

Tanja Milutinović Vodraček se pojavila na našoj umetničkoj sceni, početkom devedesetih godina prošlog veka, kao veoma mlad ali istovremeno zreo i formiran stvaralac. Njene prve izložbe su bile prezentacije radova u drvetu, materijalu koga je prepoznala kao najpogodniju substancu za ostvarenje svojih zamisli i ispoljavanje izuzetnih skulptorskih znanja i vrlina. Ovaj prirodni materijal je na najadekvatniji način pamtio u svom tkivu, rezolutne poteze i suptilne zahvate mlade skulptorke, što joj je omogućilo stvaranje sopstvenog sveta apstraktne skulpture sa refleksijama na biomorfni repertoar oblika. Te najranije skulpture su jednostavnih formi, prirodne boje drveta sa ponekim fragmentarnim kolorističkim intervencijama, sa naglašenom brigom za očuvanje strukture drvene mase, njenih vlakana i epitela kao prenosilaca vitalnih tokova. Od najmanjih do monumentalnih radova svi su obeleženi Tanjinom težnjom za otkrivanjem i praćenjem najsuptilnijih vibracija u materiji, kretanjima višeg reda...

Iako su devedesete donele značajan broj skulptora koji su svojim radom obeležili to vreme, a u toj konkurenciji je naša umetnica zauzimala posebno mesto, nije se tako često pojavljivala na likovnoj sceni, već se okrenula preispitivanju svog skulptorskog jezika. Radoznalost i nemirni istraživački duh navodili su je da se oproba u radu sa najrazličitijim materijalima kao i različitim medijima. Kao rezultat te umetničke introspekcije nastali su radovi poslednjih desetak godina, koje je Tanja Milutinović Vondraček plasirala kroz izložbe, 3D instalacije ili galerijske ambijentacije. Svi projekti su bili kompleksno osmišljeni i produkcijski uspešno ostvareni, ali se ipak umetnica sa verom u sopstvene kreativne mogućnosti u pronalaženju savremenog umetničkog jezika a van sveta visoke tehnologije, vratila nešto kamernijem, ličnijem načinu izražavanja.

U korpusu radova *Pohvala / Povratak ruci*, nalaze se dve grupe dela. Potpuno su različite po tehnikama u kojima su realizovane, ali komplementarne u tematizaciji *Senki i Svetlosti*, koja predstavlja stalnu preokupaciju umetnice. Trebalo bi ovde naglasiti da Tatjana Milutinović Vondraček polazište nalazi u svetu figuralnog u celini ili u njegovim fragmentima, a onda se upušta u stilizaciju koja joj je neophodna za ostvarenje *Ikona / reljefa*. Ove radove bismo prema njihovoj genezi mogli nazvati *Ogledi iz Angeologije\**. Dok crteži nastali na organdinu po svojoj aproprijacijskoj refleksiji na rad fotografa U čast Muybridge -u.

Na profanom ali podatnom materijalu, pločama od stirodura, vajarskim alatom Tatjana je intervenisala, ravnomerno i ritmično vadeći deo površi koji će, zatim, biti prelepljen listićima šlag metala od koga nova *Ikona / reljef* stiće zlatni sjaj srednjevekovne ikone. Centralni motiv postaje ruka ili ruke i njihovi gestovi. Pocetak interesovanja za predstave ruku, kao nosilaca neverbalne komunikacije, javio se kod umetnice dugim posmatranjem malog, klečećeg, andjela na nekoj tradicionalnoj slikarskoj kompoziciji. Njegovo bezizražajno lice i odećom pokriveno telo, fokusiralo je njen pogled na izražajnost, na govor ruku. Tada ona počinje da se bavi sopstvenim rukama i da ih crta, bez potrebe za nekom anatomskom preciznošću, shvatajući ih kao- "speaking hands"\*\*. Iz brojnih funkcija šaka, iz njihovih kreativnih potencijala, iz zlatnih ruku rasipa se obilje. Ruke zrače toplotom i emituju milinu... Diskretna tekstura ovih reljefa ne zarobljava senke; površina ikone ravnomerno je osvetljena i na njoj su registrovani samo talasi radijacije.

Drugu grupu radova *U čast Muybridge -u*, sačinjavaju umnožene figure u različitim fazama pokreta, iscrtane na providnoj organdinskoj tkanini koja se izmiče, beži i ispod olovke ili četke pamteći skoro drhtavu konturu. Jukstapozicijom komada tkanine sa istom iscrtanom figurom ali u različitoj fazi pokreta, stvara se iluzija, kinetički efekat kao na Mejbridžovim fotografijama. Istovremeno, umetnica je ove delikatne radove sapela ili razapela u ram od istegnutog metala, koji opet svojim rasterom i karakteristikama doprinosi celokupnom dejstvu u prostoru ovih simulakrura. Rešetkasta struktura koja propušta pogled ali i strujanje vazduha kroz nju, pridodaje još jednu dinamičku

komponentu ovim radovima. Višeći u slobodnom prostoru, ovi crteži /objekti se blago njišu, pri najmanjem pokretu posmatrača. Poneki od njih su zarobljeni između dve metalne rešetke, što ih ne čini statičnijim od ostalih, već na drugi način sugerira pokrenutost figura; naime, raster rešetke se uspostavlja kao koordinatni sistem u kome se one pomeraju... Multipliciranost tela različitih nijansi evocira na ideju o figuri sa stabilnom, postojanom senkom, što sve ukazuje na duboko promišljen pristup u koncipiranju ovog značenjski, simbolički i plastički slojevitog projekta. Već smo spomenuli da su interesovanja i znanja Tatjane Milutinović Vondraček veoma široka i sveobuhvatna, stoga i tumačenje njene poetike se mora postaviti na više metodoloških ravni. Ono što sa sigurnošću možemo konstatovati je da ona u svom radu tematizuje pre svega svetlost i senku, pogled kroz, repetitivnost, ritualno ponavljanje, ritam i sva kretanja od treperenja i najdelikatnijih vibracija do velikih, kosmogonijskih pokreta... Stvaralastvo Tatjane Milutinović Vondraček na najbolji način miri ili ukida tradicionalne podele na *artes maiores* i *artes minores*.

