

## IN MEMORIAM Marica Radojčić (1943-2018)

† April 30<sup>th</sup>, 2018



Photo: Selman Trtovac, 2013

### ***A production by***

*Steirische Kulturinitiative*

Marica Radojčić

artist and university professor of mathematics in Belgrade, embodied the sustainable synthesis of arts and sciences. One of her important research topics was the fascinating life's work of Nikola Tesla, the inventor, physicist and electrical engineer (in Croatia born of Serbian origin). The thereof resulting project idea by Doris Jauk-Hinz (already connected to the Steirische Kulturinitiative in 1985 and 1988) and Werner Jauk has been a part of the Steirische Kulturinitiative since 2015/16. It has also found financial support for the current three-year funding in the culture department of the province of Styria. Therefore, this project will be continued in the Nikola Tesla Labor at the Graz University of Technology in November 2019.

The sad passing of the Serbian artist a year ago has meant that her personal participation has ceased, but the project continues and her memory and work continues to inspire, hence an epitaph.

*Herbert Nichols-Schweiger*

*Steirische Kulturinitiative*

### ***Illuminating the darkness - the immersion into noise***

*An evening in honour of Marica Radojčić's approach to  
life in art & math - myth, religion, science*

Part of the „Expanded Media Art Triennial 2019“,  
Pavillon Cvijeta Zuzoric, Belgrade

April 30<sup>th</sup>, 2019



Photo: Doris Jauk-Hinz, 2016

The theoretical frame of the evening in memoriam Marica Radojčić is a transfer of Tesla's modern point of view of the ages of electricity to the postmodern post-digital age. There is a philosophical approach and a more empirical approach from the "aisthesis", from perception, to the myth of enlightening and knowledge, based on the conceptualization of im/materiality in numbers / dig. code of energy. Finally, an approach from the here and now focuses on the "use" of all those technological developments in a new way of meta/physics of the "all-at-onceness" - the „use“ of natural and cultural „energies“, electricity as well as knowledge, to manage live as fundamental right for every body.

All these topics, where Tesla's visions meet postmodern ideologies of science and ever-day-life, are processed in the artistic works of Marica Radojčić.

*Werner Jauk*

## **Marica Radojčić**

### **Notes about my art**

„By education I am mathematician (studied mathematics because of art for I wanted some different kind of 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, NYU etc.

Fulbright award for mathematics 1985/86. Mathematical papers from abstract algebra, mathematical logic, mathematical linguistics, numerical mathematics. Since 1998 I run UMNA-Art&Science, an independent organization from Belgrade.

My art is experimental and since twenty year ago it was mostly visual. Then I started to experiment with performances as well as with sound.

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...)”

### **Sound experiments**

With sound I started to experiment relatively late. It came at the moment my projects started to become more and more complex: ambients with projections of animations and videos, installations, light and laser effect, performances... The whole artificially created spaces using digital technologies and digital equipment. At one point I needed a sound too, I did not want mute spaces or deaf room. I started with the sounds created by other people - fortunately I knew many composers both domestic and foreigners. I confine myself on two friends of mine: Phill Niblock and Miroslav Miša Savić. Very soon I was not satisfied with sound result, I wanted something much more complex. As I had access to the sound effects archive of RTS Radio-television of Serbia, I started experiment with them. Their archive was and still is very rich and packed with all possible sound effects, many of them recorded in the natural environments; in addition there were hundreds of artificially produced sound effects which were so well produced that it is difficult, even for a sound-expert to recognize they were made artificially. Starting from the choice of effects and using powerful mathematical algorithms for transformation and combination I discovered enormously rich new world - the world of sound which was new for me. Unusual for typical sound experiments, my approach was almost the same as the visual approach. I used the same programs which I used for the image, insisting on many layers (this time audio layers), several sound sources, visual transformations of the corresponding mathematical curves (which are less complex than in the visual case). In short I have been using for sound much more powerful softwares than composers and sound.

## **Notes about my Tesla-project**

### **I SHALL ILLUMINATE THE DARK SIDE OF THE MOON, Belgrade 2006**

“The year 2006 was a year of celebration of 150<sup>th</sup> 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 of 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 polarization 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 PERSISTANT 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 of Tesla.”

## **References**

Catalogue of the exhibition: I SHALL ILLUMINATE THE DARK SIDE OF THE MOON

UMNA-Art&Science in collaboration with Nikola Tesla Museum, Belgrade 2007.

International multidisciplinary project, Nikola Tesla Museum, Magacin, Belgrade Public Bath, City Hall.

ISBN 978-86-906521-1-2

Further presentations of Marica Radojčić's installation: I Shall Illuminate the Dark Side of the Moon

- 2006 Berlin Universal machines (mathematic-artistic speculation), accompanied with digital video ambient installation, Palais Podewils.
- 2010 Belgrade, Echo (Serbian-Suisse experimental project: concerts, performances, installations, video projections, computer animations, light effects, lightings from Tesla Coil), Military Museum, Casemate, Planetarium.
- 2010 Belgrade, Universal Machines (digital ambient: projections of computer animations and video, light effects, original digital sound, sound and light effects, Tesla coil), Nikola Tesla Museum.
- 2015 Belgrade, Music Hologram - Nikola Tesla (digital ambient: projections of computer animations, original digital sound), SKC-Student Cultural Centre (with Miroslav Miša Savić).
- 2016 New York, Music Hologram - Nikola Tesla (digital ambient: projections of computer 3D animations, original digital sound), Experimental Intermedia (with Miroslav Miša Savić).

