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Assistant professor at the Mathematical

Institute of the Serbian Academy of Sciences and Arts. His area of research encompasses mathematical physics, signal processing, fractal geometry, philosophy of science and art. Together with Bojan M. Tomić, he published an article in the journal Complexity in 2016 about fractality and self-organisation in Byzantine style icons. This topic has been elaborated further through numerous conference presentations and proceedings.

**Canon of complexity**

Kristina's intent to demystify artificial intelligence brings us a step closer to the mysticism of the Orthodox icon. Applying a statistical method to numerous variegated rules which make her choose side, she asserts that Orthodox icon cannot be reduced to them by any means. In fact, they represent particular iconography which calls for creative interpretation. The relationship of the original and a copy, crucially emphasised in regard to statistical multiplication, corresponds to the increase of causal necessity, which then leads to the decrease of complexity and collapse of original creativity. Inspiration, which constitutes a common element of both scientific and artistic creation, at the same time marks the basis for imagination generating authentic content of this work. However, while this refers to the synthesis of the image, the scientific approach highlights a complementary aspect, one that assumes the analysis calculating statistical complexity of the signal.

Orthodox icon, therefore, cannot become multiplicative – future expression of a unique and consciously present original. In this manner, the work of Kristina Tica builds on numerous research done in the area of icon geometry by its important figures – Dr Pavel Florenski and Dr Miloš Radojčić. Introducing the notion of reverse perspective (counter perspective), they opened up a vast cosmological field of research which was, until the 20th century, on the backburner. The century that began with Einstein in science, and Picasso in art enabled the renewal of cosmology in a big way, which is precisely what the domain of iconography represents. Orthodox icon thus emerges as an ultimate reach of modern times, whose aspirations have complemented the religious tradition. Questions raised by Digital Prayer are therefore not limited to the areas of art or computer technologies, probing instead into cosmogony and shedding light on the problem of originality and its significance. They pave the way for future elaboration of the topic, which would, among others, refer to icon painting and the theology of icons.

Digital Prayer can be of significance, first of all, nationally, prompting research that encompasses fields of artificial intelligence, iconography and complex systems. In this regard, it indicates that the collaboration between art and science would continue to exist and open vast spaces of creativity and imagination.