

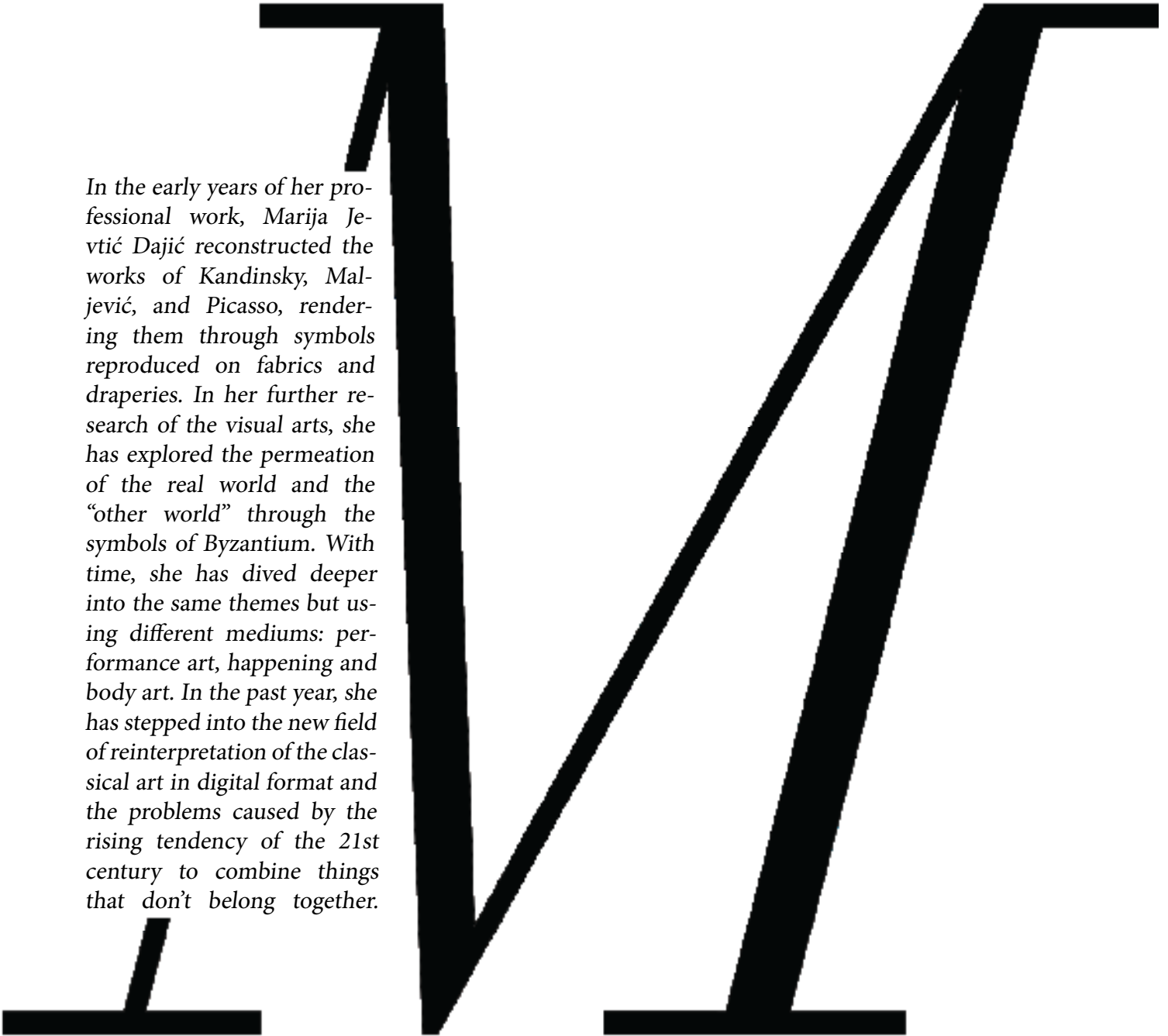


catalogue

MARIJA JEVTIĆ DAJIĆ - PAINTINGS-DRAWINGS-INSTALLATIONS

Biography

In the early years of her professional work, Marija Jevtić Dajić reconstructed the works of Kandinsky, Maljević, and Picasso, rendering them through symbols reproduced on fabrics and draperies. In her further research of the visual arts, she has explored the permeation of the real world and the “other world” through the symbols of Byzantium. With time, she has dived deeper into the same themes but using different mediums: performance art, happening and body art. In the past year, she has stepped into the new field of reinterpretation of the classical art in digital format and the problems caused by the rising tendency of the 21st century to combine things that don't belong together.



