

Jelena Krivokapic

ALL YOUR FACES, a video ambient installation by Tatjana Milutinovic Vondracek / sr, en

Tatjana Milutinovic Vondracek's video films have initially recorded the sparkling play of water and the graceful mimicry of the human face. Two distant images, one of the vanished world of nature water, the other of a unique code of civilization human face, are articulated by the language of video from the experience of a unique sculptural organization of the surface and the play of light and shadow that brings to life the imaginary dialogues between water and the human face.

The first scenes of the video piece *All Your Faces* show how the representation of water develops primarily from the continual sound produced by the flow of water and murmur of waves. The image of the surface of water in art history would indicate the nature of meditation as well as romantic reflection on the instability of 'earthly things'. However, in the artist's piece water is treated as a metaphor for rudimentary sculptural material and neutral subject by itself. It is the liquid, viscose construction element that successfully participates in the slow, powerful formation of the most resistant materials, and is at the same time a flexible and delicate formative agent of all matter that constitutes earth. This specific video narrative shows how its coagulating and dissolving interaction with soil evolves alternating with the rising and sinking configuration of various physiognomies of the human face projecting from the surface of earth.

Water is the tangible material element, the pulsating element of life but also a virtual constituent of voice in its originating form. The musical intervals of Delibes's *Flower duet's* soprano aria (*Lakme*), that follow the tone intervals of the natural flow, represent the sophisticated modulation of the voices of water and its abstract onomatopoeia participating in the pulsating awakening of humanity, revelation of its words and live presence. The poetic initiation of water announced by the epiphany of the human face through the issue of the observer's recognition and acceptance of the permanent openness towards the Other. It is an issue close to the reflections of Emmanuel Levinas who in the revelation of the face, the observer's face-to-face encounter and the live word sees the founding of ethics and the basis of the principle of privileged nonviolence: nonviolence that does not violate my freedom, on the contrary it calls for responsibility and establishes it .

As an antithesis to the this endless revelation and acceptance of the human face, Tatjana Milutinovic Vondracek reinstates the metaphor of water but this time as the great destructive caprice, nature lacking initiative or ethical principle whose center would be man or his microcosms. Nature that elementally destroys everything in its way, steadily rinses out and bears the facts of its victims... or the one that stirs and spills the precious liquids: blood, milk, bile, urine, sperm, pus, saliva...teras . The onomatopoeia of water is now brought to life by intervals of recorded sound from brief television news announcements on death and destruction or terrorist attacks, devil's workshops, people being buried live. The voices of the television announcers in the background - the invisible innocent *Talking Heads'* chatter represent a unique sound agent of evil and destruction followed by the meditative and sublime score of Delibes's opera. The identical matrices the fixed images of faces in constant growth, agitation and the

previously harmonious tonality with water, now under the live influence of the invisible screen cacophony, are transformed in front of our very eyes into the soil, the materially absorbed shadows of human phantoms and imaginary forensic ground plan.

As in scrupulous execution, the artist respects the nature of the material and its identical and technological qualities, playing with the metaphors of water as the chosen, dangerous material with a double meaning – the one which inscribes and describes the issues of life and death. Tatjana Milutinović Vondraček observes and executes it carefully, she is an artist who does not give in to its moods but ignores or does not respond to the challenges of its destructive inertia. All Your Faces reveals the dilemma and the weakness that lie in the core of any constructional or sculptural opus (an ethical relationship?) when we endeavor, as in an alchemical process, to transpose rudimentary material into endless and sublime art forms. The dynamics and ethics of any creative act, in the long run, find their challenges in the attempt to transcend them; in the particular case the impenetrable matter of historic time transcended by the play of water with human face.

(2011.)

Jelena Krivokapić

SVA TVOJA LICA, video ambijentalna instalacija Tatjane Milutinović Vondraček / sr, en

Video filmovi Tatjane Milutinović Vondraček zabeležili su najpre treperavu igru površine vode i gracioznu mimiku lica. Dve udaljene predstave, jedna, nestalnog sveta prirode – vode, druga, neponovljivog civilizacijskog koda – ljudskog lica, jezik video umetnosti tretira iz iskustva jedinstvene skulptorske organizacije površine i igre formalnih elemenata. Nekoliko paralelnih projekcija ovih zapisa na zidovima galerije kreiraju u nastavku novi plasticitet igre svetla i senke koji oživljava imaginarne dijaloge vode i ljudskog lica.

