

Liquor Amnii
Skopje

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Liquor Amnii
Providence

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Ten days, ten artists, new work in a new city. The collaborative project "Liquor Amnii," a major component of the ten-day international festival CONVERGENCE was an experience I won't soon forget. The ten artists offered to the New England public a series of work that was at moments arresting, often challenging, sometimes humorous, and always thought provoking. Ten women with a vision to share, of common experiences, of cultural differences, of individual questions and group decisions, collaboration with each other, with the site, and with the community.

What remains is the idea that we are all linked, all part of one small planet, sharing many of the same concerns and issues. All hoping someone will hear and understand.

Bob Rizzo
Director, CONVERGENCE International Art Festival
Providence, Rhode Island

Curators of the project: Suzana Milevska | Sheila Pepe

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Introduction

In June of 1995, then Mobius Co-Directors Nancy Adams and Marilyn Arsem traveled to Skopje, Republic of Macedonia on an arts administrative exchange funded by the National Association of Artists Organizations. Introduced as artists as well as administrators by their exchange partners at Mala Stanica Cultural Center, they met Iskra Dimitrova and Nora Stojanovic living and working in the capital city. A rich dialogue began among them. Together they shared their artistic goals and methods, the conditions for art-making in their respective countries, and as planned, artist-run organizations and projects. One might have guessed that the latter would be born from this fruitful encounter. One year later five American women from the Mobius Artists Group traveled to Skopje to work alongside of their Macedonian counterparts; the first half of *Liquor Amnii* was underway. The site chosen was the Chifte Amam, an abandoned 16th century Turkish bath. The context was the annual Summer arts festival, *Skopsko Leto*. The Amam had already been established as a site for art prior to that July by a group of local artists. Similarly, the festival had occurred during previous summers. But never before had Americans and Macedonians, all women, worked together within these parameters. After a three-week period of preparing inside and around the Amam, the first ten-project event was enthusiastically received by a Macedonian audience. The following summer, June of 1997, the same ten artists convened again to complete the project, this time as part of the *Convergence X International Arts Festival* on the banks of the Providence River.

The entire *Liquor Amnii* project has been an exploration of different approaches to creating installation and performance art developed within a site. In both cases, the sites had undergone relatively recent transformations. Arguably, each of them had been forgotten, neglected spaces. The Chifte Amam had been filled with refuse until artists cleared it out and claimed it for the exhibition of their work. The newly reconstructed Providence River Park might exemplify economic revitalization made visible through a kind of historic reconstruction - simulation. Both sites were clearly filled with various cultural, aesthetic, and political layers. In response to the site in Skopje, the artists chose to center on different cultures' notions of cleansing, one's relationship to time and history, alternative archaeologies, and feminist issues.

Similar issues were pursued by the artists at the Providence site, in some cases as extensions of the work in Skopje, in others an extension of other works in progress. Finally, while both sites provided rich material for making art, they also served along with their respective festival contexts, as useful models of conditions in which one produces site-specific work. By all accounts, the artists found the US venue more demanding as a site in which to install and perform the work that they had conceived. In great part this was due to the need in this country to conform to laws regarding private property, public safety and liability.

Sharing how one lives and works as women artists in both countries, and how art functions in both communities, was central to the project. None of the Americans had ever been to Macedonia before. All of them returned having found a genuine respect for artists there that they only had dreamt about in the US. Conversely, they found that artist-run organizations like their own Mobius, not to mention a wide variety of experimental and performance work, were relatively rare. While some of the Macedonian artists had been to the US before, most of them had not. Here they were met with the volume and repetition of physical abundance that they found on a scale from pleasantly unnecessary to alarming. Equally perplexing was a pace and style of production fueled by a general state of competition and a high priority on self-sufficiency.

In the true spirit of Mobius, an artist-run center, this project has been from its inception conceived and produced by artists. Along the way the artists have brought other collaborators into the mix. This has created exciting work, made in unusually desirable and dynamic conditions.

Among those we must thank for their insight and energy is independent curator Suzana Milevska, who coordinated the first half of the project, and the generous help I received coordinating the second half from the Mobius staff, especially its Director, Jed Speare. Similarly, we hold a special debt to Bob Rizzo, the Director of the *Convergence X International Art Festival*, and to his staff Lela Keen and Ed Brassard for their expert assistance.

Sheila Pepe

WOMEN ARE ALSO DIFFERENT AMONG THEMSELVES, AREN'T THEY?

The invitation to cooperate on the project "*Liquor Amnii 1, 2*" was a wonderful possibility for me to be included in this first attempt to set a relation and a vision of the "women's writing" within the so much different contexts of the Macedonian and the American art and culture. I accepted my presence and the including in the process of creation as a kind of provocation - through the confrontation with the practical problems of the realization and coordination of the Macedonian part of the project (at the same being present at the second part - the American one) - to develop a theoretical interpreting of the individual and the general differences in understanding of the relation between my own sex and the creation.

However, at the end of the whole project, it would be too ambitious to make any general conclusion on the ways this project reflects on the particularity of the different situations and creative results of the women artists that come from different cultural and general contexts.

Namely, there was nothing in this project that was typical and exemplary. The works that were displayed especially for the two events seem to show that, despite all the feministic and sexual signs, the only thing that was certain was that there were so many individual differences among all these women artists that it becomes impossible to define the project only in the terms and concepts taken from the theory of sexual determination of the creation.

Despite the fact that the project was not feministically committed, we could not avoid certain problematic topics, like the "women's writing", especially considering the fact that the title meaning "*Amniotic Fluid*" itself suggests maternity, femininity, while some of the individual projects (especially those by the American artists) were directly related both to the title and the problem of presentation of the woman in the culture and the art, and to the social aspects of her situation. Interesting was the fact that the title was suggested by the Macedonian women artists who were not obeying in the least its direct relation to the female problems, but, on the contrary, they understood and interpreted it entirely figural, metaphoric.

Indeed, the reasons for the different artistic approaches could not be looked for solely in some critical opinions of the still patriarchal order of the Macedonian society and family. However, the fact remains that the specific structure of the cultural context the Macedonian artists come from, which is an authentic mixture of typical Balkan-like hierarchic relations between the sexes and an artificially imposed equality realized through the regulations of the social welfare politics, or by the "key" in the time of the socialistic government, unavoidably influenced the education and the personal decision of each of the women artists, their careers and the social verification of their results.

In a country like Macedonia, where in the past 50 years only 11 women were appointed to the leading positions in the social and political institutions, in a country where only 7 women are members of the Parliament, no wonder that the women artists rarely relate and identify their works with their own sex. Considering the current polemics on the possible misunderstandings and consequences of the presentation of the female body and the impossibility, according to some women artists, to surpass the controversies on the chain of signs established deeper than the perception itself, it becomes irrelevant who possesses the power of representation.

The crucial question in this debate appears to be whether the principal goal of the women's art in general could not avoid the patriarchal structures of interpretation and whether it could offer any possibilities of liberation. The critique of the presentation and of the stereotypes of the feminine are often related both to the male and to the female reception of this problem.

Namely, according to the feministic art critics, the most important problem in the society is not associated to the fact who possesses the power of presentation but how deep is the semiotics of meaning, that controls the way of reading the signs, established.

The art critics of Eastern Europe often emphasize the fact that the legal status of the woman in the communistic society was more developed and better cared for. The laws and the social politics were promoting the newly acquired image of the woman, not only as a mother and wife but also as an equal creator of the new society. This make up was necessary in order to include the other half of the society into the hard struggle for new values. Since the mother is the pivot for the child breeding in the less developed societies, the government in the new powerful state was lucid enough to use their best strategies in raising the new generations.

The only problem lays in the fact that the power over the presentation has not yet changed the chain of signs founded much deeper than the vision itself. No law could make way for identification and subjectivization.

This sketched review of the differences in the creation and interpretation of the women's art in different social contexts could be supplemented by the arguments from the book *The Psychic Life of Power* by Judith Butler (Stanford University Press, Stanford, California, 1997.). Namely, the question of how is it possible to turn the power of presentation into women's own power even when that power is in their own hands could be interpreted through the thesis that the constitution of the subject requires external power. The forming of the self is conditioned by a system of intimidation generated by a power that creates the conscience in the moment of interpolation - calling to responsibility, that, later on passes the power in the subjectivity. This closed circle was often deliberately used in the socialistic societies, but in the opposite direction: the power of presentation was voluntarily given away which caused deprivation of any external power that might help in establishing the politics of the sexes.

It is difficult to say whether this psychoanalytical supposition reveals the mechanism of neutralizing the sex determination, the works of the women artists in Macedonian and, more specifically, in the project "*Liquor Amnii 1, 2*". The diversity of all the projects presented in Skopje and Providence proved only that the creation does not recognize neither the sexual nor the cultural restrictions, but it constantly searches a provocation and a place for its own fulfillment through specific projects.

The project *Liquor Amnii* is an intercultural interweaving of different approaches toward the feminine art writing. The authors coming from USA and Macedonia meet in the space of Chifte Amam, a space which is itself full with various cultural and poetic layers, and thus, through their specific poetics and using different media (performance, installation, video) they interpret the feminine as artistic provocation.

The title *Liquor Amnii*, although connected with the maternity as the most female differentia specifica, could be understood much wider, as a metaphor for the boundary between self and Other taking account of our complex relations toward the cultural, sexual and religious Otherness. Amniotic fluid is what is in-between, at the borderline, what represents the link between the mother (object) and the child (subject) but at the same time it splits them apart from each other and designates the mother as a guarantee for the subjectivization of the child.

The ritual of physical cleansing and spiritual purification, the relation to the forgotten and neglected space and its stories, the moment of self-consciousness (in sexual, cultural or political terms), the self-initiation as a birth from its own womb in alchemical terms, the spark of giving birth, the conflict between the imaginary and symbolic power of the male/female figures, are only a few of the starting concepts for creating the art works included in this project.

Suzana Milevska

SKOPSKO LETO
LIQUOR AMNII 1
Chifte Amam, July 27, 28, 29

The project *Liquor Amnii 2* again puts together the ten different artists, (five from USA, five from Macedonia) that firstly cooperated during the summer 1996 in the space of the Cifte Amam (a 15th century Turkish bath in Skopje). For the second time they meet along the banks of the Providence River and work on their site-specific projects. The image of the letter "Y" formed by the peculiar shape of the confluence - the meeting point of two sleeves where they mix for a short time before merging into the ocean, is too simple to explain all relations that come as a result of the cooperation that takes place during this fruitful cooperation. The "confluence" of obviously different cultures in general and their unification is not that easy as the human interaction and person to person relations that are being established between the artists.