<http://www.matf.bg.ac.rs/~marica/>

## Program



Photo: Selman Trtovac, 2013

### ***I.: Marica Radojčić - the woman, the mathematician, the artist***

1. Selman Trtovac (RS): Marica Radojčić, artist and mathematician - memories of an ingenious woman
2. Milica Lapčević (RS): Spirituality in art and science - unveiling myths of structured knowledge in projects of Marica Radojčić

### **Art & science - forward back to myth?**

#### **The illumination of darkness - the immersion into noise**

The epistemology of art and science in modern digital culture and post-modern post-digital culture as a problem of the dominance of sensory modes and “their” implication on specific media constructing specific “realities”

&

the mystification of science and art in socio-political life(style)

### ***II.: Different kinds of knowledge - different ways to balance life***

3. Velimir Abramović (RS): On physical and metaphysical meaning of human mass and energy and its potential.  
Spiritual mathematics of art: Being and becoming
4. Werner Jauk (AT): The epistemology of hearing - an immersion into noise

### ***III.: Knowledge between genius “glam” and business product - a matter of how to “share it”***

5. Aleksandar Protić (FR): Tesla as myth and muse  
(video-talk “á distance”)
6. Ana Trajković (DE): The illumination of darkness: Power to empower?

## ***I.: Marica Radojčić - the woman, the mathematician, the artist***

### **I.1.:**

#### **Marica Radojčić, artist and mathematician - memories of an ingenious woman**

Selman Trtovac (RS)

Meine Erinnerung an Marica Radojčić ist sowohl mit ihrer Arbeit als auch mit ihrer Person verbunden. Sie war eine aufrechte und temperamentvolle Frau, die keine Dummheit dulden konnte. Ich erinnere mich, wie sie immer nervös wurde, wenn sie mit unprofessionellen Menschen zu tun hatte. Kritik konnte sie sehr offen aussprechen, fand aber auch unterstützende Worte. Beides hatte Gewicht! Wenn sie sich mit der Kunst auseinandersetzte, war sie immer sehr konzentriert und hartnäckig.

Im November 2013 habe ich sie zur Beteiligung am künstlerischen Projekt *Urban Incubator* des Goethe-Instituts Belgrad eingeladen. An diesem Projekt mit dem Titel „Wir lieben auch die Kunst der Anderen“ war auch die Künstlergruppe Drittes Belgrad (zu der ich auch gehörte) beteiligt. Damals sollte sie eine kontextuelle Arbeit im Belgrader Stadtteil Savamala, also im öffentlichen Raum, machen. Ihr Vorhaben benannte sie „Zrno po zrno - pogača, cigla po cigla - palača“ (Wortwörtlich: Korn auf Korn – Brot, Ziegelstein auf Ziegelstein – Palast). Es handelte sich um eine Installation mit einer Videoprojektion, Fotos und Ziegelsteinen. Zuerst hatte sie unendlich viele Ziegelsteine der heruntergekommenen Häuser in diesem Stadtteil mit einer Kreide markiert. Es war eine hartnäckige Sisyphusarbeit, tausende Ziegelsteine pingelig genau mit einer Nummer zu versehen. Später, beim Ausstellungsaufbau in der Galerie hatte sie stundenlang die Position für ihre Videoprojektion gesucht, solange bis sie zufrieden war. Am Ende hatte sie tatsächlich ein perfektes Resultat bzw. eine perfekte Ausstellung.

Serbien gilt als ein Land, wo immer noch das Patriarchat herrscht, man könnte behaupten ein konservatives Land. Die Rolle der Frau in der Gesellschaft ist in einem Werbespruch einer rechten Partei sehr illustrativ beschrieben: „Sie ist da, um zu gebären, er ist da, um zu schützen“. Umso verblüffender ist die Tatsache, dass gerade die Frauen in der Vergangenheit die Kunstgeschichte entscheidend mitgeprägt haben: Jelisaveta Nacic (Architektin), Nadezda Petrovic (Malerin), Milena Pavlovic Barili (Malerin und Modemacherin) und in der Gegenwart Marina Abramović (multimediale Künstlerin).

In diese Reihe gehört sicherlich Marica Radojčić: ihre Arbeit und ihre Persönlichkeit. Eine geniale Mathematikerin, die als junge Frau ein Fulbright Stipendium bekam, in den USA Mathematik studierte. Später hat sie im Bereich Mathematik auch promoviert, wurde Professorin an der Mathematischen Fakultät in Belgrad, entwickelte ein tiefgehendes Interesse für Philosophie und Kunst. In ihrem mittleren Lebensabschnitt erhielt sie die Diagnose einer schweren Krankheit. Sie hat, als Reaktion darauf, eine mathematische Funktion der Krankheit erarbeitet und entwickelte sie zur Form einer künstlerischen Arbeit, einer Zeichnung! Sie wurde, durch eine Auseinandersetzung mit dem Tod, noch bewusster eine Künstlerin und überwand die Krankheit.

