

A. M. J. H. E.

# Antoni Maznevski

Patterns of probability

# PRINCIPLES AND LOVE



The dichotomy that appears in the title is in the shadow of the whole text content that follows.

These terms are the music to my art – orthographic and anthropological map.

The urge and interest are focused mainly on three basic plans in the artistic structuring. The first, which refers to the exploration of the medium, its possibility and applicability, the second, which refers to the bio-Theo-teleological (worldview) or the ideological benchmark and the final, which refers to the desired outcome and purpose of this research, which is their successful synthesis.

Through accounted condition, work performed, of course, the intention is to demonstrate a degree of craft skill and qualification. To deliver a philosophical, but above all, readable thought. To establish communication with a clear and understandable language.

Besides the fulfillment in the very act of creation, assay, expectation, testimony, maturing, however the ultimate desire is to penetrate the paradigm.

The attempt, however, to explain this visual art concept from the semantic point of view is certainly semi-scientific, semi-fictional.

An aesthetizing, as Baumgarten would say, which is experienced less gnoseologically and more as the science of sensual cognition.

The theory that weaves around the work is in the spirit of dualistic understanding of the world. It should imply arguments about cosmic immanence, mutuality, familiarity, polarity, rhythmicity, cyclicity, subordination, etc...

Furthermore, to initiate awareness of the magical, immediate surrounding and happening, i.e. phenomenological existence.

With the suggested visual quote, I actually insist on illustrating a subatomic story that talks of inferred forms or models of existence and behavior and at the same time on affirming the view of the form as a dynamic structure.

Or, in a comparative context, a story that is related to modern scientific research or modern discoveries of physicists, in which the form is no longer a form, but emerges as a pure tendency.

In addition, I would like to paraphrase a Buddhist conception of the object as an event, rather than an object or substance, which represents the viewpoint of our experience over time and movement.

“All things are ..... aggregations of atoms that dance and with the movements they produce sounds. When the rhythm of the dance changes, the sound it creates also changes. .... Each atom repeatedly sings the same song, and the sound, at all moments, creates dense, subtle forms.”<sup>1</sup>

... Or...

“The world is all that is the case.

The world is the totality of facts, not of things.

The world is determined by the facts, and by their being all the facts.

For the totality of facts determines what is the case, and also whatever is not the case.

The facts in logical space are the world.

The world divides into facts.

Each item can be the case or not the case while everything else remains the same.”<sup>2</sup>

The noun PATTERNS OF PROBABILITY is taken from the eastern wisdom and belief in which it is taken as a model for one of the elementary particles and is recognized as essential or predetermined substance, a term for something generating, archetypal, hieromatrix but also something like intact depth, or rather as metaphysical cognition.

Hermeneutically, in the psychology of perception, the visual model i.e. the pattern is understood as a complex physiological and psychological structure (optical and mental), which houses visual impressions, which are no longer accepted as raw facts for further analysis, but as a complete state of consciousness.

However, behind this conception of art, analytical and geometrical mentality stands.

In graphing and planning of the work, all the possibilities of perspective-visual structuring of the specified area are first taken.

1 Fritjof Capra, 1999, The Tao of Physics Tabernakul

2 Ludwig Wittgenstein, 2002, Tractatus Logico-Philosophicus, Mago



The geometric morpheme that is transposed in the painting field should build a logical and immanent relationship with the thinking construction.

In this case, I can say that I try to express myself by using a biomorphic, sensually receptive sign as a witness-evidence of a possible situation and a projective attitude towards the world.

Besides the inscribed graphic symbol for infinity and the closed circular line, the projected geometric body-object in the given logical space (evenly colored surface), tends to detach from the imagination and join reality. Reality which comes from the canvas.

An opportunity to legitimize a tautological presentation of the object-motive or to mythograph subject through the artistic shaping. An opportunity to reach an ambivalent, complex and open form with rich literariness.

This artistic design also relies on sketching of the space features, such as breathing – pulse beating, expanding - contracting, touching - emanating, attraction - rejection. Outlining the characteristics of physical-chemical and mental-spiritual nature.

However, the strength of the desired illusion in the proposal and its effectiveness, remain a judgment for the critical eye, the individual readings and impressions, the psychological engagement of the observer...

The method is equally important as the very phenomena, preferring creative stepping out which is capable not only of ascribing formal strength to the work, but also of suggesting a way and point of view.

If there is a recipe, then it consists of finding the rhythm of living and its cultivation.

The materialization of this research moves towards the visibility of the construction of the painting space as reality, not apparition.

Matter seen and uttered through the lens of the ontological, theological and technological experience.

Matter as energy, organics and volatility.

Matter as mass, weight, visual construction.

Matter as pictorial light substance.

Matter as colour, colour as matter of painting.

Matter experienced by determining voluminosity of the colour, i.e. through the pastuousity of the oil paint as a little mosaic tile, a building element.

Colour as space and distance.

Colour that is measured by the intensity and the tension that spreads it.

Colour as memory, temporality and prophecy.

The surgically controlled movement and handling of the painting tool should leave a trace with a precise volume and shape.

Inflicted traces of colour should assume a narrative flow, which would create a poetic and visual language, stylistic distance or image, which is composed out of the accepted forms and words, and which stems from the rhythm and intonation, from the dictation of the pregnancy, from the horizon.

Planimetry and volumetry in one, as constructive positions and conception of the space as plastical unity.

The choice of a traditional medium (oil on canvas) which has the meaning of quality of seed talks about the author's professional emancipation, challenge and conviction.

The artist, in particular, should count on the ability of action in producing a painting, a work that will no longer represent just a material object, but a cultural fetish with its constructive ethics.

To create an added cultural value - by which rules of life of the artistic product are laid down.

Antoni Maznevski

# ON THE PATH TO THE PATTERN: Antoni Maznevski

The series of pictures or the sum works i.e. the project “Pattern of probability” is created in order to satisfy two basic needs of the artist - the need for thematization of his own intellectual interests and the need to realize that thematization as representation.

It is about constantly painting the same form, which the author experiences as a biomorpheme, named, labeled, obrazena with the syntagm “Pattern of probability”. Although it is ungrateful, it is desirable at least partially to describe its appearance.

Rounded lines of the contours of something that can associatevely remind us of a inverted vase or an antique chalice with the characteristic thickening of the handle stand out prominently on a neutral, uniform background. What are the impulses for its formation? Around 2002, Maznevski began to take interest in the schematic patterns known as Cartesian list. Initially, his interest was mostly focused on the calligraphic derivatives stimulated by the schematic line of the tendency of the particle, but later, since 2005, reflecting on the possibilities that would arise from the mirror symmetry of the expression he, from the so imagined picture, creates a particular body, whose external contours are close to or derived from the line of the aforementioned Cartesian list. For Maznevski that is his real biomorpheme. A basic or indivisible unit, a biological unit that carries the meaning: a mental visualized representation that exists as a foundation of the world.

The project “Pattern of probability” has a tendency to leave or to be on the edge of the dimension of art. One gets the impression that Maznevski wants to find himself in a space where for the things he wishes to present he must use the language that he needs to overcome. In that space between things, in that slot, Maznevski (using the freedom or the liberation possibilities of art) has engaged in what seems unfeasible – to visualize at the level of representation (and in his experience to create as well) something that is a tendency. In his case it is the image of a three-dimensional body or face that is not named, but is described with the syntagma Pattern of probability.

A pattern is kind of a model according to which the things are established. Maznevski wants to establish a “subatomic story” in which form will be shaped by the tendency. It is incomprehensible, but the slots are already places or non-places of the logic. In that story the pattern is looking for the forgotten образина. Both words have the same basis - образ. Obrazinata is a mask worn by paterfamilias. It is or should be a common identity basis of a community. The global community is seeking the global образина. In the case of Maznevski, таа образина is a pattern, а “Pattern of probability”.