Another metaphor derives from this "Y" image: it is the reference to the custom of breaking the chicken bone before the birth of a child and the belief that the gender of the child can be anticipated this way. It also refers to the preference for male children still preserved in some cultures.

Many other concepts flow from the liquid allusion consisted in the title. The cleansing and other religious ritual involving water, the self-initiation and birth within the alchemy tradition, the conflict between the imaginary, symbolic and political manipulation of the male/female relations, the dissolving of the power of representation, are only a few of the issues considered by the artists for conceiving their individual projects.

Suzana Milevska

COVERGENCE X FESTIVAL
LIQUOR AMNII 2
Providence River June 20th

Marilyn Arsem

POOLS OF TIME

"Pools of Time" is a performance that examines the nature of time, our relation to the past and the future, our memories and our dreams.

Here is a room in which to contemplate time.

Please enter and sit.

If you listen carefully, you can hear time slipping away.

Where does the past go? Where is the future?

The only time is now."

"If I were clear water, my mum, if I were clear water, mum, my mummy, I would know where to flow."

Marilyn Arsem

RIVERS OF MEMORY; OCEANS

A continuous performance on site Memories are often lodged in the fabric of everyday life.

Proust's "madeleine" presents a classic example of the complex relationship between the physical world, sensory experience and memory. It is a relationship that confounds our linear sense of time. Mutable and elusive, memory presents us with problems of order and sequence as we consider the frailty of our mind's ability to retain accurate memories, and talent for creating new unfounded ones. Needless to say, our notion of Memory is inextricably tied to our notion of Time: often assuming the former is crafted by the latter. We go about our daily routine distracted by the forward pressing of time, unaware that personal, social and physical histories are shifting beneath our feet. Seldom do we stop to notice the more nuanced aspects of these narratives: the eddies and tides, the brackish water.

In this work, Rivers of Memory; Oceans. Marilyn Arsem continues the work she began in Skopje (Pools of Time, 1996) investigating the metaphoric properties of water in relationship to time. In each case, inside the 15th century Chifte Amam, formerly a Turkish Bath, and now, along the contemporary reconstruction of the banks of the Providence River, Arsem uses the history of the specific location and its relationship to water as the operative devise in her work. By considering the physical properties of this liquid element she reminds us that time is fluid, contained only by the structures we create, and moving in directions we are unable to predict. Both Pools of Time and Rivers of Memory; Oceans continue this artist's work in a genre of performance art that is crafted for an audience of one. Arsem uses the site, slightly altered and charged by the incorporation of readymades, as the context of an intimate performance. By appropriating the site as a kind of installation, she uses her own ritualistic activity to intervene in the course of familiarity. As in Skopje, and in much of her earlier works, Arsem performs tasks that find their sources in labor - often woman's work. This work is heroic in nature and domestic in scale. Perched over the Providence River on a chair made of ice, she works, from dusk till dark, to maintain the fixity of time. It is an impossible, but seductive goal: to freeze the moment, stop the flow, empty the waters of time in an effort to diminish the discomfort of an ambiguous amniotic shifting.

(Sheila Pepe)

Mirna Arsovska

VIS ELECTRONICA

The starting point for this project for Mirna Arsovska was the linking of the creation and giving life - giving birth with the creating energy - a spark with the closure of the electric circuit. The linking of vis vitalis and vis electrica has its inner logic through the electricity. The keeping of the child alive, yet, through the nutritive fluid - the electrolyte, necessarily comes as one of the associations which result during the communication with this work inspired by the scientific experiments later developed by Nikola Tesla.

(Suzana Milevska)

Mirna Arsovska

MENTALSCAPE IN SAMPLE AND TEXTURES

An installation under the Crawford Street Bridge, optimally viewed after dark, from the river's edge.

Arsovska uses samples and textures (modified or unchanged) as essential information about the origins of the spiritual and material world, thus creating a "mentalscape." The information is treated as a real presence (objects cast in resin) or as a trace (when recored on film as an x-ray). This "information," placed in vitrines under the bridge, can only be seen with the use of a telescope. The artist provides an intimate approach to distant coded information while creating a sense of spectacle. We view a variety of things taken from different contexts: silicon chips, "pills for instant mythology," a bar code, x-rays, all preserved in synthetic material the way amber preserves insects.

(S. M.)

Mirna Arsovska

MENTALSCAPE IN SAMPLE AND TEXTURES

The audience is invited to look through a telescope which has been set up at the edge of the river walk. Three 30"x24"x5" plexiboxes have been placed along the interior stretch of the underside of Crawford St. bridge. Inside each plexibox are independent shapes constructed into a map-like image. The box on the right and the box on the left contain x-ray photographs of the "real stuff" encased in the middle box forming an "instant mythology." These boxes are time capsules containing bits of everyday life. Arsovska selected casting resin which simulates the color and consistency of amber, and which is a liquid that turns into a solid. Included are objects that Arsovska brought from Skopje such as , letters from the alphabet, bar code , an identification card and micro-chips, metal epaulets for soldiers, and pieces of broken diskettes. She included tabs from Coke cans as a shared element, one from Macedonia and one from the States. To view this "collection" of discarded objects one must use the telescope. Her proposal called for a pay-per-view viewmaster binocular that can be turned from side to side, a touristic, voyeuristic device. When this was replaced by a scientific telescope, the reading of the objects became more archeological.

(Betti-Sue Hertz)

Meredith Davis

BIRD WOMAN

"For a long time I have been fascinated by the many metaphoric associations of women and birds. It is thrilling for me to have the opportunity to create a site specific work dealing with the original source of this woman/bird association."

"Bird Woman" is an installation conceptually based on the prehistoric Goddess Cult of Old Europe (7000-3500 BC.). It specifically references the Bird Goddess deity worshipped by the Sracevo and Vinca civilizations of the Central Balkan area which included what is now Macedonia. The Bird Goddess was considered Giver of Life, Well Being and Nourishment. She was often referred to as the Mistress of Waters, as water was the primordial element directly related to the producing of life and the sustenance and nurturance of its growth. Symbols associated with the Bird Goddess include breast forms, chevrons, zigzags and meanders. It is believed they depicted the mysterious waters of life - breast milk, amniotic fluid, running streams and torrential rains. These symbols will be incorporated into "Bird Woman" in an attempt to invoke the spirit of this ancient matriarchal deity.

Meredith Davis

BIRD WOMAN

The initial source of inspiration for Meredith Davis' character was the ancient Bird Goddess indigenous to the Balkans. Wandering and lost in the landscape of the park she looks around disoriented, mad and overwrought. Her hair is teased out and adorned with feathers. She wears a purple webbed shroud and deep burnt orange lingerie stained with blood and grease.

She drags a black net filled with small dead birds. She is half bird and half woman. When people try to communicate with her she squawks. She shrieks when two men approach her.

The trajectory of her movements through the park lead her to a mound where she has placed installation elements. Grape vines stripped of their bark lay on the ground entangling a small wooden table and wrap around the trunk of a nearby tree. On the table is a very large 40 lb. piece of encrusted beef. The table and meat grew out of a cross-metaphor (feeding, Sunday dinner, roast, family). On the grass behind the table are two symmetrically paired crescent shapes made of grapevine twigs. They are about five feet long and two feet wide at the center and piled eight inches high. The shapes are feminine, vulvas or feathery wings framed by the green grass. She is now in her designated space. She cleans the table around the meat. She cleans the tree. Images of madness and bird flight, escaping entrapment, reference the captivity that women are subjected to, and the rules and regulations that dictate their lives.

(Betti-Sue Hertz)

Iskra Dimitrova

ANDROGYNOUS

The project of Iskra Dimitrova is part of her three part project "Double" in which she researches the relation toward the death as a complex relation between the attraction and repulsion. The object made of wax, the print of the artist's body made through similar procedure to the one of creation of posthumous masks, is going to be placed on a copper plate which will reflect the image in the darkened space alluding to the ambivalent feelings affiliated with death. Thus, the androgynous does not represent only the link between different genders but also an unisex junction of the fear of birth and death. The physical act of birth is transformed into a metaphor of the initial moment of creation of the identity. The body put in a position similar to the that of the fetus announces the protection within the maternal pelvis, but simultaneously the fear from the pain of the separation and the throwing off - the act of interruption of the ties with the mother and self creation out of its own womb.

(Suzana Milevska)

Iskra Dimitrova

DOUBLE - FEMINA ALBA

An installation beginning at darkness under the College Street Bridge

This piece is from a body of work dealing with the ritual circle of birth-death and the ritual of self-initiation. In her previous work, Androgynous, installed for Liquor Amnii in Skopje, Dimitrova emphasized the state of death, using the alchemical formula "birth from its own uterus."

In this new piece she is more concerned with the moment of birth. Eventhough the dichotomy of birth/death is linked with that of female/male, the female is underscored by its metaphorical relationship to both birth and death. The artist continues to use a duplicate of her own body, made not of the natural material wax, as in the previous piece, but rather uses synthetic ones.

(S. M.)

Iskra Dimitrova placed a crouched figure underneath the bridge at Columbia St. It bobs up and down on the surface of the water in relative darkness. With buttocks and feet at water level, and head tucked down towards the trunk of the body, and arms wrapped around the knees, the figure is posed into a totally compacted embryonic single unit with no space between the parts of the body. The translucent figure with a contained interior gazing pose glows at the far edge of a string of artists' installations. It's form is at once ghostly and shadowy under the protection of the bridge.

From a distance it seems almost immaterial, a peaceful and restful siren. The glow emanating from the body is intensified at night when it is lit by a fluorescent (black) light. Water reflects onto the surface of the figure and the figure is reflected in the water. At close view one notices that the head is turned slightly outward from the hidden inward looking body which closes itself off from its urban site. This suggests that the "persona" is aware of the surroundings. Dimitrova created the piece by having someone press soft wire over her own body to create an armature. Many layers of white fiberglass were then layed over the wire to create the waterproof figure sculpture. A sound track of song, and random soft howling of the artist's own voice, surrounds the rocking figure. The ambient sound for this sculpture extends outward and aurally unifies the space along the entire riverwalk strip between the Caldwell St. and Columbia St. bridges. Dimitrova is interested in old Slavic mythologies and pagan religions, especially female characters and their special elemental powers, as well as folkloric music and sounds from the pagan cults.

