

Mogućnost strukture

Izložba *Mogućnost strukture* predstavlja mogućnost zajedničkog instaliranja radova Irene Kelečević i Nine Todorović u odnosu na prostor Velike galerije Doma kulture „Studentski grad“. Ona uključuje kreativnu reakciju dve umetnice na konkretno okruženje, specifični galerijski habitus definisan velikim staklenim površinama. Nastavljajući individualna vizuelna i prostorna istraživanja umetnice inkorporiraju svoja došadasnja iskustva u odnosu na novu izlagačku lokaciju i ispituju različite potencijale ovakvog poduhvata.

Zajednički element umetničkog delovanja Nine Todorović i Irene Kelečević prepoznaje se u interesovanju i fokusiranju na arhitektonske strukture u prostoru, njihovom tretiranju u potrazi za apstraktnim formama i osveščivanju simboličkih značenja u procesu perceptivnog poimanja kreiranih radova. Analiza perceptivnih procesa i njihovo preispitivanje predstavljaju značajan sistem organizacije svakog pojedinačnog dela, bilo da umetnice kao medijum svoje prakse koriste tradicionalnu sliku, fotografiju, print ili prostornu instalaciju. Pri tome Irena Kelečević i Nina Todorović uvek polaze od realnih prizora uključujući postojeći kontekst i njegove društvene implikacije u slojevito struktuiranje umetničkih zamisli.

U Velikoj galeriji Doma kulture „Studentski grad“ izložba *Mogućnost strukture* obuhvata prostornu instalaciju Irene Kelečević *Bez naziva* i digitalne printove Nine Todorović *Odbrambene strukture*, koji svojim pozicioniranjem i organizacijom u prostoru takođe čine svojevrsnu ambijentalnu instalaciju. Bitna činjenica je da u arhitektonskom smislu sam izlagački prostor Velike galerije Doma kulture Studentski grad čini deo arhitektonke celine modernističke provenijencije iz sedamdesetih godina dvadesetog veka, funkcionalnim planom, pročišćenim geometrijskim formama, sklopom betonskih i mermernih površina sa odgovarajućim velikim staklenim površinama.

Naziv izložbe *Mogućnost strukture* upućuje na jedan od osnovnih pojmova istraživanja različitih fenomena koji nas okružuju ili struktuiraju naš pristup realnosti. Koncept strukture obuhvata operativnu, prepoznavanje i ispitivanje stabilnosti paterna unutar koga je odnos elemenata određen pravilom celine. U kontekstu strategija umetničkih praksi strukturu možemo odrediti terminima vizuelnosti „kao poredak koji se percipira čulom vida, kao odnos koji se uspostavlja između poredka i oka koje ga percipira, kao teorijski model kojim se prikazuju ili simuliraju složeni prirodni ili veštački fenomeni.“ (M. Šuvaković) Odnosenje elemenata realizuje se kroz njihovo sadejstvo, razliku i transformaciju u okviru slike tako da oni postaju ne samo perceptivno značajni već i značenjski određeni. Time se otvara mogućnost preobražaja čulnog doživljaja ili vizuelno opažljivog objekta u smislaoni značenjski i vizuelni poredak.

Rad Irene Kelečević *Bez naziva* upravo se bavi vizuelnim percipiranjem prostora, njegovom transformacijom kroz određenu formu scenografije, i to pomoću suptilnih akcentovanja modularnih elemenata, apstrahovanjem konkretnog konteksta kroz interakciju režirane realne prostore situacije i njegove reprezentacije u seriji digitalnih printova. Irena Kelečević koristi mobilijar pronađen u Domu kulture Studentski grad, niz drvenih konstrukcija, koje zatim u produžetku stepeništa raspoređuje u galerijskom prostoru izazivajući prekid postojeće celine i formirajući autonomni segment, koji je ipak transparentno

Possibility of Structure

The exhibition *Possibility of Structure* presents an opportunity for a joint installation of works by Irena Kelečević and Nina Todorović, viewed in relation to the space of the Big Gallery of the Students'City Cultural Centre. It involves a creative reaction of two artists to a concrete ambience - a specific gallery habitus defined by large glass areas. By continuing individual visual and spatial explorations, they incorporate their previous experiences in relation to a new exhibition venue and examine different potentials of such an undertaking.