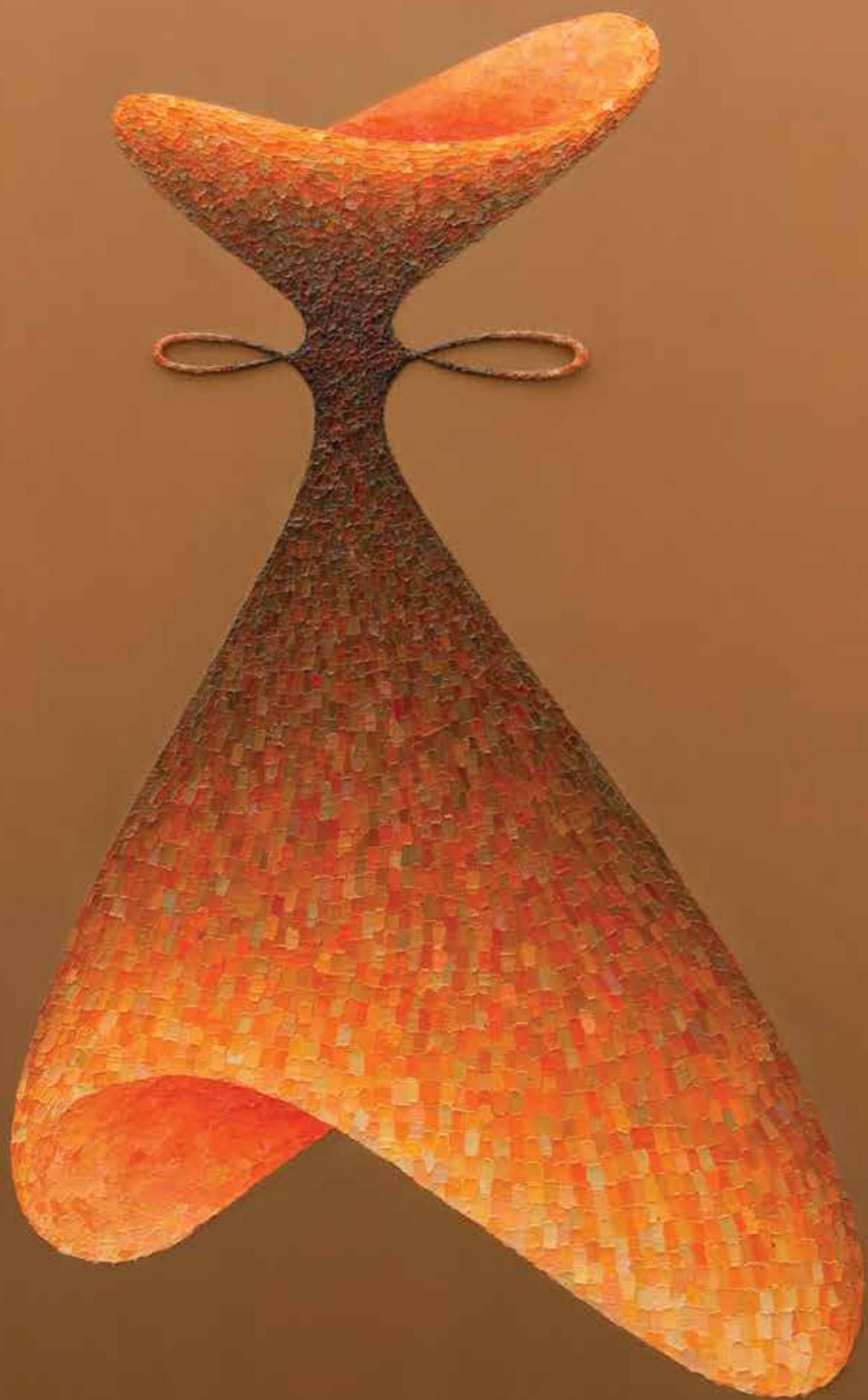
The author of this text will remain unclear why the body of this Maznevski’s biomorpheme reminds him of some object from the Far East. It is possible that one reason for this is валерскиот attitude toward colours. The task of such a procedure is to model a given body out of rules of the body in space. His biomorpheme is not illuminated and does not illuminate. Colour itself should give dimension to the light of the work. Another constant should follow up on this. In the course of his work, Maznevski is constantly working outside of the expression of the utterance. After envisaging the coordinates of the future work inside himself, he approaches the making with a strange artisanal insisting serenity. The final result, as a rule, should be a seamlessly wrought object, an object fascinatingly infatuated with its own craftsmanship. In this regard, it is possible that the associative link with the Orient is prompted by a comparison with the attitude to the object which is still present in those areas.

However, the aforementioned fascination does not only occur in the process of development. Maznevski, because of it, has the need to be constantly present in shaping/dooblikuvanjeto his pattern. He cannot use it up in one piece of work. He has to constantly doobrabotuva, to change it in small bendings and change of the relationships of colours. It is likely that no painting will be able to satisfy him. Painting must constantly sets him “on track”. When the possible coordinates are dimensioned for representations “Pattern probability”, the solutions i.e. their issues are repeatedly in a direction that we cannot determine, or it cannot be determined.

At this point, it is necessary to end with a quote by a thinker who was always “on the road”: “Essential answers are always but the last step of the question. But that [step] cannot be taken without a long series of first and subsequent steps. An essential answer is supported by the urgency of the question. An essential answer is only the beginning of the response. In this, the question first comes to. Therefore, a genuine question is not done away with by finding the answer to it.” says Martin Heidegger somewhere at the beginning of the text Postscript for “What is metaphysics.”











A. MASHI '09

































ADRIANO





































# Dossier

Antoni Maznevski



## French curve as morphological unit

French curve as a morphological unit or inside the universe of elementary particles and crossways are the main subjects in my recent research and they stem from my renewed interest in the expressive potentials of drawing and planar sculpture. As regards the motive and the procedure the job is rather simple: As the drawer is taking the spot for morphological unit of his drawing, I am taking the French curve from the technical drawing kit (just like my father architect was using it filthy years ago) as a template for creating human-like formations, for symbolic images and for intimations about what I represent.

Usage of ready-mades in general is a constant feature of my artistic practice. In this case the curve as a model stands for the means and is the sole physical component of the visual structure on the whole. Various treatments of the curve and their representation and transformation are involved in shaping a complex visual plane. In disciplined manipulation of the few elements, there is an abundance of formal solutions. My theme actually concerns the investigations of the remote origins of that, virtually unlimited, formal wealth. To my proper inklings of the sense and meaning in those diagrams of the consciousness I had given the name of "Synthetic biogenesis" – the elementary particles of the life-giving principle.

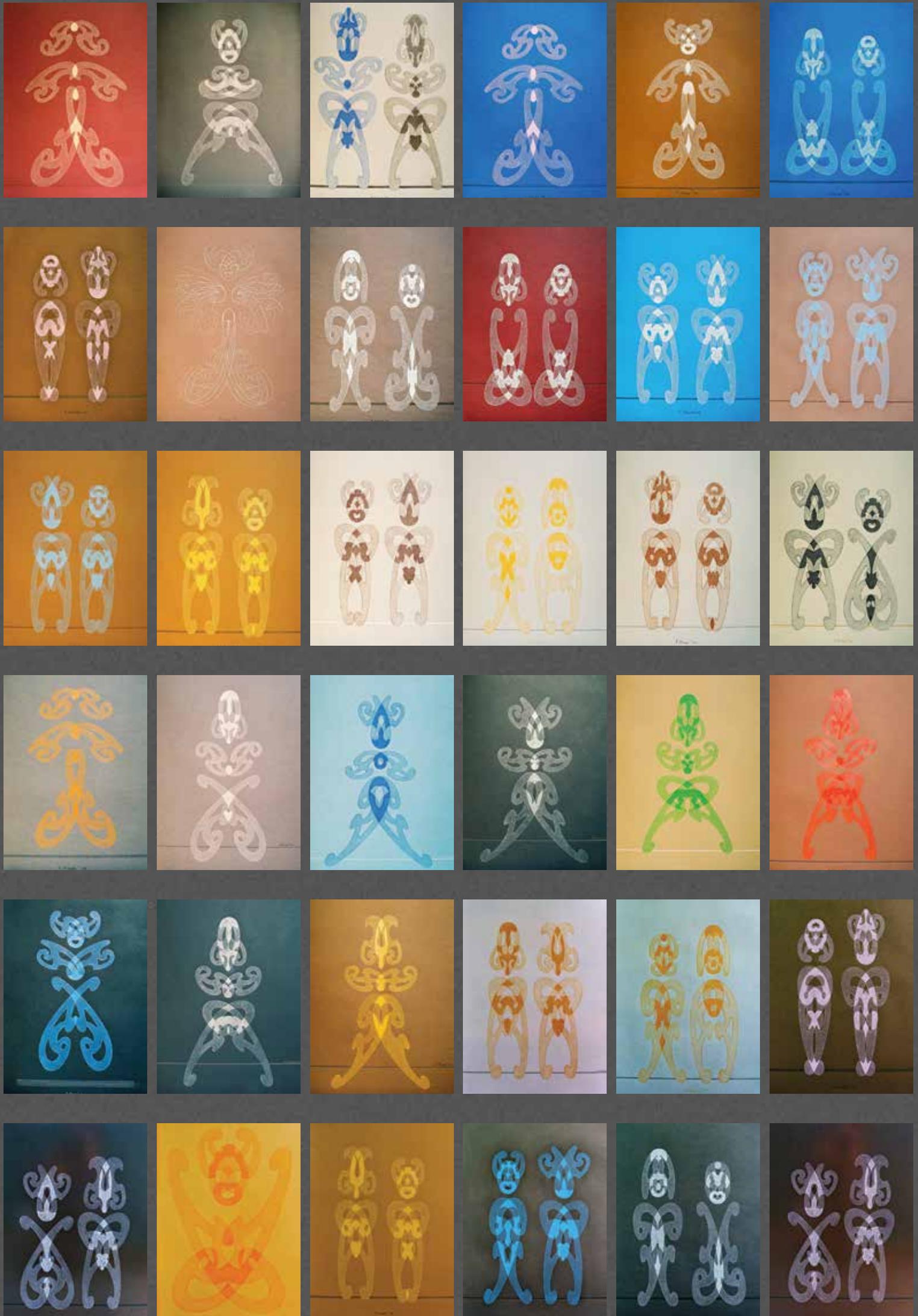
There is no doubt that in the realm of the curved lines an order of reality is reining- exponential functions, differential equal-order is a foundation of the mystery of existence.

