

Ciklus slika NOĆNI PROGRAM zamišljen je kao studija noćnih prizora urbane arhitekture. Pritajeno prisustvo ljudskih bića naznačeno je samo kroz nasumično ukrštanje srebrnastih svetlosnih zraka koji potiču od TV ekrana, kompjuterskih monitora, ili drugih izvora svetlosti, po pravilu nevidljivih.

Noćna kombinatorika ne dozvoljava ponavljanje, efemernost ovakve svetlosti uzrokuje na okolnim zidinama stvaranje neke vrste genetskih kodova jedinki, koje, živeći u iluziji interakcije, beleže tajnu istoriju grada noću. Zraci postaju sami sebi cilj, kao estetska pojava života u mraku, ali i kao vizuelni komentar sumorne cyberpunk budućnosti (sadašnjosti?).

Ciklus je još u razvoju, a u galeriji ULUS je izložen segment koji sačinjavaju slike, u tehnici ulja i akrilika na platnu, nastale u periodu od 2002. – 2005. godine.

Nina Todorović  
Januar 2005, Beograd

LATE NIGHT PROGRAMMING series is imagined as a study of urban landscape night sites. Concealed presence of human beings is only marked through random crossing of silver rays, from TV, computer monitors or other sources of light, generally invisible.

Those late night combinations are not allowing repetition, and this ephemeral light is causing on the surrounding walls a creation of some sort of genetic codes of individuals, who, living in the illusion of interaction, are writing some secret history of the city by night.

Rays of light are becoming self sufficient, as an aesthetic phenomenon of life in the dark, but also as visual comment of gloomy cyberpunk future (presence?).

This series is not finished yet, and in ULUS gallery is exhibited segment, consisted of paintings, oils and acrylics on canvas, made in period from 2002 – 2005.

Nina Todorović  
January 2005, Belgrade

## Zašto bi danas trebalo poverovati u intimističko, apstraktno slikarstvo?

*Blue skies, Konstruisanje tišine i Noćni program* kao poslednji u nizu, jesu ciklusi u okviru kojih se Nina Todorović kretala duž identifikacione linije ka instanci subjekta za koga se pretpostavlja da veruje i koji bi joj kao takav obezbedio mesto sa koga bi iskazi izgledali smisljeno, a verovanja bila dostižna. Medjutim, usled gubitka istorijske percepcije, ideje o progresu, utopije o budućnosti, i sloma mnogih referencijalnih sistema, umesto odgovora subjekta koji veruje, zahtev slikarke za smislom odbio se od arhitekture koja je okružuje, vrativši joj se kao sasvim novi i neočekivani vid intimne i neponovljive komunikacije. Pod uticajem novih informacionih i komunikacionih tehnologija, ali i nekih sasvim lokalnih prava i običaja, demokratske institucije izgubile su svoju ulogu u formiranju društvenih predstava. Mesta koja je trebalo smestiti u svesnu ravan smisla, zamenila je virtuelna demokratija, koja se u Nininom slučaju, pomešala sa nesvesnim registrom želje za pronalaženjem smisla u noćnim refleksijama. Umesto smisla, ali ne i kao njegova suprotnost, nastale su slike koje podražavaju estetiku nestajanja (Virilio), i koje ispunjavaju zadatak da predstave virtuelne kodove (ne sada i ne ovde), i rehabilituju sadržaje kojima nije moguće manipulirati, i koji kao takvi u digitalnim medijima ne bi bili reprezentovani.

Fluidnost i multifacetiranost *Noćnog programa* postavljeni su umesto subjekta verovanja, ali ova izložba nije indeks krize značenja, već profilisane svesti autorke o nemogućnosti kontrolisanja širokog konteksta i obuhvatanja totalitarnosti nekog fenomena.

Maja Ćirić

## Why should one believe in the intimistic, abstract painting today?

*Blue Skies, Constructions of Silence* and the *Late Night Programming* as the most recent in the series are titles of cycles marking Nina Todorović's advance along the identification line towards the instance of the subject, presumably believing, which would as such ensure a vantage point making all statements meaningful and all beliefs attainable. However, due to the loss of historical perception, the idea of progress, utopia of future and the collapse of numerous referential systems, instead of a response of a believing subject the painter's demand for meaning bounced back from the surrounding architecture to return to her as a new and unexpected form of intimate and singular communication.

Under the influence of new information and communication technologies, as well as some entirely local rights and customs, the democratic institutions have lost their role in the formation of social images. Places to be fitted into the conscious plane of meaning are replaced but virtual democracy, which, in Nina's case, became mixed with the unconscious registering of the wish to find the meaning in night reflections. Instead of meaning, but not in opposition to it, emerged the paintings that emulate the aesthetics of disappearance (Virilio) and fulfill the task of presenting virtual codes (not now and not here), rehabilitating the contents, which are impossible to manipulate and would therefore not be represented by the digital media.

The fluidity and multifactoredness of the *Late Night Programming* are offered instead of the believing subject, but the exhibition is not an index of the crisis of meaning, but of a profiled awareness of the author faced with the impossibility to control the wide context and encompass the totality of a phenomenon.

Maja Ćirić