

VIOLETA BLAŽESKA & BOGDAN GRABULOSKI

SOUNDSITE

SKOPJE, MUSEUM OF CONTEMPORARY ART

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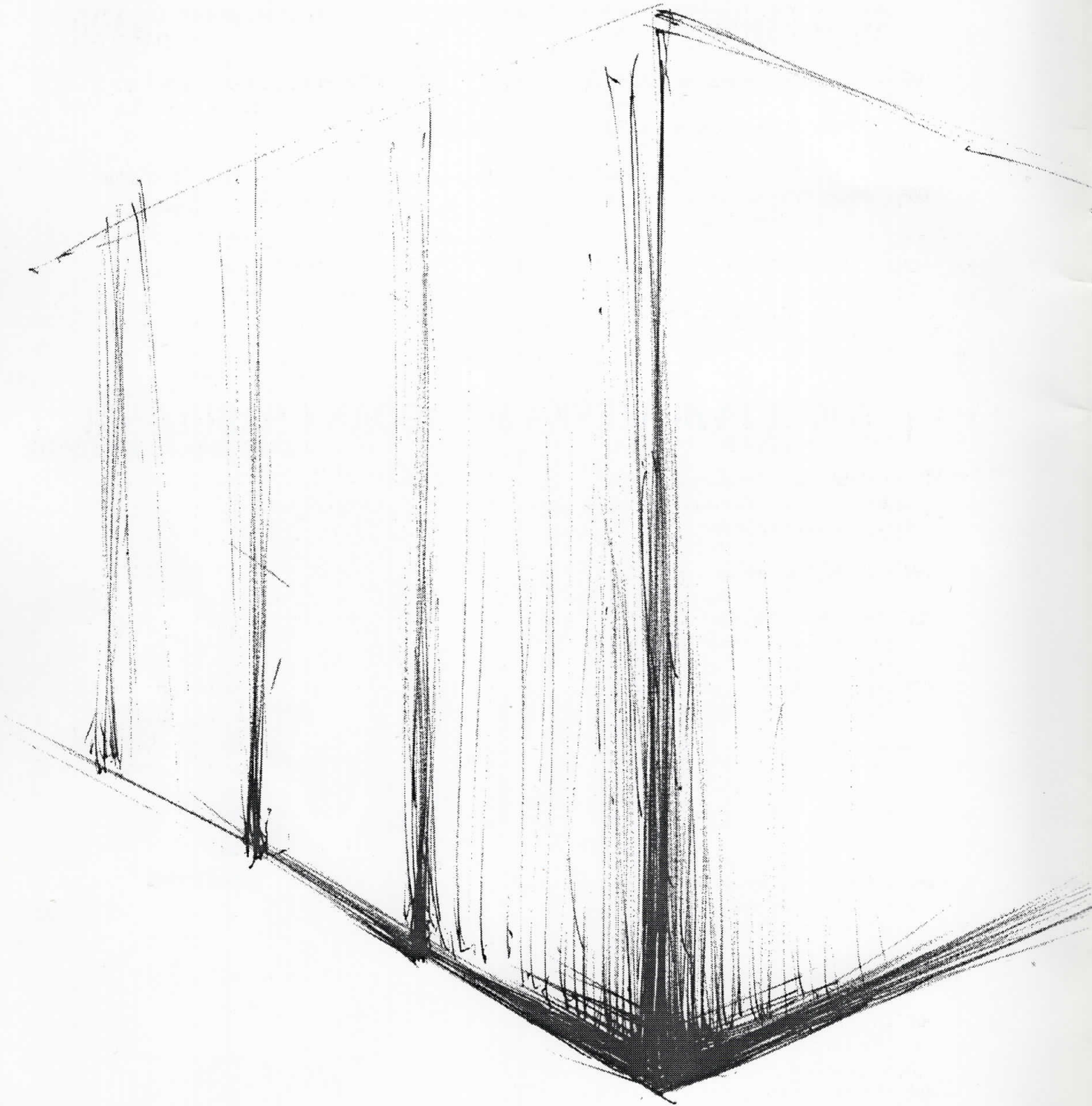
VIOLETA BLAŽESKA & BOGDAN GRABULOSKI
MACEDONIA МАКЕДОНИЈА