(Betti-Sue Hertz)

Margarita Kiselichka

TIMELESSNESS

entering, frame, bursting, hole, gaze, light, figure, transparency, whiteness, reflection, purification, framing the beauty of the gaze "In one of the arches I would place a partition, a "frame" in order to separate a part of the space. The frame itself is going to have a hole through which it will be seen the whole inside of the "altar" where I will place the installation. In fact, it is a sculpture made of paraffin which is going to be illuminated from behind and put in water where its reflection will appear."

The artist allures the gaze in the deepness where already is the transparent figure. Thus, the installation works as a eulogy of the forgotten ancient beauty as much of the space, as well as the woman, allegorically hinting the timelessness.

(Suzana Milevska)

Margarita Kiselichka

TIMELESSNESS

A sculptural installation on the Crawford Street Bridge.

The sculptures of Margarita Kiselichka are installed in different specific spaces within the sites of the exhibitions. By giving importance to the negative, empty spaces around her crafted objects she focuses on an experience which is fluid and links the material to the immaterial: the visible to the invisible. The artist separates her sculptures from the viewer by frames, so that a kind of paradox is initiated. The experience of viewing the work creates a visual process of transforming the framed 'picture' from a two-dimensional into a three dimensional space. The frames, actually three dimensional, simultaneously confirm and negate their own third dimension. The objects, made of wood and wax, are brought to the border of visibility by using ultraviolet light and the reflective surfaces of mirrors.

(S. M.)

Cathy Nolan

TABLE

Travelers carry with them—memory—language—context. The opening and closing of boundaries, floral-like — is a risk for all concerned.

"I arrive as a traveler with my questions. I make no claim to know any answers. As I travel I gather information like so much dirt to carry with me. The table groans with information. Will it hold the weight? I will cross over the water, the Vardar, gathering, gathering, and arrive at Chifte Amam with my findings. How will the entire world come to its fulfillment? I am showing one possibility. I hope there is a better solution."

Cathy Nolan

CHESPY

Dressed in a royal blue long dress and beige pumps, pearl necklace and earrings Nolan moves a simple upright wood frame barge covered with flowers and leaves along the river from the sidewalk of Memorial Blvd.

White diaphanous fabric attached at the top billows with the wind as the barge knocks along the banks of the urban river which is approximately fifteen feet lower than the street. A black box the size of a small coffin lined with vines and painted red inside sits at the center of the floor of the barge. Inside the coffin-like black box is a picture of a man and a woman in a romantic Mediterranean setting with a castle and the moon reflecting on the water.

Brass chimes dangle from the center of the barge. The performance is an endurance meditation which required a series of maneuvers with ropes navigating a series of light poles and decorative columns which involves tying and untying the rope. Kyackers pass by and Nolan asks "Have you seen the him?" She pulls the rope in and then lets it go, the barge drifts. Nolan's traveling piece creates a mobile sense of the space of the city. Her distant position across the river from the other artists invites the audience to "come to the other side." Some audience members offer to help with the burden, the barge and the search for Eros.

Nolan's performance is based on the mythological story of Eros and Psyche. The title "Chespy" is an anagram of Psyche.

(Betti-Sue Hertz)

Mari Novotny-Jones

PORNEIA (unclean/desire)

"This is an interactive piece. The performance puts the audience inside Mary Magdalene's cave, a place of solitude and exclusion. Here we find Mary Magdalene engaged in a ritual birth and cleansing process. But this is a disturbing birth in which multitudes of the modern female icon are assembled and dressed. Even with the assistance of her visitors, she cannot resolve what the images of these "dolls" present. Finally, she moves her bathing to the audience. The Mary Magdalene of the gospels will, in loving supplication, wash the feet of an audience member. Thus, completing the ritual cycle of birth, death and rebirth.

I am working with the image of woman as separated by society. Woman as unclean, yet cleaning others. The persona I am working with is that of Mary Magdalene. One of the three women to announce the resurrection to the male apostles. Mary Magdalene as midwife, birth goddess, harlot and funerary priestess. I link her to sex, death and rebirth. I have always been struck by the image of her washing the feet of Jesus with her hair.

Mary Magdalene lived in a cave after the death of Christ. She lived there for 30 years, fasting. Her only nourishment was the sweet song of angels. This came to her daily deep inside her ears. Candles were burning at all times. She is said to have destroyed a dragon that lived close by to her. She did this by pouring water over his head (from "The Women's Encyclopedia of Myths and Secrets," by Barbara Walker)."

Mari Novotny-Jones

ALONG THE RIVERS OF BABYLON

An ongoing interactive performance until dark.

Captivity and exile are the themes that Novotny-Jones pursues in this new work along the banks of the Providence River. She is inspired by rich texts from ancient, biblical and modern histories to convey the emotional resonance of these human conditions.

The city of Babylon is a powerful referent linked to the exile of the Jews in 597 B.C. and to the capture and transport of Africans to this continent. Similarly potent is the image of Mary Magdalene - the central persona that Novotny-Jones uses in her performance. She is a woman exiled by the physical passing of Christ. No longer tied to a community, Magdalene lived alone in a cave for thirty years, fasting. This is an image of a woman barely physical, tied to this world by spiritual threads. It seems fitting that Novotny-Jones weights her Magdalene to this earth with a dress of stones. Each stone might represent a small moment of exile - the otherness with which we burden each other every day.

As a mass, the garment's stones take on historic weight. Through the telling of these histories the artist engages her audience. She asks, "How has gender and ethnicity created conditions of exile and captivity in our political and perceptual lives?" Having brought this persona from her work in Skopje, she mines both her memory of Macedonia and the Providence site for evidence of such histories. She speaks, for example, of her experience as a foreigner in another country and in her own. She works to come to grips with complex issues, such as the slave trade that thrived on the very land of her performance.

With no claim to territory, the artist and persona meander the site. It is location made dangerous to a woman wearing stones by its proximity to water. Novotny-Jones rewrites the predictable association by dispersing her burden with conversation. As she should; she asks us to share our history collectively.

(Sheila Pepe)

Nora Stojanovic

FLASHBACK

The performance of Nora Stojanovic consists of three parts; at first appears a man knocking at the walls of the Amam till the moment when the whispering starts to occur. Then appears the combination of the video image of the twin sisters and the artists in-between them, rising from the floor and covering her own image with her body - establishing the relation to the past and the space through the similarities and the differences, while in the third part she disappears in a construction - a tulip, the symbol of serenity, but also a frequent decorative element, preserved also as a stucco decoration in the Amam.

The flash back is a recalling but not of her own memory - it is a discussion about the history and the ritual poetics of the space that the artists was having with her friend Bedi Ibrahim, an artist from Macedonia who is among the first who started to research the space of Amam. Thus it comes to juxtaposition of the male and female understanding of time.

(Suzana Milevska)

Nora Stojanovic

GATHERING SCALES OF THE BIG FISH (MISSING PARTS...)

**A multi-media installation and performance
Friday only, 9:30 pm.**

This project speaks to the transformation that is achieved by traversing the region between "the personal to the general and social". As a catalyst for the piece Stojanovic uses childhood memories of many fish swimming in a large tank. It is an image that she recalls with phenomenological accuracy: too many fish and not enough oxygen. But it is also an image she recalls with an illogical empathy. Inspired by this she expresses a sense of desire to complete the impossible task of "gathering the scales" of a big fish.

This is an extended work honoring the power of process. As such, it will be realized in many different phases over the course of the year.

In the first part, performed in Skopje one month ago, Stojanovic immersed herself in a large tank of fish at a common market in the heart of the city. By climbing into water the artist strove to place herself in a pure space both elemental and metaphysical, traditionally associated with nature. But she, like her fellow inhabitants, were cast into not a natural, but cultural state created by the overpopulation of the tank. All of them gasp for air, struggling to survive.

In the Providence phase of the project Stojanovic presents to us the "big fish," fractured, headless and partly eviscerated. It's respiratory system and belly are exposed. With gills and guts laid bare, and tail flapping, the artist lies at the center incorporated into the body of the fish like Jonah in the whale. She becomes, like the mounds of smaller fish about her, the inhabitant of a new space. In it the artist works to reveal conflicting and conflating paradigms. It is organic, yet highly constructed: the nature that culture creates. Stojanovic equates this new place made by the Fish with the new "space" created by her experience in the U.S. She is inside both in a similar situation of displacement. From this unusual position she reveals her observations. By using objects both natural and technological, images of the most base biological consumption and purist modernity, Stojanovic uses a free play of perceptual filters: natural, metaphysical, and culturally, to illuminate the complexity of our experience.

(Sheila Pepe)

Nora Stojanovic

GATHERING SCALES OF THE BIG FISH (MISSING PARTS...)

Nora Stojanovic's installation consisted of three video monitors, two slide projectors, and a video projection on a large white screen. Exhaust pipes emerging out of the video monitors are understood to be breathing devices.

The installation was set into the riverwalk and a landscaped garden of shrubs framed by the Crawford Street bridge and the walls of a staircase which leads down from the bridge to the riverwalk. Ten codfish were placed in and amongst cellophane wrapped shrubs. During the performance slides that the artist had taken in Boston and Providence, and from photographs in books were projected onto a wall surface at the bottom of the steps.

Stojanovic descends the stairs, her nude body wrapped tightly in cellophane. She then lies down amongst the shrubs and fish. The video tape features images of the artist at a fish market in Skopje. She slithers into view onto one of the counters, takes off a towel which has been wrapped around her body and naked enters a large fish tank. The camera follows her from outside the glass tank as she swims totally submerged with the fish. This sequence, as others in the video tape, is repeated at different speeds. One sequence repeats a slow motion take of the artist's face emerging from the water for air. Other sequences include the audience for the performance at the market, and shots of people at the market buying fish. The video sound track emphasizes the sound of breathing. The artist moves slightly amongst the fish during the multi-media presentation, as if in sleep.

(Betti-Sue Hertz)

Margaret B. Tittlemore

WEDDING ALBUMS

Domestic violence is the subject matter for a mixed media installation by Margaret B. Tittlemore using texts on male/female power relationships juxtaposed with elements associated with domesticity including sewn embroidery, bridal fabrics and articles of female clothing.

The audience is invited to contribute their comments about marriage to a book that will be part of the installation which has been inspired by the cycle theory of violence by Leonora Walker.
(Suzana Milevska)

Margaret B. Tittlemore

ACROSS THE WATERS

**A performance with Nora Stojanovic
at the Crawford Street Bridge.**

Two women sit. They are separated by the river and linked by their desire to communicate. Given authority by the structures they occupy – oversized chairs set inside the stone and concrete architecture of the River Park - they work to defy the confines of the institutions that support them. Their work is to speak. It is work made specific by their gender, their nationality and ethnicity; by their positions.

