

Milena Martinović

Strati - Lunaria



**NARODNI MUZEJ CRNE GORE
ATELJE DADO**

CETINJE, OKTOBAR 2008.

« « "Na temu kopiranja"

kombinovana tehnika 12,5 cm x 12,5 cm



Spirala / Spiral, 2008.

"Kada mu pogledate crteže, oni liče na mape, što je čudno za jednog vajara. Te konture ne daju oblike, one jednostavno označavaju granice koje se mogu preći. U svim njegovim delima reč je o odlascima. Ponajviše o napuštanju zemlje i odlasku na nebo, što njegovi Stubovi - bez - kraja, navodno, i čine." - Džon Berdžer o Konstantinu Brankusiju.

Sličan utisak izlaska iz okvira realnog prostora može se steći posmatrajući radove Milene Martinović. Dugotrajan proces pročišćavanja i svođenja ideje na jednostavan oblik, materijalizovan je na platnima u vidu konture, okvira koji nagovještava formu. U preispitivanju odnosa prema sebi i spoznaji o procesu stvaralačkog čina ona poseže za sjećanjima iz djetinjstva, prizivajući davno potisnute emocije i najranija stečena iskustva. Tražeći jednostavan način na koji bi se najbolje materijalizovala potreba za jednom transformabilnom, neutralnom, gotovo nevidljivom, a opet višeznačnom strukturom ona pronalazi konkretan oblik u prirodi - list Lunarie. Ova biljka specifičnog elipsastog oblika, polu prozirnog, skoro nestvarnog sedefastog sjaja postaje uzor za razvijanje kreativnog djelovanja. Prateći promjene u njenom životnom ciklusu - sušenje, ljuštenje, truljenje, ispadanje sjemena, ponovno klijanje... ona posredno sagledava vlastite mjene, preispitujući smisao postojanja doživljen u širem kontekstu, i svoje mjesto na kosmičkoj mapi, viđeno kroz čin stvaranja.

Gradeći jedan "poseban lični svijet", u kojem ovaj list predstavlja jezgro, a ne samo omot, ona stvara hermetični mikrokosmos, samo njoj spoznatljiv, koji funkcioniše po principima prirode, prilagođavajući se iskonskom ritmu nastajanja i nestajanja, nastojeći pritom da sačuva autentičnost sopstvenog umjetničkog jezika.

Odabrani motiv varira, prilagođavajući ga tehnicu i materijalu - na crtežima je vidljivo mnoštvo slojeva, prepletenih, gustih nanosa; slike nose snagu zamaha - velična elipsi je proporcionalno uvećana shodno formatu, dok se na instalaciji najsnažnije osjeća začudna energija prozračnog, lakog, krhkog lista. Prilagođavajući način građenja spletova ona varira njihovu gustinu, ali oblik uvijek ostaje isti. Ponekad su neki djelovi elipse dodatno potencirani, stvarajući tako novi sloj - kompaktnu mrežu koja štiti tanke strukture ovalnih formi. Često gradirani pastelnim tonovima, ili nijansama jedne boje djelovi koji se preklapaju, pojačavanjem kontura grade nove skupove, snažne unutrašnje međuprostore. Upravo ovaj konkretni oblik, eliminisanjem primarnog značenja, dobija na važnosti, postaje prilagodljiva pojavnost, jednako snažan bilo kao znak, forma ili materijal. "Umjetnost je poseban vid našeg svakodnevnog bavljenja pojavnošću, u kojem prepoznamo sebe i sve što nas okružuje." - Gerhard Rihter.

Tretman materijala je sasvim drugačiji na instalaciji. Ona poštuje prirodnu logiku materije, stvarajući jednu osobenu vrstu mobilne skulpture, lagane pokretne spirale sačinjene od osušenih listova biljke filigranski precizno fiksiranih jedan uz drugi. Ponovo se nameće asocijacija na beskonačni Brankusijev stub, koji iako ograničene visine, emanira enegriju kao da se njegov završetak ne nazire. Njena monументalnost postaje metafora je za apsolutno. Krećući se od statičnosti koja bi se od jedne tako masivne forme mogla očekivati ka potpunoj dinamičnosti oblika zbog laganih elemenata, ona emanira pokret, latentnu tenziju, a priziva osjećanje koje Robert Smitson naziva "metafizička arheologija", energija tla. U njoj nema epicentra, niti središta radnje, ona djeluje kao istrgnuti dio jednog beskrajnog lanca, jedne tajne, skrivene DNK, unutrašnje strukture o kojoj se zna, ali koja se ne vidi. Taj zapis, magični "genetski kod" posredno može biti shvaćen kao hermetični kôd same umjetnice. Forma je spoznatljiva, oblik je stvaran ali iako vidljiva sjemena ispod opne lista nisu laka za dokučiti.

Upravo je takav i sam Milenin kôd - na prvi pogled jasan i jednostavan, a opet posve skriven i hermetičan. A ovo može biti shvaćeno kao pokušaj da se odgonetne.