Marica Radojčić hat es geschafft Wissenschaft und Kunst auf eine geniale Weise zu verbinden.





Marica Radojčić, installation, *Zrno po zrno - pogača, cigla po cigla – palača*,  
photos: Selman Trtovac, 2013

### **Selman Trtovac**

born in 1970 in Zadar, SFR Yugoslavia, lives and works in Belgrade. From 1990 to 1993 he studied painting at the Academy of Fine Arts in Belgrade. After that he moved to the sculptor class of Klaus Rinke at the Art Academy in Düsseldorf where he declared to be master in 1997. A member of the IKG (International Art Gremium) he became in 2003. He was creator and co-founder of the Independent Art Association Third Belgrade after Perpetuum Mobile. He was declared to be Doctor of Fine Arts in 2012 at the sculpture department of the Faculty of Fine Arts Belgrade.

I.2.:

### **Spirituality in art and science - unveiling myths of structured knowledge in projects of Marica Radojčić**

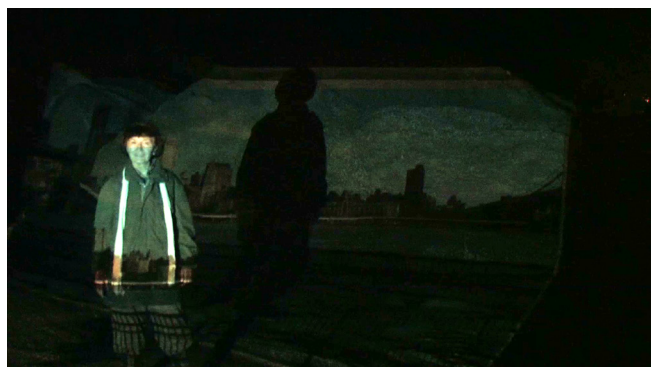
Milica Lapčević (RS)

It is hard to speak or write about Marica's work and difficulty comes from awareness that many aspects of her personality, as well as her art works, cannot be comprehended through language, even less through intellectual or academic approach. Since we first met in 2003, throughout years I was learning more and more about her attitude towards art, science and particularly mathematics, philosophy, but at the same time about her unique openness for those who were curious enough, and creative with high energy; her sensitivity, precision and determination in realization of art project, but also her great scepticism towards established, accepted truths in life and society.

Gradually my confidence in Marica's artistic personality grew to such extent, that I was after some years completely convinced that her selection of topics to work with and also treatment will in every case be inventive, veritable, contributing to the history of thoughts and ideas. Marica's energy was great and seemed inexhaustible, her will and pertinacity to bring her quest to bright, complex, dynamic final artistic result.

Her ideas about Nikola Tesla project were developing slowly, and we were discussing once, over a cup of coffee, Belgrade facades and possibility of large light projections across their surfaces upon this occasion. Just in front of a huge facade surface, Marica thoughtfully said: "Yes, this could also be easily done, but my plans are much greater than that, to turn attention to Tesla's true discoveries, because he deserves it."...

*extract from a text about Marica Radojčić, 2019*



*Marica Radojčić, streaming project connecting Belgrade and New York, photos: Milica Lapčević, 2014*





*Marica Radojčić, project, Grains of send, unfinished, photos: Milica Lapčević, 2014*



## **Milica Lapčević**

born in Belgrade, former Yugoslavia, graduated at the Academy of Fine Arts in Belgrade in 1991, and completed post graduate studies at Royal Academy of Arts/Konsthogskolan in Stockholm, Sweden. She is a co-founder of independent ARTTERROR film&video production since 1989 and BIRO for culture and communication Belgrade, as well as photo art group „Behind the screen “since 2015. Milica has been a member of artist union of Serbia ULUS from 1995. Her fields of artistic work are video, photography, poetry, performance and installations/objects. Short, experimental films and video done by Milica Lapčević / ARTTERROR have been shown at number of film and video festivals: in Stockholm, Gothenburg, New York, Paris, Dessau, Florence, Athens, Thessaloniki, Cologne, Wroclaw, Clermont-Ferrand, San Francisco, Pasadena, Bergen, Glasgow, Belgrade, Ljubljana and Novi Sad. Her video has been awarded by Sphynx Prize at Video Medija festival in Novi Sad. Since 1988, Lapčević is writing reviews on exhibitions and articles on art. Her particular interest is interdisciplinary research in theories of culture and media. Since 2001, she has also regularly contributed as journalist-editor on the programs of culture and arts on Radio Studio B - Belgrade. As author or co-author she realized more than thirty short, animation, documentary films and video art pieces. [www.xtended.mind.com](http://www.xtended.mind.com)

## ***II.: Different kinds of knowledge - different ways to balance life***

### **II.3.:**

#### **On physical and metaphysical meaning of human mass and energy and its potential**

Velimir Abramović (RS)

If we try to essentially formulate the Tesla`s **technological communism** intellectual legacy, it would comprise:

1. Free energy from the environment,
2. transfer of human physical and partly mental work to artificial intelligence,
3. evolving at ease planetary community by opened individuals, with
4. spiritual and ethically knowledgeable scientists, as elite.

Positive consequences are obvious: no need for war, no need for domination based on force, no need for classical business or interest politics slavery or deliberate deception or compulsion of any kind. Tesla himself showed and paved the way. Indian Guru Swami Vivekananda was the first to comprehend Tesla`s electrical rituals and experience his laboratory as the temple of a new, high ethically impregnated scientific religiosity.