Marija Jevtić Dajić was born in 1990 in Western Serbia, on the banks of Drina river. This locality is widely known as the meeting point of the two empires, Byzantium and Rome, whose artistic legacy sparked her interest in painting from an early age. In Arts High School, she revealed her great talent for painting and deep understanding of the principles of Byzantine art. Interlacing the Byzantine and the modern art in her works earned her the award for the best student of her generation and her teachers strongly advised her to pursue a degree in painting. She continued her education at the Academy of Arts with a major in painting, in North Serbia, in Novi Sad - once the capital of a Southern Hapsburg province and now the European Capital of Culture 2022. She further developed her work under the influence of her professors who cherished Austro-Hungarian and modern art and she completed her studies as the best student of her generation. In 2013 she started Master's studies and in 2015 she obtained her Master's degree in Painting, once more as the best student of her generation.

Following her artistic explorations and her desire for more knowledge, in 2016 she enrolled at the Faculty of Natural Sciences and Engineering in Ljubljana, at the department of graphic design, where she obtained her PhD. Thanks to her outstanding GPA, her dedication and her artistic achievements, she was awarded a scholarship by the Republic of Slovenia. She completed her doctoral thesis using the knowledge of both graphic design and painting and thus developing paintings for the blind. Ever since then, she has been creating these pieces combining both digital and manual work. In 2019 she has started her second doctoral studies at the Faculty of Architecture in Novi Sad, department of stage design. Her interests have broaden to include the social dimension of art, stage contemplations, as well as experience and event interpretation in another sphere of art, namely performing arts. Since 2013 she has exhibited her works in 35 solo exhibitions and more than 300 group exhibitions and has received 10 awards. In 2020 Art Lamda was created and in 2021 she has started an atelier in Vallauris, in the South of France.



PAINTINGS

Beyond the identity of the body in the image

“By exploring a symbol, the mind is directed towards ideas which lie beyond the reach of reason”

Karl Gustav Jung

In my work, I try to equate spirit and matter, man and nature, identity and the “the other side”. In addition to the dominant use of signs, symbols, lines and surfaces, I explore identity by the method of modernity of the social stratum, as well as by observing identity from the other side of reality and imagination. I use the term deconstruction in the context of decomposing a complex whole into its constituent parts. In my paintings, I present identities of complex form (body, social stratification, identity of the image), which I deconstruct and in thus way ask questions about different meanings of the concept of identity. Through the stratification of ideas and materialization, I deal with the loss of individuality in different human conditions, layers and functions.

My thesis research focuses on the concept of “otherworldliness”. I create a certain sign whose identity can be seen as “otherworldly” through the medium of visual arts. I associate the other side with incomprehensible workings of our fundamental ideas and fears - death and transience which I try to eliminate by creating an artwork in which transience is present, but which still lives on after the artist’s death.



*Plate 1 "Ritual", 200x180 cm,
combined technique - gold and birch bark,
2020*



*Plate 2 “Space of inclusion”, 200x180 cm,
combined technique - gold and birch bark
2020*



Plate 3 "Space of inclusion", 115x150 cm, combined technique - gold, birch bark and oil paint, 2019



*Plate 4 “What’s going on”, 170x168 cm,
combined technique - gold and oil paint, 2018*



Plate 5 "Two with distance1", 200X180 cm,
combined technique - gold and oil paint, 2018