In Macedonia, Tittlemore used her work to address both the power of speech, and the benefits of its use. Stitching her words into hoops of fabric, she crafted a "feminist message" which addressed issues of domestic violence. Her text, written in Macedonian, invited the audience in their native language to participate in an extremely difficult dialogue. This produced, in part, a volume written by an audience reflecting on their own feelings about marriage and domestic relationships. Having been welcomed by enthusiastic participants in Skopje, Tittlemore felt engaged by the possibilities of communication.

In this new work she considers not the commonality shared by understanding, but the inevitability of miscommunication caused by cultural difference. Perched on either side of the river, these two artists use the water between them metaphorically. As if shouting across an ocean, they test the possibilities of understanding. How difficult will it be for them to reach each other? At first glance the task seems simple, even comical. The polarity of their positions may seem too plain in their opposition.

They are both "faced-off" and "face to face" : apart and together. Mixing historical texts alluded to by the site and their lives, they share differences, of age, nationality and native tongue. By their example they make real the gaps and lapses experienced in any effort to understand and be understood.
(Sheila Pepe)

Zaneta Vangeli

THE SOCIAL PLASTIC OF MACEDONIA

The installation by Zaneta Vangeli is a homage to Joseph Beuys and it offers the term "ultimate plastic" as an alternative to his "social plastic;" it would affirm the non intentional, dematerializing, nonfunctional. The installation consists of three parts: "The Inner Circle" is a photo installation with photos of public persons within which is contrasted the visible to the invisible power. "Anamnesis or How Al Hansen Explains the Ultimate Plastic to Bashkim Ademi" is a symmetrical video installation: on one side Al Hansen, the famous poet from "Fluxus" recites his poem, on the other side Bashkim, an underground artist perceive his performance in a state similar to anamnesis. The installation with Macedonian flags and the objects - spiritual symbols connect the work to the whole in a discrete manner; treating the political unconsciousness as creating and growing of the new state during which process there is conflation among the political, national and historical elements from one side, and the universal and immaterial from the other side.

(Suzana Milevska)

Zaneta Vangeli

THE CONSTANT DESIRE FOR ETERNITY

An installation optimally viewed in daylight.

Two red carpets lead to the river's edge. Over the edge a mass of life jackets float in the water. The site is marked by American flags. The title is double-edged. On one hand, it could be read as the desire for eternal life that is the constant quest of all spiritual beings. It could also refer to a country's political desire to offer salvation in conflicts world wide, as a kind of phenomenological path to eternity. **(S. M.)**

The monument behind the installation, a memorial commemorating the "loyal courage and fidelity of all of Providence's citizens who served in the World War" represents an almost Old Testament concept that "right is more precious than peace" (- Woodrow Wilson). The task of saving the Other, especially when set about on a national scale - in the social and political- is treated not simply as legitimate, but insisted upon as a duty.

(Zaneta Vangeli)

ZANETA VANGELI

THE CONSTANT DESIRE FOR ETERNITY

"The Constant Desire for Eternity" is a response to American altruism and its ideals of social, political and cultural salvation. Two long red ceremonial carpet runners lead down steps starting from the memorial commemorating World War I victims from Providence, to the water's edge at the river walk. They pass three pointed granite columns about three feet in height, two granite steps and one older stone step descending towards the river. American flags on poles waver in the wind on stanchions at either side of the granite columns. The red carpets are a symbol of honor and respect in political situations, and their placement indicates a stately ceremonial march to the edge. Thirty-five bright orange life jackets, the type worn by canoers and kayakers, float suspended on the surface of the water bobbing up and down and slowly shifting into one grouping or another. They are passively available for those who want to be saved from their high and pompous ideals. The human sacrifice of war is referenced by the carpet's starting point at the memorial and end point at the river. The ironic tone of the installation is underscored by all the elements in the installation which coalesce into mock-official authoritative imagery. The viewer's physical participation "finishes" the installation and resembles an outdoor theater set which is activated in real time and real space by the performers. Vangeli was interested in making a piece about the country she's working in, not the country she's from and the installation reflects the artist's subjective experience of the United States. America exists in the readymade set of the cityscape of downtown Providence and the monument. Quotations on the monument reinforce the stately ideals of heroicism and sacrifice.

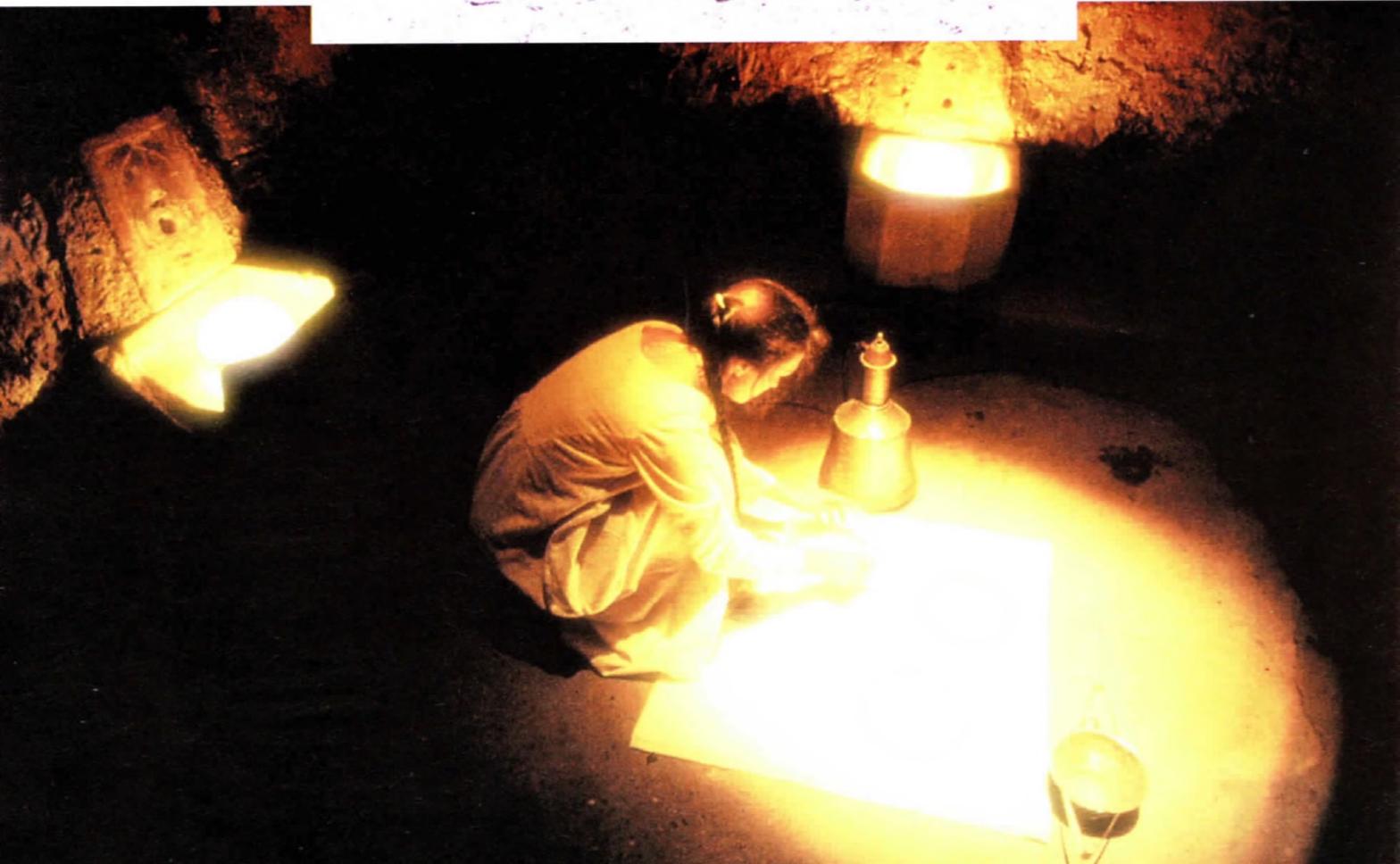
(Betti-Sue Hertz)

MARILYN ARSEM
MIRNA ARSOVSKA
MEREDITH DAVIS
ISKRA DIMITROVA
MARGARITA KISELICHKA
CATHY NOLAN
MARI NOVOTNY-JONES
NORA STOJANOVIC
MARGARET B. TITTEMORE
ZANETA VANGELI

