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## Passer-by!

From the Belgrade Cultural Center gallery, a long, translucent fabric extends into Knez Mihailova Street, into public space. The approach to the gallery tests the perceptions of those walking along the street, challenging them to traverse the fabric's route into the space of the gallery itself.

The questions of representation by means of matter, surfaces, color and the visitor actively engaged in the work's fruition – are the principal issues that Irena Lagator's work *Passer-by!* considers. Coping with a colored fabric surface that forms a kind of barrier, a passer-by has to keep in mind (avoiding it or passing through it), is, in a new sense, the extension of the question of surface as such, already used as a method and a material in Lagator's *Witness of Time*.

In *Passer-by!*, Lagator investigates and analyzes the themes of time passing, of movement and interaction with a work of art, of the physical relevance between spectator and space and their relation. The question of bodily experienced space (modifying it at least temporarily), is here exemplified by the relation between the passer-by and the work of art (the surfaces of the fabric).

A visitor who enters the space leaves it having temporarily modified the artist's work and the space, defining a consciousness that marks a moment before and a moment after entrance. The fact that the work of art extends outside into a public space (a street), from inside the space (the cultural center/exhibition venue), that was supposed to contain it influences a balance in the perception of the spectator/passer-by: what is outside and what is inside question the perception of the work of art and the projection in a non-intentional space of its perception as a work of art.

The gallery remains empty; the street is infringed upon by flexible walls that can be passed through. Here, the artist plays with the positive and negative aspects of space in a construction that is permeable – ephemeral, light but powerful in its chromatic presence, constructing a space of perception of the work of art as potentially infinite.

These issues were re-examined, modified and made more complex in all of Lagator's installations that used threads of cotton or similar materials to make three-dimensional diaphragms, a concept that she initiated with *Please Wait Here* (2005).