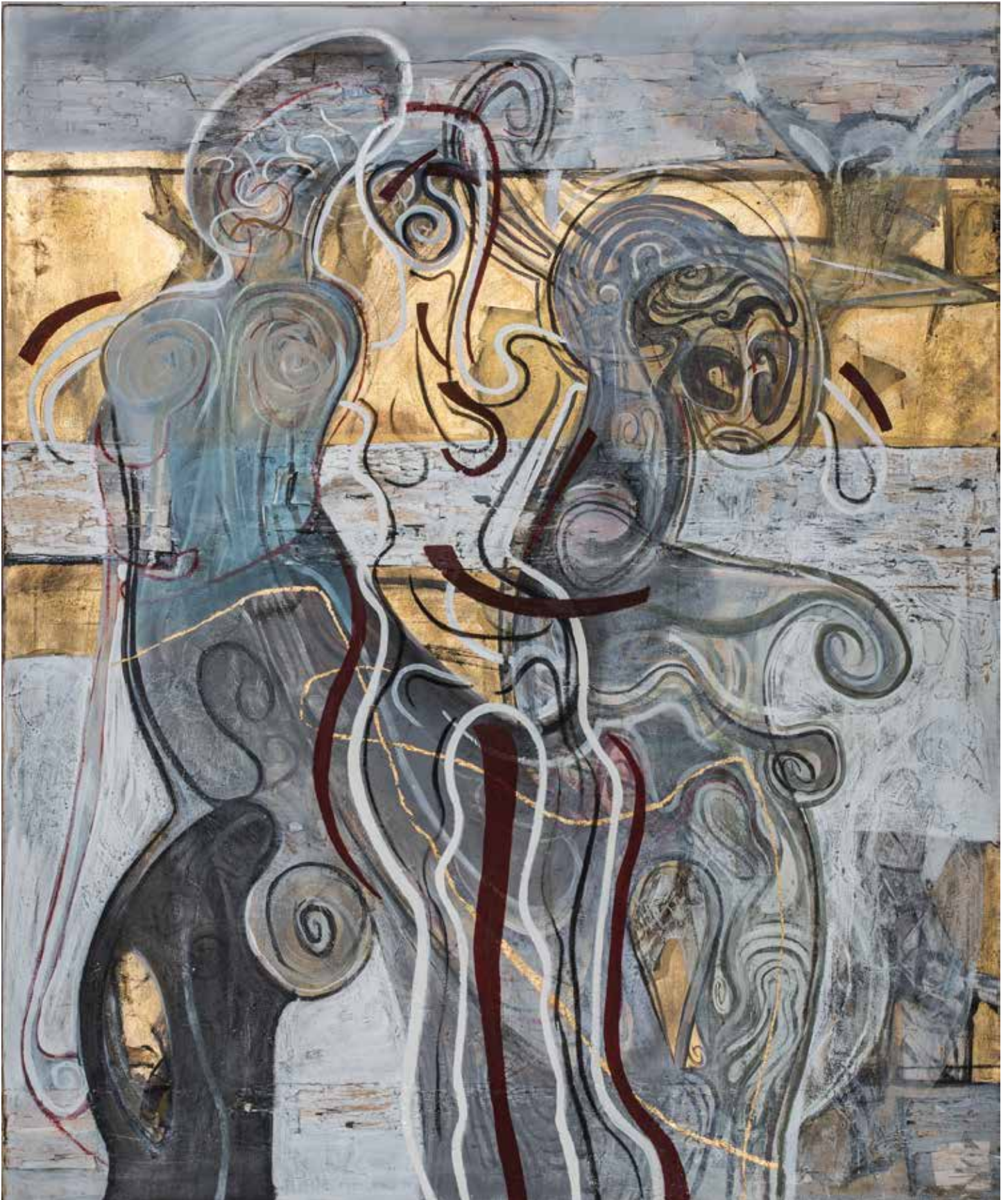


Plate 6 "What's going on", 170x168 cm, combined technique -
gold and oil paint, 2018



*Plate 7 "New networking space", 200x180 cm, combined technique -
gold and oil paint, 2019*



Plate 8 “New and more beautiful beings”, 120x140 cm, combined technique - oil paint and sand, 2019



*Plate 9 “Announcement”, 170x180 cm, combined technique - oil paint
and sand, 2018*



*Plate 10 “Permeation and understanding”, 160x180 cm,
combined technique - gold and oil paint,
2018*



DRAWINGS

Body, identity and perception

Nowadays, identity is constructed and deconstructed more intensively and more often under the onslaught of modernism. All this leaves consequences on the human body, since it represents the entire structure of the human organism. It consists of cells that are organized to form the whole body, so the human physical body is a complex whole formed of cells. The question arises as to where the boundary of identity is, whether it coincides with the body. How important is the physical today? Why do people want the body to be perfect? Why is there a tendency towards fetishization? The very beginning of dealing with the body is related to biology, but art springs from the depths of the soul and has its own intimate psychophysiological basis, as well as all the emanations of life and the social creative power of a human being. That is why it is not interested in mere biological facts as much as in the symbolic significance of the artwork for the construction of identity.

Perhaps it is most interested in the brain and the fact that the imagination does not stop producing colorful and weird images even in the dream of the apparent and transient death. This can in some way be connected with the moment of other worldliness or another life, because a dream is in a way a different view. Just like everything else, a human being never stays still, and their organs and brain have a deep need for strong instinctive and sensory sensations, excitement, an effect. The event of the body is also the event consciousness, as they are intertwined. A human was born into this world with a body that they have not chosen, and now they may not even want it. Hence the urge to change and modify it through both fashion and modern technology.