MARILYN
ARSEM

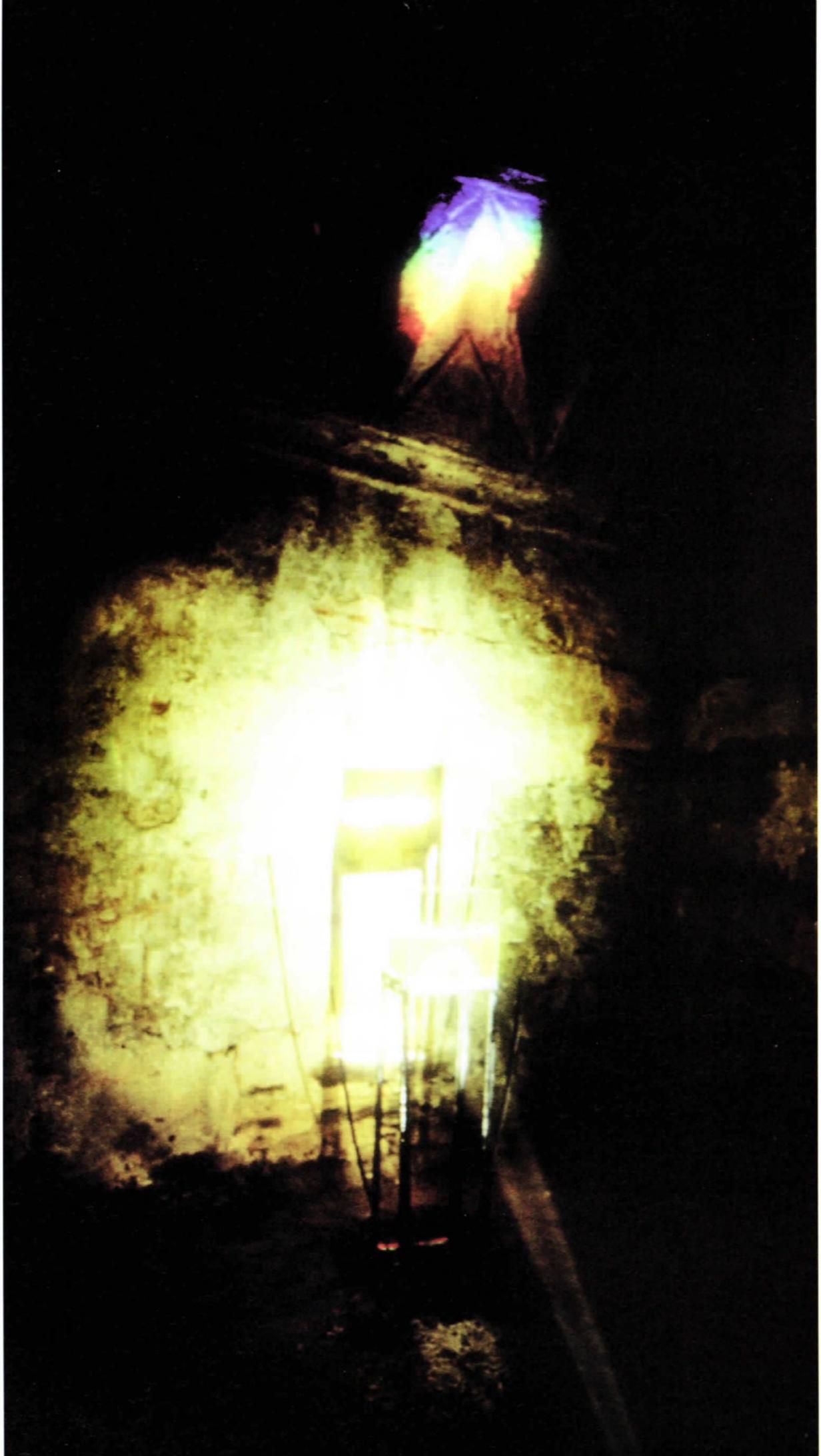


Pools of Time, interactive performance and site specific installation, ice, candles, pitcher



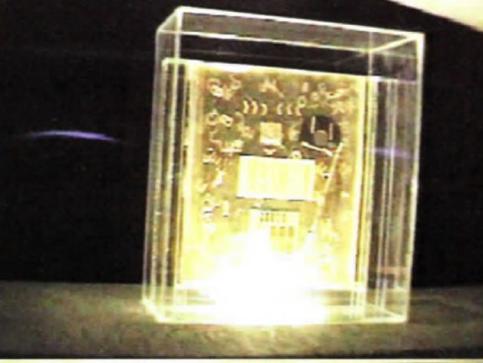
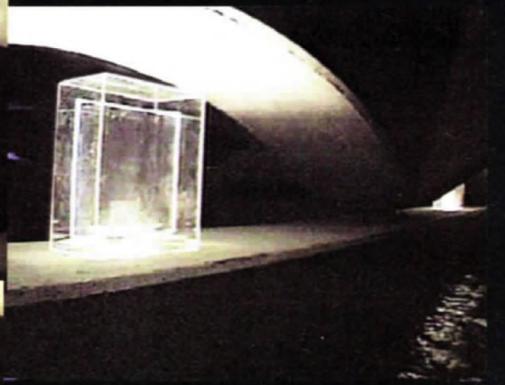
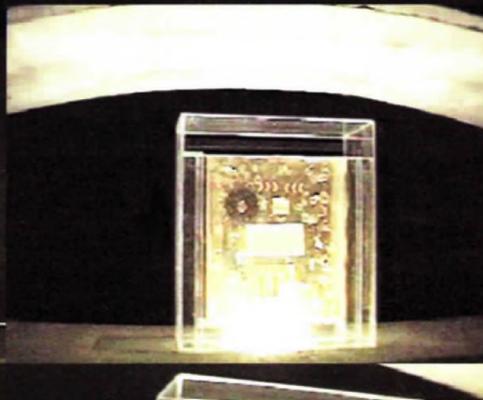
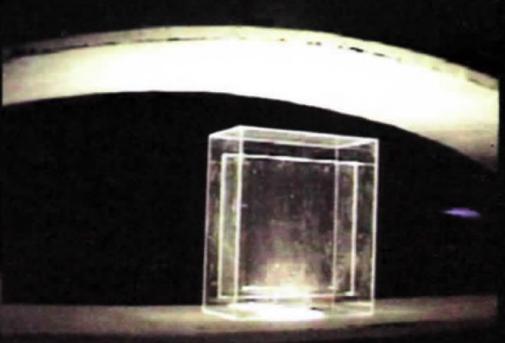
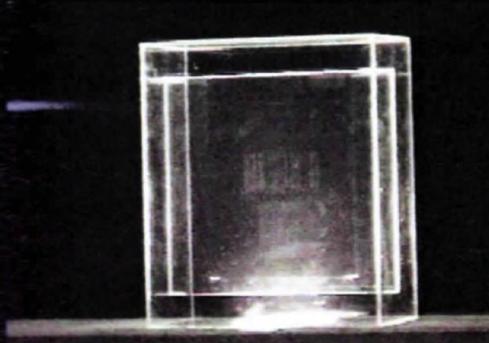
Rivers of Memory; Oceans,
interactive on-going
performance.
chair made of ice





Vis Electronica, installation,
150 x 50 x 40 cm,
glass box, metal, mineral
sparkling water, earth
phosphorescent pigment

*Mentalscape in Samples
and Textures*, installation
under the Crawford
St. Bridge, 3 plexiboxes
(75 x 60 x 12,5 cm),
2 x - ray photographs,
resin cast, telescope







*Bird Woman, performance
table, meat*

ISKRA
DIMITROVA

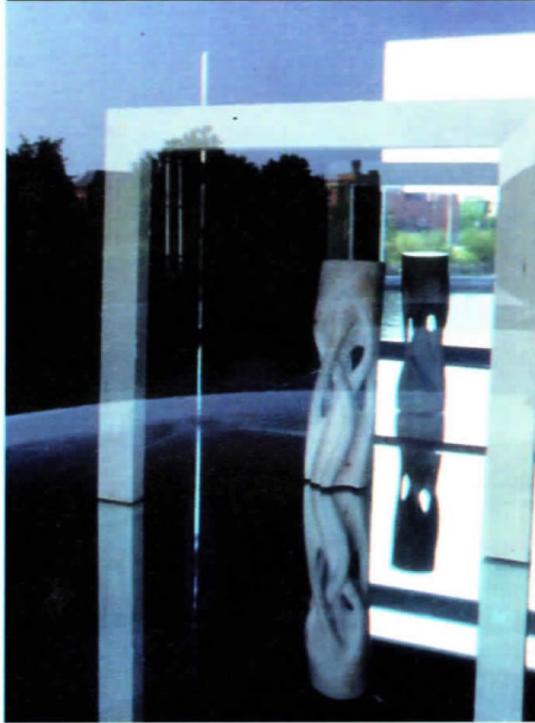


Androgynous, installation,
400 x 800 x 400 cm,
wax cast of the artist's body,
copper, flour, light and sound



*Femina Alba, installation,
plastic cast of the artist's body,
UV light and sound*