#### **Spiritual mathematics of art: Being and becoming**

Scientific discovery is not coming from school education or from previous knowledge of any kind. It has no logic and its source is mysterious. It is purely artistic creative act in the realm of rational world of Science. Art creation and Discovery are been emanated from the same point. No doubt, art and science are united at the very source of their becoming. Marica Radojičić experienced oneness of the both worlds.

## **Velimir Abramović**

is born in Belgrade. His PhD thesis: ‘Problem of Continuity in Naturalistic Philosophy of Leibnitz and Boskovic’. Founder and editor-in-chief of the “Tesliana” magazine. Founder of The Institute of time, within the scope of The Foundation for Science of Time, Rotterdam, Holland. Since 2003, member of the editorial board of Scientific-Philosophical Magazine DELPHIS, Moscow.

He is well known for his “science of time”. Among other scientists who have tackled the issues of time and the relationship between physics and metaphysics, he names Tesla, Kozirev, Newton, Ruder Boskovic, rejecting the postulates of quantum mechanics and pointing at the importance of Euclid’s geometry. Striding along the wide field of sciences, Abramović stressed the need for establishing closer connection between science and religion, i.e. the cohesive factor which would bind them - philosophy.

#### II.4.:

##### **The epistemology of hearing - an immersion into noise**

Werner Jauk (AT)

Finally, science and arts are bound in epistemological interests, to gain knowledge just for “survival”. Mediamorphosis considers the extension of man / woman being the step from nature to culture extending the interaction of the body with the environment by instruments/ media. Following steps in evolution, seeing became a dominant cultural “tool”.

Postulated by avant-gardists of the early 20<sup>th</sup> century, the dominance of seeing has fallen by technological extensions of wo-man bringing dynamization and digitalization - mediatized culture became an auditory culture. Explicit knowledge, representing the ratio of the mechanic dimensions of the body from an external point of view to the environment by formal languages, is put into relation to implicit knowledge of the body being in it, presenting “knowing” life by feeling the hedonic tension of the environment managing bodily life. The transgression of the mechanistic paradigm enhanced a hedonic paradigm of life.

The focus on a multimodal experience of life will overcome the modern way of evolution of knowledge from myth to religion to science with art being somewhere in between.

##### **Werner Jauk**

born in Styria/Austria, lives in Graz. Phd in psychology “cybernetics, AI and experimental aesthetics”, habilitation in systematic musicology “musicalized everyday-life”; ao. Univ.-Prof. KF-Uni-Graz “pop/music & media /art”; head of the Ars Electronica-Research-Institute “auditory culture”.

His work focuses on mediatized post-digital culture being an auditory culture, the “inversion” of visual controlled body interaction with an environment constructing “reality” being an analysis of the occurrences in the environment by their hedonic affordance to an unmoved body extracting individualized plural realities. Labor-studies and media-art are experimental settings leading to different kinds of “knowledge”.

He published in international journals, he contributed with epistemological media-art at the Ars Electronica, CYNETart, Club-Transmediale, Biennale di Venezia 11. Mostra Internazionale d’Architettura, A + S Belgrade ...

<https://homepage.uni-graz.at/de/werner.jauk/>

#### ***III.: knowledge between genius “glam” and business product - a matter of how to “share it”***

#### III.5.:

##### **Tesla as myth and muse**

Aleksandar Protic (FR)

(video-talk “á distance“)

Inventor and scientist, Nikola Tesla (1856 - 1943), was a pioneer in electrification, who is mostly known, in scientific circles, for his significant contribution to technological development by his polyphase system inventions and his asynchronous motor. In popular culture, however, Tesla is mostly hyperbolically depicted, his life and legacy having several common figures of myth.

Even though internet rapidly diffused a number of information concerning Nikola Tesla world-wide, inventor’s popularity is omnipresent in the USA and the countries of former Yugoslavia, particularly in Serbia and Croatia. In this context, it is argued that a set of critical, strategic and

rhetorical practices employing concepts such as repetition, the simulacrum, and hyperreality created several faces of Tesla: from incomparable genius, superstar-muse or a national hero, to a monotonous laboratory technologist, and absolute business failure.

The following work, transformed in multimedia material, tends to concisely analyse the reception of Tesla in above mentioned countries, overcoming the Manichean approaches and examining the position of the inventor and his legacy, perceived as a postmodern myth.

#### **Aleksandar Protic**

MA in Cross-Cultural Communication, Sorbonne University in Paris, followed by several specialized programmes in education, strategy and sustainable development. His work focuses on designing and delivering effective education programs, sustainability, innovation and history of innovation. Senior Program Advisor at Ecole Polytechnique in France and Vice President of the European Federation for UNESCO Centers, Clubs and Associations, Protic is a member of the editorial board of Academy of Sciences-founded Belgrade Museum of Science and Technology- Phlogiston- flagship publication of expert-scientific profile and the French National Centre for Scientific Research Asia Network Associate. Particularly inspired by the legacy of Nikola Tesla, Protic had founded the Tesla Memory Project at Sorbonne University in Paris, contributed in a number of Tesla related projects such as the Harvard University Tesla CES panel, MIT Forum on Tesla's legacy, MTS Telekom Tesla Virtual Museum, the Tesla Congress etc.

