

KOSE SENKE

O slikama Nine Todorović

Moglo bi se reći da vizuelno promišljanje gradjevina, arhitektonskih dela, pa čak i skulptura, u najširem smislu - slikarske refleksije tvorevina ljudi sačinjenih sa manjim ili većim umetničkim ambicijama, čine posebnu familiju slika. To su slike slika, slike "drugog stepena", zaustavljeni prizori nečega što nije priroda, ali se u našoj podsvesti, u podsvesti čoveka rođenog i odraslog u gradu, odavno stopilo ili pretvorilo u prirodu. Pojam "urbani pejzaži", čini se, dovoljno govori o tom psihološkom izjednačavanju. Za gradskog čoveka zavičaj nisu idilični proplanci ili rumene jesenje šume, već iskrcan, haotičan svet kontura, površina i perspektivnih planova. I kao što tradicionalni pejzaž nije tek bilo koji kadar iz prirode, tako ni gradske slike nisu slučajno izabrani fragmenti - to su privilegovani, posebno odabrani planovi koji su sposobni da kažu nešto sasvim drugo, nešto više od prenetog prizora.

Pošavši od podatka iz najbliže okoline - u konkretnom slučaju to su pogledi iz klase -ateljea na portik susedne moderne zgrade i vizuelno podsticajni delovi ogoljenog, svedenog enterijera - Nina Todorović je u dugom i pažljivo vodjenom procesu prevazišla faktografski sloj koji nudi predložak i odlučila se da prati trag atmosfere koja se, pod odredjenim okolnostima stvara oko njih. Taj put doveo ju je do pročišćenih prizora i do oblasti u kojoj je subjektivni doživljaj svetlosti, trenutak poslepodnevne tišine koju tvore kosi, rumeni zraci zapravo ono što se nudi posmatračima ovih slika kao iskustvo, utisak ili poetsko čvorište.

Slike Nine Todorović razvijaju se u ciklusima - iskustva svodjenja prenose se i na dela promenjene ikonografije, novih slika radjenih sa nove "osmatračnice". Ta iskustva variraju se u platnima istog ikonografskog predloška: jedan isti visoki kalkan ne ponavlja se samo uslovima promenjenog kolorita, već su te slikarske etide ujedno i varijacije psiholoških sadržaja.

Taj skoro melanholični utisak koji u različitom stepenu obeležava sve slike Nine Todorović nije postignut lakim lazurima niti brzim potezom koji na drugi način prenosi unutrašnju dinamiku. Površine njenih slika jesu aktivne, slojevite i pigmentom zasićene zone. Pastelni tonovi i bogata materija tu su da naznače utisak ugušćene tišine koja je utočište toliko potrebno u vremenima buke i besa.

Mileta Prodanović

SLOPING SHADOWS

About Nina Todorović's paintings

It could be possibly said that visual comprehension of buildings, of works of architecture and even of sculptures, in the most general sense - reflections of painters of human creations incorporating smaller or greater artistic ambitions, form a specific family of paintings. Those are paintings of images, "second degree" paintings captured scenes of something that is not nature, but that in our sub-consciousness, sub-consciousness of a man born and grown up in town melted into and transferred into nature, long ago. It seems that notion "urban landscapes" sufficiently speaks about this psychological identification by itself. For an urban man homeland is not a vision of idyllic clearings or of reddish autumn forests but of a shabby, chaotic world of contours, of surfaces and of perspective plans. And as a traditional landscape is not only whichever fragmental scene of the nature thus are neither urban images unintentionally chosen fragments - those are privileged, specially chosen plans apt to express something quite different, something more than just a transmitted spectacle.

Starting from the nearest surrounding views - views from a classroom in this case - from a studio, of a nearby modern building portico and visually initiating parts of a naked reduced interior - Nina Todorović overcame factorial layer offered by proposal and decided to follow trace of an atmosphere that is under certain conditions formed around them, in a long and carefully developed process. This process induced to purified scenes and to a zone in which subjective experience of light is a moment of afternoon quietness created by oblique pink rays, namely what is offered to an observer of these paintings as an experience, impression or poetic practice.

Paintings made by Nina Todorović are developed in cycles - experiences of deducting are carried over to works with a changed iconography as well, new paintings, made from a new "observing point". These experiences are varied on canvases with an identical iconographic proposal: the same high wall is not reappearing only under conditions of a changed choice of colors but these painting exercises are psychological content variations at the same time.

This almost melancholic impression that to a different degree is attributed to all Nina Todorović's paintings is achieved neither by applying thin colour layers nor by quick brush touches that in another way reflect inside dynamics. Surfaces of her paintings are active, pigment saturated zones in layers. Pastel tones and a rich stuff are there to point out impression of a thickening silence and tranquillity a sanctuary so much desired at times of noise and rage.

Mileta Prodanović