SOUNDSITE

curator
Zoran Petrovski



23rd International Biennial of Sao Paulo
October 5 - December 8, 1996



SOUNDSITE

An installation for the 23rd Biennial of Sao Paolo

“Soundsite” is an installation that deals with the sound as a medium for plastic experience. We explore different sounds as found in or produced by the nature or by various human activities. Specifically for this project we are exploring the sound from the marble in a quarry while it is separated from the mountain. The has its own character defined at the same time by the formation of the earth through millenia and by the workers(miners) and their machines which are forcefully liberating that sound. The clash or the tension between those two characters, two different forces, energies or entities is contained in the shortly lived and unique sound. With the cooperation of the miners we put microphones in some of the holes prepared for the separation of the stones. When recorded, those unusual sounds are digitaly processed through a computer and finally recorded on a CD in order to get close to their plastic qualities. The ultimate shape of the sound is achieved through symmetrical repetitions(certain duration on its left and on its right side), and in order to get an experience which is coming to spectators mind through his body as a dense volume.

Violeta Blazeska & Bogdan Grabuloski

Sound production
Nikola Dimusevski

Ingeniers

Toni Korunoski and Boris Stefanoski

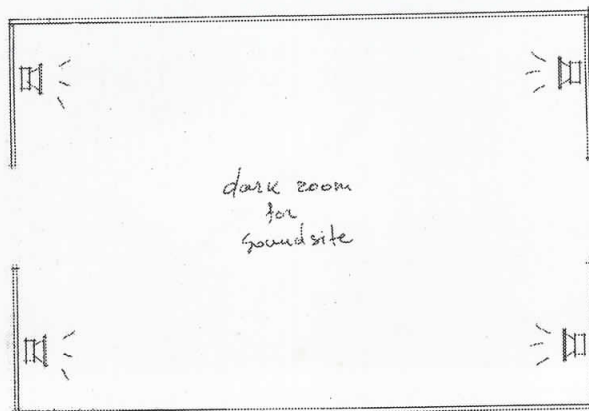
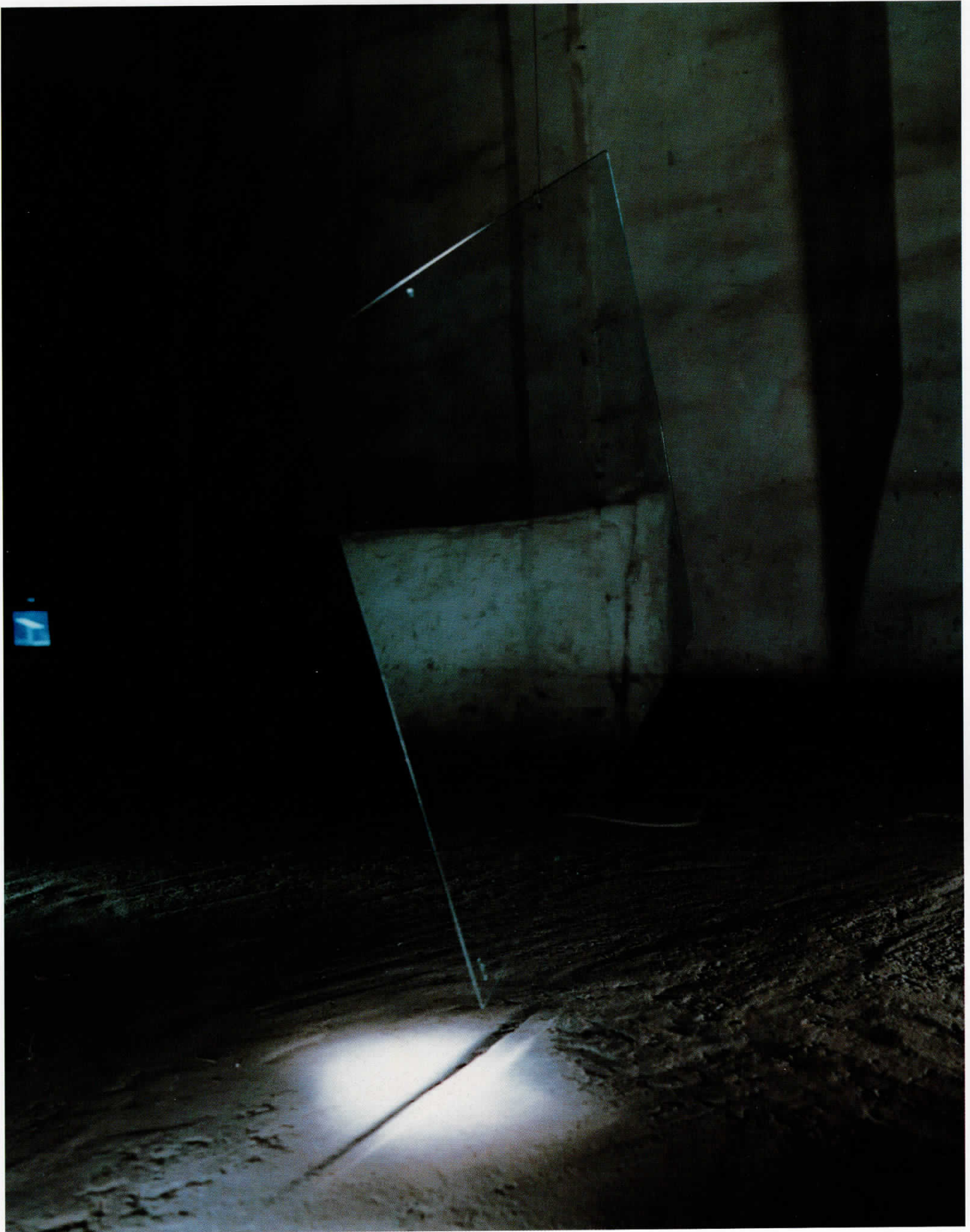

