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Irena Lagator Pejovic: Opening of the Book, exhibition catalogue edited by Ilaria Mariotti, galleria Macchi in collaboration with Fondazione TESECO per l'Arte, Pisa, Italy, 2005

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Interlacing of the Arts. The Interaction of Literature, Fine Arts and Applied Arts

The boundaries of interpretation overlap with textual rights. - Umberto Eco

Of the three existing types of aesthetics - general, comparative, and specific – the comparative is the most important for the subject of the of Lagator's installation *Opening of the Book* based on the poem *Paris and Helena* or *A Night More Precious Than a Century* by Petar II Petrovic-Njegoš. This anthological poem by Njegoš served as the inspiring pretext in the process of the inception of the book. Originating in the fifth decade of the 19th century, the poem has often been a topic of philosophical, aesthetic, and literaturological deliberations, after being quiescent for long decades amongst Njegoš' unpublished manuscripts. Understandably, the process of interaction of literature, fine arts and applied arts is taken as the superstructure. Thus, the interrelating initiation and inspiration of various artistic disciplines is shown on yet another example: diverse types of authors, works originating in different periods and with a mixture of creative ambitions.

In the dialectic process of interpretation of the impact of specific artistic disciplines, seen from individual viewpoints, when the psychology and philosophy of creation is in question, as well as their simultaneous composite or multi-artistic impact, viewed from an integrative standpoint, it is shown obligatorily that one artistic discipline serves another as an inspiration--i.e. that various types of spirituality and creativity are mutually enticing. As in many other cases, this is about an inspiring enticement of creative spirit (notional) and creative spirit (artistic), so in that context the famous Eliot's division is illustrated again – the division of “the spirit creating” (a) and the “soul suffering” (b). In the briefest way, there is a relation of rationalistic and emotionalistic aesthetics, and

when the applied art is in question, it can be concluded that simultaneously utilizing the value of all three artistic disciplines is given significance (in experiencing an object of art).

In the interpretation and understanding of the three named artistic disciplines, the relationship of the productive (author) and the receptive (reader, viewer, user) model figures as the ideographic core, since only the work of art that can (from a theoretical viewpoint) be analyzed in an infinite number of ways is authentic (be it along the paradigmatic or syntagmatic axes of the work, or their interrelation). This is the relation of logography (linguistic painting) and pictography (visual verbalization), i.e. the relation between an idea and an image, so that the verbal energy of the poetic register must be strengthened, enriched and illustrated by new and in a new way suggested illustrative and graphic concept...

Thus the associative field is largely expanded, especially if we bear in mind the fact that an authentic work is mainly experienced in a logics-discursive (in terms) or eidetic way of thinking (in images). Crossing the term and the image enables numerous, more or less innovative alternative or hermeneutic interpretations. The work must be structurally open, in the Eco way, for new interpretations and comprehensions, as well as for multiple connections with the specific and latent, existing and invented world (realia and idealia), just as the author's books are open for interpretation...The *Opening of the Book* by Irena Lagator represents a specific approach to comparative aesthetics, i.e. a unique confirmation of a principle comprehended in the way of Mallarmé - *Le monde existe pour aboutir à un livre. (The world exists to be transformed into a book.)*