*\*Nauka o Anđelima*

*\*\*Vidi M.Barasch""Giotto and language of gesture""*

*(2017. god.)*

*Bojana Buric, art historian / sr, en*

Tanja Milutinović Vondraček appeared on our art scene as a very young but at the same time mature and established artist at the beginning of the 1990s. Her first exhibitions featured works in wood, a material which she recognized as the most suitable substance for realization of her ideas and expression of her outstanding sculptural knowledge and virtue. This natural material remembered in its tissue resolute movements and subtle interventions of the young sculptor in the most appropriate way, allowing her to create her own world of abstract sculptures with reflections on the biomorphic shapes repertoire. These earliest sculptures had simple forms and natural color of wood, only fragments of which were altered with paint, thus showing the author's deep concern for the preservation of the structure of wood mass, its fibers and epithelium as transmitters of vital currents. From the smallest to the monumental ones, all Tanja's works are marked by her effort to reveal and follow the most subtle vibrations in matter, the higher order movements...

Although the '90s brought a significant number of sculptors who marked the period with their work, our artist, taking up a special place in this competition, did not appear so often on the art scene. Instead, she opted for re-examination of her sculptural language. Curiosity and restless, enquiring spirit led her to try to work with different materials and different media. Works created over the last ten years are the result of this artistic introspection; Tanja Milutinović Vondraček has shown them in exhibitions, as 3D installations or gallery ambiances. All projects have been designed complexly and completed successfully productionwise. Nevertheless, the artist who trusted her own creative ability to find a contemporary artistic language outside the world of high technology, returned to a more chamber-like, more personal mode of expression.

In the corpus of works *In Praise / The Return of the Hand*, there are two groups of artworks. They are completely different in techniques used in their creation, but complementary in respect to the theme of the Shadows and the Light that they embody, which is a constant preoccupation of the artist. We should note here that the starting point of Tatjana Milutinovic Vondraček is in the world of the figural, as a whole or in its fragments, and then she engages in stylization which is necessary for the creation of an icon or a relief. According to their genesis, these works could be called

Examination of Angelology, while the drawings created on organza could be called In Honor of Muybridge because they reflect the work of the photographer.

On a profane but manageable material, Styrodur boards, Tatjana intervened with sculptural tools, evenly and rhythmically extracting parts from the surface which would then be covered with thin metal leaves giving a golden glow of a medieval icon to the new icon/relief. A hand or hands and their gestures become a central motif. The initial interest in images of hands, as bearers of non-verbal communication, was conceived in the artist while she was observing a small, kneeling angel on a traditional painting composition. His expressionless face and body covered with clothes, made the artist focus her gaze on expressiveness and body language of hands. Then she began to study her own hands and drew them, without the need for an anatomic precision, perceiving them as "speaking hands". From a number of their functions, from their creative potentials, from golden hands, abundance flows. These hands radiate warmth and emit grace ... Discreet textures of these reliefs do not trap shadows; the surface of icons is evenly illuminated and only waves of radiation are registered on it.

The other group of artworks, In Honor of Muybridge, consists of multiplied figures in different stages of motion, drawn on a see-through organza fabric that moves and slips away under a pencil or a brush, remembering the almost trembling outline. Juxtaposition of pieces of cloth with the same figure but in different phases of motion, creates an illusion, a kinetic effect as on Muybridge's photos. At the same time, the artist placed and stretched these delicate works on frames made of expanded metal, which, with their raster and characteristics, contribute to the overall effect in the space of these simulacrum. Lattice structure which can be looked through but which also allows the flow of air, adds another dynamic component to these artworks. Hanging in free space, these drawings/objects gently sway at the slightest motion of observers. Some of them are trapped between two metal grids, which doesn't make them more static than the others, but suggests a motion of figures in a different way; namely, the grid raster functions as a coordinate system in which they move. The multiplication of bodies of various shades evokes the idea of a figure with a stable, constant shadow, all of which points to a well-thought-out approach to conceiving this semantically, symbolically and plastically layered project. We have already mentioned that the interests and knowledge of Tatjana Milutinović Vondraček are very broad and comprehensive, and, therefore, the interpretation of her poetics must be set on several methodological levels. We can conclude with certainty that in her work she deals primarily with light and shadow, with the view through, with repetitiveness, ritualistic repetition, rhythm and all motions - from flickering and the most delicate vibrations to big, cosmogenic motions. The art of Tatjana Milutinovic Vondraček reconciles or abolishes the traditional division into *artes maiores* and *artes minores*.

\**Angelology*

\*\*See M.Barasch "Giotto and language of gesture"

(2017.)

*Translated by Dragana Filipovic*