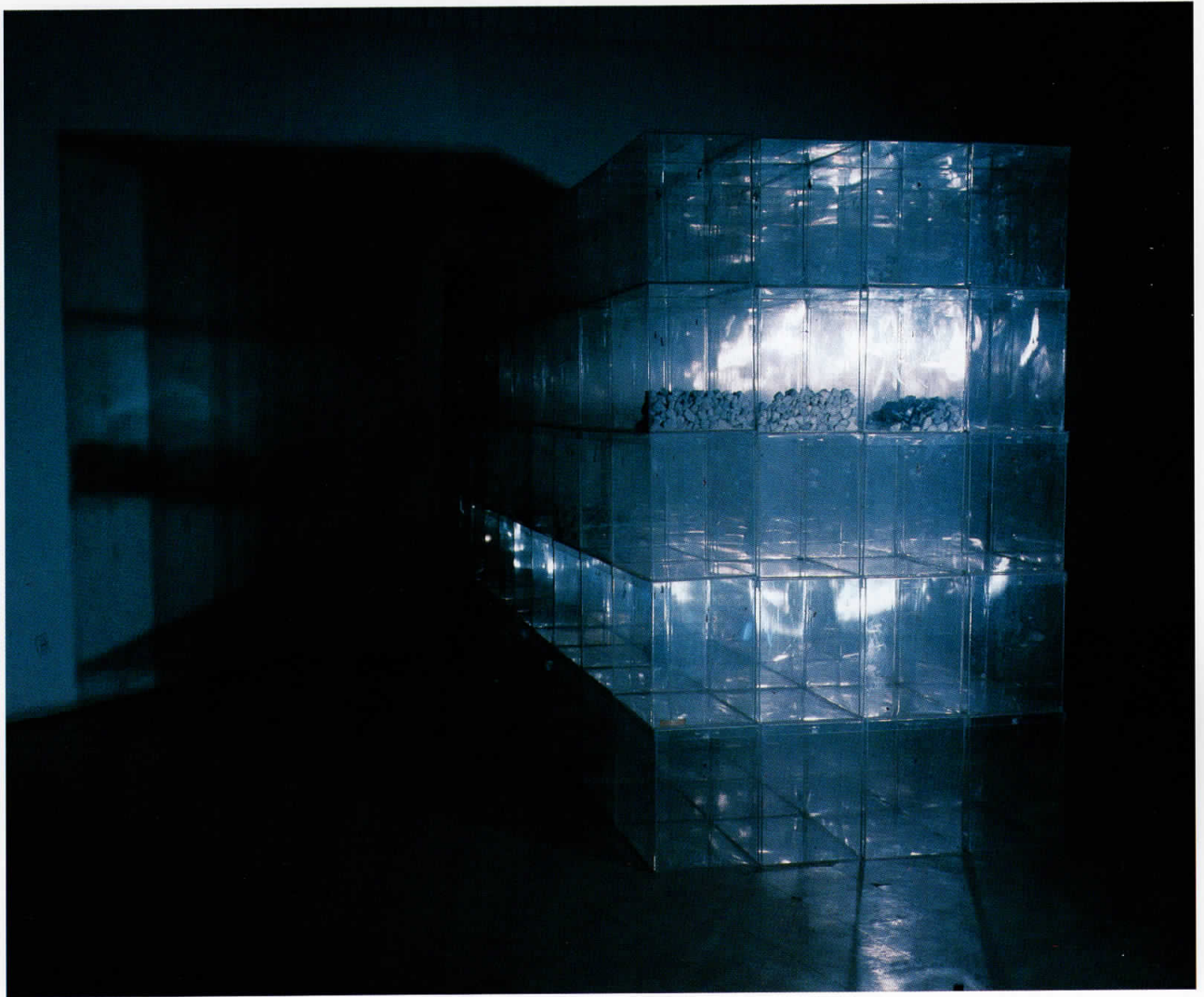


Image Box(1994/1995)
glass plate, spotlight, video
Soros Center for
Contemporary Arts Annual
Exhibition 1994,
Kulturen centar "Mala
stanica", Skopje, Macedonia
photo credit: Rumen Kamilov;
Courtesy of SCCA Skopje

