

Mileta Prodanović

Znak i prisustvo / sr, en

Nove radove Tanje Vondraček sa onima koji su činili njene prve dve samostalne izložbe spaja izuzetna kultura materijala, delikatan pristup i, iznad svega, svest da umetničko delo jeste produhovljena materija. Naravno, nova dela nadograđena su slojevima koji su u ranijim radovima bili tek nagovešteni ili upošte nisu postojali: pojavljuje se (i u različitim formama materijala ponavlja) ljudsko lice, ponegde delikatnu auru radova čine trake hartije impregnirane parafinom, a na tim trakama, kao treći važan element pojavljuje se ispisan tekst- nešto što je istovremeno crtež i nosilac još jednog sadržajnog plana. Izabrane tekstove spaja kriterijum krajnje subjektivnosti: oni opisuju raspon od Kavafija, preko heksagrama „Knjige promena”, emotivnih trenutaka tradicionalnih bajki, do fragmenata Svetog pisma. Ali nezavisno od sadržaja, taj *letrizam* ovde se pojavljuje u drugoj funkciji: pismo je nešto što njegovim poznavacima i poznavacima jezika otkriva nekakav sadržaj, ali za one koji ne spadaju u taj krug pismo je mesto nekakvog skrivenog sadržaja, mesto tajne i – vrlo često – mesto magije. Na objektima Tatjanae Vondraček taj rukopis, taj vid ekspresivnog gesta naspram minuciozno izvedene podloge ima mesto aure, nečega što ujedinjuje svojstva čitkosti i nečitkosti. I, povrh svega, nečeg što je neponovljivi otisak ličnog, što je *potpis*.

Čak i na nivou govornog jezika pojam „glava” jeste označitelj za celo ljudsko biće. U tom smislu lica na skulpturama – visokim reljefima Tatjanae Vondraček nisu portreti, nego znaci prisustva. Odnos glava – zid priziva različite asocijacije: u drevnim galskim hramovima glava je bila uzidivana u dovratnik, kao koncentracija snage i odbrana na mestu najveće izloženosti nenaklonjenim silama, na vratima. Visoki bareljef ljudskih lica, koja kao da proviruju iz nekakve tek skicirane niše može nas podsetiti na dekorativne konzole srednjovekovnih romaničkih građevina, ali još pre može biti reminiscencija na drevno verovanje da nijedna građevina ne može opstati bez ugrađene energije ljudskog života, verovanje sačuvano u epskoj pesmi o zidanju Skadra.

Volumeni obmotani trakom i tekstom otvaraju prostor za razmišljanje o još jednoj drevnoj civilizaciji – egipatskoj. Svoje preminule Egipćani su obmotavali platnom, često prekrivenim porukama, sve u nadi da će mumije postati larve nekog drugog, večnog života.

Nešto južnije, i nešto kasnije, u hrišćanskoj Etiopiji posebno svete ikone stoje u riznicama zamotane u tkanine: suočavanje sa svetim moguće je tek na dan praznika kada sveštenik sliku ritualno odmotava. To „otvaranje”, svedeno tek na jedan dan u godini, govori o izvesnom strahu od suočavanja sa svetim. I kao da su polutransparentni slojevi kojima je, kao kožom, prekriven visoki reljef Tatjanae Vondraček upravo ekvivalent tog strahopoštovanja.

Zidne skulpture, objekti Tanje Vondraček, na način neodređen, kako jedino i može biti u dobrom umetničkom delu, asociiraju na ritualne predmete nekog kulta. One su istovremeno snažno prisutne ovde, u prostorijski u kojoj se nalazimo, i u nekim sasvim drugim, dalekim prostorima.

