

## Dnevnik hodanja – Graz Sessions

Nina Todorović

Mape su oduvek intrigirale ljude jer su predstavljale svojevrsnu riznicu znanja, pređenih putanja; asociirale su na neka davna, slavna vremena velikih moreplovaca i otkrića novih svetova, teritorija, kultura. Mapama su se dičili i veliki vladari, imperatori, državnici. One su oduvek služile kao putokazi, bilo da se radi o geografskim, političkim ili pak turističkim mapama. I nekako se uvek ljudi nastanjuju u tim mapama, u tim omeđanim, dvodimenzionalnim prostorima.

U svojoj priči „O strogosti u nauci“ Horhe Luis Borhes, govori o tom posebnom umeću kartografije.

*...U tom je Carstvu Kartografsko Umeće dostiglo takvo Savršenstvo da mapa jedne jedine Pokrajine zauzimaše čitav jedan Grad, a mapa Carstva čitavu jednu Pokrajinu. Vremenom te Neizmerno velike Mape nisu više zadovoljavale i Udruženja Kartografa podigoše Mapu Carstva koja beše iste razmere kao Carstvo i s njim se tačno podudaraše. Manje Opsednuta Izučavanjem Kartografije, Potonja Pokolenja shvatiše da je tako proširena Mapa Nekorisna i ne bez Prezira prepustiše je Nemilosti Sunca i Zima. U Zapadnim pustinjama još traju raskomadane Ruševine Mape, u kojima borave Životinje i Prosjaci; u celoj Zemlji nema drugog preostatka Geografskih Veština.*

Radovi Nine Todorović, izloženi u Galeriji Kolarčeve zadužbine, nastali su tokom jednomesečnog Artist in Residence programa u Gracu, 2015. godine.

Izložba je podeljena u dva dela. Prvi deo čine digitalni kolaži štampani na akvarel papiru sa jednostavnim intervencijama olovkom i bojom. Svaki rad ima 3 segmenta: fotografiju grada ili detalja, staru mapu Graca iz arhiva i crtež putanje šetnje. Ovom delu pripadaju i crteži hodanja na paus papiru. Drugi deo izložbe čine glič fotografije na akvarel papiru, koje predstavljaju stare mape grada Graca i oblasti Štajerske.

Tokom boravka u Gracu umetnica je redovno vodila dnevnik, dokumentovala grad putem digitalne fotografije, iscrtavala svojevrsne mape fizičkih i duhovnih šetnji, proučavala pojam vremena i bavila se ispitivanjem memorije. Opsednuta gubljenjem vremena i u želji da što pre osmisli koncept za svoj rad tokom AiR boravka u Gracu, Nina počinje prilježno da dokumentuje svaki dan. Pored beleženja misli i utisaka u pisanoj formi, Nina nikad ne izlazi u otkrivanje grada bez foto aparata. Tako će se postepeno razviti kolaž u kojem su stare mape iz arhiva likovno uklapane uz digitalnu fotografiju ključnu za taj dan šetnje. Potom će se i crteži šetnji izvedeni rukom preklopiti preko digitalne fotografije i sačinjavati neraskidivu celinu.

### Dan 5

*(...) Dok ovo pišem, pada mi na pamet da od početka predano pišem, beležim svaki korak, svaku misao, sve vreme nosim moje beležnice sa sobom i dodajem zabeleške, bilo da je to spisak za kupovinu ili spisak pitanja za Luiz i ostale ovde. U ovom stanu su boravili uglavnom pisci, koji takođe dolaze u rezidenciju. Ko zna da li sam pod uticajem takve atmosfere i ja počela ovako da izvodim svoj rad.*

Ninine fotografije su lišene ljudske figure a opet se njeno prisustvo oseća na svakom radu, u svakom njenom koraku i u iscrtavanju mape pređenog puta. Na radovima nema alijenacije, niti metafizičke praznine; naprotiv, prisustvo ljudi se oseća u svakom koraku bilo u detalju kao na neonskom znaku „Easy times“ ili na grafitu „Hasta la vista“ sa Arnoldom Švarcenegerom. Ali među najupečatljivijim "sveprisutnostima" umetnice na kolažima su njeni ne uvek vidljivi autoportreti u staklu, ogledalu. Ninini autoportreti asociiraju na Vivian Majer, američku dadilju koja je tokom '50 i '60 godina XX veka neumorno dokumentovala život na ulicama Čikaga i čije su rolne i rolne filma posthumno otkrivene i razvijene. A onda su u toj neprocenljivoj građi pronašli i naizgled nasumične autoportrete na izlozima radnji, na gramafonskim pločama, u retrovizoru, ogledalima. Kao i kod Vivian Majer i Nina Todorović koristi grad za svoju umetničku bazu.