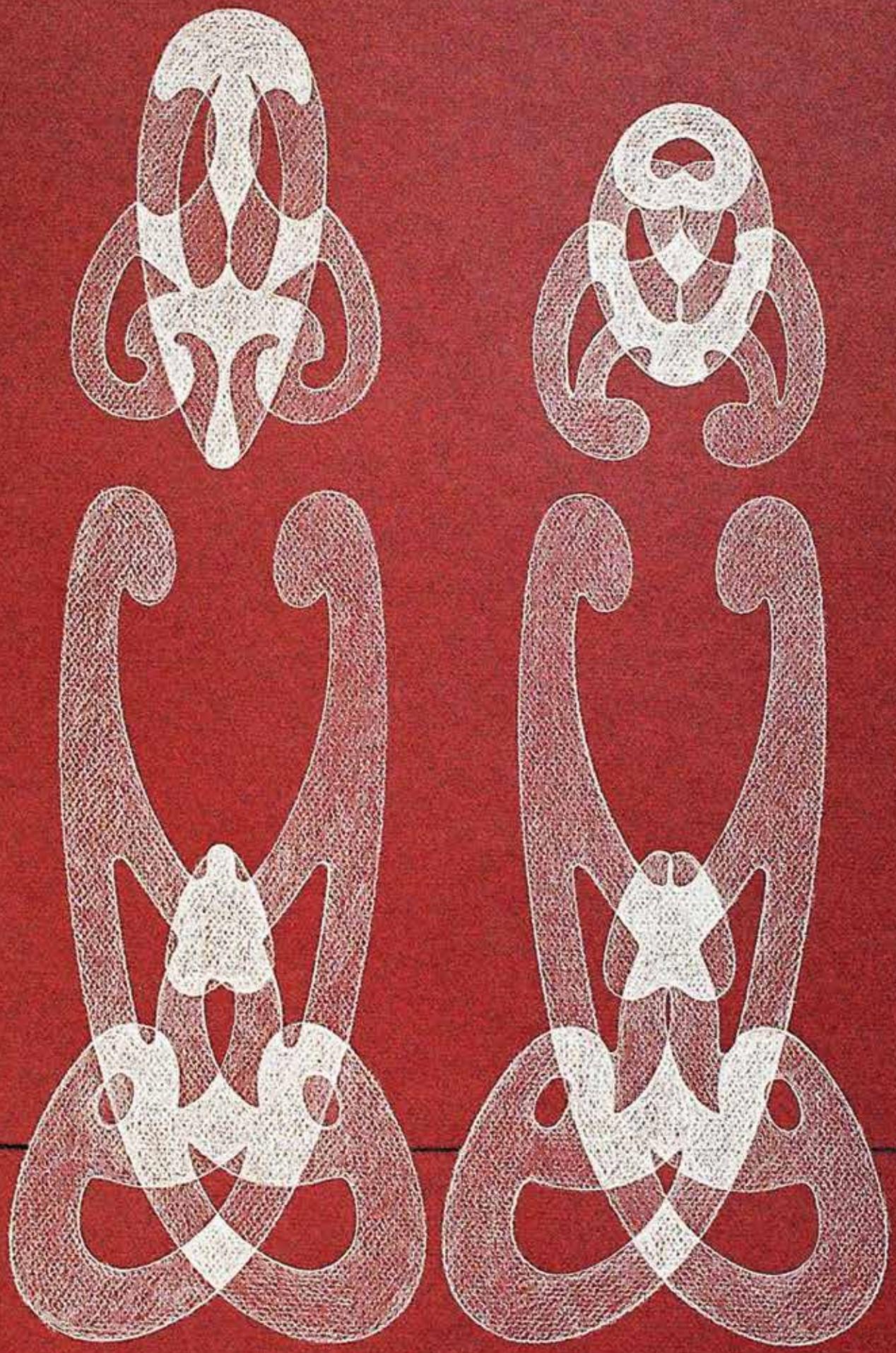
Philosophical thought correlates and sympathize with the onto-Theo-technological burden of apprehending.

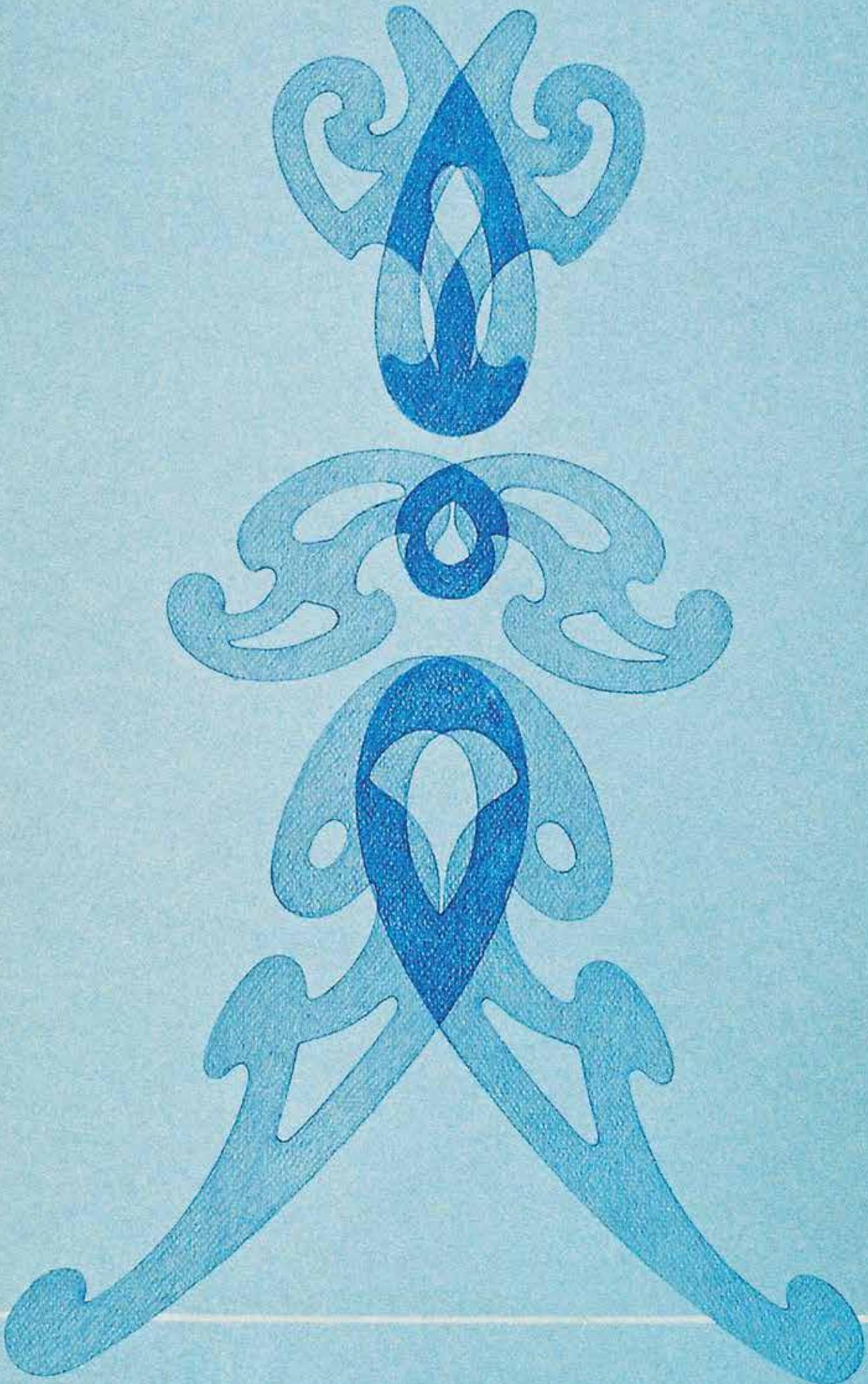
The ideoplastics of the theme (titled "Crossways") creates a relationship with the cosmological (universal?!) conditions and with micro-macro perspectives such as: the movement, the crossing, the symmetry, the polarization, the familiarity, mutuality, etc.

Shapes and figures I am drawing are actually crossed and multiplied curves which are supposed to incite an anthropological interpreparation and above all to arrive at the individuality (identity?!).

This contents of the figures of speech-tropes, makes and proposes methods or possible variances of existence, of apprehension and behavior ...templates of probability, common mental morphemes or, simply, visual realities?!









## Creating “vivification” through technical perfection

In today’s isolated world, where the sterility of contemporary digitalized communication leads to alienation, only metaphysics and artistic creativity create sub-worlds (using our world’s model) of “communication” and “interbreeding” on different levels. In it exist certain new humanoid-anthropomorphic shapes and forms, which they themselves, comprise of a sterile readymade of this world - the curvilinear, whose long-forgotten functionality acquires a completely new role: a giver of “new life”.

Such is the newest micro-world, the newest works of the author Antoni Maznevski. They, in fact, represent a continuation of a pre-displayed cycle of drawings (in “Mala galerija”, Skopje) of the same idea and concept. However, in Toni’s last several works, he not only uses the line, but also the specific form of that plastic matrix – the curvilinear (a liner previously used for technical drawing) whose interweaving, interbreeding, multiplication, modification, impastation, and substitution create compelling amorphous associations resembling humanoid shapes, usually bisexual, i.e. they themselves constitute both the male and female principle, so they can themselves, from different aspects, answer the question of “Interbreeding”.

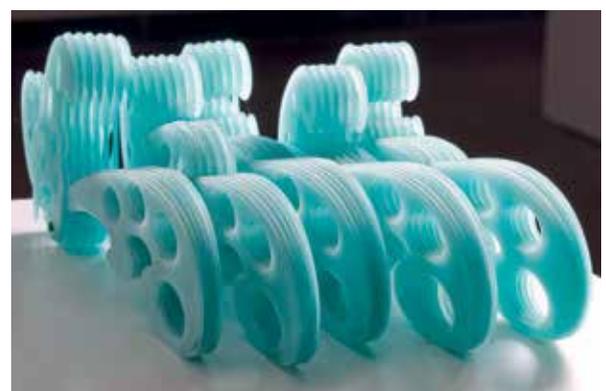
These group or individual spatial beings, due to their cyclic repetitiveness leave the impression of rhythmic spatial arabesques and decorative-geometric stylization, however the narration they carry themselves, the philosophy and manner of processing create a homogenous cosmogony, which in itself, in terms of a biological dictionary, would consist of numerous biogenic, smallest albuminous vivifying particles, which are a part of every living organism.

The Eros is also an important aspect in the poesy of Maznevski’s works, and despite the previously mentioned fact of connecting the male and female element, the erectile or phallus shape also dominates in the “supremacy” of the works themselves.

The line, besides shape, form and colour, is the leading structural art guide, which creates, announces movement, and even gives associations to new possible future variations of the already given topic. Space itself is animated, i.e. certain objects are preinstalled – free sculptures, however, the ambience or chamber arrangement offer a studious esthetical esotery.