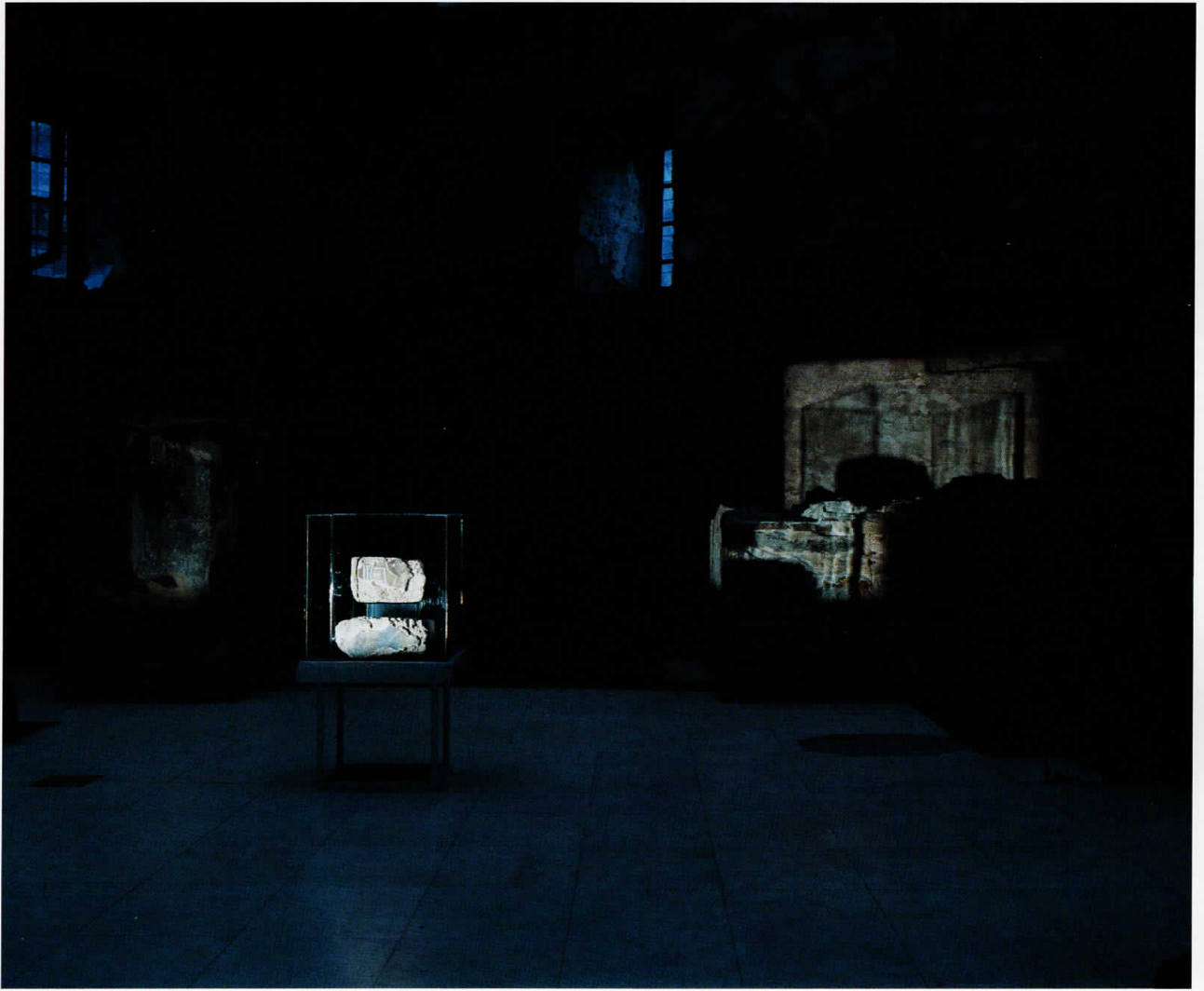




Sound Perspective(1995)
plexiglass boxes, stone
granulate, sound of crushing
stones, light
Installation view, Art Gallery,
Kumanovo, Macedonia



Imaret-The Old Church of
St.Kliment(1995)
16mm projector, light, sound
of writing
Installation view, Imaret, late
9th Century Church, Ohrid,
Macedonia



Glass Wall(1995)
glass plates, spot light, sound
of cutting a glass
Installation view, Theater
stage,
Dom na kulturata "Marko
Cepenko", Prilep, Macedonia

