

Jezik slikarstva koje nastaje krajem prošle decenije (a koje je nazvano „novom geometrijom”, što treba primiti sa dosta rezerve i samo uslovno), ponovio je ili obnovio neka stalna pitanja koja se tiču sadržaja u apstraktnoj umetnosti, zatim i ona koja razlikuju apstrakciju od formalizma i konačno, od dekoracije. * (Potonje, kao stalna opasnost, osetilo se i u delima nekih mlađih umetnika koji su zastupali geometrijsko slikarstvo.) Od madridske izložbe Milice Lukić (tačno pre godinu dana), pratimo razvoj likovnog jezika koji konačno dospeva do geometrizacije. Bio je to izvesni „pogled iznutra” - transponovanje pejzaža je bilo mera prizora, onoliko koliko su apstraktni oblici bili mera jednog posebnog viđenja prirode. Definisan je ambivalentni odnos figura-apstrakcija, vrsta intencionalne apstrakcije.

Najbolje što je mogla dati „nova geometrija” bila je uslovnost same geometrije u slikarstvu - njena „mek” misao, „slabost” kao zanemarivanje ili rušenje dogme modernizma, uosećavanje čistog znaka. Paradoks: u njoj (kada ne teži nepoželjnom dekorativnom), senzibilitet savremenog umetnika minimalističkim oruđem gradi sliku izvan puritanskih pravila i često intuira idealni oblik, lik. Čak i ovako, sa mnogo ograda prihvaćeno geometrijsko slikarstvo, Milica Lukić prima (kao i do sada) sa sebi svojstvene meditativne udaljenosti (ali, takva sumnja i nesklonost pomodnom već je pitanje etike).

U novim slikama na metalu vidna je estetska fascinacija jednim crtežom, oblikom (to je predložak, pattern, sadržaj - tlocrt ili osnova jedne trobrodne bazilikalne građevine). Slika geo- apstraktnih oblika nastaje kao vrsta opiranja tom predlošku. Postoji, dakle, objekt posmatranja i njegovo likovno viđenje, dvojstvo referencijalnog i nereferecijalnog, perceptivna zaokupljenost „ornamentikom” tog izabranog oblika i njegovo uočavanje kao proporcijski skladne, univerzalne forme, „dobre” slike.

Osećanje proporcijskog sklada, ili njegovo odmeravanje sa merom sopstvenog tela, Milica Lukić prenosi u formate čeličnih ploča na kojima slika. Ona koristi fragment meandra ili krsta, koji se varira u seriji slika identičnih formata. Pažnja je usredsređena na iskušavanje sklada, traženje idealnog odnosa pozitivna i negativna jednog oblika i njihovo uklapanje. Polje slike je odnos suprotnosti punog (boja, oblik) i praznog (neboja, neoblik), odnos energija u njima zastupljenih.

Upotreba čeličnih ploča kao podloge ukazuje na nameru neposredne i konkretne materijalizacije slike. Ovakvo opredmećivanje slike i uvođenje nove i jače podloge, umesto platna, ukazuje na najznačajniju promenu u radu Milice Lukić. Kao da se stvaranje iluzije moći na ranijim slikama konkretizovalo u moć samu. Ali, Milica Lukić nam ukazuje i „na drugu stranu”, iskušenje trajanja - iz utrobe najsnažnijeg materijala, izbijaju vlaga, vreme, rastakanje, rđa.

Apstrakcija Milice Lukić izmiče preciznom definisanju. Njene slike ipak, postavljaju mnogo važnija pitanja od pitanja imenovanja - o egzistenciji slike i njenoj dijalektici, njenom univerzalnom biću, ukratko, o neuhvatljivim individualnom izrazu koji od svakog pojedinačnog dela stvara mikrouniverzum.

Lidija Merenik, Beograd 1992.

The language of painting which originated at the end of the last decade (and was given the name „new geometry”, which should as such be taken guardedly and only conditionally), repeated or restored some constant questions which are related to the subject in abstract art, following with those which differentiate abstraction from formalism and finally, from decoration. * (The latter, as a permanent danger, was felt in the work of some of the younger artists which represent geometric painting). Since Milica Lukić's Madrid exhibition (exactly a year ago), we have followed the development of the language of painting which finally evolved towards geometrization. That was a certain „look inside” - transposition of the landscape was the measure of the sight, as much as abstract forms were a measure of a particular manner of seeing nature. The ambivalent relation figure-abstraction is defined, a type of intentional abstraction.

The best that „new geometry” could have given was the conditioning of geometry itself in painting - its „soft” thought, „weakness” as a disregard or destruction of the dogma of modernism, sensation of a pure symbol. Paradox: in it (when it doesn't strive towards unwanted decorative), the sensibility of the contemporary artist constructs, by way of minimalistic instruments, a picture which goes beyond puritanical rules and often intuitively the ideal form, countenance. Even this, with many reservations accepted as geometrical painting, Milica Lukić accepts (as she always did) from her own typical meditative distance (but that kind of doubt and disinclination towards trends is a question of ethics).

In the new pictures on metal an aesthetic fascination with one drawing, shape is evident (that is the sample, pattern, contents - ground plan or the foundations of a basilican structure with three naves). The picture of geo-abstract shapes emerges as a sort of struggle with the sample. Therefore, there exists an object which is being viewed and its pictorial appearance, the duality of referential and non-referential, the perceptual engrossment with the „ornamentics” of that chosen shape which is perceived as a proportionally harmonious, universal shape, a „good” picture.

The feeling of proportional harmony, or its comparison with the measurements of her own body, Milica Lukić carries over to the dimensions of steel panels on which she paints. She uses fragments of a meander or cross, which vary in a series of paintings of identical dimensions. Attention is centered upon tempting harmony, the search for the ideal relation of the positive and negative of any one object and their interaction. The field of the picture is the relation of opposites of the full (color, shape) and empty (non-color, non-shape), relation of the energies represented in them.

Using steel panels as a base points out to the intention of the immediate and concrete materialization of the picture. This tangibility of the picture and the introduction of a new and stronger base instead of canvas, points out to the most important change in the work of Milica Lukić. As if the creation of the illusion of power on the earlier pictures has now materialised into power itself. But, Milica Lukić reminds us of the „other side”, the temptation of duration - from the womb of the strongest material emerge dampness, time, erosion, rust.

Milica Lukić's abstractions evade precise definition. Her pictures, however, raise much more important questions than the question of placement is - concerning the existence of a picture, its dialectics, its universal being, shortly, the ephemeral individual expression which transforms each separate piece of art into a microuniverse.

Lidija Merenik, Beograd 1992.

* C. Millet, Problem „sadržaja” u apstrakciji, Plastički znak, Rijeka 1981.

* C. Millet, The Problem of „Subject” in Abstraction, Plastic Sign, Rijeka 1981.