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JOVAN ŠUMKOVSKI

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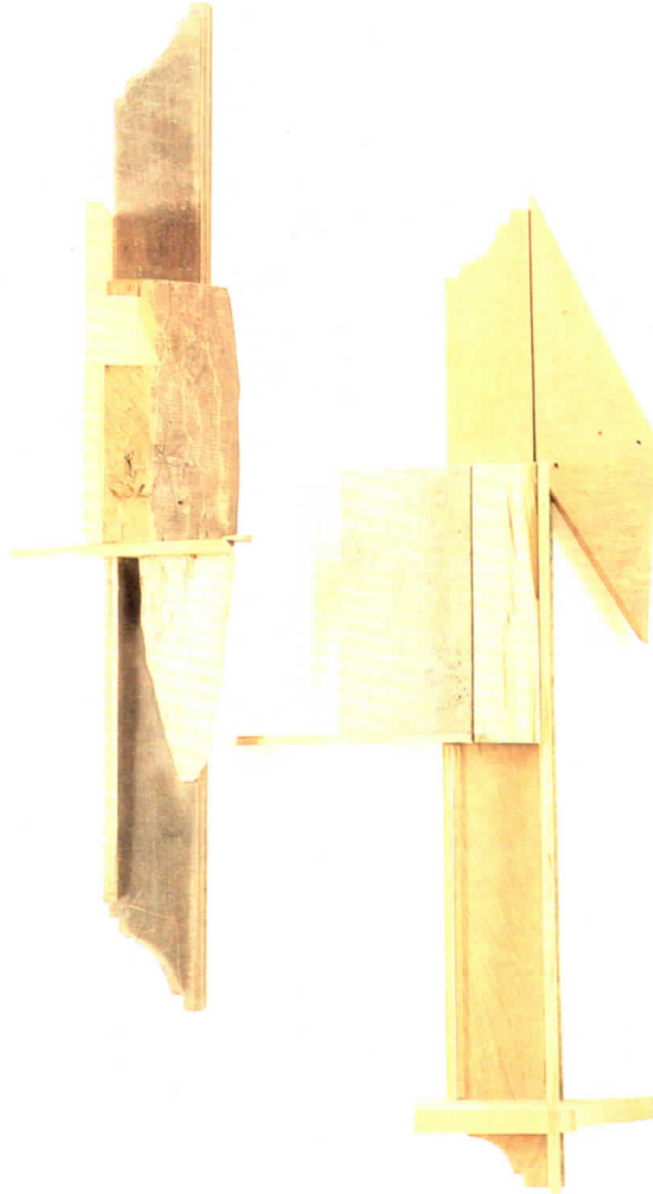
The Profane Iconostasy - Holy Picture

Wall ... a tree on it ... and in the tree a painting ... or sand ... thinking of the past ... matter ... either from the colors ... or history ... You think ... remainings ... abandoned ideas ... wire eaten from the rust ... red copper sheet ... shelf in dust ... exhausted truth ... absence of project ... (this is a time of returning) ... one with no question ... of differences ... iconostasy ... profane ... painting ... holy.

1912 - Larionov, Goncharova; 1914 - Tatlin; 1917 - Duchamp; 1918 - Malevich; 1925 - Schwiters

- Mikhail Larionov, *Blue Luchism*, 1912; Natalia Goncharova, *Green and yellow woods*, 1912. - "The Luchism (rayonism) sets in the foreground the object that emits rays because its reception is relative, because the visual acceptance of exact facts leads down to the sum of lights that reach the eyes of the viewer. The style of the rayonistic painting signifies the space shades that are created with the act of cutting of the rays, reflected from different objects ... The ray is temporarily presented on the surface of the colored line ... The objects that we see in life do not play any role here and that is best shown in: the composition of the colors, their saturation, the relation of the painted masses, the depth, the texture. With such a radiation, the objects lose their primary realistic appearance and because of it their projection on the canvas is expressed in a row of liberated forms. In order to express exactly the phenomena of the reflection and the act of cutting of the sun rays, the painter concentrates on the space between the object and the canvas, because only in the "in-between" can the emission of rays be noticed and the universal features of the matter be felt. The Luchism ... does not cut off decisively the tie with the object and the real world, it does not reject, but in its own way reformulates the types of the mimetism."

- Vladimir Tatlin, *The choice of materials*, 1914. - "Tatlin had no intention of presenting anything on the reliefs he had made after his return to Moscow - these reliefs are the first totally abstract constructions. The goal of this experiment was to expand the range of painting, and not to invent a new type of sculpture. Tatlin, though, exactly understood this possibility - a new type of sculpture, a sculpture that will serve itself with the raw and with ready objects and one that will arrange them in the true space with no specific intention for presentation. The materials, every kind with its own specific plastic and fine-art features of the wood, glass, iron etc. would assemble in the art work, 'the true material in the true space'. The painterly reliefs are the first step in his three dimensional development of the understanding of form: from a closed, sculpturally shaped mass, to an open, dynamic construction that shapes the space. We find a true space for the first time in Tatlin's constructions, intro-



VERTICAL OBJECT IV 1988 100 x 25 x 20 wood, oil color, copper

VERTICAL OBJECT III 1988 100 x 44 x 16 wood, sand, oil color

duced like a fine-art factor: the relations of several materials are for the first time explored and coordinated - out of which the entire constructivistic movement has been derived."

- Marcel Duchamp, Fountain, 1917. - "He took the ready object (ready made) and proclaimed it a work of art, without emotions, sentimentalism and any other idea. The art is a decision. 'The point that I would especially want to emphasize is that the choice of these ready-mades was never dictated by the aesthetic pleasure. This choice was based on the reaction of the visual indifference, that is in the same time deprived of the good and bad taste ... in fact, a complete anesthesia. A significant characteristic was the short sentence, that I sometimes wrote on the ready-mades. Instead of describing the object as a title, this sentence is invented so that it will take the mind of the viewer to other more verbal areas. Another aspect of the ready-made is the absence of the uniqueness in it ... retort of a ready made that carries on the same message, in fact, almost none of the existing ready-mades is original in the conventional sense.'"

