



TOKYO GENDAI 2023: Maja Djordjevic | Me's on a beam

Dio Horia is pleased to present Maja Djordjevic's 'Me's on a beam', an intriguing installation to be created especially for Tokyo Gendai, 2023.

'Me's on a beam' involves the creation of 9 unique artworks that only seem identical if looked carelessly, framed in nine different sizes that resemble bedside frames. Contemplating on an infamous quote by Andy Warhol, the artist reminds viewers that "the more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel".

With the title of the installation directly referencing mise en abyme paintings, the series of works, of works, handmade, although looking digital, and all different, although looking similar, evokes the captivating effect of Babushka stacking dolls, as well as the management of multiple application windows, thus intertwining elements of tradition and our current times. Each painting in the series features a central image of the artist doodling, which becomes the focal point of the installation. Connected to this central image, smaller iterations of the same subject emerge, forming a recursive pattern that draws the viewer deeper into the installation. The succession of artworks, reminiscent of the nesting dolls, mirror the concept of infinite regression within the digital realm, where computer windows open to reveal more windows, creating a captivating visual journey.

Following Danto's artworld, this "representationally characterizable" effect prompts reviewers to reflect upon the echoes resulting from the artwork's impact. As the viewer engages with the installation, the repetition of the motif creates a sense of depth and introspection. The mise en abyme technique amplifies the notion of self-reference, reflecting the layers of identity and introspection within human existence. In essence, 'Me's on a beam' symbolizes the layers of wisdom, experiences, and interconnectedness that shape our lives, mirroring the vast digital landscapes we navigate daily and inviting viewers to ponder the entanglements of our human and digital selves. What is more, leaving room for individual interpretation and subjective experiences, Djordjevic's narrative involves an intricate and layered storytelling, commenting on the role of the artist and the collector across the ages, and ultimately on her own, post-digital practice.

Approaching this subject-matter with a childlike curiosity, the artist presents a conscious choice to strip away unnecessary complexity and reconnect with a more instinctive, intuitive approach to art. Employing vibrant colors, bold and pixelated lines, and whimsical imagery, Djordjevic translates fabricated MS paint-lookalike sketches into analogue examples. Her artworks may never be identically repeated, for the doodles, same as Schneemann's limits, cannot be manually replicated, without the use of tape or extra technical support. Along these lines, Djordjevic promotes materiality as the basis of the aesthetic experience, while addressing a primal need of grasping and marvelling at something tangible and real. All-in-all, going way beyond mere visual aesthetics, the artist's technique strives to engage

DIO HORIA GALLERY
ATHENS, GREECE
+30 210 6714827
INFO@DIOHORIA.COM
WWW.DIOHORIA.COM



the audience both intellectually and emotionally, offering a thought-provoking experience that unfolds gradually as the viewer keeps riding the beam. Finally, we end up arriving at the same place, and this indeed resembles Warhol's nothingness. The kind of emptiness that may be indeed the source of infinite abundance and ultimate beauty.

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Short Bio

— **Maja Djordjevic** (b.1990, Belgrade, Serbia) lives and works in Belgrade and London. Djordjevic completed her Bachelor and Master studies at Faculty of Fine Arts in Belgrade. Selected solo exhibitions include: 'Theatre of Memories' at Dio Horia Gallery, Athens; 'The Metamorphosis' at Taipei Dangdai, Dio Horia Gallery, Taipei; 'Renaissance Humanism' at Art021 Shanghai, Dio Horia Gallery, Shanghai; 'This Must Be The Place' at Carl Kostyál Gallery, London; 'Deal Again' at Balkan Projects, Los Angeles; 'I am Always a Different Person' at Dio Horia Gallery, Athens. Selected group exhibitions include: 'The Cuteness Factor' at Ludwig Museum, Köln; 'Once Upon a Time in Mayfair' at Philips X in collaboration with Dynamisk, London; 'New Mediations' at MODEM Modern and Contemporary Arts Centre, Debrecen; 'After Hope' at Dio Horia Gallery, Athens; 'Drawing Together 201 Exquisite Corpses', curated by Hans Ulrich Obrist at Museum in Bellpark Kriens; 'The Artist is Online' at Koning Gallery, Berlin; 'XY group show' at Galerie Rundgænger, Frankfurt; 'Mixed Pickles 9' at Ruttkowski Gallery, Munich; 'We Used to Gather' at Library Street Collective, Detroit; 'Friends Non Show' at Dio Horia Gallery, Athens; 'Post Digital Pop' at The Garage, Amsterdam and her participation at the 57th October Art Salon, Biennial exhibition, Belgrade. Her work has been featured in Juxtapoz, Abstract, TimeOut London, Hypebeast and more art publications. She has received two awards for Painting, the Ristai Beta Vukanović and the Faculty of Fine Arts in Belgrade prizes. Djordjevic's work has been included in notable art collections, such as Mwoods Museum, Beijing; Blanca and Borja Thyssen-Bornemisza Collection, Madrid; X Museum, Beijing.

— Presentation info

Maja Djordjevic: Me's on a beam

Tokyo Gendai
Solo Booth #H01
July 07 – 09, 2023

Dio Horia Gallery

5 – 7 Lempesi & 16 Porinou St
Acropolis, Athens, 11742
Tel: +30 2109241382 | +30 2106714827
Email: gallery@diohoria.com

— Current & Upcoming Exhibitions

Mira Dancy: See-Thru Palm

Solo Show
Dio Horia Acropolis
June 17 – July 29, 2023

Desire Moheb-Zandi: Through the Peephole

The Armory Show
Solo Booth #P15
September 07 – 10, 2023