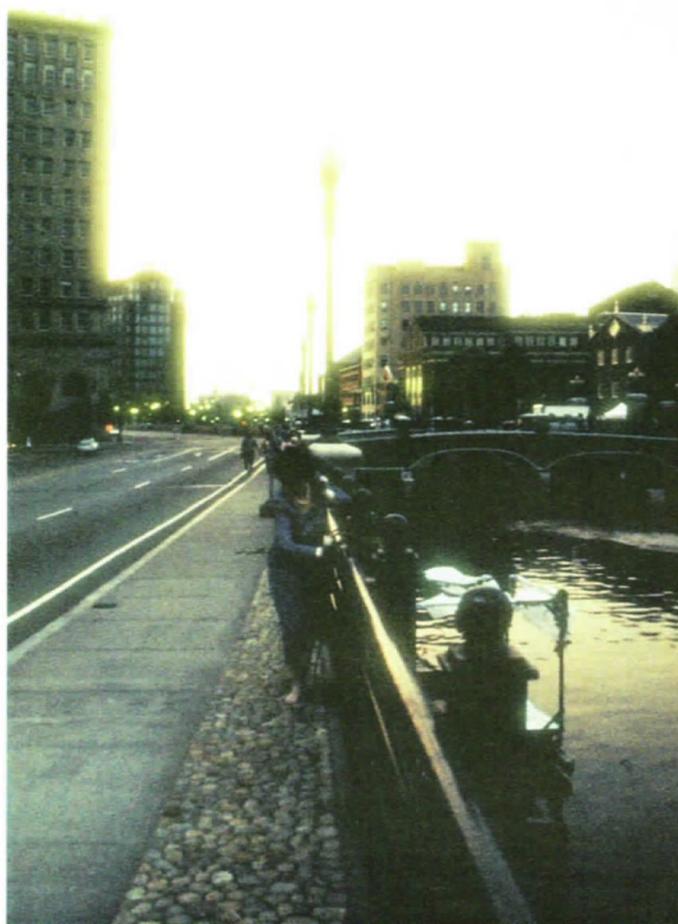




Timelessness, *installation*,
200 x 100 cm, wood, mirror, UV light

CATHY
NOLAN

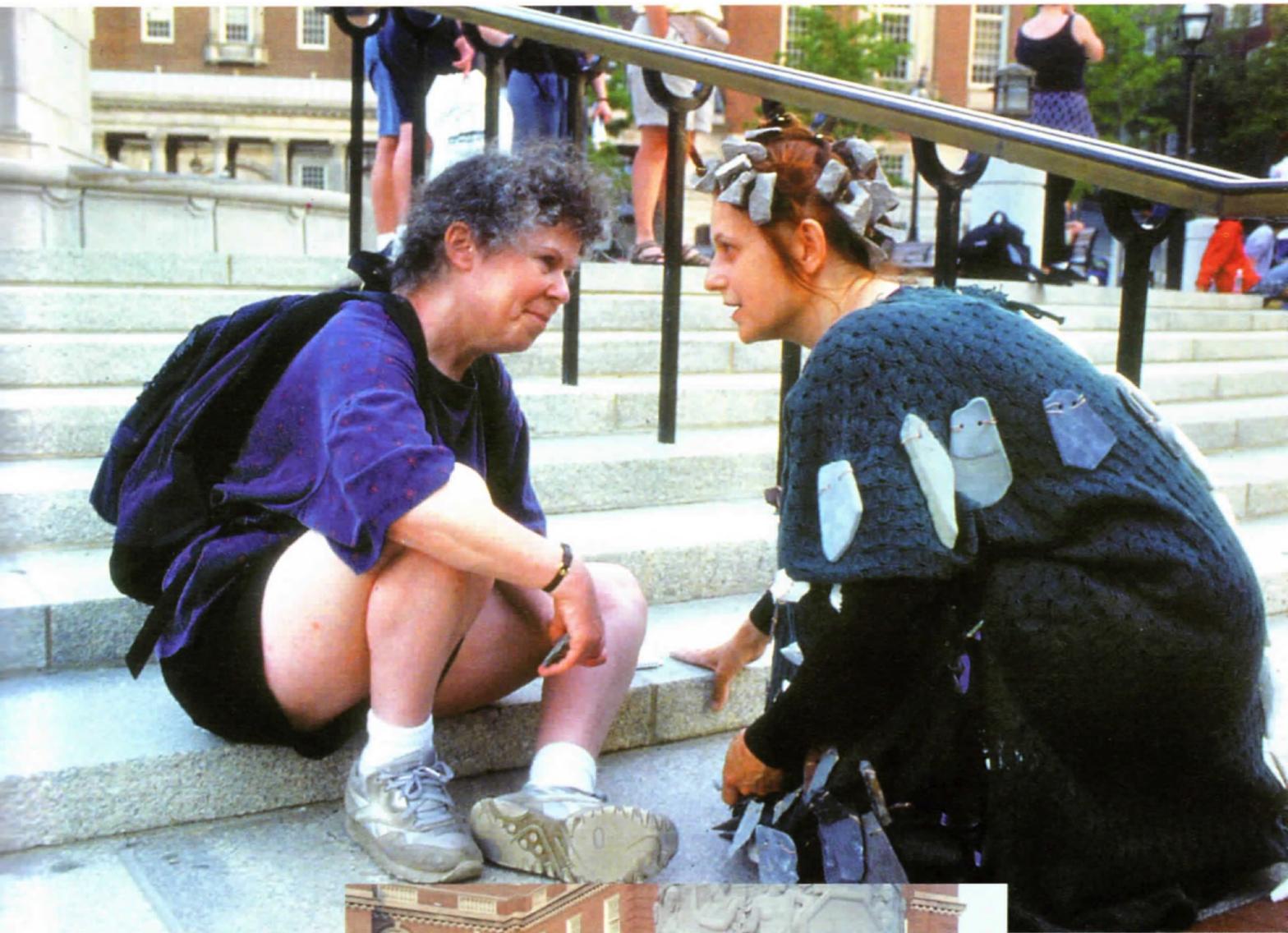




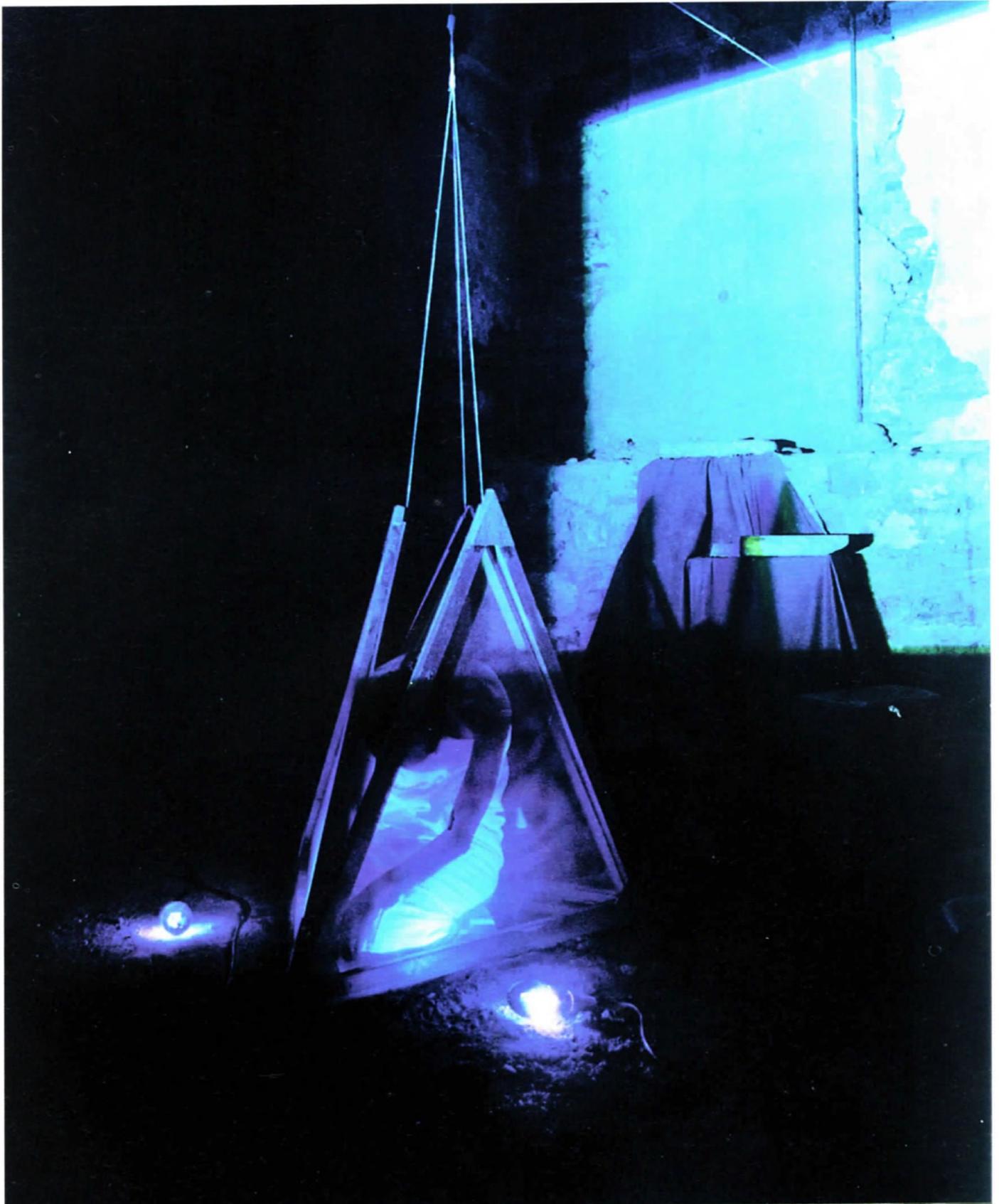
Chespy, performance,
wood barge, flowers,
leaves, ropes, poles



*Porneia (unclean/desire),
interactive performance,
dolls, chicken legs, texts, bucket*



Along the Rivers of Babylon,
interactive on-going performance,
stones and shopping cart



Flashback, video performance and installation (featuring Meredith Davis)



Gathering Scales of the Big Fish (Missing parts),
installation and performance, video and slide projection

MARGARET
B. TITTEMORE



Wedding Albums, interactive installation,
six embroidered texts on tulle and pattern
book for wedding dresses



Across the Waters, performance
with Nora Stojanovic at the Crawford Street
Bridge, two wooden chairs



"THE INNER CIRCLE"

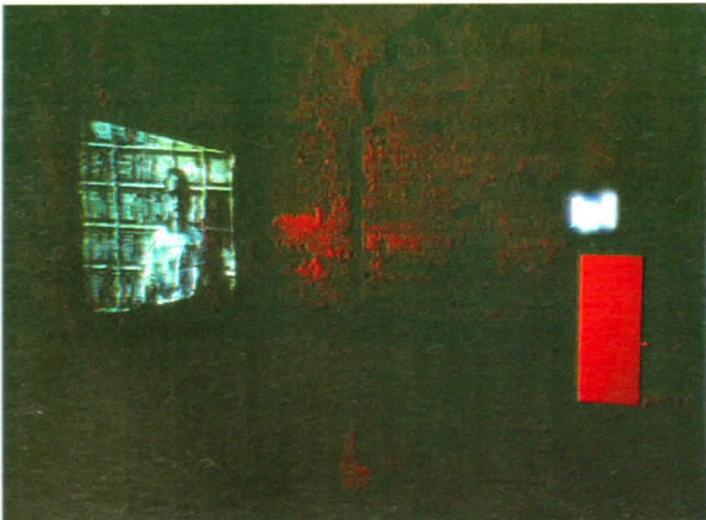
photography/wood, 800x210cm

from left to right: The Archbishop of the Macedonian Orthodox Church Gospodin Gospodin Mihail; Underground Guru Bashkim Ademi; Minister of Foreign Affairs of the Republic of Macedonia, L.D. Frchkovski



"SPIRITUAL MACEDONIA, OR ANYTHING GOES"

installation: 10 macedonian flags, lead and gold/wood 25x40cm, wood, glass, poppys, 25x40x12cm



"ANAMNESIS, OR HOW AL HANSEN EXPLAINS THE ULTIMATE PLASTIC TO BASHKIM ADEMI"

video installation: 2 recorders, 2 tapes, monitor, video beam



"THE CONSTANT DESIRE FOR ETERNITY"

installation: 2 american flags, 2 red carpets, 35 life vests, engraving brass plate

Marilyn Arsem (b. 1951, Liverpool, New York) has been creating live events since 1975, ranging from solo performances to large scale, site-specific works incorporating installation and performance. Arsem has presented work at festivals, alternative spaces, galleries, museums and universities in 15 states across the USA, in Canada, and the Republic of Macedonia.

Her solo work has been performed, most notably, in New York City at Ronald Feldman Fine Arts, 1992, and the Lincoln Center Out of Doors Festival, 1994. She was featured at The Cleveland Performance Festival in 1990. In 1996/1997 she participated in the Liquor Amnii exchange project, which was presented at the Skopsko Leto Festival and at the Convergence X International Art Festival in the US.

She has been the recipient of numerous grants, including a Research Fellowship at the American Antiquarian Society, 1997; a National Endowment for the Arts Solo Theater Fellowship, 1994; an Artists' Projects: New Forms Initiative Award, 1992, from the New England Foundation for the Arts in partnership with the National Endowment for the Arts, the Rockefeller Foundation and the Andy Warhol Foundation for the Visual Arts; and a Massachusetts Artists Foundation Fellowship in New Genres, 1991.