The common element of Nina Todorović and Irena Kelečević's art performance is recognised in their interest and focus on architectural structures in space, the structure treatment in search for abstract forms, and revealing symbolic meanings in the process of perceptual apprehension of created works. The analysis of perceptual processes and their re-examination present an important organisation system of each individual work, regardless of the artists' medium of expression- a traditional painting, photograph, print or spatial installation. In the course of their work, Irena Kelečević and Nina Todorović always start from real sights, including the existing context and its social implications in stratified structuring of art conceptions.

The *Possibility of Structure* exhibition in the Students'City Cultural Centre Big Gallery consists of a spatial installation *No title* by Irena Kelečević and digital prints *Defensive structures* by Nina Todorović which, by their positioning and spatial organisation, also present a specific ambient installation. The important fact is that, in an architectural sense, the exhibition venue of the Students'City Cultural Centre, with its functional plan, purified geometric forms, concrete and marble structures with corresponding large glass areas, constitutes a part of a modernist provenance architectural entity from the seventies of the twentieth century.

The exhibition title *Possibility of structure* indicates one of the basic concepts of exploration of different phenomena surrounding us or structuring our approach to reality. The structure concept includes observation, recognition and examination of stability of the pattern, within which the relation of elements is established by the rule of entity. In the context of art practice strategies, the structure can be defined by visual terms “ as a disposition which is perceived by sense of sight, a relation established between the disposition and the eye by which it is perceived, a theoretic model which presents or simulates complex natural or artificial phenomena.” (M. Šuvaković). The relationship of elements is realised through their joint action, difference and transformation within the image that makes them not only perceptually relevant but also assigning meaning to them. That opens up an opportunity for transformation of sensual experience or a visually perceivable object into a meaningful and visual disposition.

The work *No title* by Irena Kelečević is particularly involved into visual perception of space, its transformation through a certain form of scenography and by means of subtle emphasizing of modular elements, by abstracting a concrete context through interaction of a created real space situation and its representation in form of series of digital prints. Irena Kelečević uses furnishing found in the Students'City Cultural Centre, a number of wooden construction which she arranges in a stairway extension of the gallery area, causing disconnection

povezan sa ostatkom prostora. Pri fotografskom beleženju ove situacije izabrana je tačka snimanja iz koje se modularne drvene strukture percipiraju tako da prelamaju i remete uobičajenu perspektivu dovodeći prostor do efekta geometrijske plošnosti. Stepenište gubi svoju stabilnu strukturu i funkciju povezivanja dva nivoa galerije i postaje ključni element u struktuiranju nove kompozicije pri reprezentaciji postojećeg prostora. Daljim manulnim intervencijama na nizu transparentnih digitalnih printova umetnica snimljenu postavku dodatno apstrahuje kroz tanano preispitivanje razlika u percepciji. Svaki neznatno istaknut deo konstrukcije menja naše opažanje na nov način prelamajući poredak elemenata i ističući pravilo koje uređuje celinu. Pojedinačni elementi postaju agenti koji unose dinamiku u istovetni osnovni fon, transformišu ponavljanje u razliku i čine da postanemo svesni kretanja pogleda, njegovog fokusiranja i traga. Pogled pri tome nije zaustavljen na površini jer je osnovna podloga na kojoj je štampana digitalna fotografija prozirana. Transparentnost printa umnožena je transparentnošću staklenih zidova galerije na kojoj je postavljen čime se uspostavlja veza sa okolinim prostorom. U stalnoj igri praznih segmenata ovičjenih modularnim strukturama, orijentacija posmatrača koji se fizički nađe unutar prostorne instalacije je takođe suptilno destabilizovana jer mu niz printova otvara pogled na situaciju u kojoj se i sam nalazi ali iz tačke iz koje se pogled obrušava sa stepeništa iznad glave posetilaca. Posmatrač se našao upravo unutar scenografije koju posmatra na umnoženim printovima i kao element u slici on može potražiti ili pretostaviti svoju realnu poziciju unutar virtuelnog fotografskog polja reprezentacije scene na kojoj se obreo. Irena Kelečević nam otvara polje u kojem postajemo svesni drugih perceptivnih tačaka i time na zanimljiv način izmešta naše sigurno fizičko priustvo u novu dimenziju. Na taj način radom *Bez naziva* umetnica preispituje stabilnost utvrđenih struktura, dinamiku struktuiranja našeg pogleda i u odnosu na to karakteristike fizičkih parametara definisanog prostora.