Ninine mape šetnji Gracom su intimna putovanja i smernice u otkrivanju same sebe. Ona svojim fotografijama, arhivskim mapama i sopstvenom putanjom stvara prisan odnos sa samim gradom i povezuje se sa urbanom sredinom. Ninino hodočašće je zapravo duhovno putovanje u kojem umetnica gradi sopstvenu arhitekturu sećanja.

Malo poznata tzv. minimalna serija Huan Miroa koju čine tri rada na beloj pozadini iz 1968. neodoljivo povlače paralelu sa Nininim belim mapama šetnji. Na Miroovim slikama crna linija iscrtana je dijagonalno na belom platnu i blago krivuda stvarajući utisak ritmičkog ponavljanja. Tako se ta minimalna intervencija na belom prevodi kao

jedinstveni kaligrafski znak. Na sličan način se doimaju i Ninine bele mape na kojima se ritam njenih koraka preslikava u apstraktni urbani pejzaž. Umetnica ostavlja posmatraču prostor za ličnu interpretaciju.

#### Dan 14

*The shapes of my walks resemble shapes of the countries, that is why I left the blank map, so anybody can interpret it the way he/she wants. It can be a country, it can be a city, it can be just part of the city, which is the case here.*

Graecium inclyti ducatus Styriae metropolis, topographice descriptum... slova se polako gube, tekst postaje nečitljiv, boje blede i sve deluje ispresecano, nepovezano. Deluje kao jedna velika štamparska greška. U pitanju je gličovana fotografija iz arhive Nacionalne biblioteke u Gracu.

*Glič* tematikom se umetnica bavi već duži period. Kako sama kaže: „*Glič*/grešku sam prigrlila, da bih prihvatila moć slučajnosti u životu.“ *Glič* se provlači i kroz digitalne kolaže ali je u potpunosti zastupljen u drugom delu izložbe gde su predstavljene kružne mape starog Graca i Štajerske. Kružni oblik, kao i same boje su namenski izbor koji asocira na starinu, na davnašnji način predstavljanja geografskih karti. One deluju kao istorijski artefakt a opet unose neki nemir. To je efekat *gliča*. Mape su iskrivljene, ponekad skoro potpuno zatamnjene. Neke deluju i kao mesečeve mene. Dok druge neodoljivo podsećaju na fotografije provučene kroz niz filtera.

Tokom boravka u Gracu, umetnici je omogućen pristup čuvenoj privatnoj kolekciji Karla Albrehta Kubinskog. Kako je uvid u kolekciju i naročito stare mape bio parcijalan, inspirisao je Ninu da svoje radove oboji tom nedovršenošću. Postavlja se pitanje da li je za razumevanje kulture, istorije i duha grada neophodno poznavanje jezika ili se te barijere same nameću? Koliko nas sopstvena ograničenja sputavaju da razumemo istoriju nekog mesta i da ga prigrlimo očima njegovih građana? To su neka od pitanja koja su zaokupljala umetnicu tokom rezidencije i istovremeno inspirisala da prigri *glič*.

*Omaška, iskliznuće, poremećaj u već dobro uspostavljenoj svakodnevnoj rutini, glič - dan, koji nakon svega u sopstvenom sećanju percipiram kao anegdotu, rezultirao je nizom digitalnih radova koji istražuju istorijske trenutke, koji su krenuli pogrešnim tokom, skrenuli sa uobičajene putanje. Ponekad nas kvar u "životnom sistemu" ostavlja sa trajnim rezultatima privremenog glič-a.*

Skoro svaki evropski grad krije u vitrinama antikvarnica ili nudi na sajmovima starina, buvljacima i na ulicama stare razglednice sa arhitektonskim znamenitostima i važnim spomenicima. Tako je i umetnica u svojim šetnjama nailazila na ta 'opšta mesta' i skupljala ih kako u fizičkoj formi razglednica tako i u likovnoj formi. Likovni izraz je urađen u vidu intervencija olovkom ili bojom na najčešće crno beloj razglednici, koji prikazuje dekorativni detalj, spoljašnju i unutrašnju arhitekturu viđenih zgrada u Gracu. Razglednice se doimaju kao mali vremeplovi, koji posmatrača vraćaju kroz vreme ali i upoznaju sa novim svetom koje je umetnica otkrila. Preko razglednica i crteža, umetnica nastavlja da razrađuje i razrađuje svoju arhitekturu sećanja.