The final aspect, which needs to be taken into account, is the use of materials and the perfection which Maznevski masters when creating his works. The materiality of the works represented in this exhibition is predominantly plastic, synthetic, and artificial – alluding to modern technologies and inventions, as well as the negative effects of their use (although the use of natural and easy-to-recycle materials has become a worldwide trend). Nevertheless, he masters material to perfection and treats it like a true virtuoso, until he creates “plastic perfection”. Thus, the cohesiveness of idea and material mastery, i.e. the performance of the “final product” are the key phases and processes which are of the essence in the works of Maznevski. “Interbreeding”, as a topic which offers a great deal of various opportunities and research, and still denotes a work in progress (after which principles the work called “Beetle” has been created, and even Mozart’s Ship) shall remain a challenge for Maznevski. And only time will tell what will his next solutions be.

Ana Frangovska

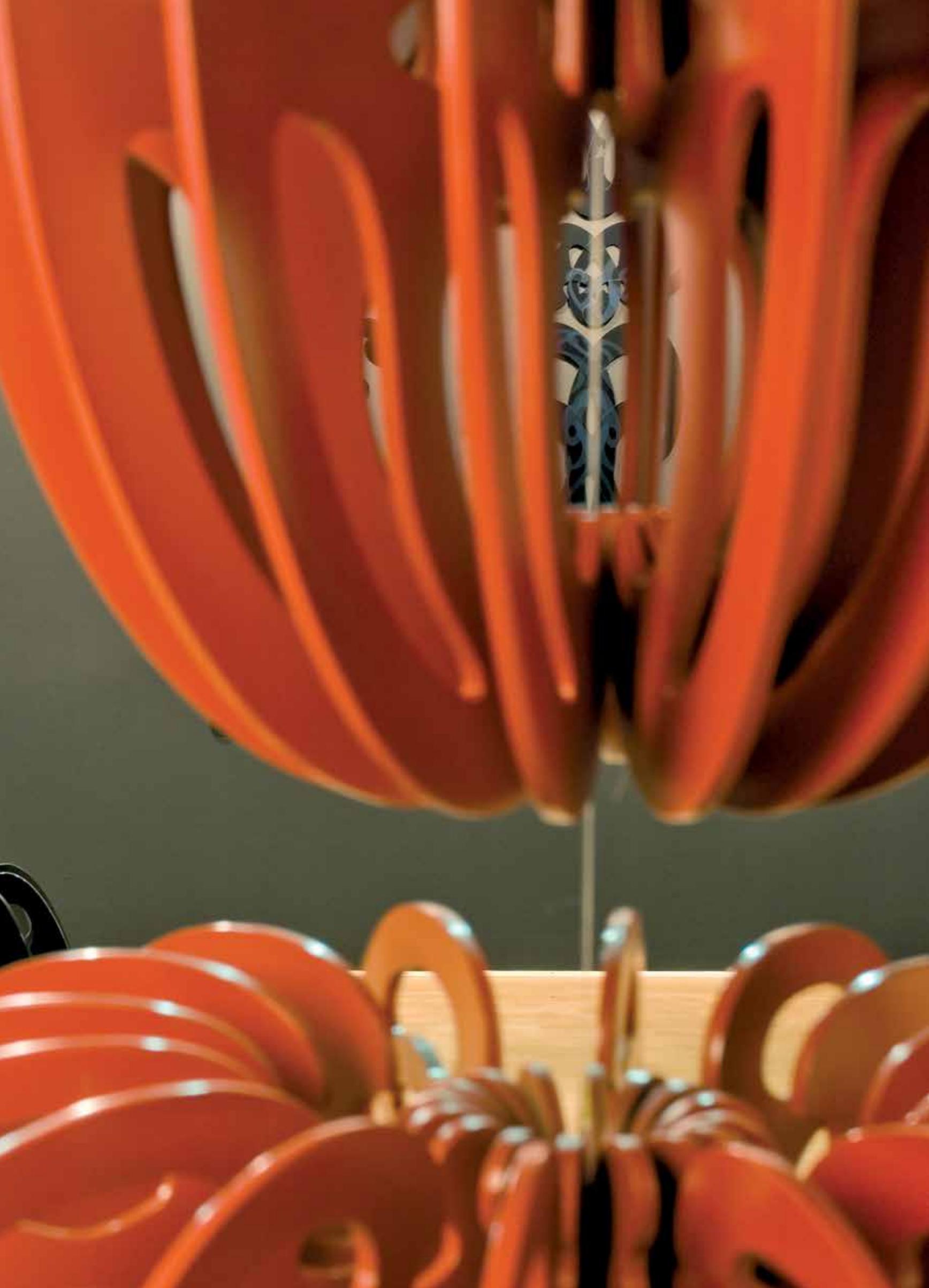


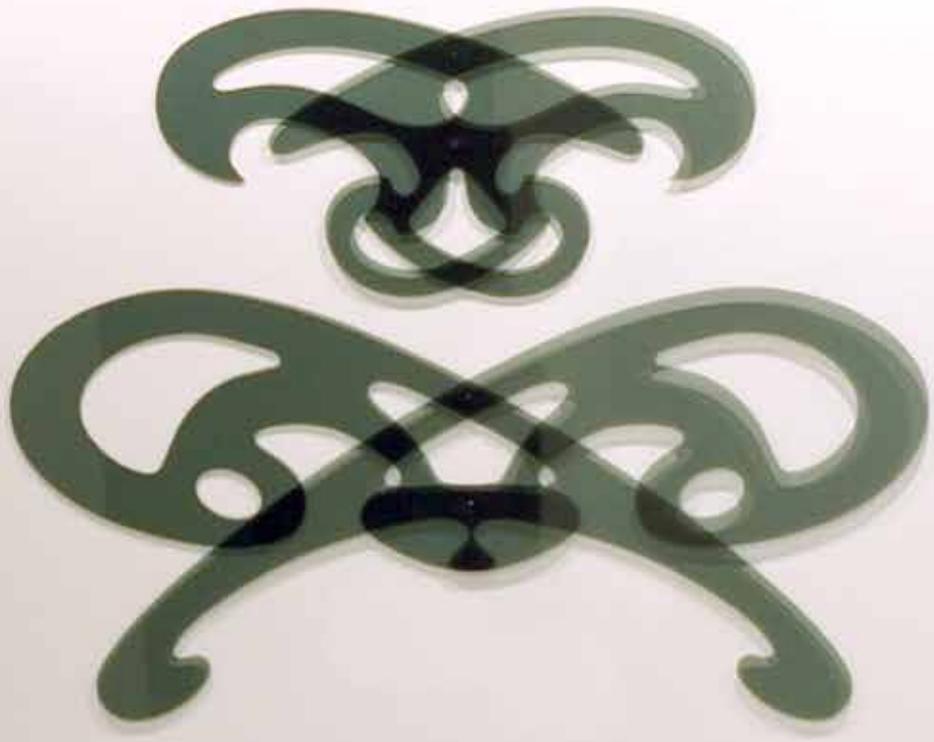


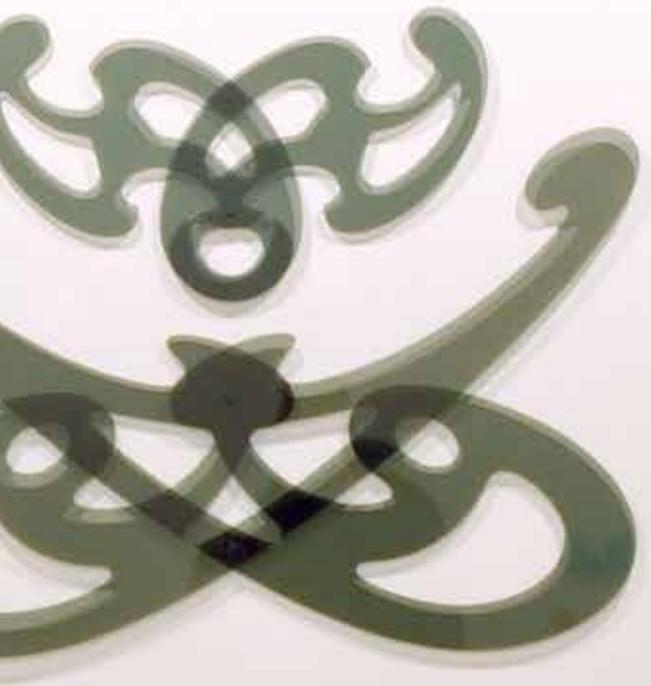
FRENCH CURVE CROSSWAYS 2008

















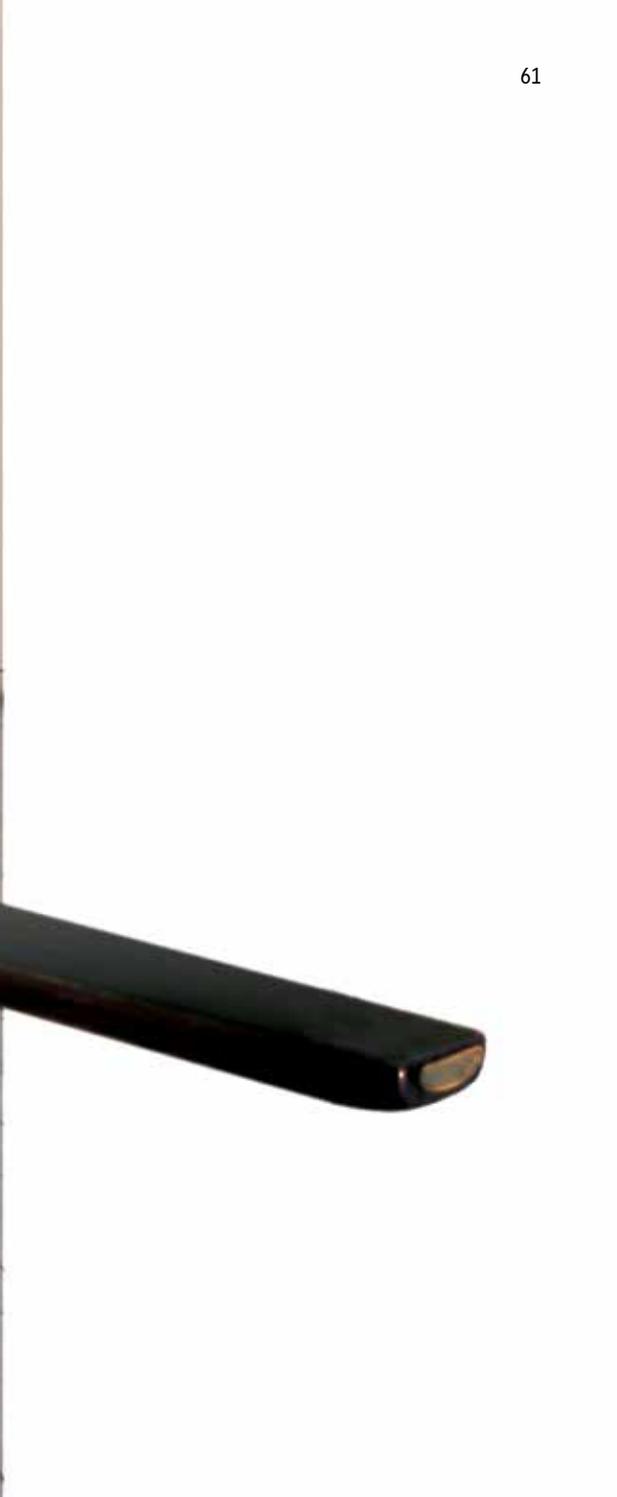


## Mozart's Boat

The project Mozart's Boat is visually very simple. It is built of two basic structures: a wooden boat (80 x 200 x 650 cm) placed in a clean white space and a line of bows, fixed on the surrounding walls. The body of an old worn-out sailboat has been renovated and its upper horizontal surface has been shaped as a stringed instrument. The ambiguity of this invented object was created by the imagination, to which the dialectics is always necessary. Against the imagined energy, inbuilt in the physical static... of the sailing-musical object, the dynamic paths of the bows are placed, as a peculiar visual alibi of the itinerary "engraved" on the water horizontal. The centre of the composition of this installation is an object (a boat-musical instrument), seemingly full, but actually cleared from its womb, from which rays of inaudible music radially spread out, and the proliferation / multiplication of the "bows" deliberately supplants the attention off the centre to the margins, in the spirit of the idea of "full margin"(Andr  Breton).

Mozart's Boat was made as a confession and an exercise of ascetics, akin to the "Anaemic Cinema" (the first and only film of Marcel Duchamp), "the impoverished painting" (Samuel Becket), "The plea of a meagre theatre" (Jirzy Grotowski), i.e. in Macedonian context, of the minimalism in some works of Jordan Grabul or of Dusan Percinkov. In this sense, the work of Maznevski in the Macedonian fine art milieu belongs to the family of the emphatically cultivated artistic language. This points, like with the above-mentioned authors, to plainly impressive and autochthonous manners of comprehending, it talks of noble approach to art, sets thought in motion in a different way. Sonja Abadjieva (excerpt from "Sailing on the Silence", text for the catalogue)