Sa prvim kadrovima video rada *Sva tvoja lica* pratimo odmotavanje predstave vode primarno definisane iz fona kontinuiranog zvuka vodenih kretnji i šuma talasa. Kroz istoriju umetnosti predstava površine vode ukazivala bi na jedan od čestih predmeta meditacije i inkarnirala romantičarska razmišljanja o nestabilnosti stvari ovog sveta. Voda se u radu umetnice, međutim, pojavljuje i kao metafora za rudimentarnu skulptorsku materiju i neutralni subjekat za sebe. Ona je taj žitki, viskozni gradivni element koji uspešno učestvuje u sporom, neumoljivom oblikovanju najoporijih materijala, podatni, delikatni i jednovremeno moćni oblikovni agens celokupne zemaljske materije. U ovom specifičnom video narativu, njena koagulišuća ili rastvarajuća igra sa zemljom odvija se u alternaciji sa izrastajućim i ponirućim konfiguracijama različitih fizionomija ljudskog lica iz zemaljskog tla.

Voda je opipljivi gradivni element, pulsirajući element života, ali i virtuelni konstituent glasa u nastanku. Muzički intervali Delibove sopranske arije *Duet cveća (Lakme)*, koji prate prve tonske intervale prirodnog toka, predstavljaju sofisticirane modulacije glasa vode i njegove apstraktne onomatopeje isprepletene sa ovim pulsirajućim buđenjem lica, objavom reči i živim prisustvom. Poetska inicijacija vode nagoveštena *epifanijom lica* u radu Vondračekove, praćena je svojevrsnom etičkom inicijacijom lica kroz

pitanje posmatračevog prepoznavanja i prihvatanja permanentne otvorenosti prema *Drugom*. Pitanje blisko filozofskim razmatranjima Emanuela Levinasa koja u objavi lica (*drugog*), posmatračevom suočavanju licem u lice i živoj reči, vidi zasnivanje etike i osnov principa privilegovanog nenasilja: „*nenasilje koje ne povređuje moju slobodu, naprotiv, poziva je na odgovornost i zasniva je*“.

Kao antitezu ovoj beskrajnoj objavi i prihvatu lica, Vondračekava ponovo pretpostavlja metaforu vode, ali ovog puta kao vektor rušilačkog kaprica i inercije, prirodu lišenu nekog pokretačkog ili etičkog principa čiji bi čovek bio centar ili mikrokosmos. Onu prirodu koja „pred sobom stihijski ruši sve, postojano spira i ogoljuje lica svojih žrtava...“, ili onu koja „...pomućuje i rasipa dragocene tečnosti: krv, mleko, žuč, mokraću, spermu, gnoj, pljuvačku... suze.“ Onomatopeje vode oživljene su sada isprekidanim intervalima tonskih zapisa iz televizijskih dnevnika koji objavljuju kratka saopštenja o terorističkim napadima, đavoljim radionicama, zakopanim živim ljudima ili govore o smrti i razaranju. Voditeljski glasovi u pozadini – inkarnacija nevidljivih lica bezazlenih čavrljajućih tv glava [Talking Heads], su svojevrsni tonski agens zla i razaranja, koji se smenjuje sa meditativnim i sublimnim partiturama Delibove opere. Identični predlošci slika, nepromenjene predstave lica u stalnom rastu, previranju i prethodno skladnom sazvučju [sa vodom] se, pod živom sugestijom ove druge, nevidljive ekranske kakofonije, pred nama pretvaraju u slike anorganske metastaze vode i njenog poniranja u tlo, materijalno apsorbovane senke ljudskih utvara i imaginarne forenzičke tloerte.

Kao prilikom hladnokrvne egzekucije, umetnica poštuje prirodu materijala i njena tehničko-tehnološka svojstva, igrajući se ovde metaforama vode kao tog biranog, dvoznačnog i opasnog materijala koji upisuje i opisuje teme života i smrti. Vondračekova je njen pažljivi posmatrač i egzekutor, stvaralac koji se ne prepušta njenim čudima, ali ignoriše ili ne odgovara na izazov njene rušilačke inercije. *Sva tvoja lica* otkrivaju dilemu i nemoć koji leže u osnovi svakog graditeljskog ili skulptorskog opusa (etičkog odnosa ?), kada, kao u alhemičarskim procesima, nastojimo da rudimentarne materije pokušamo da transponujemo u beskrajne i sublimne umetničke forme. Dinamika i etika svakog kreativnog čina, u krajnjoj liniji, svoje izazove i pronalaze u meri otpora prema svojstvima odabranog materijala i pokušaju da se on transcendira; u ovom konkretnom slučaju neprobojne materije istorijskog vremena transcendirane igrom vode sa ljudskim licem.

(2011. god)