Poseban segment izložbe čini prostorna instalacija izvedena na paus papiru i smeštena u centralnom delu galerije. Ona nas uvodi u zamršeni splet putanja hodanja. Tu se Ninine šetnje preklapaju čineći mrežu tanjih i debljih crnih linija, koje kao da žele da pobegnu van granica bele pozadine. To je Ninina jedinstvena mapa grada Graca, koja nema jasne granice, koja ne poznaje „obojenosti“ političkog, socijalnog, urbanog aspekta jedne karte. Ninina mapa je transparentna, otvorena, oslobođena od nepotrebnih detalja a opet toliko životna i stvarna u svojoj jednostavnosti.

*Kürbiskernöl* je ulje bundevinog semena, sa kojim se na poseban način servira sladoled od vanile. Specijalitet Štajerske i grada Graca. I on je mapiran tj. dokumentovan u Nininom rezidencijalnom projektu. Umrežen je u virtuelnom delu Dnevnika na <https://thedustoftimegrazsessions.wordpress.com/>. A zapravo je sve tako i počelo, jednom šetnjom, nekoliko fotografija, malo više razmišljanja i beleženja, ukusima novog mesta. Savršen recept za početak pisanja bloga i otvaranja jednog novog "prozorčića".

Maja Mikić Landratoške  
istoričar umetnosti

**Journal of Walking – Graz Sessions**  
Nina Todorovic

People have always been intrigued by maps because they represent a form of a treasure trove of knowledge, crossed paths; they were associated with the ancient, glorious times of the great sailors and discoveries of the new worlds, territories and cultures. Maps were something that great rulers, emperors and statesmen were proud of. They have always served as directions, whether they were geographical, political or tourist maps. And somehow people always inhabit these maps, these bound, two-dimensional spaces.

In his story "On Exactitude in Science ", Jorge Luis Borges, speaks of this particular skill of cartography:

*"... In that Empire, the Art of Cartography reached such Perfection that the map of a single Province occupied a whole City, and the map of the Empire a whole Province. In the course of time, these Disproportionate Maps were found wanting, and the Colleges of Cartographers elevated a Map of the Empire that was of the same scale as the Empire and coincided with it point for point. Less Fond of the Study of Cartography, Subsequent Generations understood that such an expanded Map was Useless, and not without Irreverence they abandoned it to the Inclemencies of the Sun and of Winters. In the deserts of the West, tattered Ruins of the Map still abide, inhabited by Animals and Beggars; in the whole Country there is no other relic of the Disciplines of Geography"*

The works of Nina Todorovic, exhibited in the Art Gallery of Kolarac Endowment (Kolarceva Zaduzbina), were created during a one-month Artist in Residence program in Graz in 2015.

The exhibition is divided into two parts. The first part consists of digital collages printed on watercolour paper with simple pencil and colour interventions. Each work has 3 segments: a photo of the city as a whole or a segment, the old map of Graz from the archives and a drawing of the stroll path. This section also includes the drawings of the stroll on tracing paper. The second part of the exhibition is a series of "glitch" photos on watercolour paper, representing old maps of the city of Graz and the district of Styria. During her stay in Graz, the artist regularly kept a diary documenting the city via digital photographs, plotting maps of physical and spiritual strolls, studying the notion of time and testing the memory. Obsessed by idleness while wanting to quickly create a concept for her work during the AiR stay in Graz, Nina started to systematically pen down each day. In addition to recording her thoughts and impressions in writing, Nina never went out into her city discoveries without a camera. This will gradually develop into a collage where the old maps from the archives were artfully merged with digital photography crucial for that day's stroll. Then the hand drawings of the strolls were transposed over the digital photography and composed together into an inseparable whole.

*Day 5*

*... As I write this, it comes to my mind to write committedly from the start, recording each step, each thought, to always carry my notebooks with me and add notes, be it a shopping list or a list of questions for Luise and others here. Mostly writers stayed in this apartment, those who are also coming to the residence. Who knows if I was under the influence of such an atmosphere when I started my workings this way?*

Nina's photographs are deprived of human figure, yet again her presence is felt in every work, in every step she makes and in plotting the map of the strolls. There is neither any alienation in her works, nor metaphysical gaps; on the contrary, the presence of people is felt at every step, be it in a detail such as the neon sign "Easy Times" or the graffiti "Hasta la Vista" with Arnold Schwarzenegger. But amongst the most impressive "omnipresent" faces of the artist in the collages are hers not-so-visible self-portraits in glass, mirror. Nina's self-portraits resembles the ones of Vivian Maier, an American nanny who during the '50s & '60s of the 20th century tirelessly documented life on the streets of Chicago and whose rolls and rolls of films were posthumously discovered and developed. And then what was found in this priceless material were seemingly random self-portraits on showcases of shops, gramophone records, in the rear-view mirrors, reflections. Like Vivian Maier, Nina Todorovic also uses the city for her artistic base.