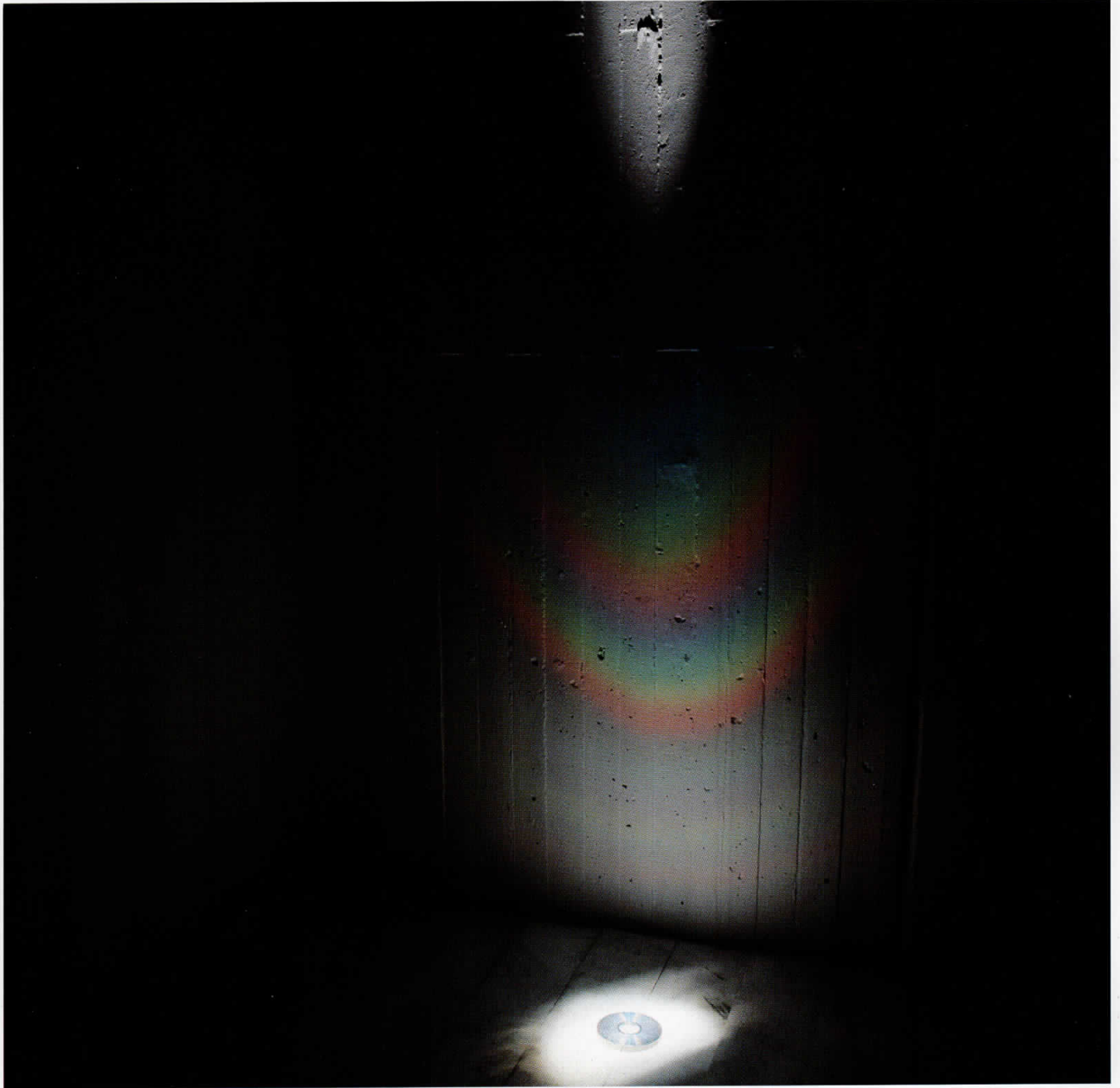