- Kazimir Malevich, The Suprematistic Composition: White on White, 1918. - "Kazimir Malevich created the picture White on White in 1918. Two squares again, but what a difference. The painting Black Square on White can be called static, because the sides of both squares are parallel one to another. The painting white on white in which the inside square is under an acute angle, has a dynamic character, and that will become the characteristic of the future works of Malevich, which are richer and different in form. The painting White on White has a minimum of contrasts in color, and that was the opinion of Malevich, an opinion that this exactly will be the characteristic of the painting of the future. Malevich's concept of color was static, but his concept of form was, on the otherhand, dynamic. This stands in sharp contrast to the neo-plasticism of Piet Mondrian, in which the forms are static, where as the colors constitute the dynamic element.' The noted example shows a true leaning white square on a square canvas, having a somewhat different value of color - the reducing of the painting to the most common relation of geometrical forms.

White on White is a painting that represented the final aim in the development of suprematism: an absolute formless ... The white square became a sign of the cleanliness of the human creative life. Except for the purely economic movement of form, of the whole new white organization of the world, the white square is a stimulus for the establishment of the organization of the world as 'pure acting' understood as self-knowledge in the purely utilitarian perfection of the 'allman.' 'The presentation of the object, by its self (the objectivity as an aim of the presentation), is something that has no connection with art, even though that method in the presentation of the art work

does not exclude the possibility for it to be of a high artistic order."

- Kurt Schwitters, *MERZbild mit Kerze*, 1925-28. - "The erasing of every formal difference between the picture, the landscape, the free sculpture and the ordinary object was of great importance for the future development of the sculpture. Certain works of the dadaists can equally be characterized as paintings or as sculptures, but the differentiation, for the love of some pedantic history of any, of these two categories means to destroy their historical meaning. A Merzbild of Schwitters is not a painting anymore... it is an objet d'art, but not always in the sense that is understood under that phrase; it is an object without a closer determination. 'The method' of the forming of all of these sculptures is the posting of the 'found objects' in a justifying relation, in order to create some kind of a plastic metaphor that has an equally evocative power as the metaphor in the poetry. His collages were always done by waste materials found on the street - a cigarette box, tickets, rope, newspapers, wire nets, anything that would attract his attention. He succeeds in a strange way to transform the waste materials, the products of decay of his environment, into an unusual beauty. He did not underline a firm or strict difference between his relief construction and the *papiers colle*." "The candle and the rope stand opposite the surface, the tree opposite the color, the geometrical opposite the organic, the black opposite the white and the red opposite the blue, the horizontal opposite the vertical, the arranged opposite the disorderly, the disturbed opposite the cleared up. These opposites understand an equalizing, they are pliant one to another and increase the impression about the picture. One asks himself of what prevails in the picture of Kurt Schwitters - The painterly order or the disturbing factors with symbols full of a piece of a candle, that you can touch. Can you measure that?"

Shelf - Case - Chardak

The atelier of Jovan Šumkovski. A pre-war wooden case in the angle: plates with floral interlaces on the bottom wings; columns by the end of the case; glass shelves with archivoltes; volutes on the zabath, everything in shallow carving. The thought of the school of the Mijaks' wood engravers - the iconostasy of the Lesnovo monastery, the church of Sv. Spas (St. Savior) from 1824 or Sv. Jovan Bigorski, eleven years later: the treatment of wood in hemstitching with a long-lasting endurance, a feeling for the softness of the material, of its warmth and gratitude, and erasing of the difference between the intimate and the monumental.

Long wooden planks on the ceiling of the atelier: the places of connecting with the walls, are braced by pseudo-capitals produced in the simplest profile, a profile of a console used at the wall shelves in the old



SMALL VERTICAL OBJECT IV 1987 65 x 32 x 29 wood, oil color, wax

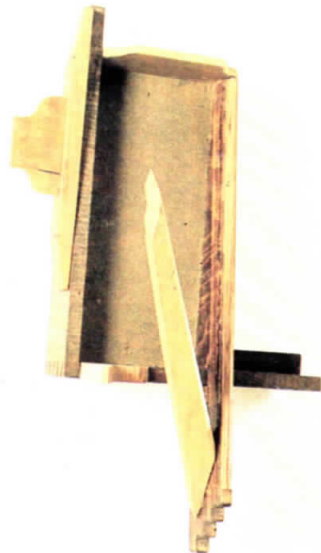
SMALL OBJECT VI 1988 64 x 50 x 20 wood, oil color, sand





INSTRUMENT 1988 69 x 50 x 20 wood, oil color, wire, copper

SMALL VERTICAL OBJECT VII 1988/89 64 x 41 x 19 wood, oil color, sand



houses. The forgotten objects stand at such a shelf, all together covered in dust. Thrown objects on the floor made of broken planks, tiles, shavings, partly oak wood and partly walnut wood; copper sheets with its red glow or green coating. Tools and nails made out of brass lie up on the table, cooling up with its metal reflections. As if they assemble or disassemble a Case, as if the shipments of the intimate and lyrical arrive here or leave out of here.

Going up the bent alleys of the Macedonian villages, one can not oppose the view from above. Curving, the eye passes from the dusty alley above the grand stone blocks, posted as seats for afternoon chatting, and the whiteness of the painted facades of the houses to the ejected console outlets on which the enclosed porch (chardak) is posted. Chardak (Persian: char - four, taq - arch; Turkish: cardak) - a large room on the floor of the eastern house with an ejected part towards the street. A chardak open to the south, to the sun, to the street, people and guests, a window towards life and living.

From the Chromate to the Synthetic Resins - Through the Montage

Two currents are being differentiated in the creative opus of Jovan Šumkovski, that are as different as they have common characteristics. The first one applies to the interest for the exploration of the structure of the work through the analysis of the chromatic values, while the second develops the principle of montage by the way of construction.

