

*»Ono što slika prikazuje razlikuje se od onoga o čemu ona svedoči.«
Pascal Bonitzer – »Film i slikarstvo«*

*»What a picture presents, differs from what it testifies.«
Pascal Bonitzer – »Film and Painting«*

...“Blue Skies” je proistekao iz ćutanja, ali nastavlja život u tišini.

Pri tome pravim razliku između ta dva termina.

Ćutanje podrazumevam kao svesno izabranu ljudsku radnju, koja se u svakom momentu može prekinuti.

Tišina je različita, bar u ovom slučaju...

Ona, naravno, može da proistekne iz ćutanja, ali, takodje može da bude i posledica nečega drugog.

Tišina u ciklusu »Blue Skies« nije meditativna tišina Zen – vrtova, to je tišina dana posle...

Tišina koja nastaje, po nestanku svega drugog.

De Kiriko je govorio da arhitektura upotpunjuje prirodu.

U pomenutim Zen – vrtovima postoji princip uklanjanja svega suvišnog iz prirode, i ostavljanja samo suštine.

U urbanom pejzažu prisutno je nasilno uklanjanje same prirode.

I u jednom, i u drugom primeru dolazimo do zgušnjavanja realnosti, i do neke vrste samoograničavanja.

Zen – vrtovima vlada kontrolisana slučajnost.

Gradom, verovatno, vlada dozirana teskoba, koja nas tera da beskonačno balansiramo na ivici.

Nina Todorović

... »Blue Skies« originated from silence, but continues its life in calmness.

By it, I make difference between such two terms.

I understand silence as a consciously chosen human action that could be broken at any moment.

Being calm is different, at least in this case.

Indeed, it could originate from silence, but it, also, could make a consequence of something else.

Calmness in the cycle »Blue Skies« doesn't make a meditative Zen - garden calmness, it is a calmness of a day after... Beginning calmness, after the disappearance of everything else.

De Chirico narrated that architecture complements nature.

In mentioned Zen – gardens exists a principle of removing everything superfluous from nature, leaving only the essence.

In urban landscape exists a violently removal of the very nature.

Both in the first and in the second example, we come to the reality condensation, and to some sort of self – limitation.

Controlled coincidence governs the Zen – gardens.

Dosed anguish, that pursues us to balance indefinitely on an edge, governs, probably, a city.

Nina Todorović