## Wooden sculptures

...“Maznevski does not intend to engage in creating style typicality.” The expression is not my problem...!” says he. Therefore, we must point the direction towards the artist himself, who, in this case, makes an important part of the context of the work. Sometimes, considering the own engagement, Maznevski also points the attitude that “...during my work I don’t model the artwork, I model myself...”. This is an enigmatic artistic position. It arouses the problem of the attitude of the reception towards the artworks whose formal features are just a part of a wider process of engagement.





At first sight the six sculptures at this exhibition make the impression of works that refer to the modernist researches from the first decades of the last century. There is also the interest for cleared bio-morphic forms, the hint of a former project matrix, the expression is precise, there is an obvious interest for "...basic forms that express



the universal reality..."; they don't possess a desire for any kind of narrativeness, although there is a possibility for the projection of certain associations. Besides, the material used for their processing provoke the need, or they wish (lure, seduce) to be touched. Although they are almost ideally smooth, the various changes of the position of the viewpoint (maybe due to the indefiniteness of the round forms) are not sufficient to satisfy our need for a clear picture of the dimensioning, clearing up of the form in front of us.

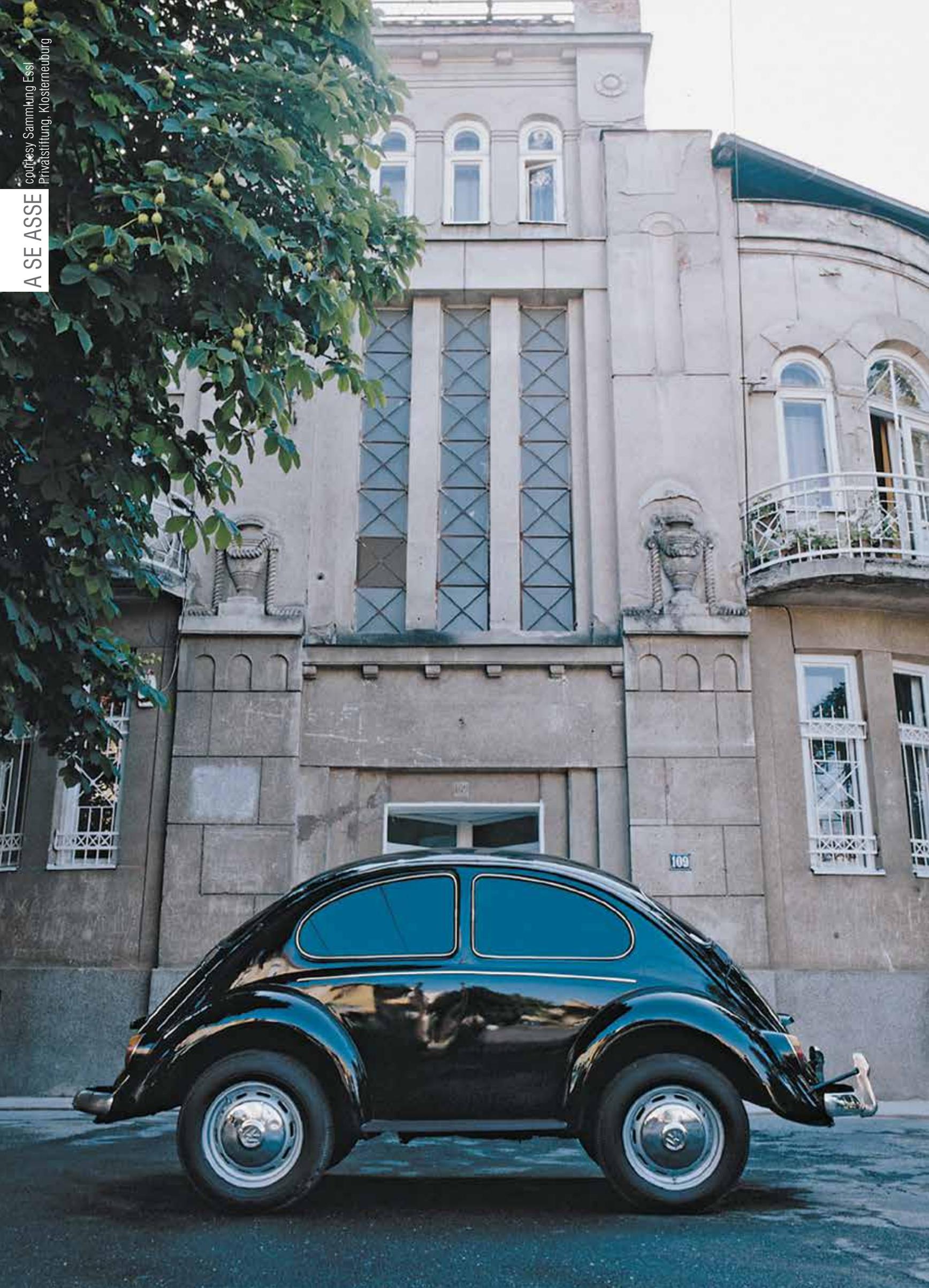
...Maznevski is constantly in the direction of identifying his attitudes with his own works. This time his offer are works that provide a function open towards all those who are able, or at a close wave length, for a relaxed wandering through the fields of meditation."

...Lazo Plavevski, April 2002



A SE ASSE

courtesy Sammlung Essl  
Privatsiftung, Klosterneuburg





## A SE ASSE

In the most exciting of all his works called A SE ESSE (1998), A. Maznevski creates, out of two parts of a "Beetle" Volkswagen car, a perfectly compact ready-made-sculpture, with exceptionally opulent, denotable multilevelness.

The perfect link items from the realistic objectiveness, from the imagination and from the phenomenology of the art (painting, sculpture, object) destroys all attempts by the art theoreticians to exist on the level of divisions/autonomies of the art disciplines.