In the cycles of abstract landscapes from 1987 - 88, he succeeds to develop the palette and the structure in such a way that has never been present in the Macedonian fine-art. The abstract "paysagism" defined with Risto Kalcevski, Aleksandar Ristevski or Risto Lozanoski of the seventh decade ties up mostly to the experiences of enformel, in which it is intended to implicate connotations of the national and traditional: the chromate present on their paintings (because of its earthly heritage) is always tied to the land, climate or connotes the heavy life of the Macedonian village; the weak accents of the green and red in the alternation of the earth color lead to the rich Macedonian folklore. Such a treatment of the semantic values of the chromate is completely in accordance with the common currents in art for the years when it was done, and their place in history can be completely justified. However, what separates the abstract landscapes of Šumkovski from this group of works is certainly a different treatment and semantics of the chromate that he implies. Night between the drought and the variegated, The case of the recomposed mountains or The region with a split role (all three from 1987) are landscape structures, but with its open chromate liberate themselves from any burdens of the local, even more, opposing the chromatic values he creates



VERTICAL OBJECT V 1988/89 232 x 120 x 95 wood, oil and sand on canvas

a dynamism with the flow of some energies that come out of the same opposing - they show a different interest, interest that comes out of the landscape, but the objecthoodness and presentation of which, do not interest him. That problem is incepted in the earlier cycles of paintings *Without a title* from 1985, cycles in which Šumkovski announces his interest for the development of the chromatic structure of the image. He shows an art sensibility with these two cycles that determines him as one of the rarely sensitive colorists in the Macedonian fine arts.

At first site deserted, the chromate in the further creation of Jovan Šumkovski develops a different relation. The experiences with the chromate of the quoted provenience, in the cycle of objects from 1988 - 1990 seem to become secondary. The chromate is placed on different fundamentals in this cycle. The inputting of the painted canvas or cardboard in the construction of the wooden parts as homogenous element has the aim of gaining of a structure that supports the structure of the other elements (in this case different kinds of wood and metal sheets). The painted canvas is an element of the montage - construction, an element that has not the goal to be a painted canvas, but rather a part of the composition: the semantics of the painted becomes semiotics of the constructed. This way, the painterly act is replaced with the constructive. The object of the interest is no more a chromatic structure, but a montage-construction. It is present in the small objects from 1986-88, and especially in the large objects from the cycles *Vertical Objects* (1988-89), *Cases* (1989) and *Chardak* (1989/1990). This such turning from the two-dimensional to the three-dimensional exploration showed the widened understanding of the idea of the picture or, the sculpture. Through the line of new connotations introduced in these objects, Šumkovski again posts the question (or need) for the independence of any of these two fine-art disciplines (painting - sculpture).

Structured Landscapes

The seeking for the presentation/building of the structure of the painting/image in the up-to-date development of the history of art is signified with various attempts. It indicates as a rule that the final determination of the work comes out of the relation between this structure and the concept-content background. That is, the structure of the object of the image and the structure of the image, should be differentiated. The first one comprehends a determination through form, color, compositional interrelationships - the painting "Demaiselles d'Avignon" of Picasso would be so determined and the works from the twenties and on, the pictures of the followers of the metaphysical painting, the surrealism - in which the main starting point during the creation of a painting is the analyzing of the structure of the object of the image; on the other hand it does not understand solely an object painting:



OBJECT 1988 145 x 155 x 42 wood, oil on canvas

the optical compositions of Vasareli, as well as the action paintings of Pollock, are good examples.

The structure of the image would start from the happenings, through creation, independently of the starting points. The exploration of the possible reposition, restructuring or decomposition of the initial image, overpasses the same, through contents and connotations that are achieved. The works of the New art practice from the seventies retain the common choice as sculpture, because of the three-dimensionality of the performance, but all of these connotations that follow determine them as independent entities; or the images of the mountain St. Victoire of Sezanne, and especially the creations of the Luchists (rayonists). In the case of the last, the determination of the structure of the image, can be perceived the clearest, adding to it the attempt of materializing a non-material image through this structure (or way of structuring) of the image.

The perceivment of the analysis of the works of Jovan Šumkovski would gravitate to this last determination. The structure of the image with him can be found in the formal (de)composition of the image, its recomposing, and the accenting of the colorist treatment, so specific for him. Starting from the interest to present an atmosphere of the visual experience from the past he approaches to its reconstruction, but now seeking for the non-material in its existence. The interlaced and broken geometrical fields and lines that come from nowhere and lead nowhere, step into and achieve on monumentality not because of the sizes and format, but because of the condensed energy and corresponding psychological charge that determines them. The polyvalent colorist superstructure enables, as an opponent to the static charge of geometrisized fields, the general impression to be in a way a control dynamic. It is a prerequisite for the creation of a feeling of a tense atmosphere, in awaiting, an atmosphere with admixtures of mystique of the space that is missing, but strongly felt. Such a metaphysicality, as a basic aim and final product of such structure of the image, as an opposite to the broken and dynamic formula and chromatic structure, meets up the dualistic nature of the existing of things. Because it is not possible to break out of the impression and feeling for the splitting, expression or refinement of the chromatic build up (by using of all of the means that could touch the essence of the set problem) and not ask in the same time "What is behind that curtain?" (Laurie Anderson). According to that, such a structure of the image does not lead one hundred percent to an abstract work, even though it is that. The bordering with the abstract, is maintained by the objecthoodness, exactly through this atmosphere that originates out of all of these components.

Therefore, Šumkovski in this cycle of pictures intends to move / to exceed / to redefine the fields of the abstract and concrete/objective by placing them in a

painterly structure.

