

## Art project

### *Infinity of Structure*

#### The Pavilion of the Republic of Serbia

15 July 2022 – 11 December 2022

On 14 July, the pavilion of the Republic of Serbia was officially opened within the 23<sup>rd</sup> Triennale Milano International Exhibition: Unknown. Unknowns. An Introduction to Mysteries. Noting that the Republic of Serbia is being represented for the first time in the framework of national selections, the pavilion was officially opened by the initiator of the idea, Deputy Prime Minister of the Republic of Serbia and Minister of Culture and Information, Maja Gojković. In addition to her, the curator, Biljana Jotić, project commissioner and architect Ivan Mangov, the author of the project, also addressed the audience.

*Infinity of Structure*, the authorial project of architect Ivan Mangov, which was selected in a public competition, represents the Republic of Serbia. The initial idea around which the concept was developed is the combining of the traditional symbol of Serbian medieval art, frescoes from Orthodox monasteries, with contemporary artistic expressions. In this regard, the project author gathered four contemporary artists with recognizable original characters in the media in which they express themselves: painting, ceramics, augmented reality and music, which he united in the design of one space characterized by the atmosphere of the entirety.

This artistic project directly responds to the postulates of combining traditional and contemporary approaches to reality, as well as the inextricable link between art and science, which is the focus of the concept of the Triennale Milano.

The selection of the curator of the 23<sup>rd</sup> International Exhibition best testifies to this. Architect **Francis Kéré** and astrophysicist **Ersilia Vaudó**, Chief Diversity Officer for the European Space Agency, clearly point to the combination of authentic simplicity and a refined expression of local African traditional origins and science that follows the modern age depicted by a global character. The exhibition display of the art project within the pavilion of the Republic of Serbia specifically responded to the mentioned concept.

In addition to that fact, the *Infinity of Structure* project is characterized by the notion of totality, which is recognizable from the first step of entering the dim blue pavilion, where the viewer is greeted by a construction of 12 paintings by Marko Lađušić which form a 'totem.' Each picture is painted through layered and unique structures that hide the background, the ornament.

Modern technologies of augmented reality allow the viewer to go through all painted layers using a QR code and thus discover the processes of creation - the authorial work of Marko Todorović. The second part of the material vision is represented by the handmade ceramic

abstracted forms of Aleksandar Vac. Three hundred ceramic pieces form a wall installation that stretches along the entire length of the walls while its height directs the viewer's gaze 'upwards.'

Continuing the movement on the floor where everything is reflected and takes on a new dimension, we are faced with a separate space dominated by a digital image, a 'living' representation of a circular shape, which is actually an animation of the image of the mentioned totem. The entirety of the atmosphere is reminiscent of the ambience of a cohesive church and permeated by the original music of Dorian Jovanović.

After the discovery of the connection between the traditional and contemporary expression, there appears a new degree of fusion of the material and the immaterial. We can connect the character of the entirety to the universal character of art and the expunging of the boundaries between different expressions. Visions of painted plane trees assembled into a 'totem' construction and ceramic pieces organized into irregular fields of wall surfaces continue into the field of digital reality and the immaterial nature of music.

*Infinity of Structure* is an anthropological vision of contemporary art that aims to explore the human relationship with the unknown through the innate need to create symbols that transcend time. Perhaps the words of the scientist Nikola Tesla best make us aware of the mentioned vision: "Instinct is something that goes beyond knowledge. We undoubtedly have certain finer fibers that enable us to perceive truths when logical deduction or other deliberate efforts of the brain are unfeasible."

It takes courage to enter the field of the unknown. There we can recognize the power of art that invites us to enter the space of open communication within the pavilion that fills the infinity of the structure and to experience the art.

In new experiences, we can also seek the moment in which art history and contemporary art theory come together and thus discover a new field of curatorial practices. Time does not stand still, it moves, and with it also the art of expression which strives to examine boundaries and discover new and unknown fields of reality. Here one could ponder and assume a connection with the new thesis postulated by quantum physics about the existence of the two realities of one particle.

The project was realized in the organization of the Museum of Applied Art in Belgrade, and on behalf of the Ministry of Culture and Information of the Republic of Serbia.

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