#### **III.6.:**

#### **The illumination of darkness: Power to empower?**

Ana Trajković (DE)

Following the hypothesis that there is a parallel between Tesla's utopian vision of free energy and the idea of 'the web' as a medium that distributes enlightenment and knowledge for everybody "availability" of and access to any kind of "energy" for all becomes more and more a political empowerment overcoming social distinctions by economic capital. While Tesla's idea that the spread of knowledge can lead to the unification of the heterogeneous elements of humanity, the diversification of society came up: the rhizomatic structure of 'the web' increased the level of political and intellectual involvement and "created" plural individualities. But is this postmodern ideological postulation in contrast to or just the consequent differentiation of the unified mass of modernism?

Ideological, political, religious and spiritual aspects of these "parallelisms" of very different cultural ages should provide an impulse to engage in a creative exploration in and through dialogue – even on individual experiences.

#### **Ana Trajković**

Teacher training programme for secondary education: english & art education, University of Passau; student assistant for the SKILL-project, University of Passau.

Conferences: "Information & Media Literacy: Interdisciplinary Perspectives on Education and Digitalization in a Mediatized Information and Knowledge Society", Passau; "DGS: Grenzen. Kontakt - Kommunikation – Kontrast", Passau.

Exhibitions: "The Global Contemporary", ZKM Karlsruhe; "Grenzen/ Borders", St. Anna-Chapel, Passau.

Main interests: art, immersive learning in virtual & mixed reality, information & media literacy, psychology, cultural studies, literature, digitalization, spirituality, multimedia art & pop culture.



## Theoretical contribution

### Art & science - forward back to myth?

#### the illumination of darkness - the immersion into noise

the epistemology of art and science and the many ways “beyond” managing life in modern digital culture and post-modern post-digital culture as a problem of the dominance of sensory modes of “aisthesis” and “their” implication on specific media constructing specific “realities” &

the mystification of art, science and socio-political life(style)

*Werner Jauk*

Perception is the natural human interface to the world - it became technically mediated by sensory extensions, it became cultural mediated by science and art - in nature as well as in culture it is an instrument to survive.

To share, to communicate, experiences is a way to optimize survival as well as a method to objectify experiences to reach “common” knowledge - in the modern way defined as mass-knowledge, in postmodern ways as plural individualized “truth”.

While bodily behaviour is naturally to be understood by everybody and potentially leads to „communis“ culture of individuals, the cultural meaning of symbolic signs has to be known and potentially leads to cultures of distinction of masses - the one that knows, the other that does not know, reinforced by leadership-power.

Referring to the dominance of “seeing” and „thinking” in the upcoming of the electric ages its critique arises within fine arts (DUBUFFET, 1973) as well as within theoretical philosophical and empirical methodological approaches to the epistemology of arts and science and the mediatization of the experiences of the body formalizing “know how” and “know what”.

Beyond myth its distinction seems to be a matter of the dominance of the sensory control of perception defining culture - perception is considered being an intentional body-environment-interaction (GIBSON, 1982) leading to embodiments and cognitions (LAKOFF, 1993) differing in concepts/qualities of bodily life in time and space and their formalization in codes / language.

Modern concepts are closely related to seeing: to bring in light from a point of view and to formalize this “insight” by codes / symbols representing reflections of the light, arranging life in concepts of time and space by its ratio to the body - this is leading to a rational thinking about the “world”, furthermore to some kind of “feasibility” making the body “useless” (BAUDRILLARD, 1981) in digital culture.

Post-modern concepts are more related to hearing: to listen to the noise around the body and to ex-press the im-pressive re-sonance of motion presenting bodily e-motion - this is leading to an in-tentional being in the “world” following the needs of the body, integrating the body into “converged realities” of (by this way) post-digital culture; music journalism anticipated this specificity of hearing as immersion into the “Ocean of Sound” (TOOP, 1997) overcoming the rational way of thinking, which formalizes primarily the visual experiences of “shocks and pushes” (LÉVY, 2000) in causality and even in grammar; it was transferred to music by the medium notation as “relational thinking” (RIEMANN, 1914/15). Finally, the transgression of

the mechanistic paradigm by dynamization and digitalization leads to a hedonic culture, to an auditory culture (JAUk, 2003), a culture built on natural “tension - relaxation” of the body.

Following these hypotheses, the illumination of darkness, to “see”, allows to “know what” is the ratio of the things to the body and to formulate this explicit knowledge - the immersion into noise, to “hear”, allows to “know how” is the tension of the behaviour of the things to the body and to express this implicit “tacit dimension” (POLANYI 1966) of knowledge as meaning to the body; it is the sound-gesture that formalizes this knowledge in a sonic performative behaviour (JAUk, 2014).

Respecting body - environment - interaction being “controlled” by the whole body and all senses, seeing is more an interaction from the surface of the body by perceiving reflecting light in front of the body, while hearing is more an interaction involving the whole body by resonance, hearing sound is even a “visceral” perception; sound as an artefact of motion is heard all around the body - McLUHANs (1995) “all-at-onceness” of data in the electronic space is finally perceived following the paradigm of the auditory perception - this marks the turn from a modern visual to a post-modern auditory culture.