Ready-found - Collage/Assemblage - Construction

Šumkovski achieves the further development of the concept with the creation of the three-dimensional objects, even during the cycles of the rayonist landscapes. Provoked from the strict division on painters and sculptors, thinking of the pioneers of modernism (before all, the painters that hold bigger benefit for the development of sculpture than the sculptors themselves), he will embark on the road of thinking about the only valid criteria in the creation - the art work as a product of the need of the artistic expression. However, several other links exist that could explain this coup in his creation: the shown interest for the surpassing of the two dimensions of the painting canvas. The answer to the question: where to go after the always larger formats of this painting, always stronger chromatic values, broken structures of the image, lies in the third dimension. With this Šumkovski touches the sensibility of the art of the middle of the eighties in which the expansion in sculpture (or the third dimension), will become its determination point. As far as the sculpture itself from the middle of the eighties, the works of Šumkovski do not tend to the current that develops the figurativeness/figuration, nor the use of ready objects. If with the painterly cycles he comes into the center of attention of the fine art critics of the eighties, because of the posting of the discourse with the experiences of the art history - the semantic values of the used citations (as most determinative element), and not with the reintroducing of the figuration in the iconographic system of the painterly poetics, then he will stress even more in the objects, the interest for a different discourse of the already shown, that corresponds with the cited iconography and the use of the ready objects.

- White square and shelf, 1986, wood, sand, oil, 70x50x14 cm;

- Vertical object IV, 1988/89, wood, sand, oil, 233x56x84;

- Chardak I, 1989, wood, oil on canvas, 138x203x46.

The problem of the analysis and the interpretation of these objects is posted on several levels. On the level of the act it is question of collage/bricolage/assemblage or decoupage, construction, montage; on the field of the semantic of form it is a question of a three dimensional painting, hanging wall sculpture, counter-relief, object; on the field of the used materials for wooden and metal remainings, industrial fabricates, parts of old furniture used as ready-mades or more exact as ready-found; on the level of the fine-artistic stylistic categorizations it is a question of Russian constructivism (Tatlin), the suprematism (Malevich), the dadaism (Duchamp, Schwitters), for the painting with matter; on the level of tradition and environment



OBJECT IV 1988 115 x 100 x 25 wood, oil on canvas

CASE VII 1990 138 x 260 x 23 wood, oil and sand on canvas





CASE IX 1991 120 x 108 x 24 wood, oil and tobacco on canvas
CASE II 1988 160 x 147 x 43 wood, oil and sand on canvas



it is a question of the Mijaks' woodcarving from the 19th century (the treatment of wood), for the household (copper dishes, shelves, boxes), for the folk architecture (musandras - wall cupboards, chardaks - open porches).

The structuring of the work with such a number of levels, could easily incline to the danger of eclecticism. However, Šumkovski succeeds to equalize such a structure and it becomes its determinate, because all of these levels/citations (either with aesthetic or outside of the aesthetic provenience) are being predestined by its structure. It would be the easiest to recognize a citation, but it would be hard to put along the other citations of the same provenience. An impression occurs that on these objects everything is familiar up to the moment of determination of the resulting.

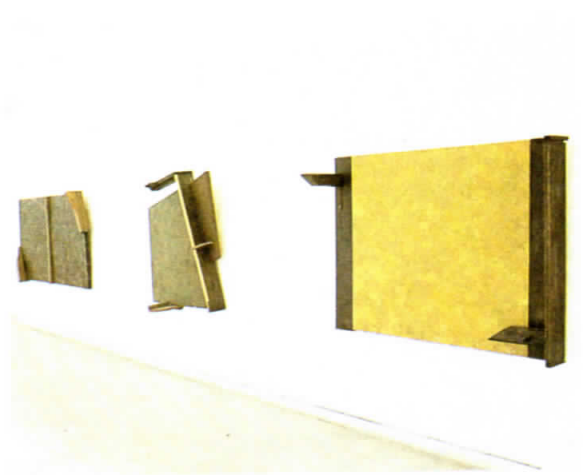
- If the White square and the shelf is viewed, the thought of Malevich's painting, the Suprematist Composition White on White occurs, the composition connection is not far from the angle-reliefs of Tatlin; a small profiled console reminds of the consoles of the old Continental-Mediterranean house, that supports a horizontal plank-shelf on the wooden boxes, and all of that in an illogicality of the compositing of the elements as on any Schwitters' Merz-bild.

- The carrier of the structure in the Vertical object IV is of course a vertical line: two long planks connected longitudinally, the form of shelf on one where the bottom part is profiled, the longitudinal side on the other; small and narrow painted canvases are posted on these planks (the fact that it concerns several small and narrow paintings is less important than the fact that on those canvases a structure has been painted - colorist structure - that is an indivisible element in the composition) - they exist not with the painterly but with the texture qualificatives; a rectangular plank of heavy wall-nut tree on the top; its continuation is a wooden "horn"; on the bottom a wooden plank with a walnut/nut veneer of a bed or a trunk - all of that connected with large industrial screws and junctions.

- Chardak I is a large painted canvas on which sides vertical planks are posted, and on them in opposite directions (one towards us another one towards the left) two "horns" are added (two shorter profiled planks) with metal profiles. The canvas is filled with a strong yellow gamma put down with gesture moves, while the texture is achieved with the addition of the sand and sawdust in the very process of the laying of the pigment. Despite the frequent use of raw, untitled plank, sometimes even a cloven beam, Šumkovski in this case returns to the old craftworks and the handiwork of the wood - as painting, lacquering, polishing.

The Poetics of the Polyester

The third element in Šumkovski's exploration is the use of synthetic resins.



VIEW OF THE EXHIBITION 'THE ABSTRACT PAINTING IN MACEDONIA 1960 - 1990' MCA SKOPJE



Conscious of the technological development he starts from 1990 to explore the possibilities of its exploitation. Considering that the characteristic of this development leads down to the discovering of the three synthetic resins - acrylic, polyester and epoxite, Šumkovski tries to involve them into the process of artistic forming. The outstanding skill that enables him to control the chemical processes of these resins, allows him to escape, the very frequent, appearance of banality of the material. This control places in a subordinate relation the textures that can be created, a relation that implies of how to achieve an exclusively fine-artistic value, without falling into the narrativeness or descriptiveness. In any of the works where they have been used, these synthetic resins with its characteristics do not violate the balance of the naturality of the other materials.

- Case VI, 1990, wood, oil on canvas, sand and polyester 147x147x22 cm , - in this work Šumkovski for the first time uses a synthetic resin that he posts on the wooden pieces on the end of the object. The achieved fine-artistic is owed to the insertion of the rose and dark pigment in the process of the hardening of the resin with which coating, associative to the movements of the brush are achieved; the work has not been simply covered with the resin, nor is a piece of hardened resin inserted; the presence of the pitch is just another fine-artistic element together with all of the already mentioned.