Arsem has been awarded residencies at The MacDowell Colony, 1986, 1992, 1997; Yellow Springs Institute, 1992; the International Plastic Art Colony of Strumica, Macedonia, 1997, and the International Art Colony at Kicevo, Macedonia, 1998.

Her work has been reviewed in many local and national publications including The New York Times (Dunning, 1994), Text and Performance Quarterly (Anderson, 1994), Women and Performance Journal (Todd, 1996; Parker, 1988), P-Form: A Journal of Interdisciplinary and Performance Art (Askanas, 1998, 1994), New Art Examiner (Abell, 1992), and High Performance (Engstrom, 1991; Sparks, 1990; Miller, 1990; Perez, 1986; Pederson, 1986; Sommer, 1985).

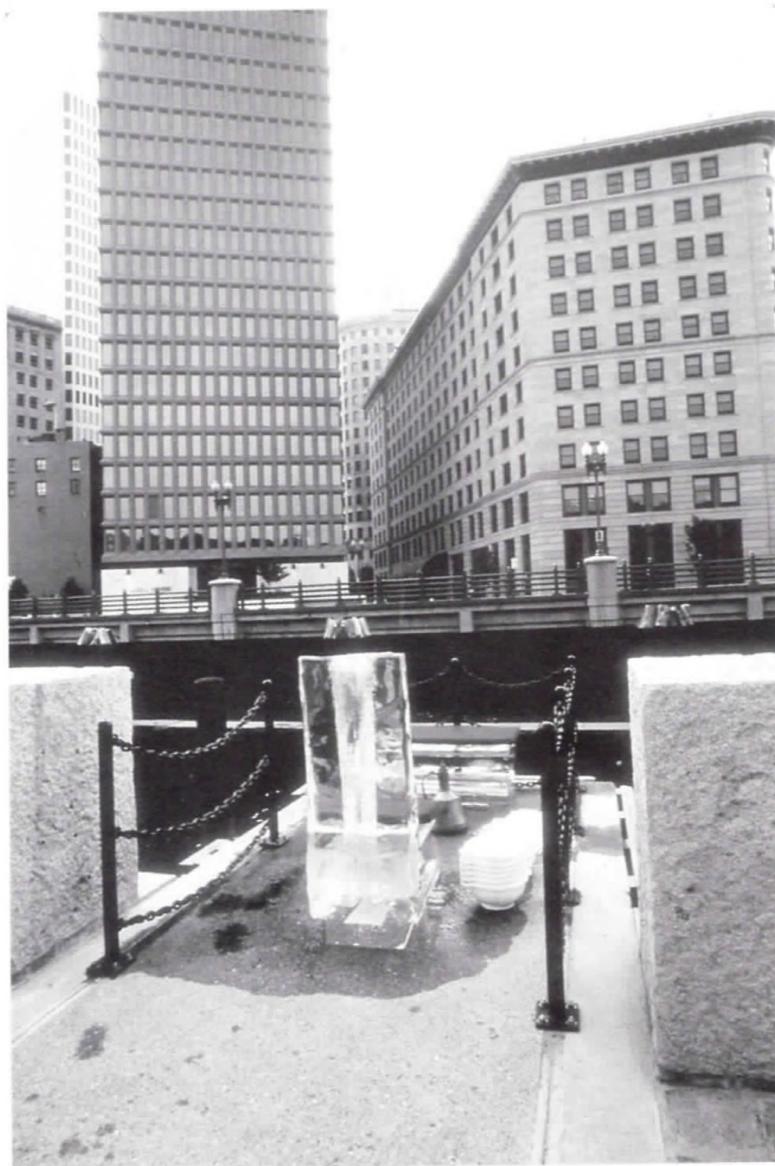
She received a BFA from Boston University in 1973. She is the founder of Mobius, an interdisciplinary collaborative of artists who also operate a performance/exhibition center in Boston. She is a regular, full-time faculty member of the School of the Museum of Fine Arts,

Boston, where she teaches in the Performance Area and the Graduate Program.

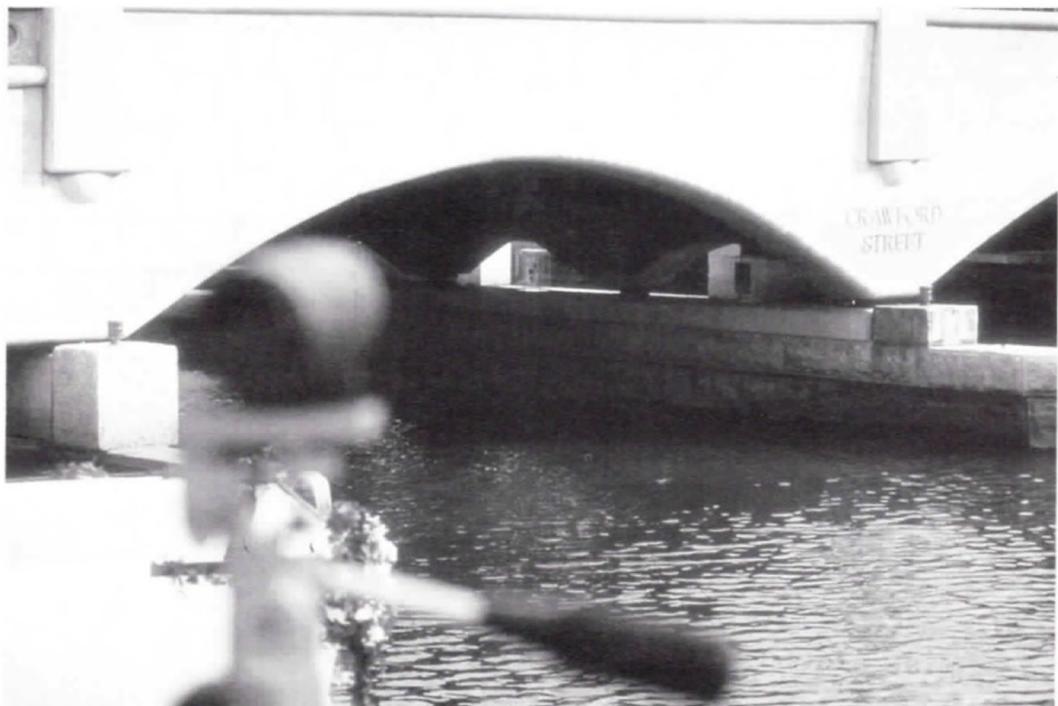
Marilyn Arsem

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e-mail: marsem@world.std.com



Mirna Arsovska (b. 1967, Skopje, Republic of Macedonia) attended the Faculty of Fine Arts in Skopje where she received her BFA in 1992. Her installations have been shown in Skopje at the Museum of Contemporary Art, The Youth Cultural Center in a solo exhibition and at Cifte Amam in 1994 and 1995. Arsovska recently installed her work at the Techno Club "DALI" in Skopje. She exhibited in the exhibition "Inhales/Exhales", Vrsac (Yugoslavia) and also in "Self and the Other" in Istanbul (Turkey), at the Technical Faculty Yildez and in Manchester, England.
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Meredith Davis is an installation artist whose work incorporates sculptural form, sound, light, and performance. A long term member of Mobius, Boston's Center for Experimental Art in All Media, she has presented installations at Mobius, The DeCordova Museum, Dartmouth College, Convergence VII & X, The Fitchburg Art Museum, Connecticut College, The Fuller Art Museum, Hera Gallery, No. B.I.A.S., and Massachusetts College of Art.

Internationally her work has been presented in Macedonia at the Skopje Summer Arts Festival.

For a number of years Meredith worked as set designer for Paula Josa- Jones/Performance Works whose performances have been presented nationally and internationally. Currently she is an Assistant Professor in the Sculpture Department at Montserrat College of Art.

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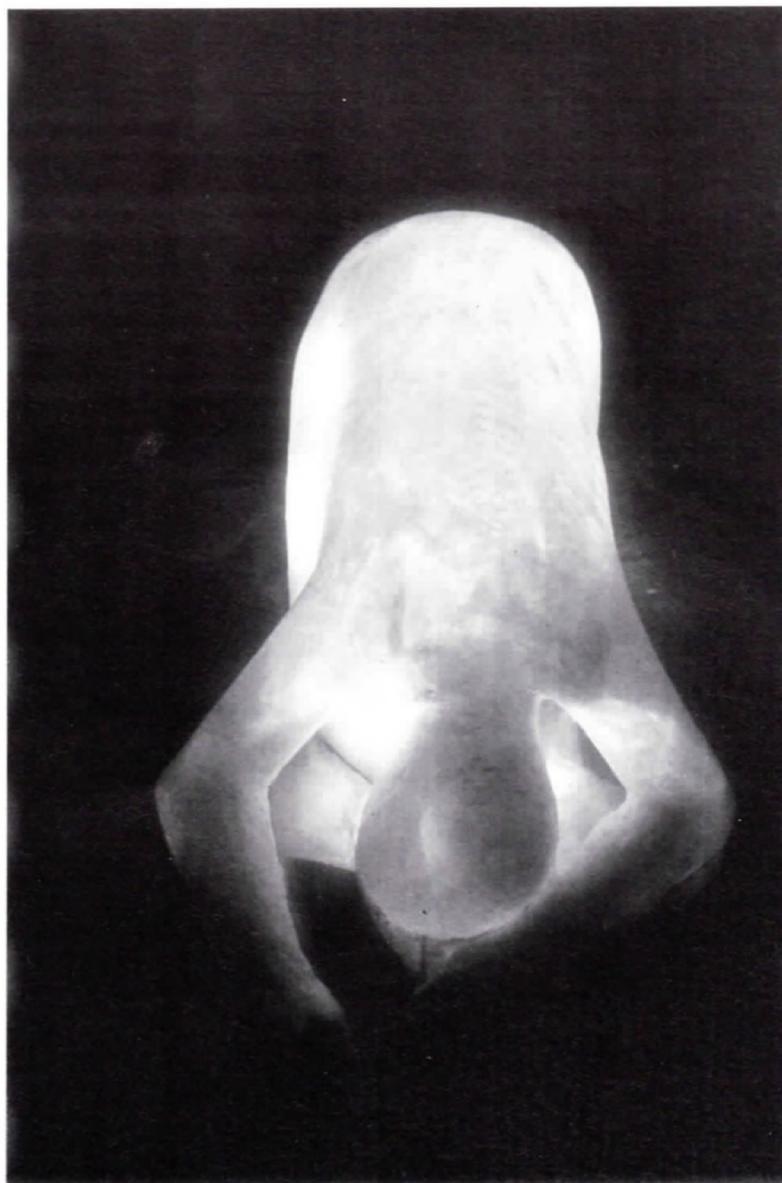


Iskra Dimitrova (b. 1965, Skopje, Republic of Macedonia) attended the Faculty of Philosophy, Skopje, where she received her first BFA in 1988 and at the Faculty of Fine Arts in Skopje where she received a BFA in 1990. She has had many solo exhibitions since 1991. Dimitrova has shown solo work at the Gallery Daut Pashin Amam and the Youth Cultural Center all in Skopje. Other work have been at the International Festival "Art as Ritual, Ritual as Art" in Sofia, Bulgaria in 1994. Dimitrova has exhibited in United States at the Old Firehouse Gallery in Madison. Her work has also been shown in numerous group exhibitions at the Museum of Contemporary Art, Mala Stanica Cultural Center and Cifte Amam, all in Skopje from 1993 through 1995. Her "Labyrinth" is a work on the CD ROM "Silver on Icon" produced in Skopje 1995. Most recently has presented a solo exhibition at the Museum of Contemporary Art, Skopje, participated at the Women Art Festival in Thesalloniki "Between Two Seas", and had a solo exhibition in Zagreb, Croatia.