Plate 1 "Alone and a Stranger", 100x70 cm,
combined technique, 2019



*Plate 2 “Beyond the horizon”, 100x70 cm,
combined technique, 2020*



*Plate 3 “Deconstruction”, 100x70 cm,
combined technique, 2021*



*Plate 4 "Dreams of a broken reality", 100x70 cm,
combined technique, 2019*



*Plate 5 "Game of power", 100x70 cm,
combined technique, 2020*



*Plate 6 “Infinite”, 100x70 cm,
combined technique, 2019*



*Plate 7 "A new era" 100x70 cm,
combined technique,
2018*



*Plate 8 “New habitats”, 100x70 cm,
combined technique, 2020*



*Plate 9 "Awareness of the new paradigm", 100x70 cm,
combined technique, 2020*



*Plate 10 "Recess", 100x70 cm,
combined technique, 2019*



Plate 11 “Another view”, 100x70 cm,
combined technique, 2020



*Plate 12 “Separation”, 100x70 cm,
combined technique, 2019*



*Plate 13 "Stories that have not yet been told", 100x70 cm,
combined technique, 2020*



*Plate 14 "The past in fragments", 100x70 cm,
combined technique, 2018*



*Plate 15 "Unbreakable ties", 100x70 cm,
combined technique, 2020*



*Plate 16 "What have we found here and now",
100x70 cm,
combined technique, 2018*



3D MODELS

Transfer

My idea in this work is to reinterpret 2D images into 3D printed models to bring the art closer to the blind and the visually impaired audience. For each of the shapes that a blind or a partially sighted person touches, they will have a complete picture of it, in relation to itself and in relation to other shapes around it, so that in the end they will be able to recognize and better understand the whole of the picture, the art movement, the artist's signature and finally the entire exhibition. The reinterpretation of classical art into digital art was taken as the basic framework within which I moved using two concepts: classical and digital. Both terms represent different epochs, but the term classical art implies a much longer period of time, and it is more difficult to use without opting for a shorter period of time in which the visual sign imposed itself as dominant in relation to some other iconographies of wider classical heritage. The old terminology has become unusable, so it can be logically concluded that the legacy of the old visuals would be more difficult to use.

My research is based on classical beauty, which does not show a person as they are, but represents him as a special ideal that harmonizes the within and the without. I am especially interested, in the aesthetics of classical art and the possibility of its transfer into digital art. The notion of appropriation can be better used here, that is, how the aesthetics of the classical art is used in the digital age. We define appropriation as an instrument of transferring elements from one system of meaning or artistic discourse into another, i.e. as an act of creation that strategically reaches for existing, artistic or non-artistic, creations as a material for the constitution of a new artistic creation. Appropriation is a creative procedure that implies a heterogeneous set of languages, genres, techniques, media, but also cultural requirements in the creation of new works of art. Our body and the body of art have begun to settle within new platforms.



Plate 1 “Transmission 1”, 30x40 cm, combination of printed electronics and 3D printing, 2019