- Case VIII, 1990, wood, oil on canvas, sand, epoxite resin, 160x130x40 cm - the interest for the development of the use of these resins in this work is derived under exploration, now of the epoxite. Posted only on the bottom part (covered over the wooden foundation on the bottom part of the object), the epoxite adds up a specific dynamic guided down to an accent, that again does not disturb the equalization of the chromatic and even more, the texture composition.

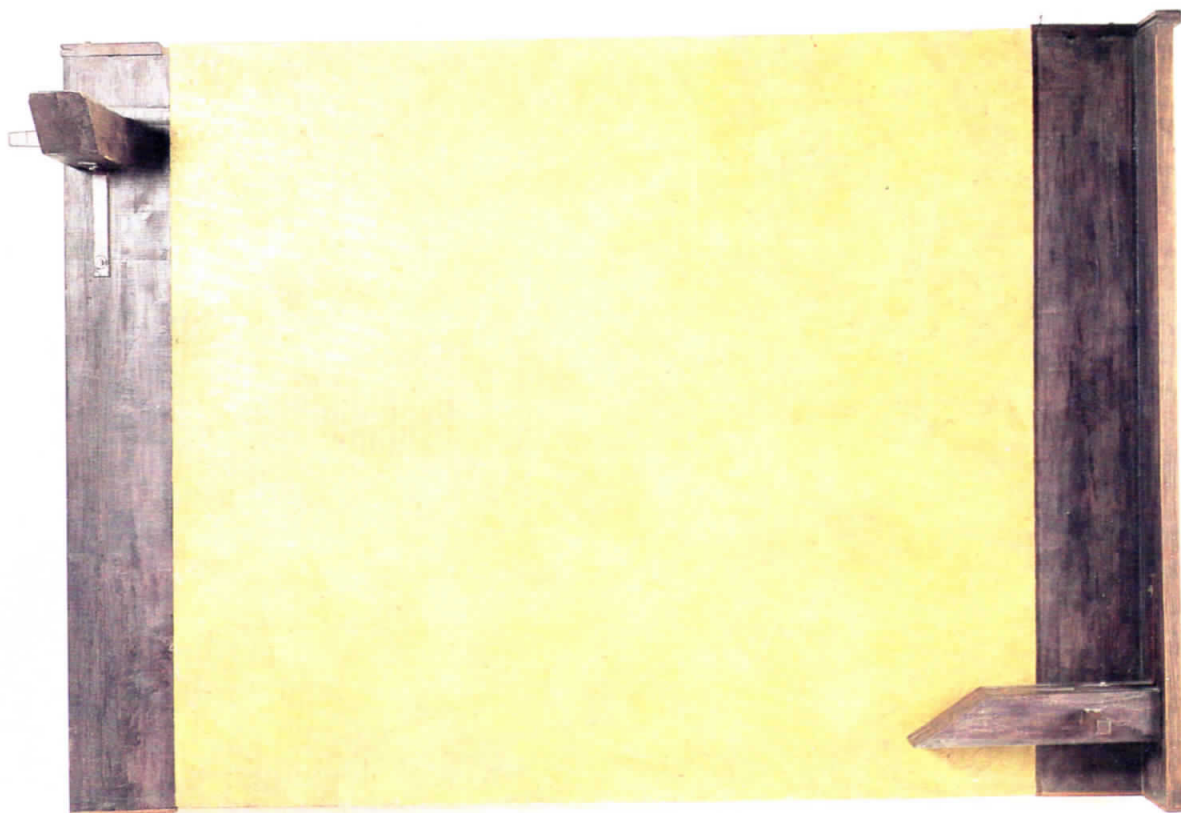
- Landscape IV, 1994, wood, sand, oil on cardboard, ashes, epoxite resin, 110x146x20 cm - in the last work of this group Šumkovski posts a certain amount of epoxite, completely different from the former use. Left to exist as a pure element of the compositional structure, this quantity is for the first time a carrier of an independent entity that abandons the painterly principle and enters the field of the semiotic.

The moment of the encircling of the concept, by stages achieved in the whole line of works created in the last nine years, starts with the last depicted work.

Landscapes

Šumkovski sets the task, in the beginning of this cycle, to artistically transpose the landscape as a natural phenomenon through structures that do not refer to the represented in its appearance. The clarification is announced even in two works from 1986.

- In-between the Sky and the Grass, 1986, oil on



canvas, 130x194 cm.