Kontemplacija skulptura Tatjanae Vondraček može nas dovesti i do šireg pitanja – o statusu skulpture, i uopšte, umetnosti na početku trećeg milenijuma. Na nepreglednoj mapi pristupa, jezika, medija i konteksta kao da se izdvajaju dva velika bloka: onaj koji, koristeći se mogućnostima novih tehnoloških medija otvoreno ili manje otvoreno komentariše trenutak u kojem živimo, sa platforme političke, civilizacijske, kritičke...Na drugoj strani je čitav krug, ništa manje divergentan, koji se intencionalno

vraća mogućnostima ruke, intimnim okvirima, pitanjima koja su umetnici sebi i svojoj okolini postavljali otkako je sveta i veka. Dela Tatjane Vondraček pripadaju ovoj drugoj skupini – koncipirano pomalo kao vanvremenska ona nas uveravaju da je ta vanvremenska dimenzija deo našeg trenutka, i na taj način apsolutno savremena. (2008. god.)

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Sign and presence / sr, en

Extraordinary knowledge of materials, a delicate approach and, above all, awareness of the fact that a work of art is a spiritualized matter, link the latest works of Tatjana Milutinovic Vondracek to the ones presented at her previous solo exhibitions. Naturally, her latest works are refined further with layers that have been merely announced in some previous works or they haven't even existed: the human face appears (and repeats in different forms and materials); paper bands impregnated with paraffin make a delicate aura of some works, and a written text — something that is a drawing and a bearer of one more plan of contents at the same time — appears as the third important element on those bands. The selected texts are connected by a criterion of final subjectivity: they depict Kavafis' span, through a hexagram of "The book of Changes; emotional moments of traditional fairy tales, to fragments taken from the Holy Bible. But regardless of the contents, that lettering appears in another function here: a letter is something that reveals certain contents to its connoisseurs and language experts; but it is a kind of hidden meaning to those who do not belong to the aforementioned group, a secret and - very often — magic. In the objects of Tatjana Milutinovic Vondracek, that handwriting, that form of expressive gesture which is opposite to a meticulously developed surface, represents an aura, something that unites features of legibility and illegibility and, above all, something that is a unique personal mark, i.e. *signature*.

Even at the level of spoken language, the concept of "head" is a signifier of the entire human being. In that sense, the faces on the sculptures — high reliefs of Tatjana Milutinovic Vondracek are not portraits. They are signs of presence. The relation between the head and the wall provokes different associations: in ancient Gaulish temples, the head was built into the door-post, as the focus of strength and as protection at the place where one is exposed to some negative forces. The high relief of the human faces which seems to peek from a sketched niche may remind us of a decorative console in mediaeval Romanesque constructions, but it is more likely reminiscence of an ancient belief that no building could exist without human life energy, a belief that has been preserved in a Serbian epic poem about the construction of Skadar.

Voluminous objects wrapped up with bands and texts make us think of yet another ancient civilization — Egyptian civilization. Ancient Egyptians wrapped their deceased with a cloth which was usually covered with messages, hoping to see mummies turn into grubs of another life, the eternal one. If we go further to the south and a bit further in time, we shall encounter special icons wrapped in the cloth and kept in the treasuries in the Christian Ethiopia: people could see these holy objects only when a priest removed the cloth during the ritual. That ritual "opening", which took place just once a year, shows fear of confronting the sacred. And it seems that the semi-transparent layers, covering the high reliefs of Tatjana Milutinovic Vondracek like the skin, provoke the same awe.

The wall sculptures and objects of Tatjana Milutinovic Vondracek resemble rituals objects of a cult in a certain way, as it often happens in an excellent work of art. At the same time, they are present here, in the room where we are standing in, as well as in some other rooms far away from here.

The contemplation of Tatjana Milutinovic Vondracek's sculptures could bring in a larger issue — the one about sculpture status and generally about the art at the beginning of the 3rd millennium. There are two different groups on the large map of approaches, languages, media and contexts: one group comments the world we live in very freely, from a political, civilization and critical point of view, exploiting potentials of new technologies and media. On the other side, there is an entire circle, which is also divergent. This circle intentionally returns to the hand and its potentials, intimate ambient and those eternal questions all the artists have been asking themselves and the people around them for ages now. The works of Tatjana Milutinovic Vondracek belongs to the group — they have been created to be timeless. They try to convince us that extra temporal dimension is a part of our time, and absolutely contemporary in such a way.

(2008.)