

## GEOMETRIJA NESANICE

Izložba *GEOMETRIJA NESANICE* predstavlja nastavak istraživanja fenomena „noćnog programa“, kojim se umetnica kontinuirano bavi od 2002. godine, ovog puta kroz digitalnu fotografiju. Bavljenje nesanicom posredno prisutnih jedinki ovde je zastupljeno otvaranjem dva paralelna problema. Fizički, mentalni i emotivni „treninzi“ koje nam svakodnevica nameće, neminovno dovode do prelomnih trenutaka, momenata spoznaje mehanizama slučajnosti koji upravljaju svetom i realnih uvida u lično postojanje. Sa druge strane, bežanje od samosagledavanja dovodi do druge vrste aktivnosti – prepuštanja iluziji komunikacije i interakcije, i dovodjenja u apsurd, budući da prisustvo u virtuelnom prostoru uslovljava odsustvo u realnom. Uspavljujemo životne funkcije, priključivanjem na aparate – „prozore u svet“. Jedino što svedoči o ljudskom postojanju su zraci svetlosti, koji čine bezbrojne zamrznute kadrove, mutne i oštre prizore svih naših „nesanica“. Radovi su nastali u periodu od 2004 – 2006. godine.

Nina Todorović

### Geometrija nesanic

Arhitektonika, simulacija filmske trake i titlovan tekst su tri dominantna segmenta prisutna u radu Geometrija nesanic Nine Todorović. Reč je o konstruktivistički, iz donjeg rakursa fotografisanim, vizuelno sleganim geometrijskim kompozicijama, proizašlim iz arhitektonskih profanih struktura. Ove fotografije funkcionišu kao „originalni vizuelni predlošci ličnih nesanic“ same umetnice.

Veliki digitalni print dokumentuje kretanje unutar jedne prostorije ka prozoru i predstavlja sukcesivno snimljene i sadržajno vezane zamrznute kadrove sa te putanje. Narativnost i linearnost, na koje upućuje njihov kontinuirani raspored, pojačane su podražavanjem filmske trake, kao i titlom-citiranim segmentom priče „Beni hara po Dablinu“. Ipak, želeći da se izmesti iz uobičajene reprezentacije stvarnosti putem fotografije, umetnica u nekim kadrovima hvata neobično dinamičnu igru svetlosti i senke. Na taj način, dočarava pukotine u realnom prostoru koje uvode u subjektivni, lični, izvanrealni svet, čime se postepeno, na drugoj strani galerije, i kontinuitet u vremenu diskretno narušava. Nagoveštaji permanentnog izmicanja realnog i rasplinjavanja subjekta u psihološkom, mentalnom, emotivnom i biološkom smislu prisutni su i u ovim tragovima nesanic, oštrim i zamagljenim fotografijama, diskontinuirano u nizovima postavljenim. Preovlađujuća plavičasto-

## GEOMETRY OF INSOMNIA

The *GEOMETRY OF INSOMNIA* series represents the continuing of exploration of „LATE NIGHT PROGRAMMING“ phenomenon. Dealing with insomnia of indirectly present individuals is explained here by opening of two parallel problems. Physical, mental and emotional „exercises“ that are imposed to us by reality, are inevitably leading to crucial moments, moments of comprehension of mechanisms of chance, which are ruling the world, and real insights in personal existence. Large scale digital print (scale is variable) is emphasizing that. It is inspired by the short story *Benny Does Dublin*, by Dermot Bolger. On the other hand, running away, escaping from introspection is leading to other kind of activities – giving up to the illusion of communication and interaction, we are putting ourselves to sleep, by plugging into our machines - computers, TV, cell phones, etc... The only thing that witnesses of human existence are rays of light, innumerable frozen sequences, blurry and sharp sights of everpresent insomnia. Small scale digital prints are representing that side.

Nina Todorović

### Geometry of insomnia

Architectonics, simulation film tape and subtitles are three dominant segments, present in Nina Todorovic's work *Geometry of insomnia*. They are constructive, photographed from the lower angle, visually arranged geometric compositions, derived from profane architectural structures. These images function as "original visual templates of personal insomnia" of the artist herself.

Large digital print documents movement within a room towards the window and represents successively recorded and content-related frozen sequences from that path. Narrativity and linearity, which indicates their continuous set-up, are increased by the imitation of film tape, as well as subtitles - quoted segment of the story, "Benny does Dublin." However, wanting to be displaced from the usual representation of reality through images, the artist in some sequences catches an unusual dynamic play of light and shadow. In this way, captures the cracks in real space, introducing the subjective, personal, out-of-real world, by which gradually, on the other side of the gallery, the continuity in time is being discretely distorted. Indications of permanent dodging the real and deterioration of the subject in the psychological, mental, emotional and biological terms are also

srebrnasta svetlost je boja noćne gradske svetlosti koju emituju aparati (televizori, kompjuteri, mobilni telefoni...). Ona je znak odsustva u realnom i usmerenosti, aktivnosti, uključenosti u virtuelni svet. Isključivo posredno i namerno samo pretpostavljeno prisustvo protagoniste ovog „filma“ doprinosi stvaranju napete atmosfere i, istovremeno, predstavlja simptom dolazećeg emotivnog, duhovnog i fizičkog nestajanja.

Nesposobnost savremenog čoveka da se orjentiše u svetu nepreciznih diferencijacija i uhvati u koštac sa novim, danas više nego intuitivnim, uvidima o nedokučivosti sveta je na ovom mestu ispoljena. Imajući u vidu da „ukoliko više pokušava da se dokopa sveta“, čovek ga „utoliko više doživljava kao proces u toku“, pitanja o konačnim uzrocima nezadovoljstva „glavnog lika u filmu“ postaju nedovoljno saglediva, a saznanja o definitivnim „izlečenjima“ nedoseživa.

Mara Prohaska

*Napomena: U radu korišćen citat iz priče „Beni hara po Dablinu“, zbirka Hotel Finbar, izdavačka kuća Clio. Radovi su nastali u periodu od 2004 – 2006. godine.*

present in these traces of insomnia, blurred and sharp images, discontinuously arranged in rows. The prevailing bluish-silvery night light is the colour of the city lights emitted by appliances (TV sets, computers, mobile phones ...). It is a sign of the absence in real and focus, activities, involvement in the virtual world. Exclusively indirect and purposefully implied presence of the protagonist of this “film” contributes to creating of the tense atmosphere and, at the same time, represents a symptom of the coming of emotional, spiritual and physical decay.

The inability of modern man to orientate himself in the world of imprecise differentiation and to cope with a new, today more than intuitive, insights about the mysteries of the world is manifested in this place. Having in mind that “the more trying to get hold of the world,” the man “ is experiencing it the more as an ongoing process,” questions about the ultimate causes of discontent, “of the main character in the movie” become unsufficiently comprehensible, and knowledges of the definitive “cure” become unreachable.

Mara Prohaska

*Note: In the text is used a quote from the story “Benny does Dublin,” Finbar’s Hotel Collection, by publishing house Clio. The works were created between years 2004 - 2006.*