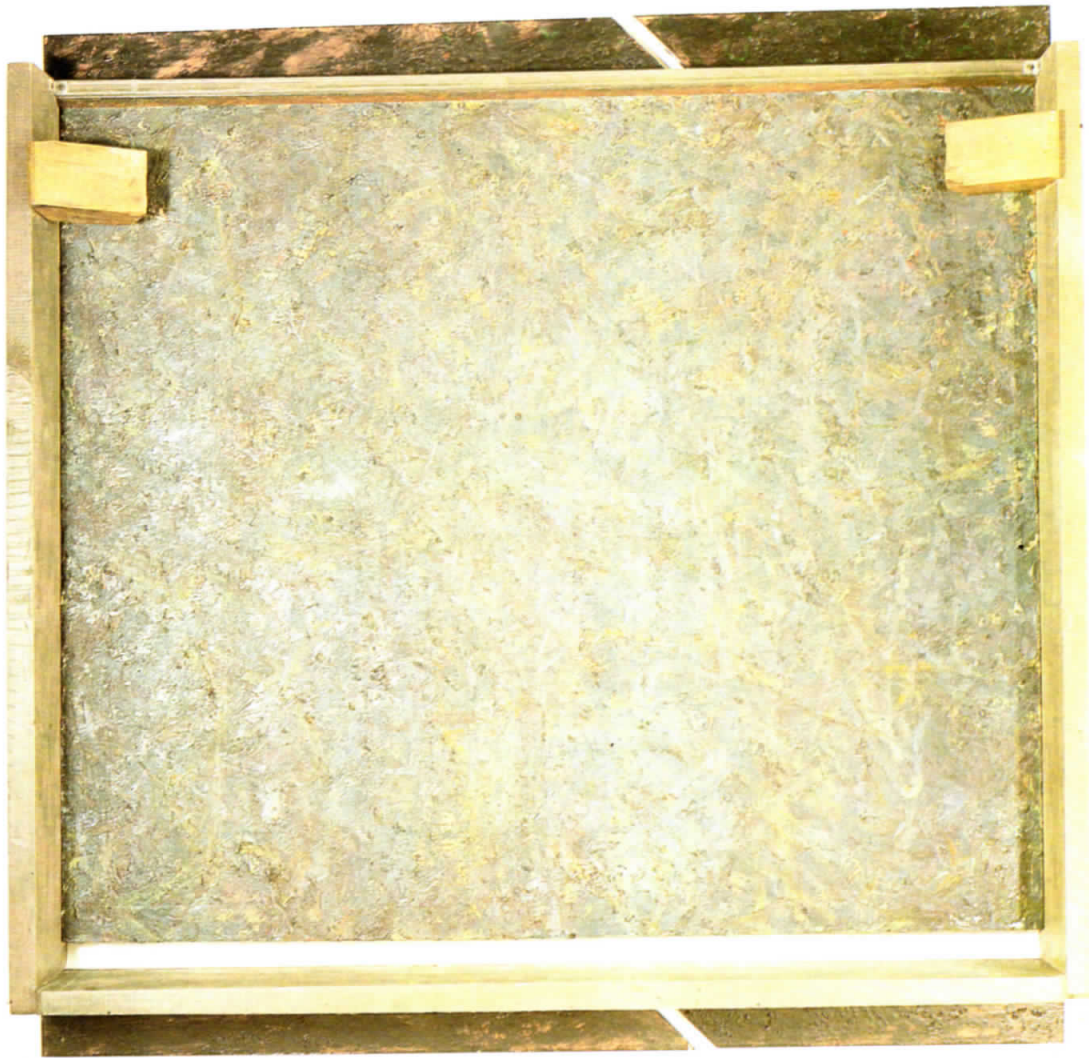
- Landscape I, 1986, wood and oil on canvas, 37x40x12 cm.

The first work belongs to the cycle of paintings explained as Structured Landscape. For the first time in it the re-presentness of the appearance is deconstructed, and an attempt for the replacement of the structure of the object of the image with the structure of the image, is done. Simultaneously with these paintings Šumkovski in the second work (that is actually first out of a group of objects) places the second, maybe final option, to transpose three-dimensionally the landscape, or even more, place in association of the object of the image, on the level of materialization. However, the materiality in this case does not signify the objecthoodness of this image, but a completely new creation that starts and finishes in its own, autoreferential entity. The posting of the two poles of the concept, in which the area of exploration takes place, the author through a stage development arrives to the finality with the unity placed in their intertwining: In-between the sky and the grass and the Landscape I are the two poles that initiate the exploration that develops further on through the cycles Small Objects, Big Objects, Cases to the final Landscapes; different acts have been used throughout this exploration: painterly, montage, constructivistic, bricollage, technological with the aim to achieve the "materialized" landscape in the Landscape V. Such a "materialized" landscape after all remains solely on the motif level: landscapes - the associativity of spaces, areas. However the spaces of Šumkovski do not have anything in common with the nature; they are auto-referent to that extent that they became clones of the original and again the determination is tied to the simulacrum of a third degree, simulacrum in which the original is lost.

Defined in this way the landscape gains its final explication with the use of synthetic resins. As uniquely undestroyable, permanent objects of modern technology, Šumkovski uses them in order to "protect them" from destroying and exactly at this point the paradoxality of the time in which Šumkovski creates can be recognized: he accepts the state in which the necessary evil is used as a positivity. The experience of the culture out of which he comes, speaks for the eternal icons and frescos, for their existence out of time. All that he may do in his time and in his works is to save them in this way from the passing and the decay.

The Object Between the Art and the Product

If we place the sculpture of the last decade in its own figurative iconography on one side and its objecthoodness on the other, the objects of Jovan Šumkovski will be found in the area of a third side originating out of the development of the first two. The thesis for man-



CASE VI 1990 150 x 147 x 22 wood, oil on canvas

nerism of the object in the sculpture of the fin de siècle, that more closely determinates these objects, is the thesis for the movement of the New Object Art to the edge between the artificial and the objecthoodness. However the finished product does not understand in this case, the dadaistic principle of transmitting the taken work from one context to another, but rather a ready object in the sense of a final product of an industrial product in high technology. Siah Armajani, John Armleder, Gloria Friedman, Zvi Goldstein, Stephen Huber, Klaus Kumrow, Julian Opie, Bernhard Prinz are the names of several authors of objects, the characteristic of which is that they are neither works of art with a purely mimetic goal, nor ready, usable object used as torn out of some other predicted context. Their goal is some unusable mimetic that doesn't discover anything, nor does it construct; they are objects of high quality of the treatment of the used materials, that points out to the level of overcoming of the culture of the industrial treatment, of the culture of material and the artistic shaping. Taking this into consideration, these objects are hard to be defined as fine art works, because they use the forms of furniture, the logic of architectonic constructions, the function of the design.

Finally, the question that is aroused by the New Object Art refers to the consisting points of the task of art, in the center of the industrial society.