Exerpts from: Transformations (Modalities of Macedonian Modern and Contemporary Sculpture), Sonja Abadziva, ed., Museum of Contemporary Art, Skopje, 2002

A SE ASSE

courtesy Sammlung Essl  
Privatstiftung, Klosterneuburg



## Macedonia in art | Antoni Maznevski

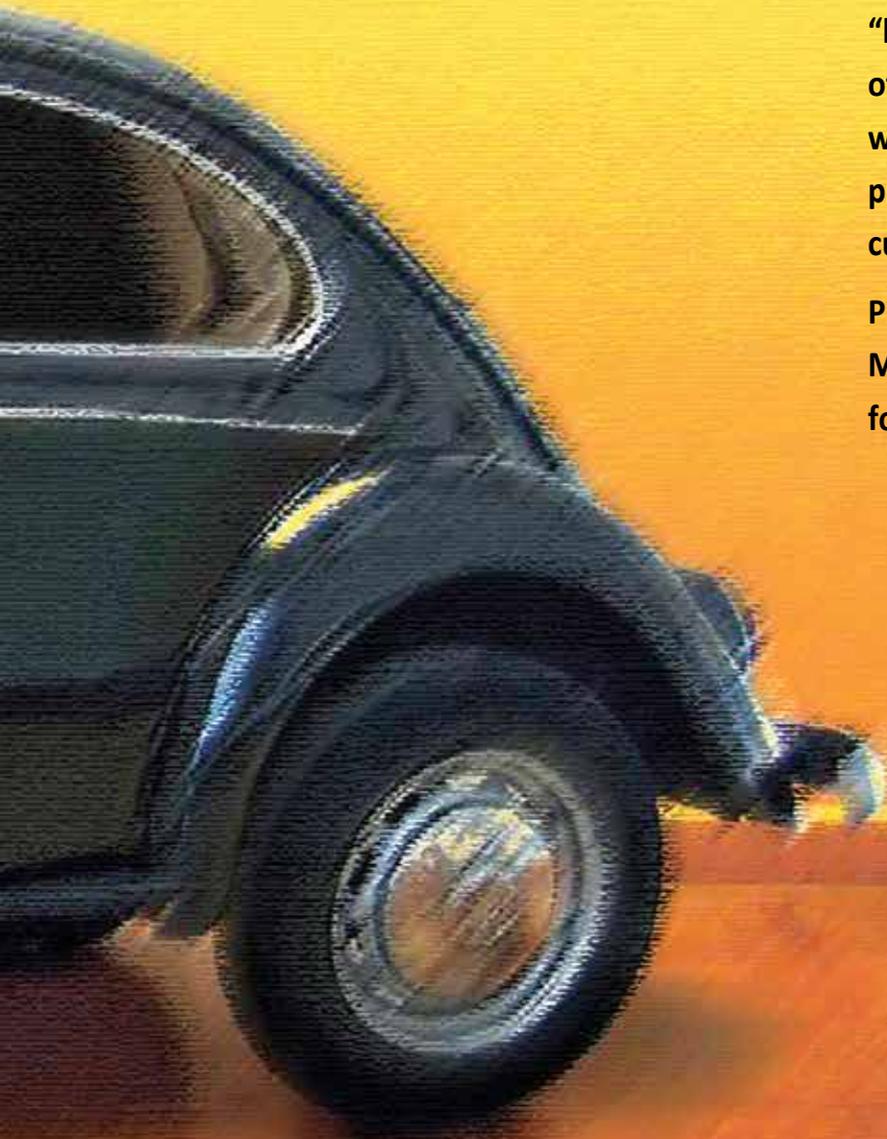
A SE ESSE, 1998

Ready-made sculpture

Antoni Maznevski, 1963 in Skopje, where he still lives and works. From 1993 he deals with installations that – the same as previously made pictures – dominate by technique, information and massive workmanship of cultural values.

There to he creates for example one “landscape” of TVs: “monitors” (in spectrum of colours coloured canvas) and screens where only one thin line stays from the picture – screen line – the horizon of our cultural landscape?

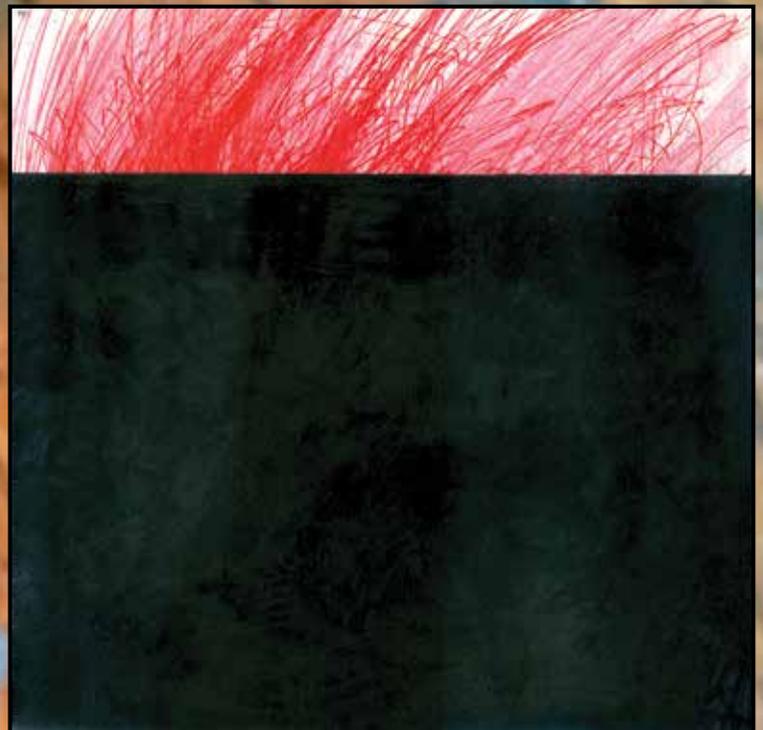
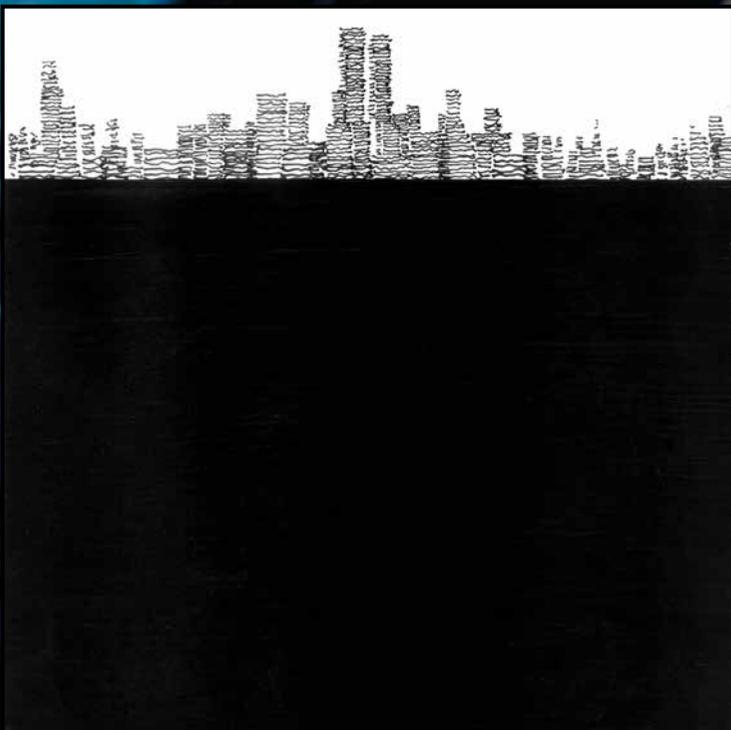
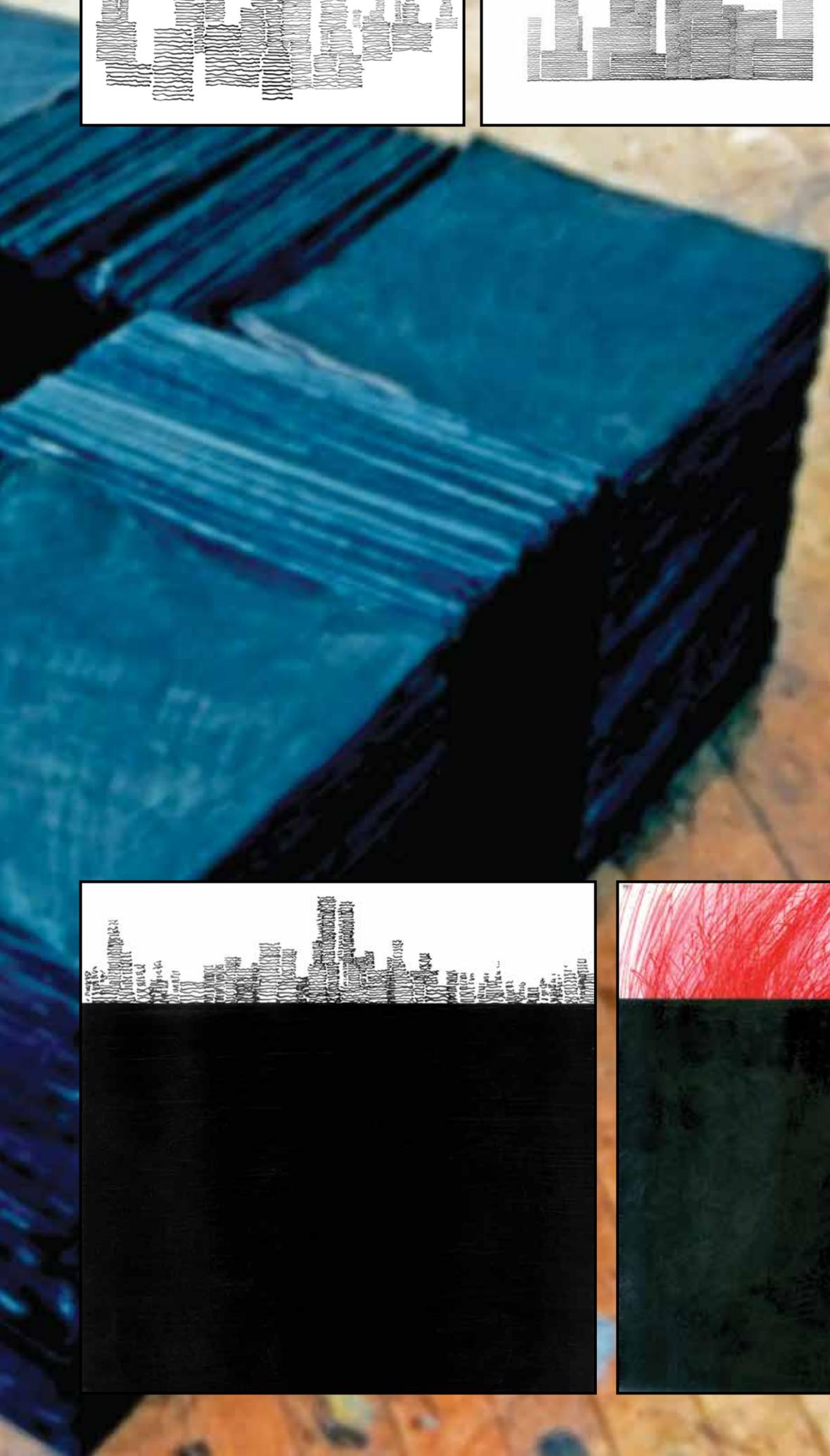
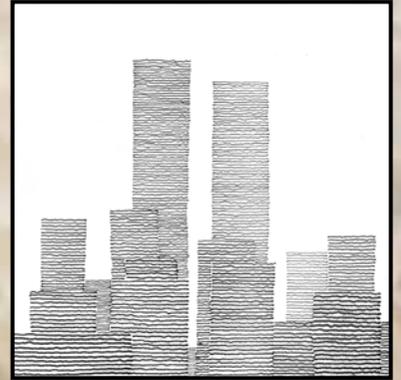
Picture: archive collection Eccl/© Antoni Maznevski, gift collection Eccl private foundation Klosterneuburg