"When you look at his drawings, they look like maps, which is unusual for a sculptor. These contours do not make shapes; they simply mark borders you can cross. All these works are about leaving. Mostly about leaving the earth and going to the sky, which his Columns-without-end, do." John Berger on Constantin Brancusi

A similar feeling of abandonment of the real space can be observed in the works of Milena Martinovic. The long process of reducing an idea to a simple shape is realized on paper as a contour, a frame that implies form. In questioning these relations toward herself and perceiving the process of creative moment, she reaches for memories from her childhood, recalling suppressed emotions and earliest experiences. Looking for a simple way in which to materialize something transient, neutral or almost invisible and yet more complex structure, she has found a concrete shape in nature, in the leaf of the plant Lunaria. Specific elliptical form, translucent, almost nacreous, has become the model for developing this creative act. Following the changes in the plant's life cycles (withering, seeding, decomposing and growing again), Milena indirectly reconsiders her own changes, by questioning the meaning of her own existence in a wider context, and her place on a cosmic map, seen through the act of creation.

Constructing a "specific personal world" in which this leaf represents the nucleus, and not just the padding, Milena creates hermetic microcosm, known only to her, whose function is based on the principles of nature, adapting to its iconic rhythms of becoming and disappearing, while trying at the same time to maintain the authenticity of personal artistic language.

The chosen motive has variations, and has been adapted to the technique and materials; in some drawings there are many visible layers, overlapping and peaking through, in others with the force of a pendulum, the size of the ellipse is proportionally magnified, depending on the format, while the installation contains the strongest feeling of energy in the translucent light of a fragile leaf. Modulating the methods of building concatenations the thickness also varies, but the shape remains always the same. Sometimes, some parts of the ellipses are additionally emphasized, creating new layer and compact web that protects the thin structures of the oval shapes. Often, graduated pastels or halftone-hues colour parts overlap, amplifying the contours and creating new assemblages with strong inner spaces. Exactly this concrete shape by eliminating its primary meaning, gains the importance, and becomes flexible as appearance, equally strong as a sign, a form or material.

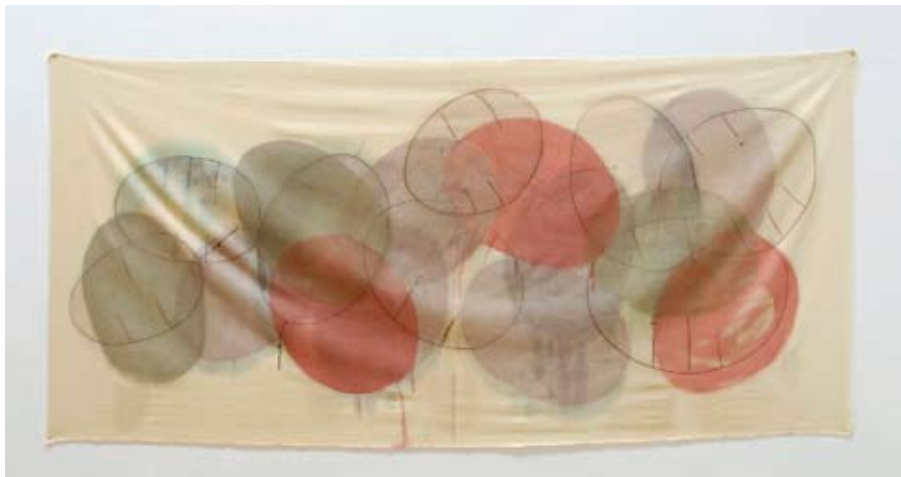
"Art is particular way in our daily practice of manifestation in which we recognize ourselves and all that surround us" - Gerhard Richter.

The treatment of material is completely different when used in the installation. Milena respects the natural logic of the substance, creating a distinctive kind of mobile sculpture, very light, mobile spiral made from dried leaves fixed in such a precise way as if they were made by an filigree. We come again to Brancusi's endless column, which although limited in height emanates energy as if it had no end. Its monumentality becomes the metaphor for the absolute. Moving from the static, which could be expected from such a massive form, towards the absolute dynamics of shapes due to the light elements, it emanates the motion, latent tension, recalling the feeling that Robert Smithson's calls "metaphysical archaeology", energy of the ground. There is no epicenter, nor center of the action, it looks like it has been torn off from an endless chain, a secret DNA, we know resides within this structure, but we cannot see. That inscription, a magical "genetic code" can directly relate to the artists' personal code. The form is recognizable, the shape is real but although visible the seeds under the membrane are not easy to be reached.

Just the same is Milenas' code - at first sight explicit and simple, but again quite hidden and hermetic. And all this can be understood as an attempt to decipher it.



Garderober / Wardrobe, 2006.
tuš na japanskom papiru / ink on Japanese paper



Čisto / Clean, 2006.
kombinovana tehnika

Milena Martinović

rođena je 1980. na Cetinju, Crna Gora

2004. - diplomirala je na Fakultetu Likovnih umjetnosti, Odjek vajarstvo

2005. - studijski boravila u Pont Aven School of Contemporary Art, Francuska

2008. - magistrirala na FLU Cetinje, Odsjek vajarstvo

2008. - samostalno izlagala u Pont Avenu, Francuska, CIAC 2008.

Učestvovala na više kolektivnih izložbi u zemlji i inostranstvu.

Živi i stvara na Cetinju i u Dublinu, Irska

born in 1980. in Cetinje, Montenegro

2004. - graduated from the Faculty of Fine Arts in Cetinje, Department of sculpture

2005. - specialization for one semester in Pont Aven School of Contemporary Art, France

2008. - MA from the Faculty of Fine Arts in Cetinje, Department of sculpture

2008. - Gallery CIAC Pont Aven, France (solo exhibition)

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