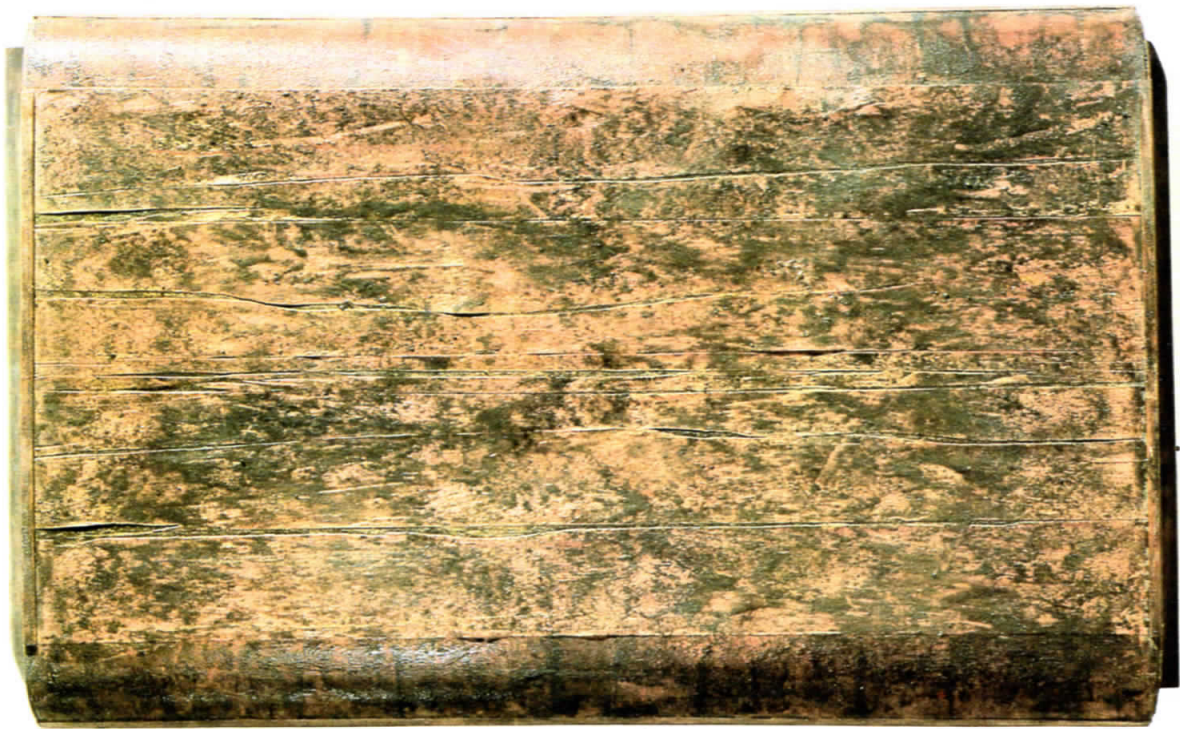
The question of the relation between the art and the industrial society has been aroused again; because concerning the object art, that question has been posted by two generations of artists: the generation of the in-between war dadaists and the post-war movements Nouveau réalisme and the Neodada. The first one is the most critical, destroying and being ironical with all of the up to date values, whereas the second, despite the same ironical accent, notices the possibility for the symbiosis of the new technological possibilities and the finding (or tend towards) of the new artistic expression. The re-arousing of this question with the re-examination of the answers that have been given by the previous two generations is a mannerist act in relation to the replicated examples. This mannerism is the mannerising of the *Fountain* of Duchamp, more exactly the act of Duchamp in the *Fountain*, the composing of different materials of Schwitters or the accumulations of Arman. As always in the mannerist act, with the difference of the first two, the objects of this generation do not work on the solving of the act, but simply repeat it.

For the Constructed Reality

The objects of Jovan Šumkovski analyzed through the prism of this polarity, point to the duality of their entity. Initiated in the second half of this decade, in the period when the interest for the third dimension on the fine-art scene had risen, these objects carry a



connection between the sculpture of the eighties and the New Object art. They are not a sculpture of the eighties, because they do not carry the figurative iconography, the interest for the volume or the narrativity, but they appear in the period for the need of artistic expression for the transition from two dimensions to three. They do not signify a widened or a transposed concept of the sculpture, (sculpture posted on wall); they do not speak of a different kind of painting (paintings that have stepped out into the third dimension), they are not a three-dimensional picture or a pictured three-dimensionality and with this they do not signify an annulling but a dislocation of both terms in the pure fine-artistic, more exactly the pure fine-artistic forming. They are not referential to the object reality, because they erase the difference between the illusive and the concrete; they own the rationality in the process of construction, through the subjectivity in the artistic process in they melt into the softness of the "craftsmanship" and again are justified with in the coordinates of the fine-artistic with the return of the lost aureole of the art work. They are not a reflection of the degree of the achieved technological industrial act, but in the spirit of tradition of the crafts, they recognize the culture of the materials and their development - the attitude of Šumkovski towards his object is the attitude of a craftsman towards his product - however, he achieves the logic of the industrial act exactly through the perfectionism of the craftsmanship; it is a question of intermediated industrial act, and with it Šumkovski approaches the New Object Art. The object is a constructed reality with the logic of an industrial process that retreats its pragmatism to the artistic, the artistic of which remains in the domain of recognizing the outside-artistic as well as the outside industrial references; this multi-layering further on applies to the two possible principles of interpretation: through deconstruction and through reference towards the artificial objecthoodness. If deconstruction in its widened sense but present on the semantic level, refers to the deconstruction of media such as painting and sculpture (the referring to the painterly logic and the sculptural logic), then the artificial objecthoodness refers to the finding of a different forming logic and act. The formal structure of the object surpasses such determinations in the benefit of not the form of abstraction but of its essence. Finally, the presence of mannerizing of all of these appearances, acts and references determine even more the inclining of these objects to the New Object Art.