NEW YORK, NEW YORK

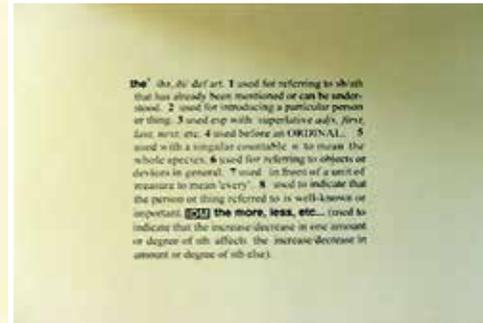
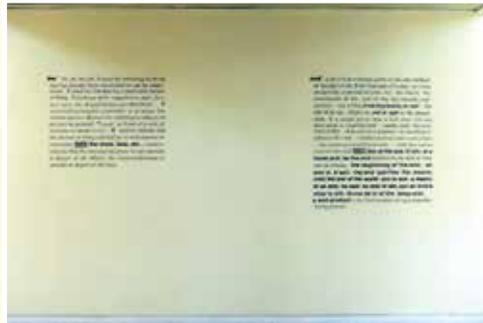
New York, "Open Studio"  
International Studio Program 1997











# THE

Where technology information and cultural values determine the condition, art can offer more protection, it cannot create “alternative images” when those offered by the media are “primary” (G. Celant). This thesis reflects in the work of Maznevski at several levels. In his pictures made 1991/92 he applies the principle of repetition of already existing products, images, and pictures: one TV test-image, one chess table, one book page, and one kitsch –post mark, one pin-up calendar etc. From 1993 he works with installations. Moreover, he applies TVs where only the image of the final screenshot left from all moveable images – END (small death?!). Or he has made “landscape” from TVs: screens (canvases painted in the colour of the spectrum of colours) and screenshots where one thin line lefts from the image – screen line (the horizon of our cultural landscape?).

Liljana Nedelkova

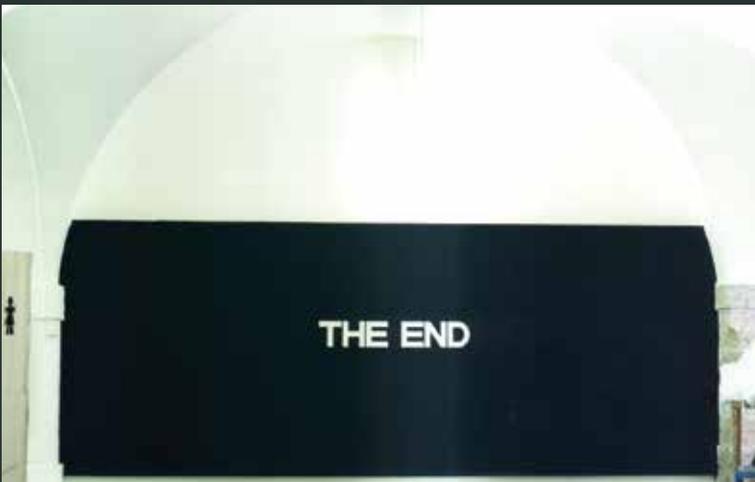
By Antoni Maznevski who is scared of the end?, Exhibition in the Museum of Modern Art, Skopje, 1996



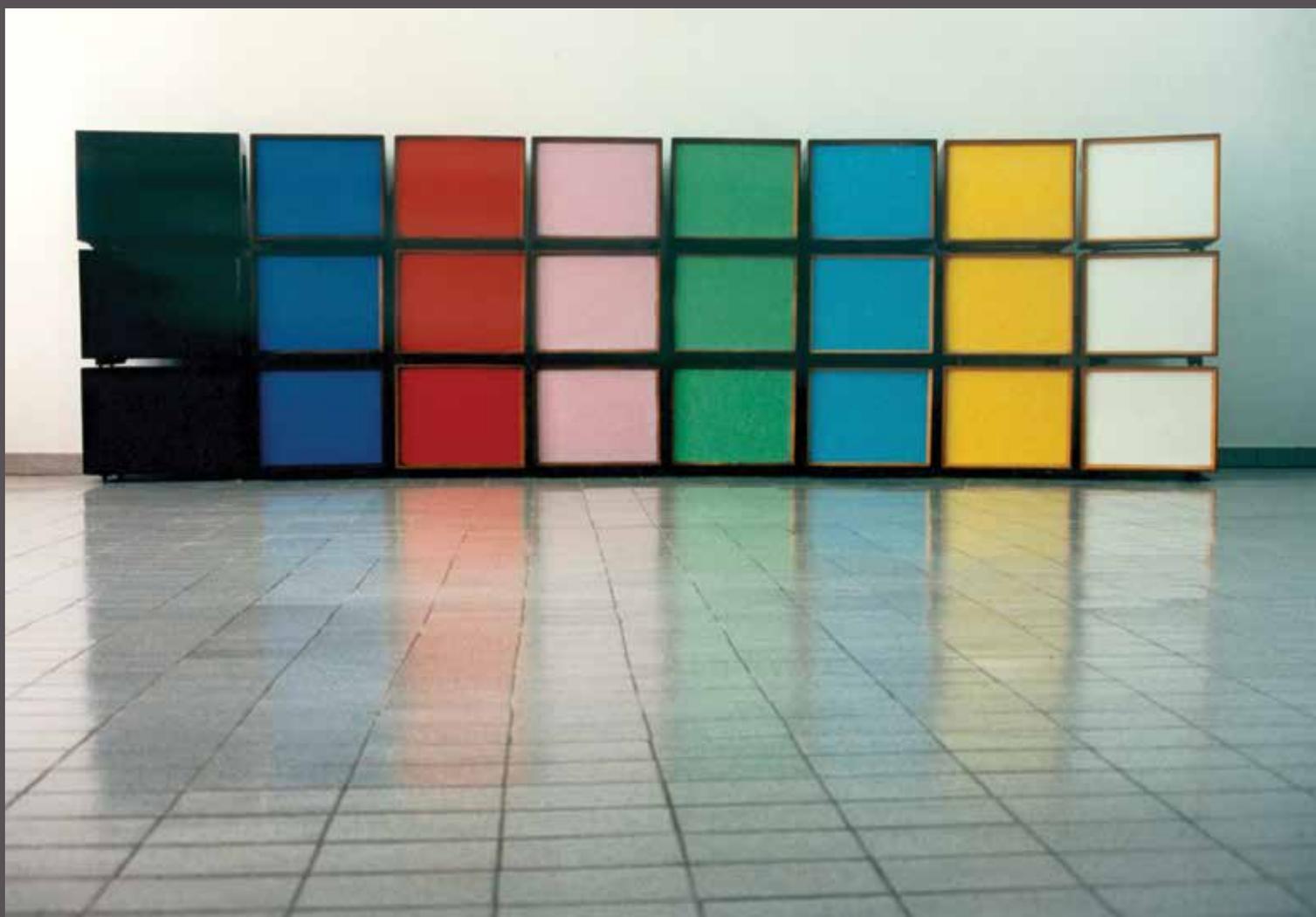
**end** *ˈend* **n** 1 an extreme point of sth, the furthest or last part of sth. 2 the final part of a story, an event, an activity, a period of time, etc.: the finish, the conclusion; at the end of the day/month/year/century - see a film from beginning to end - the end of an era - There's no end in sight to the present crisis. 3 a small piece that is left after sth has been used: a cigarette end - candle ends. See also END-POINT. 4 an aim or a purpose: do anything to achieve this end - further purpose and a new end - for commercial/political ends - with this end in view/to this end. **END (do)** at the end of sth, at a loose end; be the end (used) to be the final of what one can know; the beginning of the end; an end in itself; the end justifies the means; (NOT) the end of the world; end to end; a means to an end; no end; no end of sth; put an end to sth; throw sb in at the deep end; **end-product** *n* the final product of eg a manufacturing process.