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Tel. ++ 389 91 11 21 88

e-mail: iskradimitrova@hotmail.com



Margarita Kiselichka (b.1962, Skopje, Republic of Macedonia) attended the Faculty of Fine Arts in Skopje where she received her BFA in 1985. Her sculptures and installations were first shown in a solo exhibition at Youth House Cultural Center in Skopje, Macedonia 1987. Since then she has participated in a number of group exhibitions including the following: "6th Exhibition of Yugoslavian sculpture - 6 PIJS", "16th Biennial of Young Yugoslavian Artist" (Croatia), "Sculpture along the Canal" - Manchester (England), "First International Plastic Art Colony" - Denizli (Turkey), "75 Artists" Paris (France). Installations in Chifte Amam and the Museum of Contemporary Art, both in Skopje, Kiselichka has been included in the "Anthology of Macedonian Artists" and she has just completed another solo exhibition at the City Museum of Skopje.

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Tel: ++389 91 77 91 32



Cathy Nolan is a visual/performance artist.

She has worked in a variety of mediums including but not limited to fireworks, paint, collage, interactive performance and music. She is largely but not totally self-taught. She has performed and shown her paintings and firework displays throughout New England, and was honored to get the opportunity to be part of this project, *Liquor Amnii*.

Address: 4A North Rd., Deerfield, NH 03037



Mari Novotny-Jones has been a performer and Mobius Art group member since 1980. Having come from traditional theatre, Novotny-Jones appeared in a number of productions as a professional actress in Boston, Chicago and New York City as early as 1974. Her own original performance works, produced as solo events are: *Inside A Legend* (1986) a personal interpretation of the Joan of Arc stories, *The Exact Location of the Soul* (1989) a domestic fantasy, *Light House Keeping* (1996) the poetic journey of an agoraphobic woman. Collaborations include: *The Month of Blood and Bonfires* (1991) with Mobius artists Cathy Nolan and Ean White, that explores the boundaries of wilderness and civilization and with Czech artist Milan Kohout in *The Berlin Wall*, yearly performances dealing with the fall of socialism and the rampant consumerism of capitalism. She has won critical acclaim for her performance as Persephone in Mobius' legendary *Persephone and Hades* with David Miller, created by Marilyn Arsem and Stephen Lydenberg. This piece has been performed annually since 1980. Her most recent solo work, *The Dreams of Forgotten Alchemists* deals with the mysteries of Alchemy, the discovery of Radium at the turn of the century and the curious intersection of science and soul. Novotny-Jones has performed at the Cleveland Performance Open, The Artists Congress in North Adams, MA., The Lincoln Center Out of Doors Festival. She also participated in the Liquor Amnii exchange with women artists from Macedonia, which included performances in the Skopsko Leto Festival in Skopje, Macedonia (1996) and the Convergence X Festival in Providence, R.I. (1997) She received a B.S. in Theatre from Frostburg State University and is currently working on an Masters in Theatre Arts from Syracuse University. As lead artist educator at City Stage Co., Novotny-Jones has taught in the Boston Public schools and YWCA in Lowell, MA. Other teaching credits include: *Genesis* at Brandeis and SMARTS Summer Institute. She is on the Faculty at the School of the Museum of Fine Arts, where she teaches *Beginning Performance*. Mari serves on the board of The Artists' Trust, a regional arts advocacy organization.

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Nora - Eleonora Stojanovik (b.1967, Skopje, Republic of Macedonia) began her artistic career as a vocalist in the Macedonian rock band Mizar. She has been an active member of the music and art scene in Macedonia since 1991 and a cofounder (with Zlatko Trajkovski) of the multi-media group, Vermillion Deviate. Her multi-media work has been shown at the Skopsko Leto Festivals, 1991, 1992; the Art Gallery Daut Pashin Amam in Skopje, 1993; Macedonian National Theater and at the Techno Club MNT, 1996. 1994-1995, she worked with various musicians and performing artists. She participated in the Festival Bridging in Bratislava, Slovakia with her video installation "Crossing the Crosses".
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Margaret B. Tittlemore (b. 1943, Brooklyn, N.Y.) is an installation/performance artist and has been a Mobius Artist Group Member since 1992.

Her work has been included in a number of group exhibitions, most notably in Land, Sea & Sky, 1991 at the DeCordova Museum; the San Francisco Sound Culture 96 Festival and Environmental Arts at the Fuller Museum of Art, 1998. Tittlemore's solo work includes The Red Shoes/Part 1 & 2, installed at Mobius and No.B.I.A.S., North Bennington, Vermont, respectively. In 1995, Tittlemore received a Sculpture fellowship from the New England Foundation for the Arts and a grant from Art Matters, Inc., N.Y. She was also awarded a Clarissa Bartlett Traveling Scholarship upon the receipt of her Fifth Year Certificate from the School of the Museum of Fine Arts, Boston in 1992. She is currently a member of the Art Department Faculty at Bridgewater State College.
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Zaneta Vangeli (b.1963, Skopje, Republic of Macedonia) studied at the Faculty of Fine Arts in Skopje and at the Staatliche Hochschule Fur Bildende Kuenste – Staedelschule, in Frankfurt/M., Germany. She has shown her paintings, photography, video and installation at "Austritte" in Karmeliterkloster in Frankfurt/Main 1989; at the Kommunale Gallerie – Leinwanhaus, in Frankfurt/Main 1993; at the Museum of Contemporary Art, Skopje in 1994 and at the 4th International Istanbul Biennial in Turkey, 1995. Vangeli participated in the "14th World Wide Video Festival" in The Hague 1996, and presented work in the solo exhibition, "Texts", at La Mamma, La Galleria in New York City.
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tel./fax ++ 389 91 13 43 78



BETTI-SUE HERTZ is a curator and visual artist living and working in New York City. She is the Director of Longwood Arts Project, an exhibition space and artist studio program in the South Bronx which focuses on exhibitions and projects of social and political art. Since the early 1980's she has curated exhibitions addressing issues such as urbanism, cultural diversity, human geography, and feminism. She is a Doctoral Candidate in Art History at The Graduate School, City University of New York with a focus on contemporary art.

SUZANA MILEVSKA (b.1961, Bitola, Republic of Macedonia) is an art critic and curator from Macedonia. Graduated from the department of Art History at Skopje Faculty of Philosophy, she received MA in Philosophy and History of Art and Architecture at the Central European University in Prague. She has published articles in a number of newspapers and magazines in Macedonia, Turkey and Bulgaria and she has curated several individual and group exhibitions in Macedonia and Turkey.

Milevska has been the appointed Macedonian curator for the 4th and 5th International Istanbul Biennial. She is currently working with the Macedonian participants in the upcoming Women Festival "Between Two Seas" which will take place this August in Thessaloniki – the European City of Culture for 1997. Milevska coordinated the first half of "Liquor amnii" in Skopje.

SHEILA PEPE is an artist who works in a variety of media. She is currently a fellow at the Bunting Institute at Radcliffe College, Cambridge, Massachusetts.

BOB RAYMOND is videographer/photographer who has been a member of the Mobius Artists Group since 1983. In 1989, he collaborated with Scott de la Hunta on a video/dance work entitled Drought. Bob has also created sound environments for installations by Bart Uchida at Mobius (1990), Art in General in NYC(1990), and most recently at the DeCordova Museum this September. Raymond documents all work that is shown at Mobius. His video documentation of performance work has been screened at the Fuller Museum of Art (1990), The Space Gallery (1991) and Ronald Feldman Fine Arts (1992) in NYC.

"Liquor Amnii 1/2" events:

Skopje, Macedonia, Čifte Amam - Skopje Summer Festival

27-29 July, 1996 "Liquor Amnii 1", an exhibition of installations, sculptures, video art and performances
Boston (Massachusetts), USA, Mobius Artists Center

10 June, 1997 An evening of introductions, participants the artists and Suzana Milevska, curator
June 10th, 1997 An exhibition of photo and slide documentation by Mobius Artists Group member Bob Raymond

Providence, (Rhode Island), USA, Convergence X-Annual International Art Festival

June 14th-June 22nd, 1997, *Arcade*

An exhibition of photo and slide documentation by Mobius Artists Group Member Bob Raymond and documentary video program by A1 TV journalist Aleksandra Bubevska

June 20th, 1997, *Riverwalk Park*, "Liquor Amnii 2": exhibition of outdoor installations and performances

June 23, 1997, *Rhode Island School of Design*, CUSMe Conference, link to SEAFair Festival in Skopje
Skopje, Macedonia, SCCA

September 17th, 1997, Euro Art - Info, Slide and video presentation by the artists and the curator

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Народна и универзитетска библиотека "Св. Климент Охридски",
Скопје

7.038.55(497.7) (06.064)
7.038.531(497.7+73) (06.064)

Liquor amnii 1 Skopje, Liquor amnii 2 Providence / [curators of
the project Suzana Milevska, Sheila Pepe ; design Marinko Borojevic ;
slides Bob Raymond]. - Скопје : група независни уметнички,
1999. - [48] стр. : илустр.вс боја ; 30 см

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Cathy Nolan, Mari Novotny-Jones, Nora Stojanovik, Margaret
B. Tittlemore, Zaneta Vangeli. - Текст на англ. јазик

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