

Lidija Merenik

On Stability in Instability / sr, en

Borhes idea of the parallel existence of different time periods has helped careful readers to unravel modern art's inextricable nature – its heterogeneous comprehension of time, memory and history, space, the world and reality. The branching avenues of time, memory and existence are seen in Tatjana Vondracek's work. Her sculptures are characterized by the sensitive logic of a new feeling and a new spirituality.

Ephemeral and Ephemerated sculptures, enticed out of physical material into the thoughts and feelings (only temporarily impressed upon material) of the ungraspability of the moment's of the incomprehensibility of time, of the superiority of nature. Tanja herself writes, these are pictures which evade direct gaze, and offer only misty feelings and premonitions...translated of course into the ease of objects. And in fact, an irresistible transparency of natural speech exists in this work, a harmony of hands and material. These are sculptures of a new authenticity which take into account the real fabric of matter and the genuine power of the mutual communication, the exchange. At first wood only speaks of its own nature. Its acquaintance is made and its nature read, and the very process, until it is finished, enables the work to sustain its character, three-likeness, agedness, fragility, its existence as wood. The work, instead of enslaving, frees the essence of the material.

Like the moon and sea shell, a circle or a spiral, these works open a newly rediscovered gentle road. The return to the midpoint of that road is as equally important as the exit from it, a reversal of motion, towards the outside, towards the point of commencement. As One in their sameness and passivity, and as One in their diversity and movement, they reveal how poetry can be made from material and its spatial forms. With many virtues and much love. Simultaneously.

(1994.)

Translated by Gavin Brown

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O postojanosti u nepostojanom / sr, en

Borhesova ideja o paralelnom postojanju različitih vremena pomogla je pažljivim čitaocima da shvate naizgled nerazmrsivo čudljivu prirodu savremene umetnosti – njeno heterogeno poimanje vremena, sećanja i istorije, prostora, sveta i stvarnosti. Račvasta staza vremena, sećanja i postojanja vidljiva je i u delima Tatjane Vondraček. Njenim skulpturama je svojstvena osetljiva logika nove osećajnosti i nove duhovnosti. „Efemerne” ili „efeminirane” skulpture, iz materije izmamljeni govor oblika, svoje postojanje duguju tek privremeno u materijal utisnutim osećanjima i razmišljanjima o neuhvativosti trenutka, o nepoznatljivosti vremena, o nadmoći prirode. Kako je i Tanja sama zapisala, to su slike koje izmiču oštrom oku, a daju se samo maglovitom sećanju i naslućivanjima...prevedenim, naravno, u predmetnu lakoću. I zaista, postoji u ovim radovima neodoljiva transparentnost govora prirodnog, saglasje ruke i materijala. To su skulpture nove autentičnosti koja računa sa istinitošću tkiva materije i nepatvorenom snagom međusobnog obraćanja, razmene. U početku, drvo samo govori o svojoj prirodi. Ono se upoznaje i čita, a sam proces, do kraja, omogućava da rad zadrži karakter, stabilnost, vremenost, krhkost, postojanost drveta. Rad, umesto da zarobi, oslobađa suštinu materijala.

Kao mesec i školjka, kao krug i spirala, ovi radovi otvaraju jedan ponovo otkriveni blagi put. Povratak u središte tog puta jednako je važan kao i izlazak iz njega, obrnuto kretanje, ka graničnim, početnim tačkama. Kao Jedno u svojoj istosti i pasivnosti, i kao Jedno u svojoj različitosti i kretanju, pokazuju kako se od materijala i njegovih prostornih oblika može praviti poezija. S mnogo vrline i ljubavi. Istovremeno.

(1994. god.)