Odbrambene strukture Nine Todorović predstavljaju seriju digitalnih printova apliciranih na staklene zidove Velike galerije DKSG i Donjeg hola, prostora koji su smešteni jedan iznad drugog po principu donjeg i gornjeg nivoa povezanih stepeništem. Svaki print donosi uvećani, kružni, fokusiran na snajperski način pogled na nedovršenu stambenu arhitekturu opasanu građevinskim skelama. U samom procesu rada umetnica polazi od digitalnih fotografija realnih građevina da bi zatim u postupku kompijuterske obrade menjala njihovu boju, teksturu, kombinovala i preklapala površine otkrivajući tenziju koju stvaraju konstrukcije geometrijski oblikovanih objekata. Uvođenje novih, prozirnih lejera dejuje poput facetiranih filtera koji još više apstrahuju prizore i proizvode dodatnu ditancu u odnosu na pogled posmatrača. Dobijamo utisak kao da posmatramo susedne stambene objekte iz istovetnih građevinskih zabrana, iz prostora koji su nalik na one koje špijuniramo: hladni, zastrašujući arhitektonski masivi, još uvek nenaseljeni, izbušeni mračnim otvorima za prozore koji podsećaju na puškarnice. Time se stvara napetost između blizine i ditanciranosti, bliskog materijalnog prisustva i duhovne otuđenosti, živog ali opreznog življenja i zlokobne pustoši. U toj dijalektici pogleda posmatrač kao da biva premešten u samu sliku koja mu kroz razmenu struktuiranja pogled i utvrđuje poziciju. Kroz ovaj rad Nina Todorović nastavlja svoje sistematično istraživanje urbanog pejzaža u nastanku, približavajući nam njegovu bazičnu strukturu do ogoljenosti, u stadijumu koji implicira buduće vreme kada će ovi prostori biti naseljeni ali će i dalje imati funkciju formatiranja i programiranja života koji će se u njima odvijati. Umetnica osvešćuje naš

of the existing entity and forming an autonomous segment, which is transparently connected with the rest of the space. For the photographic marking of this situation, a picture taking point was selected from which modular wooden structures are perceived in a manner which refracts and disturbs the usual perspective, creating the effect of geometric flatness of the space. The stairway loses its stable structure and function of connecting two gallery levels and becomes a key element in structuring of a new composition in process of representation of the existing space. By further manual intervention on a number of digital prints, the artist additionally abstracts the filmed exhibits by a subtle re-examination of perspective differences. Every slightly emphasized construction part alters our perception in a new manner by refracting element disposition and emphasizing the rule governing the entity. The individual elements are becoming agents introducing dynamics into the identical basic substratum, transforming recurrence into distinction and making us aware of an eye movement, its focus and trace. Seeing is not arrested on the surface since the basic digital photograph layer is transparent. The print transparency is multiplied by the transparency of gallery glass walls on which they are posted, which establishes a connection with the surrounding area. In a constant play of empty segments bordered by modular structures, the orientation of an observer who is physically placed inside the spatial installation is also subtly destabilised, since a number of prints open a view of a situation in which he is also placed, but from the point from which the view descends from the stairway above the visitor's head. The observer is placed just inside the scenography he is observing in multiplied prints and he can search for or assume his real position, visible as a print element, within virtual photographic field of representation of a scene he is involved in. Irena Kelečević opens up for us a field in which we become conscious of other perceptual points and in that manner relocates our secure physical presence into a new dimension. By doing that the artist, through her work *No title*, re-examines the stability of established structures, the structuring dynamics of our view and, in relation to that, the characteristics of physical parameters of defined space.

