

Zoom in po meri čoveka

Veličina malih slika Nine Todorović je njihova sposobnost da, preuzimanjem materijalne kulture, a izostavljanjem figuracije, indirektno transcendiraju život pojedinca u urbanoj datosti. Cityscapes nije samo celina koju autorka posmatra, već se u njoj reflektuje čitav svet u kome ona jeste i iz kog preuzima ugao gledanja na svoje okruženje. Arhitektura/univerzalno na njenim radovima je transformisana u individualno proživljeno iskustvo. Upravo je zato, antropomorfizam osnovni metaforički proces prisutan u postupku. Kroz promatranje/promišljanje/arhitekture koja je uvek efekat mikro/makro ideoloških sistema, senzitivan pogled je sposoban da se vrati konkretnom pojedincu koji, tamo gde ne očekujemo, uspostavlja referentni sistem sa delovima tela. Opozicije spolja/unutra, blizu/daleko, centar/periferija, aktivno/pasivno, svetlo/mračno, preuzeti su iz organizacije tela i svedoče o humanom oku koje posmatra cityscapes i prikazuje ga kroz antropometrijske kalkulacije. Otisci predjašnjih gradjevina svedoče o procesu stalne konstrukcije naše sredine koji utiče na formiranje lične politike sećanja. Iako im poreklo nije u prirodi, forme zgrada, poput svakog pejzaža, razvile su se iz procesa transformacije sveta.

Rezultat preuzimanja anhrone arhitektonske strukture iz urbanog okruženja koje je postalo tržnica znakova, jeste individualan, kontemplativn ritam i slikarstvo koje je i po formatu, i po procesu intimno, uprkos činjenici da je inspirisano javnim prostorom. Geometrijska/hromatska apstrakcija na slikama Nine Todorović se uvek odnosi prema nekom spoljašnjem, odsutnom dodatku, bilo da je to autorefleksivni subjekat ili fragmentarna refleksija spoljašnjeg izvora svetlosti. Mogućnost da vidimo ove fragmente krije u sebi jednu istinu: čovekov pogled uvek je uokviren, između mimezisa i apstrakcije, a ključno nam često izmiče...

Maja Ćirić

Zoom in by Anthropometric Calculations

The greatness of Nina Todorovic's small scale works is in their ability to indirectly transcend the life of the individual in an urban setting, by excluding the human figure and taking over the material culture. Cityscapes is a world that the artist is observing in its entirety, reflected in what she sees from her overall perspective, and presented through different vantage points. The architecture/universal in her work is transformed into an individual living experience, and utilizes anthropomorphism as a primary metaphoric process in the execution. By observing / meditating on the architecture, which is always an effect of micro/macro ideological systems, a sensitive glance is capable of bringing you back to the individual who, where we don't expect, establishes an anthropometrical referral system. Oppositions out/in, near/far, center/periphery, active/passive, light/dark are taken from the organization of a body and testify to the human eye that observes Cityscapes and presents it through anthropometrical calculations. Marks of previous buildings testify to a process of permanent construction in our environment. A process that influences the creation of personal politics of memory. Although their origin is not in the nature, forms of buildings, as every landscape, have developed from the process of transforming the World.

The result of taking over the timeless architectural structure from the urban environment that became commercialized, is an individual contemplative rhythm. And painting is, in scale and process intimate, despite the fact that it is inspired by structures occupying a public space. The geometric/chromatic abstractions in Nina Todorovic's works are always referring to some exterior, or a missing piece, whether it is an auto-reflective subject or a fragmentary reflection of an external source of light. The possibility of seeing those fragments hides one truth: human sight is always found between mimesis and abstraction, and the essence often slips away...

Maja Ćirić