Nina's maps of the Graz strolls are intimate journeys and guidelines for self-discovery. With her photos,

archive maps and own stroll paths she creates an intimate relationship with the city itself and plugs into the urban environment. Nina's pilgrimage is actually a spiritual journey in which the artist builds her own architecture of memory.

A less familiar so-called "the minimal series" of Juan Miro, composed of three works on a white background from 1968 irresistibly pull a parallel with Nina's white strolling maps. On Miro's paintings a black line is painted diagonally on a white canvas, slightly curving to create the impression of rhythmic repetition. Thus, this minimal intervention on the white translates into a unique calligraphic sign. On the similar notion we see Nina's white maps where the rhythm of her steps merges into an abstract urban landscape. The artist leaves the observer a space for personal interpretation.

#### *Dan 14*

*The shapes of my walks resemble shapes of the countries, that is why I left the blank map, so anybody can interpret it the way he/she wants. It can be a country, it can be a city, it can be just part of the city, which is the case here*

Graecium inclyti ducatus Styriae metropolis, topographice descriptum ... letters disappear slowly, text becomes unreadable, the colours fade and everything seems to be scattered, disconnected. It all resembles one great typo. It is a "glitched" photo from the archives of the National Library in Graz.

The artist has been tackling the "glitch" themes for a while now. As she says herself, "I have embraced "glitch" / error in order to accept the power of random in the life. "Glitch" themes also run through digital collages but are fully represented in the second part of the exhibition with the circular maps of the old Graz and Styria. Circular shape, as well as the colours themselves, is a deliberate choice that resembles an antique, old fashion way of drawing geographical maps. They act as a historical artefact while still causing some restlessness. That's the effect of the "glitch". The maps are distorted, sometimes almost completely dimmed. Some resemble the phases of the moon. Others irresistibly resemble photos taken through a series of filters.

During her stay in Graz, the artist have gained access to the famous private collection of Karl Albrecht Kubinsky. Considering that the insight into the collection, and especially to the old maps, was just partial, it inspired Nina to enrich her works with this incompleteness. The question arises whether it is necessary to have the knowledge of local language to understand culture, history and the spirit of the city or are these barriers imposed deliberately? How much do our own restrictions hinder us from understanding the history of a place and from embracing it through the eyes of its citizens? These are some of the issues that occupied the artist during the residence and at the same time inspired her to fully embrace the "glitch".

*Omission, derailment, disturbance in an already well established daily routine, "glitch" - day, which after all in my own memory I perceive as an anecdote, resulted in a series of digital works that explore moments in history that went wrong, those that slipped away from the usual path. Sometimes our failure in the "life system" leaves us with permanent impact of a temporary "glitch".*

Inside the drawers of the antique shops or at stands of antique fairs, flea markets and streets almost every European city hides old postcards with historical sights and famous monuments. That is how the artist in her strolls encountered these "general places" and collected them both in the physical form of postcards and in the form of drawings. The drawings were made applying pencil or colour interventions on the usually black and white postcard, showing the decorative detail, exterior and interior of the famous buildings in Graz. Postcards resemble tiny time machines, which take observer back in past but also introduce him to a new world that the artist had discovered. Through postcards and drawings, the artist continues to elaborate and decompose her own architecture of memory.

There is a special segment of the exhibition that is a spatial installation made on tracing paper and located in the central part of the gallery. It introduces us into an intricate web of strolling paths. Here, Nina's strolls overlap, making the net of thin and thick black lines, which appear to wish to escape beyond the boundaries of the white background. This is Nina's unique city map of Graz, which has no clear borders, which does not recognise the "colouring" of the political, social, urban aspect of a regular map. Nina's map is transparent, open, free from unnecessary details and yet so vivid and real in its own

simplicity.

*Kürbiskernöl* is a special pumpkin seed syrup mixed and served with vanilla ice-cream. It is a speciality of Styria and the city of Graz. It is also mapped here, i.e. documented in Nina's residential project. It is embedded in the virtual section of the journal at <https://thedustoftimegrazsessions.wordpress.com/>. And in fact, this is how it all started - with a walk, several photos and a handful of thoughts and notes, with the flavours of a new place. The perfect recipe to begin blogging and to open a certain new "window".

Maja Mikic Landratoske  
Art Historian