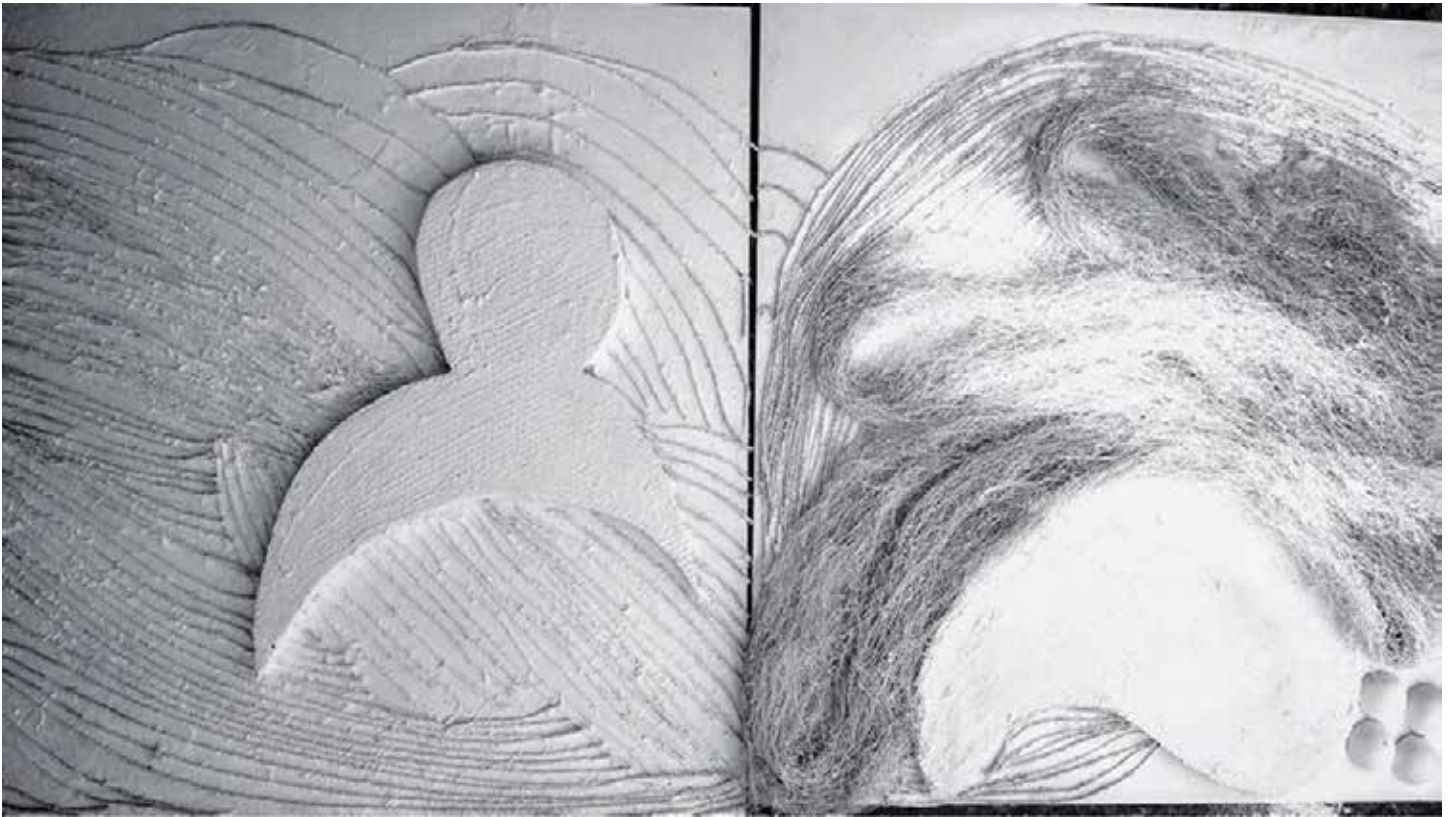
*Plate 2 “Two”, 50x70 cm, a printed 3D model,
2019*



*Plate 3 "Traces of our reality", 38x49 cm,
installation, 2020*



*Plate 4 “Focus 1”, 90x50 cm, combined technique,
2019*



*Plate 5 "Focus", 80x50 cm,
combined technique, 2019*

The apparent similarity of the notion of appropriation and interpretation in this text is intentional, because the text is built on the alignment of the two historical epochs, one based on Pigment and the other defined by Pixel. Both terms in the historical perspective represent various variants and their manifestations in modern art and culture of image observation. Re-reading images from the distant past with the help of digital technology is re-reading art, bringing new insights into the complexity of classical art that has been developing with the scientific achievements through discoveries of optics, chemistry, philosophy of art, aesthetics and other achievements of the time.

The idea of aligning Pixel and Pigment, that is, the invention of linseed oil, which enabled the triumph of painting aesthetics, and the Amiga, which is the machine offered by Pigment, shows complex processes of appropriation, reinterpretation, policy of using aesthetic material of old art in today's post-consumerist age, where art is emancipated through screen images. Two phases will be presented. The first phase refers to two-dimensional images that have been transformed into 3D printed models to bring art closer to the blind and visually impaired. The second phase represents the upgrade and the use of printed electronics that combine technology and art to gain another level of appropriation.

Conclusion

At this point in time we are alone in our space, we rely on it as our final refuge. In this paper I call that refuge “the house of pixels”. Loneliness today means being online, between screens, but infinitely lonely. The paradox of today’s loneliness is not that everyone wants what they don’t have time for, but precisely that everyone already has everything they are looking for. The desire for intimacy, for someone to understand us, has found its natural place in today’s virtual world.

When I first started doing my pieces from the cycle “Inclusive Art”, the following was on my mind: how alone and how lonely are people? Are they really alone and lonely? Are we getting more lonely with the increasing use of virtual communication and what will be the price we will pay? Will this brew help us to continue swimming or will we drown in it ...



info@artlamda.com