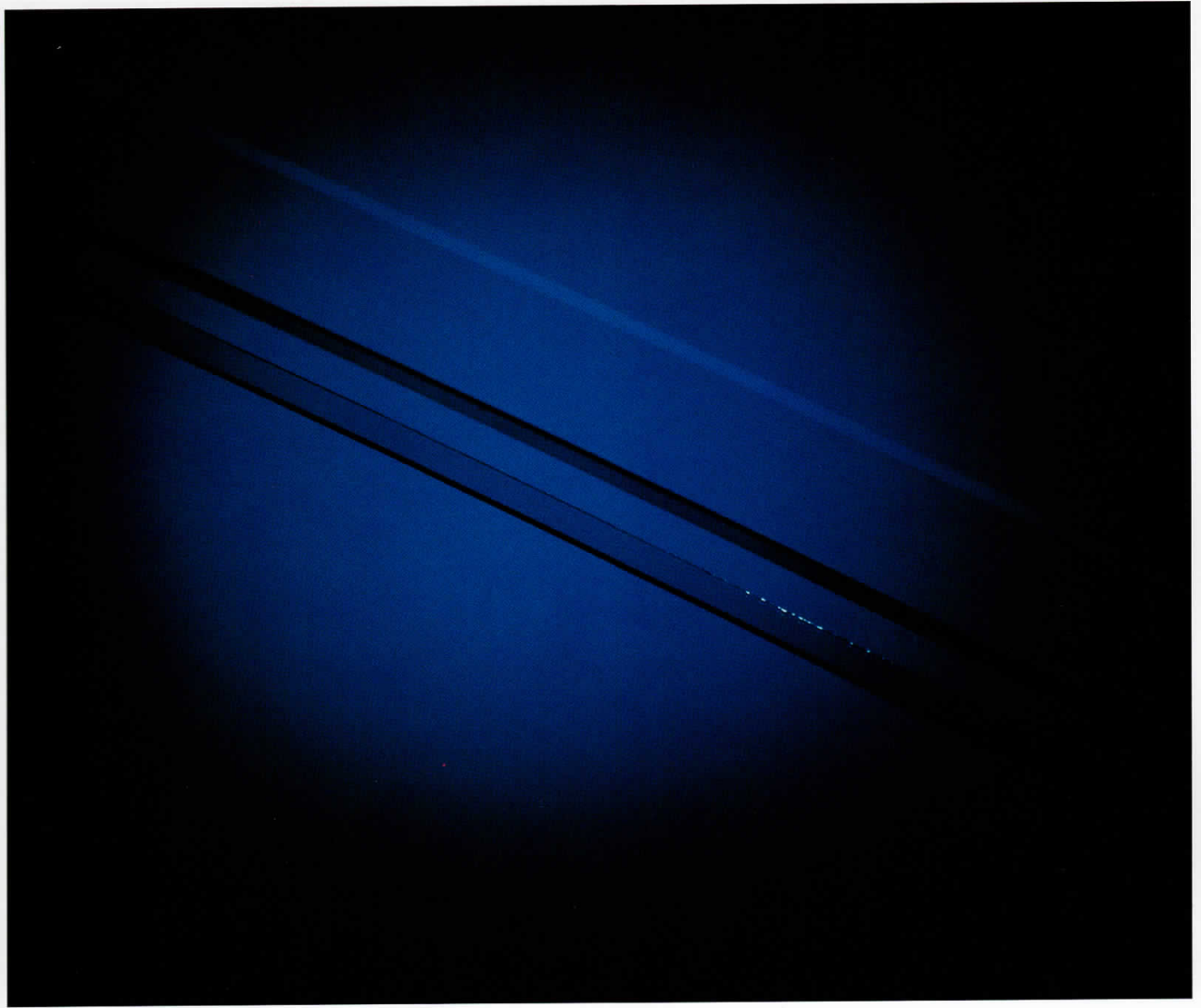
Two Artists, One Work of
Art(1996)