Defensive structures by Nina Todorović present a series of digital prints applied on the glass walls of the CCSG Grand Gallery and Lower Hall, the spaces placed one above the other according to the principle of lower and upper level, connected by a stairway. Each print provides an enlarged, circled, in a sniper manner focused view of the unfinished residential architecture surrounded by scaffolds. In the course of her work, the artist begins with digital photographs of real buildings, and then, by means of computer processing, changes their colour, texture, combines and overlaps areas, revealing tension formed by a geometrically shaped object constructions. Introduction of new, transparent layers has a multiple filter effect, which makes sights even more abstract and creates an additional distance in relation to the observer. One gains the impression of observing adjacent residential buildings from the identical construction sites, from the spaces similar to those we spy on: cold, frightening architectural massifs, still uninhabited, with cut window openings reminding of loopholes. That creates tension between closeness and distance, close material presence and spiritual alienation, live, but cautious living and ominous wasteland. In that dialectic of views, it seems as if observer is transferred into the picture which, by exchange, structures his view and establishes his position. Through this work Nina Todorović continues her systematic exploration of the emerging

pogled na najbliže susedstvo modernih stambenih naseobina kao i na našu egzistenciju u njemu. S obzirom da je reč o arhitekturi koja nastaje u savremenim gradovima a proističe još iz modernističkog impulsa funkcionalizacije životnog prostora na malim površinama ovaj rad se dobro kontekstualizuje u samom centru Studentskog grada i urbanističkog plana Novog Beograda, kao direktne posledice modernističkog projekta iz sredine dvadesetog veka. Digitalni printovi *Odbrambenih struktura* su takođe prozirni i predstavljaju još jedan lejer kroz koji možemo percipirati okolinu i značenjski je povezati sa slojevitom metafizičkom suštinom radova. *Odbrambene strukture* svojim pozicioniranjem u definisanom prostoru Velike galerije tvore specifičnu ambijentalnu situaciju koja svojoj večernjoj verziji akcentovanoj svetlom spolja dodatno otvara prostor noćnih urbanih prizora koji se mogu povezati sa prethodnim ciklusom radova Nine Todorović pod nazivom *Noćni program*.

Izložba *Mogućnost strukture* objedinjuje umetničke ideje Irene Kelečević i Nine Todorović i predstavlja realizaciju njihovog rada u kontekstu datog izlagačkog prostora, istovremeno otvarajući prostor za sagledavanje sličnosti i razlika dva razvijena i izgrađena autorska stava. Potencijal njihovih umetničkih praksi takođe leži u mobilnosti umetničkih strategija koje ove umetnice kanališu, karakterističnoj otvorenosti njihove strukture mišljenja koja otvara prostor za međusobni neposredni ili posredni dijalog, kroz stalno preispitivanje i analizu postojećih struktura koje umetnice otkrivaju ispod prividne haotičnosti pojavne stvarnosti

Maida Gruden

urban landscape, bringing closer to us its basic structure in its bareness, in a stage which implies future time when these spaces will be inhabited, but still have a function of formatting and programming life to take place in them. The artist directs our view to the closest vicinity of modern residential areas as well as our living in them. In view of the fact that it concerns architecture created in modern cities and originates from the modernist impulse of functionalisation of limited living space, this work is well contextualised in Students'City Cultural Centre and Novi Beograd urban development planning, a direct consequence of a modernist project from the mid-twentieth century. Digital prints of *Defensive structure* are also transparent and present another layer through which we can perceive the environment and connect its meaning with stratified metaphysical essence of exhibits. By its positioning in the defined space of Big Gallery, *Defensive structures* create a specific ambience which, in its evening version emphasized by exterior lights, further opens up the space of night urban sights, which can be related to the previous series of works by Nina Todorović named *Late Night Programming*.

The exhibition *Possibility of Structure* binds together the artistic ideas of Irena Kelečević and Nina Todorović and presents realisation of their work in the context of given exhibition space, at the same time creating an opportunity for understanding similarities and differences between two developed and formed authorial positions. The potential of their artistic practices lies also in the mobility of the artistic strategies which these two artists canalise, a characteristic openness of their opinion structure which creates an opportunity for mutual immediate or indirect dialogue, by constant re-examination and analyses of existing structures revealed by the artists beneath seemingly chaotic reality.

Maida Gruden