The work of Marica Radojčić is dealing with perception, coded in numbers and formalized in ratio, represented in symbolic signs, formalized in the grammar of language - she asks about the relevance of the body to this insight into a world of numbers and words- sometimes she seems to overcome rationality by its negation in myth. Isn't this still staying within the same dimension of thinking about life - but: maybe her doing could be “heard” just as an alternative stream to reach the “tacit dimension” of knowledge by listening to the living of life, a sonic performative doing. Finally, respectfully denying the cultural rules of composition even of contemporary composers, she „uses“ prerecorded sounds structuring them in some kind of DIY-ideology apart from „semiological guerrilla“ and overcoming the nature of tension - relaxation of every body's needs by the individualized „own“ free will, transposing mathematical logics to the hedonic structure of sounds, doing individual algorithmic structuring. This way of doing musics (JAUk 2016) deconstructs the theory of „mediamorphosis“ (BLAUkOPF 1989), postulating social / political and aesthetic changes being forced by developments of media, and shows the necessity to modify the theory: it is the „availability“ of „media“ which brings up those cultural turns (JAUk 2009) - this postmodern approach was already anticipated by Tesla in the late modern ages, inventing technologies to make technologies available: for the sake of „life“...

In a very deep sense her work is close to the work of Tesla, which is “outshined” by the myth of light. Searching for “answers”, which are experience based on “living life”, she asks:

Is the body the mystifying frame of all knowledge, empirical in-sight as well as spiritual illumination?

Is energy the mystifying extension of the body as a source / instrument and medium (McLUHAN 1994) of knowledge, leading to culture, and at the same time medium of distribution / affirmation of knowledge in the electric and digital ages?

Is availability of knowledge part of human survival, is availability of energy just part of a “fair” economy and ecology?

Is post-digital culture, as the conversion of wo-man, physical realities and virtualities based on the needs of the body, the livable alternative to the one-sided sight, that “wo-man is the measure of all things”, a ratio-sight, which digital culture tried to extend and made the body “useless” (BAUDRILLARD 1981), which is already symbolized in the pictorial imagination of the “robot” at the time of Tesla?

Beyond the overpowering turn of the destructive force of lightning to the myth of the life-giving power of lightning (symbolized in the Frankenstein-myth), Tesla’s work could be seen as continuation of the believe in experimental methods of the upcoming science expressed in “for knowledge itself is power” (BACON 1597), not as “mastery” of the nature, but as postulation against dogma, as well as Tesla’s work could be heard as the proclamation of making energy available as cultural seed in a “fair” economic and ecologic politic for every body - the “illumination” of darkness turns to a “glimmer” of horizontalization of society, “shining” some kind of “glam” on Tesla’s life.

Is this kind of mystification of Tesla’s work on making available natural energy for all mystification of a pre-scientific “knowledge” as a medium to survive, or is it just to push the hedonic value as an instrument / weapon for misleading, for mass seduction, to rise profit and power of a few “leaders” by the “use” of the plurality of individuals? Despite the shift from disperse mass in modern ages to diverse societies in postmodern ages, is this human idea of nature and its energy for all associated with a modern European point of view on an innovative genius and a neo-liberal economy based US-point of view on a barely successful businessman?

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## **Artistic contributions**

Part of the „Expanded Media Art Triennial 2019“

16.04.-13.05.2019, Pavillon Cvijeta Zuzoric, Belgrade

Gertrude Moser-Wagner, 2019 (AT)

**Marica Radojčić**

Particles in a Portrait

Video 11'16"

1 - Belgrade, 2011

2 - Kaindorf, 2016

In memoriam Marica Radojčić (1943-2018)

Her Impuls-lecture (1) after the joint exhibition FLY&SING, 2011 with Gertrude Moser-Wagner in Belgrade, at the Library „Svetozar Marcović“, organized by Selman Trtovac. He and Rade Marcović are among the listeners.

Interview (2) in the context of her participation at art contains 2016, Kaindorf, St. Georgen am Kreischberg, Austria, by Gertrude Moser-Wagner.



*Marica Radojčić, Particles in a Portrait, videostills: Gertrude Moser-Wagner, 2019*

**Marica Radojčić**

Particles in a Portrait

We met in 2004 in Belgrade for the first time through Phill Niblock, a New York-based, renowned computer artist, filmer and musician, and a friend of both of us. Marica had several contacts in USA, from her residency and exhibitions there and in Europe too, mainly in Berlin and Amsterdam. Sometimes people meet occasionally, but sometimes through special artists-networks. And Marica was a networker, based in Belgrade, with a constant hunger for exchange and travelling. This was, for a long period, not too easy for artists from Serbia, as we all know. It needed official invitations from abroad to get a Visa, which could be refused as well, without arguments. Anyway, since then we exchanged ideas and invited each other in Belgrade and Vienna. Her first exhibition, „Branching“, a huge installation, was curated by

artist Inge Vavra, at Künstlerhaus Klagenfurt in 2005 and her last was a participation at art contains 2016, in Teufenbach/Murau, Styria. This video 2019 „Marica Radojčić -Particle in a Portrait“, strives to represent her spirit, being both - an artist and mathematician - and show her, as she was: spontaneous, energetic, obsessive, visionary – by what I recorded occasionally in the context of our collaboration, which lasted one decade. I am glad that I knew her.  
*Gertrude Moser-Wagner*