laser light, compact disk,
sound of painting

Installattion for the 4th St.
Petersburg Biennial, "Eastern
Europe: Spatia Nova" 1996
photo credit: Rumen Kamilov;
Courtesy of Soros Center for
Contemporary Arts



Parallel Lines(1996)
glass, spot lights, sound of
crushing glass
Detail from the installation at
the Museum of Contemporary
Art, Skopje, Macedonia



*One can look at seeing;
one cannot hear hearing*
Marcel Duchamp

They call it the deaf room, and it contains six walls made out of special material and represents a room without an echo. Couple of years ago I entered such a room on the Harvard university and heard two sounds, one high and one deep. When I described them to the engineer working there, he informed me that the high sound was the work of my nerve system, and the deep the circulation of my blood.

John Cage

DEAF ROOM

The tense, highly pregnant sounds heard when entering the dark room of Violeta Blazeska and Bogdan Grabuloski, are recorded in the process of cutting huge marble blocks nearby Prilep - a town in Central Macedonia, surrounded with the contours of a rocky and unusually suggestive mountain range, a location of one of the biggest European quarries of marble. An essential experience perpetuating Blazeska's and Grabuloski's work is created precisely in this landscape, in this cross section of the image of its mythical character, and the notch, the breakthrough or opening in its interior. By placing the microphones deeply in the cylindrical holes prepared for the cutting of marble, they draw out the sound that represents in its strong physical condensing an extract of time, space and energy contained in the forming of one of the firmest structures of the earth.

Soundsite is in fact the last part of a series of spatial and ambient projects of Blazeska and Grabuloski, in which the physical features of sound and/or light are explored as purely plastic phenomena i.e., as a dot, as a line, as volume. The volumetric sound mass of *Soundsite* - organised in two identical, symmetrically divided series of tones repeated in a loop - inscribes the matter as from the inside, creates a sound relief out of the biting, firmly modulated tones as well as out of a strong, deep resonance.

In two other recent installations, the specific orchestration of sound and light draws two different lines which determine the space: in *Sound Perspective* (1995) the regular repeating of sound (recording of the crushing of granulate) and the breaks, replaces the optical perspective, which is entirely disassembled by pointing of a strong light source to a long wall made out of glass boxes, exposing thus the constancy of the sound matter different than the changeable character of the light guiding the gaze. The placing of the light spots in successive rows through the gallery space directs our movement in *Parallel Lines* (1996), followed by a sharp blast of broken glass. The rhythm of increasing and decreasing of the breaks is determined by Fibonacci's numerical system, creating thus an interaction among the two parallel spatial concepts - one infinitely extensive and the other concentrically condensed.