LANDSCAPE III 1992 160 x 110 x 16 wood, sand, polyester, oil/cardboard

JOVAN ŠUMKOVSKI

BORN 1962, IN SKOPJE, FACULTY OF FINE ARTS, SKOPJE, BFA 1986.
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SOLO EXHIBITIONS:

- 1985 - OHRID, TITOV VELES, ŠTIP, EXPRESSION IN THE IMAGE (TOGETHER WITH BLAGOJA MANEVSKI AND SLAVČO SOKOLOVSKI)
- 1987 - SKOPJE, GALLERY 25 MAY
- 1988 - BELGRADE (YUGOSLAVIA), GALLERY SKC (TOGETHER WITH BLAGOJA MANEVSKI AND DRAGAN PETKOVIĆ)
- 1990 - SKOPJE, MUSEUM OF CONTEMPORARY ART
- 1995 - BRUSSELS (BELGIUM), DE ZEYP GALLERY (TOGETHER WITH STANKO PAVLESKI)

SELECTED GROUP EXHIBITIONS:

- 1986 - SKOPJE, TO MEET THE YOUTH, DOME OF THE YUGOSLAV NATIONAL ARMY
- SKOPJE, STATEMENT 1986., GALLERY 25 MAY
- SKOPJE, THE ANNUAL EXHIBITION OF THE ASSOCIATION OF THE MACEDONIAN FINE ARTISTS, ART GALLERY
- SKOPJE, ACQUISITIONS VI 1986, MUSEUM OF CONTEMPORARY ART
- 1987 - SARAJEVO (BOSNIA), YUGOSLAV DOCUMENTA '87, SKENDERIJA
- RIJEKA (CROATIA), 14TH YUGOSLAV YOUTH BIENNIAL, MODERN GALLERY
- KARLOVAC (CROATIA), V BAJ, (THE FIFTH BIENNIAL OF YUGOSLAV AQUARELLE), GALLERY "VJEKOSLAV KARAS"
- SKOPJE, 1ST YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART
- ARANDJELOVAC (YUGOSLAVIA), 8x6, EXHIBITION'S PAVILION "KNEZ MILOŠ"
- SOMBOR (YUGOSLAVIA), TRIENNIAL OF YUGOSLAV DRAWING
- 1988 - T. VRBAS (YUGOSLAVIA), YU YOUTH PALETTE, ART GALLERY
- SKOPJE, YOUTH ART SALON, MUSEUM OF MACEDONIA
- SKOPJE, ART CIRCLE 25, GALLERY 25 MAY
- 1989 - HERCEG NOVI (YUGOSLAVIA), WINTER SALON, GALLERY "JOSIP BEPO BENKOVIC"
- SARAJEVO (BOSNIA), YUGOSLAV DOCUMENTA '89, SKENDERIJA
- RIJEKA (CROATIA), FIVE MACEDONIAN ARTISTS, MODERN GALLERY
- RIJEKA (CROATIA), 15TH YUGOSLAV YOUTH BIENNIAL, MODERN GALLERY
- SKOPJE, 2ND YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART
- PANČEVO (YUGOSLAVIA), 5TH PIJS, MODERN GALLERY
- 1990 - SKOPJE, BELGRADE, SUBOTICA (YUGOSLAVIA), MARIBOR, KOPRIVNICA, LJUBLJANA (SLOVENIA), RIJEKA, ZAGREB (CROATIA), SARAJEVO (BOSNIA), GEOMETRIES
- PANČEVO (YUGOSLAVIA), NEW MOVEMENTS IN THE MACEDONIAN ART, GALLERY "OLGA PETROV"
- ČAČAK (YUGOSLAVIA), COMMEMORATIVE OF NADEŽDA PETROVIĆ, ART GALLERY "NADEŽDA PETROVIĆ"
- SKOPJE, FACULTY OF FINE ARTS, SKOPJE 1980/90, MUSEUMS OF MACEDONIA
- SKOPJE, 68 MACEDONIAN ARTISTS - EXHIBITION OF SMALL FORMAT WORKS, GALLERY GLAM
- 1991 - SKOPJE, THE PAINTING AND THE TRADITION, GALLERY HARFA
- SKOPJE, 3RD YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART
- SKOPJE, THE NEW PERMANENT EXHIBITION OF THE MUSEUM OF CONTEMPORARY ART
- SOFIA (BULGARIA), 14 MACEDONIAN ARTISTS IN THE 80'S, INTERNATIONAL FOUNDATION ST. CYRIL AND METHOD ART GALLERY
- WASHINGTON D.C., (USA), EXHIBITION OF A GROUP OF MACEDONIAN FINE ARTISTS - DRAWING, THE NEW LITERATURE ART SALON PASTAREA
- 1992 - SKOPJE, 1ST WINTER SALON, ART GALLERY SKOPJE
- SKOPJE, 14 MACEDONIAN ARTISTS IN THE 80'S, MUSEUM OF CONTEMPORARY ART
- SKOPJE, THE ABSTRACT PAINTING IN MACEDONIA 1960 - 1990, MUSEUM OF CONTEMPORARY ART
- KUMANOVO, THE CONTEMPORARY MACEDONIAN PAINTERS AND SCULPTORS (FROM THE COLLECTION OF THE MCA, SKOPJE), THE ART GALLERY OF KUMANOVO
- 1993 - SKOPJE, 4TH YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART
- 1994 - SAO PAULO (BRASIL), 22ND BIENAL INTERNACIONAL DE SAO PAULO
- SKOPJE, ANTHOLOGY OF THE MACEDONIAN FINE ARTS 1894 - 1994, MUSEUM OF CONTEMPORARY ART
- SKOPJE, IMAGE BOX, THE FIRST ANNUAL EXHIBITION OF THE SOROS CENTER FOR CONTEMPORARY ARTS - SKOPJE
- 1995 - PARIS (FRANCE), 12 MACEDONIAN CONTEMPORARY ARTISTS IN PARIS, SPADEM PARVI
- MURSKA SOBOTA (SLOVENIA), 12TH BIENNIAL OF SMALL SCULPTURE, GALLERY MURSKA SOBOTA

AWARDS

- 1987 - SKOPJE, 1, YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART, PURCHASED AWARD
- 1988 - TITOV VRBAS, YU YOUTH PALETTE, GRAND PRIX
- 1989 - SKOPJE, 2, YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART, AWARD OF THE MUSEUM OF CONTEMPORARY ARTS
- 1991 - SKOPJE, 3, YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART, AWARD OF THE MUSEUM OF CONTEMPORARY ARTS
- 1993 - SKOPJE, 4, YOUTH BIENNIAL, MUSEUM OF CONTEMPORARY ART, GRAND PRIX