### **Collaboration, projects/exhibitions**

In Belgrade Gertrude Moser-Wagner was invited, among other venues, at exhibitions, stimulated and /or curated by Marica Radojčić and Team, starting 2004 and 2005 with “Erasing Project”, at the Ex-Tito Museum/Museum of History in Belgrade (together with Austrian artist Inge Vavra). At Künstlerhaus Klagenfurt (curated by Inge Vavra) in 2015 a first installation of Marica Radojčić, has been presented in Austria. Medienwerkstatt Vienna (2006) showed her media-work in the context of „Das Alte, das Neue“ in KÖRPERCHEN (curated by Moser-Wagner). LET&POJ / FLY&SING (Gertrude Moser-Wagner with Marica Radojčić, text Claudia Mongini,) took place in 2011 at the “Svetozar Marković”- Library Belgrade (organized by Selman Trtovac). In addition, her recent work was included for TRACE THE TWEET, 2011 (curators Claudia Mongini/G. Moser-Wagner), at Gallery Školská, Prague/CZ and her photo-work was involved in the VEZALEBT Project in Vienna (project by Moser-Wagner, 2013). The last Austrian exchange was at art contains 2016, a joint project in Styria, where she spoke as a guest artist. There she was introduced to the young musician Johannes Feuchter and they made a video together which was presented in New York.

A huge exhibition with a big number of international artists, curated by Marica Radojčić and Team, entitled “I shall illuminate the dark side of the Moon” (2006), dedicated to Nikola Tesla, took place at Tesla-Museum and Public Bath, Belgrade. The last participation was at the Expanded Media Art Triennial 2016, Belgrade.

Some video-documentation:

<http://www.claudiamongini.net/www.claudiamongini.net/trace-the-tweet/index.html>

[http://www.moser-wagner.com/artcontains/index\\_2016.html](http://www.moser-wagner.com/artcontains/index_2016.html)

### **Gertrude Moser-Wagner**

born in Styria/Austria, lives in Vienna. She studied sculpture at the Academy of Fine Arts, Vienna, with Bruno Gironcoli (diploma 1981). As a free lanced artist she works preferably in project art and installation art, including the media video, audio, conceptual and poetical text. Another focus of hers is the intervention in public spaces, in urban and rural areas, and also joint projects in close cooperation with artists and scientists from other disciplines. Her artistic work has been shown at international exhibitions, including art projects, symposiums, film- and performance-festivals, worldwide. She was lecturer at different Art Universities in Austria and is also editor and artist-curator.

[www.moser-wagner.com](http://www.moser-wagner.com)



Doris Jauk-Hinz, 1995/2019 (AT)

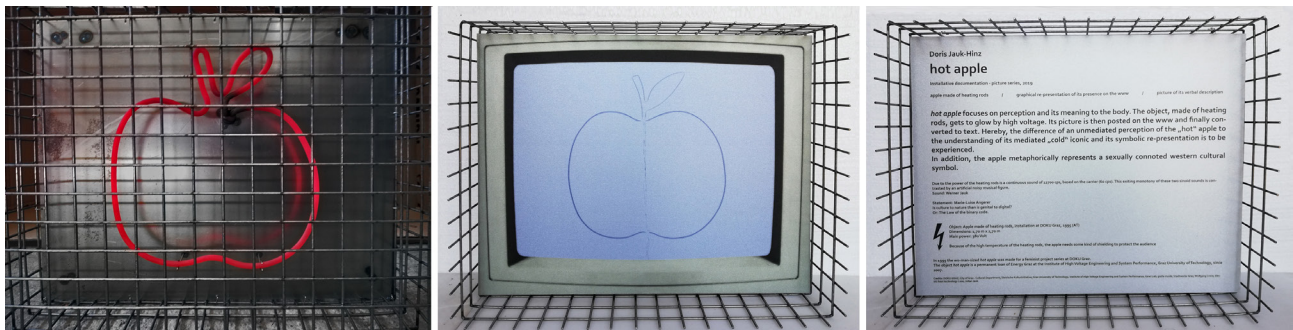
## hot apple

Installative documentation, 2019

Size: each 48 x 38 x 16 cm

apple made of heating rods / graphical re-presentation of its presence on the www / picture of its verbal description

hot apple focuses on perception and its meaning to the body. The object, made of heating rods, gets to glow by high voltage. Its picture is then posted on the www and finally converted to text. Hereby, the difference of an unmediated perception of the „hot“ apple to the understanding of its mediated „cold“ iconic and its symbolic re-presentation is to be experienced. In addition, the apple metaphorically represents a sexually connoted western cultural symbol.



hot apple, installative documentation, photos: Doris Jauk-Hinz, 2019

Due to the power of the heating rods is a continuous sound of 12700 cps, based on the carrier (60 cps). This exiting monotony of these two synoid sounds is contrasted by an artificial noisy musical figure.

Sound: Werner Jauk

Is culture to nature than is genital to digital?

Or: The Law of the binary code.

Statement: Marie-Luise Angerer



Object: Apple made of heating rods, installation at DOKU Graz, 1995 (AT)

Dimensions: 1,70 m x 2,70 m

Main power: 380 Volt

Because of the high temperature of the heating rods, the apple needs some kind of shielding to protect the audience

In 1995 the wo-man-sized hot apple was made for a feminist project series at DOKU Graz.