The attempt of Blazeska and Grabuloski to operate with the invisible sound and the transparent light as with plastic, sculptural means is an attempt to reach the essence of nature and things commencing from their being. According to them, the sounds of cutting or crushing of marble, same as the sounds that are produced while inscribing (*Imaret*, 1995), or painting (*Two artists, one work of art*, 1996) are manifestations of their inherent character, as well as of the energy liberated by the vibrating of the matter. However, solely the perception of the viewer/listener makes these manifestations apparent. One not only becomes conscious of the firmness of the structure by listening to the screeching sounds that cut open the monolith in *Soundsite*, but perhaps identifies even more through his body or through all of his being with the real act of the cutting of marble.

This self-reflectiveness is also present in the *Glass Wall* (1995), a sound and light installation placed in a theatre space. The large glass plates replacing the theatre curtain, allow the spectator to see only the empty, uncovered scene with the raw concrete wall in its bottom or the quite pale silhouette of one's self reflection. The sharp sounds of cutting a glass repeated in an identical rhythm, outline, in fact, the edges of the glass plates; they are integrated with the light that circles in short flashes on the narrow edges representing the only concrete, visible presence in that emptied illusion of the absent spectacle. The invisible, but almost tangible sound drawing out the space, leads us in this way to the framed, glass reflection of our distorted silhouette, confronting us with two realities - with the image and the self.

The Visual Experiment, as Blazeska and Grabuloski name their sculptural concept of sound articulation of the space, without a doubt belongs to the long line of the exploration of the sound in the art of the 20. century: from Duchamps to Cage, and from Fluxus to the Minimalism. However their listening to the reality which, as Sloterdijk would say, "is found in a permanent composition which no one has heard, because it becomes only in the hearing", is a part of an actual sensibility which approaching without pre-convictions or pre-conceptions to the nature of the art or its condition, does not find any more a meaning in the exclusive production of objects without a cause. "All of art", as they say, "is a process of layering of experiences, in which the sound is an important component. Its independence achieves the being, which is the only reason of existence of art". This statement could sound familiar, but if it is true for the artists there is no reason why we should not think about its meaning again.

BIOGRAPHIES:

Violeta Blazeska

Born in Ohrid, 1952. Graduated from the Academy of Fine Arts in Pristina(Yugoslavia), 1980. She lives and works in Prilep, Macedonia.

Bogdan Grabuloski

Born in Prilep, 1948. Graduated from the Academy of Fine Arts in Pristina(Yugoslavia), 1980. He lives and works in Prilep, Macedonia.

SOLO EXHIBITIONS:

- 1985 - Prilep, Dom na kulturata Marko
Cepenkov
1990 - Skopje, Gallery DLUM
1993 - Prilep, Dom na kulturata Marko
Cepenkov
1995 - Prilep, Theater Stage of Dom na
kulturata Marko Cepenkov
- Bitola, Ancient Roman City of Heraclea
- Ohrid, The Old Church of St. Kliment-
Imaret
- Kumanovo, Art Gallery
1996 - Skopje, Museum of Contemporary Art

AWARD:

Soros Center for Contemporary Arts Annual
Exhibition, *Image Box*, 1994

GROUP EXHIBITIONS:

- 1992 - *Macedonian Componence*, Central
City Sqare, Skopje
1993 - *Writing and Difference*, Gallery
B`De, Istanbul
1994 - *Image Box*, Cultural Center Mala
Stanica, Skopje
1995/96 - *9 1/2 : New Macedonian Art*,
Museum of Contemporary Art, Skopje
1996 - *Cifte Amam 2*, Cifte Amam, Skopje
1996 - *Eastern Europe: Spatia Nova*, 4th
St.Petersburg Biennial, St. Petersburg

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Nova Makedonija, Skopje, 16.09 1992,
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T.L., *Izlozba vo cest na Talija(An Hommage to
Talia)*, Nova Makedonija, Skopje, 20.05.1993,
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C.M., *Art Flash*, Puls, Skopje, 04.07.1993, 124, 35
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Milevska, Suzana, *Arheologija na zvukot kako
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Contemporary Art, 1996
9926, 9

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