# END









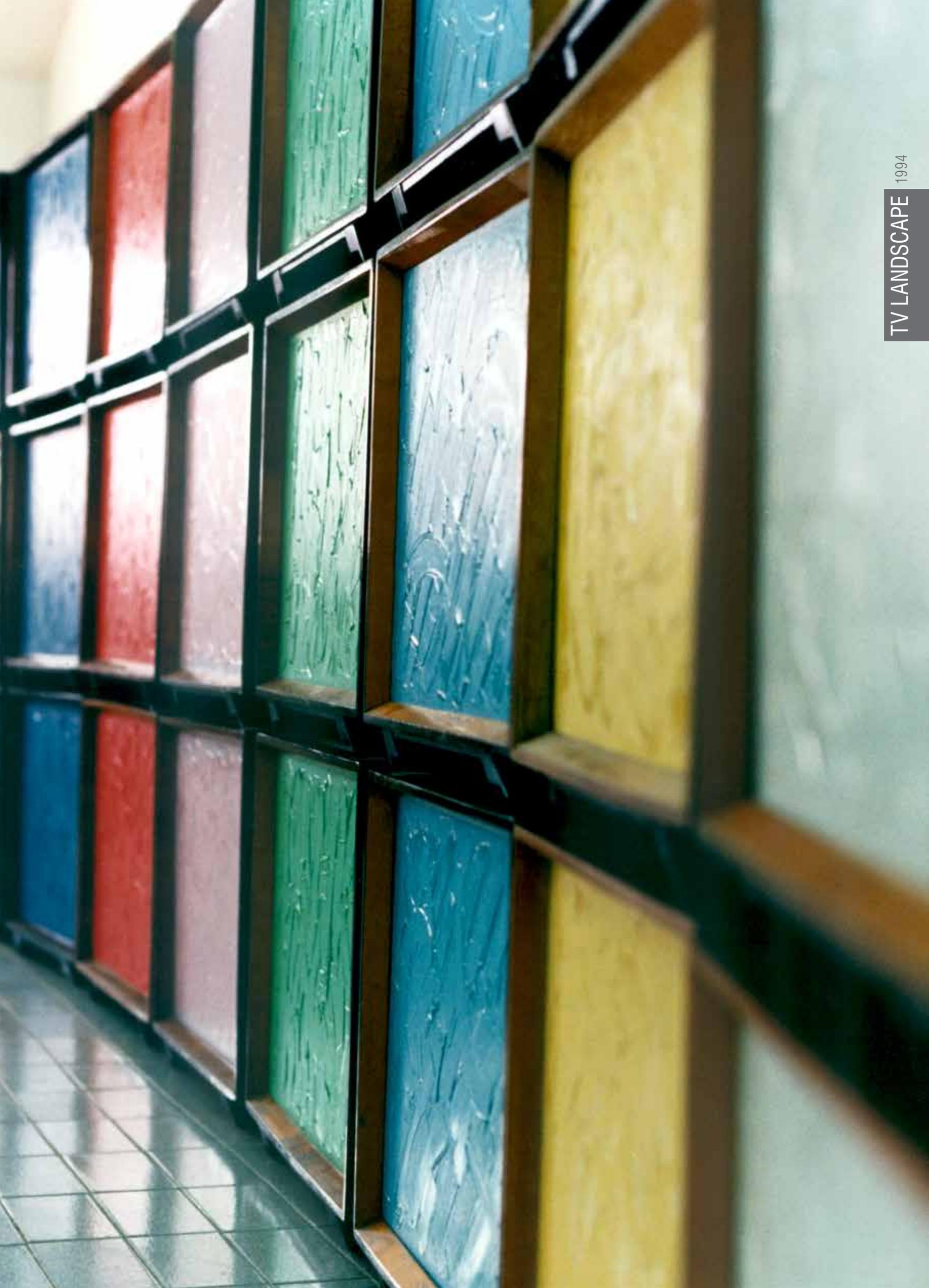
The Macedonian Antoni Maznevski belongs to a revolutionary generation of the art scene in the Balkans. The spectrum of his sculptural work is shown from several aspects as self-conscious: the formal and thematic roots in local conditions, the analysis of the strategies of western Avant-garde, and ambition, grounded in the joy in innovation to be globally perceived outside alleged European outskirts...

Since the 90-ties, Maznevski's wealth of variations has been surprising again and again. Thus, there are two perfectly welded rear parts of a black VW Beetle in a versatile metaphor: the vehicle for the masses of the former western European economic miracle has been sentenced to a halt. As a symmetrically harmonized construction, the famous industrial product, the symbol of the mobility of society, is neutralized.

Perfectly shaped in another manner, but in its basic idea akin to the alienation of the cultural pattern, a group of Maznevski's sculptures, which he realized in an exhibition at the Museum of the City of Skopje in 2002, stands out. Sculptural abstractions in the style of 50's are associated in a poetic way with the traditional wood sculpturing of Macedonia.

In terms of the Maznevski's debate with the technology of the medium - especially in his television objects - there is an analogy with the momentum of the Fluxus-movement. Nam Jun Paik's TV Buddha parodied the passive attitude of the audience by means of antagonism between the meditative sinking of a Buddha statue and a procedure for live coverage. Maznevski used several TV-devices as in the work shown in Vizbaden Surface of the TV landscape. A TV test picture, the simple absence of The End on the screen or of the horizontal lines which appear again when the old TV devices are disconnected. This highlights the minimalist contrasting signs of the infinitely rapid time of the TV expansion. Our horizon, channelled through the television, also reflects the Surface of the TV Landscape: 8x3 one over another piled up black and white TV boxes build a human size in the form of a spectrum of colours. The technical medium of transmission through the painting is brought to blinding.

Friedhelm Scharf





# ANTONI MAZNEVSKI

Born in Skopje, 1963.

1991 - Faculty of fine arts , Skopje, BFA, MFA;

1995 - Residency at the International Summer Academy in Salzburg (Austria);

1997 - ArtsLink Residency Program, New York (USA);

From 2003 teaching painting and drawing in the Faculty of fine arts, Skopje;

Live and work in Skopje.

Adress: Mite Bogoevski 73, 1000 Skopje, R. Macedonia

e-mail: a.mazne@gmail.com

e-mail: mazne@unet.com.mk

## Selected solo exhibitions:

- 2011 - Vienna, "Patterns of probability" - Palais Porcia;
- 2009 - Berlin, Germany, Prima Centar, CROSSWAYS;  
- New York, USA, MC Gallery, Bio-Geo-Teo;
- 2008 - Skopje, R. Macedonia, Mala Stanica, CROSSWAYS2007/08
- 2005 - Venice, Pallazo Zorzi, 51th Venice Biennale;
- 2004 - Skopje, Skopje Museum of Contemporary Art;
- 2003 - Paris, France, gallery of E.M.Sandoz & M.David-Weill;
- 2002 - Skopje, Museum of Skopje City;
- 1999 - Skopje, CIX Gallery;
- 1998 - Skopje, CIX Gallery;
- 1997 - Skopje, Youth Cultural Center;
- 1996 - Skopje, Skopje Museum of Contemporary Art;
- 1992 - Skopje, Kultural Information Center

## Selected group exhibitions:

- 2011 - MOCA - Skopje, Fragments - Macedonian Art Scene 1991-2011
- 2010 - New York, USA, Arts Lottery, Ronald Feldman Fine Arts Inc.  
- Roma, R. Italy, Sinestezi
- 2009 - Vienna, R. Austria, Pale Porcia, Sinestezia;  
- Sarajevo, BIH, Sareavo Winter, Macedonian Contemporary Artists

- 2008 - Skopje, Macedonian Cultural Center, Via Venice- Skopje  
- Patras(Greece)
- New York, Macedonian Cultural Center, Macedonian Contemporary Artists
- 2007 - Ithaca (Greece), International Painting Exhibition
- 2004 - Belgrade, ( SCG), October Salon, ULUS.  
- New York, " Flipside", Artist Space
- 2003 - Wienn, (Austria), Sammlung Essl Collection, " blood & honey ";  
- Venice, (Italy), Venice Biennale, " wandering Library" Project;  
- Kassel, (Germany), "In the gorges of the Balkans", Fridericianum Museum.  
- Skopje, Museum of Contemporary Art ;
- 2000 - Lodz (Poland), "Construction in Proccess" ( this Earth is a flower);  
- Rijeka, ( Croatia ), "15 th International exhibition of drawings";
- 2002 - Belgrade, ( Yugoslavia ), "Bound/ less borders";  
- Ohrid, Museum "Robevci";  
- Wiesbaden, ( Germany ), "40 Years of FLUXUS".
- 2000 - Tokyo (Japan), Japan Foundation Forum;
- 1999 - Nurnbrg (Germany), "Brown Sugar", Kunst House;
- 1998/99- Waimar ( Germany), International Art Project " Letter Box Waimar ";
- 1997 - New York, " Open Studio " International Studio Program
- 1996 - Munhen ( Germany), Bayerische Landesbank Gallery;  
- Belgrade( Yugoslavia ), Pavilion Velkovic, "Radiations-Recent Macedonian Fine Art";  
- Skopje, Museum of Contemporary Art, "Radiations";  
- Skopje, "11 11 Portrait", 3-th Annual Exhibition of SCCA, Art City;
- 1995/96- Skopje, "9 ½ New Macedonian Art",  
- Skopje, Museum of Contemporary Art ;
- 1994/95- Skopje, "Image Box", First Annual Exhibition of Soros - Center for Contemporary Art;
- 1991 - Rijeka ( Croatia ), "16-th Yugoslav Youth Biennial", Modern Gallery;

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