The object hot apple is a permanent loan of Energy Graz at the Institute of High Voltage Engineering and System Performance, Graz University of Technology, since 2007.

Credits: DOKU GRAZ; City of Graz - Cultural Department; Steirische Kulturinitiative; Graz; University of Technology, Institute of High Voltage Engineering and System Performance; Gewi Lab; grelle musik; Stadtwerke Graz; Wolfgang Croce; Electric heat technology Loos; Julian Jauk.

## **Doris Jauk-Hinz**

born in Styria/Austria, lives and works in Graz. Studies at the University of Applied Arts Vienna, diploma 1981. Foreign scholarships: UMAS, Ontario/Canada etc. Her works use communicative qualities of technical media as well as works as processes out of performative interactions. These artistic approaches are basic methods using in projects dealing with the art of travelling, in public space and in art-spaces deconstructing their artificiality. Board member: 2004-2007 mur.at; since 1995 W.A.S. (Womyn's Art Support). Curator: since 2013 VAGINAMUSEUM.at, founded by Kerstin Rajnar. Since 1980 participations at international festivals and exhibitions: "Expanded Media Art Triennial", Belgrade, 2016 etc.

<http://jauk-hinz.mur.at>

## **The genesis of the exhibition in Graz**

*Graz University of Technology,  
Institute of High Voltage Engineering  
and System Performance*

*Photo: Doris Jauk-Hinz, 2019*



In 2016 Marica Radojčić participated at art contains in Styria/Austria, hosted by Gertrude Moser-Wagner. During this event, I met Marica for the first time personally together with other participating artists, we spent some very inspiring days. Marica wanted to expose her project „I SHALL ILLUMINATE THE DARK SIDE OF THE MOON “in Graz and at this time we started with the preparatory work for the presentation in my hometown Graz. Herbert Nichols-Schweiger, head of the Steirische Kulturinitiative, was interested in the work of Marica Radojčić, which brings together art, science and technologies, especially with the focus on Tesla who studied in Belgrade and Graz. Therefore, the event In honour Marica Radojčić should have an artistic and scientific part. This is why the Institute of High Voltage Engineering and System Performance; Graz University of Technology is the adequate place.

My object hot apple is located in this place as a permanent installation, as a loan of Energy Graz. To close this circle of exchange/cooperation an installative documentation of the original *hot apple* will go to Belgrade, as part of the „Expanded Media Art Triennial 2019“.

In Memoriam Marica.

*Doris Jauk-Hinz*

## **Exhibition in Graz** (expected in November/December 2019)

**I SHALL ILLUMINATE THE DARK SIDE OF THE MOON**

Graz University of Technology, Institute of High Voltage Engineering and System Performance,  
Univ. Prof. Dr. Ing. Uwe Schichler

Curators: Doris Jauk-Hinz, Gertrude Moser-Wagner

Production: Steirische Kulturinitiative, Herbert Nichols-Schweiger

“From the point of view of an artist, from the way of thinking of a mathematician Marica Radojčić deals with Nikola Tesla especially with his theory of time, its relation to the body and its representation in „numbers “between science, arts and myths.” (Werner Jauk)

Nikola Tesla is one of the cultural commonalities of Graz and Belgrade. This is why Marica Radojčić wanted to expose in Graz. The relevant place of exhibition is the Institute of High Voltage Engineering and System Performance, University of Technology Graz, headed by Univ. Prof. Schichler.

Leading to the future Marica's work on Nikola Tesla is continued by artists and scientists.

### Supported by

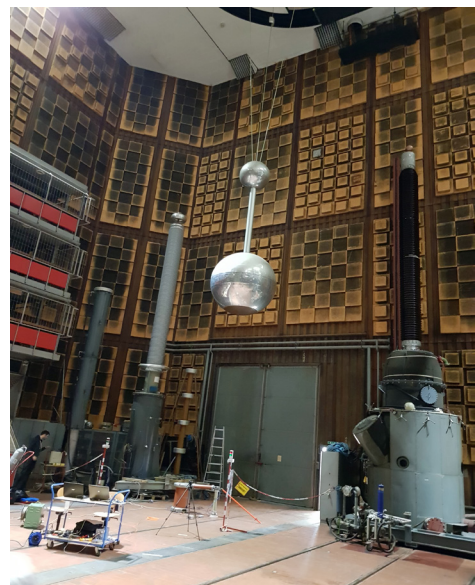
„Expanded Media Art Triennial“ (ULUS, Belgrade); Österreichisches Kulturforum Belgrad; Land Steiermark Kultur; Stadt Graz.

Coordination: Nenad Glišić, Milica Lapčević- (ULUS, Belgrade), Doris Jauk-Hinz.

Thanks to: Johannes Irschik and team of Österreichisches Kulturforum Belgrad; Gertrude Moser-Wagner; Herbert Nichols-Schweiger; Selman Trtovac; Erich Loos-Elektrowärmetechnik.



Photo: Doris Jauk-Hinz, 2019



Photos: Herbert Nichols-Schweiger, 2019

Graz University of Technology  
Institute of High Voltage Engineering  
and System Performance