irregular projections of computer animations on all over the walls, ceiling, floor, simulating muscle contractions and blood pumping.

Based on the personal experience of dieing of column cancer (with metastases on all abdominal organs) which was happening to me 10 years ago. After all preparation for death and organization of euthanasia which was supposed to be executed in New York, I unexpectedly was saved in Belgrade, where I came just for a short visit to write my Testament and to put some how in order my art work left. The non-planned operation in Belgrade, with the idea that I should try to do something more, was executed on the first day of NATO bombing and it was successful. Starting from the the pictures made by surgeons, for medical reasons, after several years of recovering I made this complex ambiental project.



Return of Departure, Belgrade 2002



I shall illuminate the dark Side of the Moon, Belgrade 2006

The year 2006 was a year of celebration of 150th birthday of *Nikola Tesla*. I managed to obtain to organize and produce a big international interdisciplinary project **I SHALL ILLUMINATE THE DARK SIDE OF THE MOON** dedicated to Nikola Tesla; the Project was included in the official program of celebration.

From the complexity of the life and achievements of Nikola Tesla in the project **I SHALL ILLUMINATE THE DARK SIDE OF THE MOON** several lines have been traced.

The first one, as expected, is Tesla's Prometheus role. Following this idea a new Tesla Coil has been constructed (power of 30 thousand volt) to be shown as an exhibit with the lighting performance taking place every day.

Focus was not on the light as such but more on the duality Light-Darkness, Good-Evil, Yes-No, Zero-One (this last duality as main characteristics of polarisation in modern digital era).

Other ideas touched and developed in this Project are:

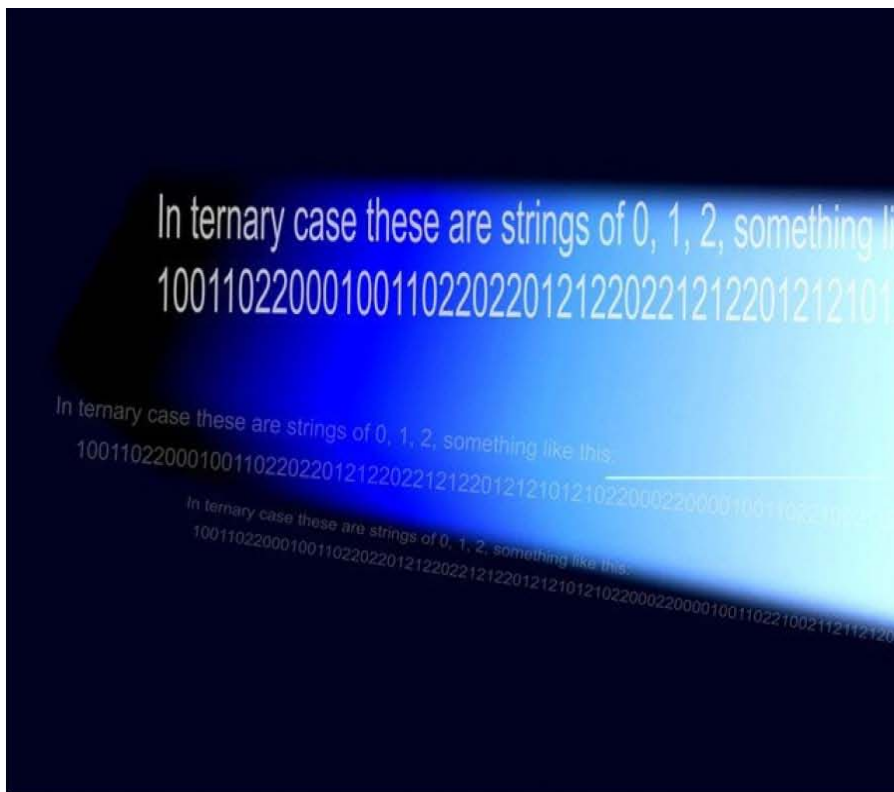
- Free will and its role in creative life (Tesla was a person with unbelievably strong will).
- The role of everyday persistent hard work standing behind great achievements. Tesla's fascination by numbers and his constant numbering, calculating, measuring represent this slow, step-by-step efforts to approach the goal - the goal that sometimes seems to belong to the sphere of fantasy.
- Misunderstandings and confusion of genius and creative person very often completely lost in the banality of everyday life – the eternal conflict typical not only for Tesla.



Stringing, Belgrade 2006

My personal project included in I SHALL ILLUMINATE THE DARK SIDE OF THE MOON was **Stringing** inspired by Tesla obsession by numbers. He used to count and to calculate all the time. He counted steps during his walks, he calculated distances, computed dimensions... On the surface layer the performance **Stringing** is based on the folk customs from Tesla's homeland –Lika: decorating of the bride and the folk dance Lika's Mute – without singing, without instrumentals, just the sound of stepping and the ducats tinkling.

On the deeper layer is Tesla's counting, in the performance represented by stringing of pearls. Slowly and persistently: pearl by pearl. One by one...



Toward Continuous Infinite Universal Machines, Berlin, Belgrade 2006-09



Walling In, Belgrade 2005

The contemporary world is becoming more and more alienated. The man himself has contributed a great deal in making the wall between him and exterior. Starting from that idea I had walled in an entrance in the brick furnace and myself inside it. After one week I had destroyed the wall from inside and made myself free. Is that freedom definite I am not quite sure...

Similar to branching in this Project there is again the idea of infinity but instead of pearls we have now **building**. Although building is considered as typical male business, in spite of that my intention was to show that it can belong to those female stories about infinity, in the form of potentiality, step-by-step approaching, step-by-step going further and further. On the level of abstraction it does not matter if instead of pearls or leaves we have bricks.



Branching, Klagenfurt, Wien, Tallin, Belgrade 2005-09

Tree one of the oldest symbols with layers of meanings developed through history. From home of local spirits, axis of the universe connecting three worlds: Underworld-Earthsurface-Heaven, trinity Brahma-Shiva-Vishnu, tree of knowledge, symbol of First Sin and Salvation, symbol of Holly Spirit (even Christ has been sometimes identified with tree), symbol of living cosmos - permanent cyclic change of life and death, cosmic tree with the roots growing from the Heaven, Buddha tree of enlightenment, mystical trees, up to dual sexual symbolism of tree in modern psychoanalysis.

Old meanings of tree culminated in the twentieth century mathematics with development of the **theory of trees**. Today this scientific tree has important rôle in computer science as well as in our everyday lives dependant more and more on computer and INTERNET: the whole arrangement of information in computer has structure of tree, instead of classical linear text we have now hypertext having structure of tree, the web site has structure of tree, future film will probably be hyperfilm – tree again...

Apart from branching an other idea is built in the project: idea of **infinity**. Infinity in the form of potentiality, in the form step-by-step approaching, step-by-step going further and further in the desired direction, very slowly, very patiencefully, so typical for women stories.



Entwurzelt, Falkenstein 2009