



Maja Djordjevic presents 'The Metamorphosis' exhibition at Taipei Dangdai

Dio Horia Gallery, Booth #S13

Dio Horia is pleased to participate in the 2022 edition of Taipei Dangdai with a solo presentation of new works by Maja Djordjevic created especially for the occasion.

Maja Djordjevic is well known for her idiosyncratic intermingling of the meticulous technique and canonic elements of classical painting with a quasi-primitive digital rendering style and an ever-present sense of wry humor. In this project, Djordjevic investigates the phenomena of time and ephemerality through the use of the Renaissance tropes of memento mori and vanitas.

Where the artist's earlier employment of the memento mori drew on the legacy of the Classical Renaissance and its visions of Humanism and the idealized perspectival visual mastery of the world, this series of paintings turns to the Baroque era. The Baroque, with its characteristic sensuous richness, grandeur, emotional exuberance, and focus on the notions of temporality has allowed Djordjevic to connect her ongoing engagement with internal states and life's ephemerality with the timely yet timeless questioning of national, collective, and personal identity. Bringing the artist's signature stick figure characters into play with Baroque's key motives of ruins, roses, soap, candles, the hourglass, mirrors, gardens, and butterflies, these works create a space where the abiding concerns of the Renaissance era come to invade and crystallize the trappings and uneasy considerations of our own time and its daily lifestyle.

Baroque's mirror makes an appearance in *Queen, You Need a Mirror and The Mirror which Flatters NOT*. The former cheekily takes its inspiration from Giovanni Lorenzo's iconic Baroque tableau A design for a looking-glass for the Queen of Sweden of 1656 while the latter explicitly reimagines a frontispiece from Jean Puget de la Serre's 1639 tome *The Mirrour Which Flatters Not*, subtly interspersing the 17th and 21st centuries' paralleling concern with the dangers of vanity and ocularcentrism.

Roses and gardens, symbolic of frailty and the fleeting pleasures of beauty, scent, and rarity, figure prominently in both *We are leaving this planet* and *These days fly by one after the other so does life*—the focus of their anxiety having since the Renaissance shifted over to our own era's overwhelming shadow of the Climate Crisis' enormity, and the drowning specter of its prospect amid the pleasures and luxuries of the modern lifestyle.

An hourglass, a canonic metonym for ephemerality and universal mortality, acts as a structuring element for *My life measures that glass, that glass by those tiny grains that flow through it*, where the lower chamber of the glass is being filled with water dripping from the chandelier-adorned ceiling, slowly drowning its piano-playing stick figure occupant in the sea of digital splashes as it does.

QVISQVIS AMANS SEQVITVR FVGITIVÆ GAVDIA FORMÆ FRONDE MANVS IMPLET BACCAS SEV CARPIT AMARAS, both the title and a crowning inscription for another work in the presentation, can be translated into English as *Whoever enamored, enamored, flies on the joys of a beauty that is fleeting, its hands with leaves or it will harvest bitter fruits*. This couplet was composed by Pope Urban VIII Maffeo Barberini for the plinth supporting Gian Lorenzo Bernini's statue of Apollo and



Daphne. In Djordjević's hands, both the myth and the iconic Renaissance composition of metamorphosis are translated into the modern realm of the digitally-inflected stylistic vernacular with a strikingly sharp contrast of deliberately jagged line and remixed composition.

Djordjević's alternative title for this presentation is "The moment you realize 2022 is pronounced 2020, too". And just as our immediate history seems to keep looping in on itself, the vanity and the ephemeral tragedy of Baroque's mirrors, roses, ruins, and metaphors are still easily found to be ever-present throughout our daily life—occasionally pixilated, or oversaturated with neon colors, yet still emblematic of the same old thing.

— **Maja Djordjević** (b. 1990, Belgrade) has received her Bachelor and Master studies from the Faculty of Fine Arts (Painting) in Belgrade. Djordjević has participated in various solo and international exhibitions and fairs. She is represented by Dio Horia Gallery, Athens, and Mykonos and had shows at Carl Kostyál, London, UK; Library Street Collective, Detroit, MI, USA; The Garage Amsterdam, Amsterdam, The Netherlands; Balkan Projects, Los Angeles, USA; and at institutions such as Galerija KM8, Goethe Institute, Belgrade, Serbia; Museum of Contemporary Art Vojvodina, Serbia. Her work was also showed at the 57th October Art Salon, Belgrade, at Zona Maxo Mexico and had a solo show at the Hole Gallery in New York for which she received a feature at Juxtapoz magazine among others. She has received two awards for Painting the former being the Ristai Beta Vukanović prize and the latter from the Faculty of Fine Arts in Belgrade.

FURTHER INFORMATION

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GALLERY INFORMATION

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