Muzej in galerije mesta Ljubljane,
Mestna galerija Ljubljana 2

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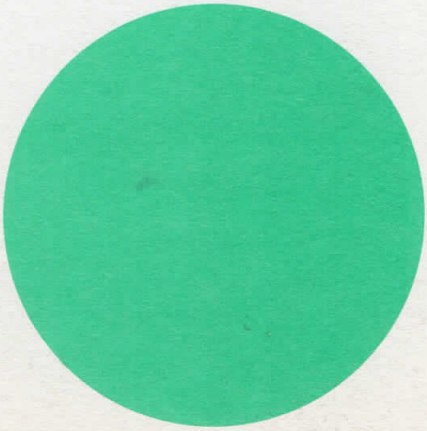
Gorančo Gjorgjievski

Curatorial Workshop



Gorančo Gjorgjievski
Curatorial Workshop

Umetnik in njegov model

Razstava makedonskega kustosa Goranča Gjorgjievskega, v referenčnem okviru fotografske reprezentacije binomskega razmerja kustos-umetnik in spremljajočih dokumentarnih zapisov umetniške produkcije avtorjev, s katerimi je kot kustos profesionalno sodeloval, sodi med programske novosti Mestne galerije in bi jo nemara lahko kontekstualno obravnavali kot integralni del oziroma specifično izpeljanko v letošnjem marcu organizirane razstave *Komunikacijske mreže* v isti galeriji, ki se je osredotočala na aktualna vprašanja poslanstva sodobnih umetnostnih institucij v mrežnih povezavah.

Projekt posredno omogoča reaktualizacijo in vživetje Gjorgjievskih kuriranih razstav prek rekonstruiranih situacij t.i. »živih slik« z dvema akterjema - umetnikom in njegovim modelom. Gjorgjievski, sicer tudi skladatelj in performer, je z umetnikom - razstavljalcem in izbranim fotografom pripravil krajši performans in s kombiniranjem različnih scenskih vizualnih elementov, simbolov in konotativnih znakov v »koncentratni« obliki zaznamoval tematiko razstave ter jo prek fotografskega medija distribuiral v ponovno branje. Po prvem fotografiranju z Irwini ob instalaciji *Corpse of Art* (rekonstrukcija Maleviča v krsti po črno-beli fotografiji iz leta 1935) v prostorih Narodne galerije Makedonije - Multimedijskega centra Mala stanica v Skopju je sledila serija eksteriernih in interiernih posnetkov z umetniki iz makedonskega in širšega nekdanjega jugoslovanskega prostora. Na ta način je z njimi vzpostavil relacijsko razmerje - »P (priključitev), P (prisvajanje), S (soudeležba)«, kot je konceptualno zasnovo projekta imenitno definiral likovni teoretik Miško Šuvakovič. S srbskim vizualnim umetnikom Urošem Djuričem nastopata kot nogometna reprezentanta svojih nacionalnih ekip v referencah na Djuričevo preizpraševanje identitete v sistemu zvezdništva (*Bog ljubi srbske umetnike*, segment obsežnega večletnega *Populističnega projekta*). Z Nino Todorović in sodobno arhitekturo v ozadju reprezentirata umetničinina slikarska in fotografska dela v okviru njenega raziskovanja odtujenosti v urbanem okolju in z atributi iz naše socialistične preteklosti vizualizirata kontekst umetniške prakse Miroslava Stojanovića. Razstava *Jabolko na dan odžene zdravnika stran*

Atanasa Boteva je problematizirala slabe razmere v javnih zdravstvenih ustanovah, zato akterja (Freud in Frankenstein) v zdravniških oblačilih s Hipokratovo prisego in reprodukcijo Magrittovega dela *Le Fils de l'Homme* sugestivno aludirata na strokovne napake in neupoštevanje medicinske etike v bolnišnicah. V konstelaciji Vermeerjeve *Alegorije* (slikarstva) je mladi kustos v idiličnem okolju jezera Matka poziral kiparki Borjani Gjorgjievski in nam z izbranim prizoriščem približal njen motivni svet, o katerem je Vladimir Veličkovski zapisal: »Figurativna pripoved je intimistične narave, ki jo še poudari kompozicija slike v duhu 'podobe v podobi' ali kadriranja motivov v prostoru okna, vrat, hiše itd.«[1] Nadalje ne smemo prezreti aluzivnih fotografij na dogodke v Makedoniji spomladi 2001, zaznamovane v delih Aleksandre Petruševske in Irene Paskali (Gjorgjievski tu upodobi umetnico iz njenega videa *Na poti v/ iz Makedonije*), duhovitega parafraziranja umetniških posegov v javni prostor Zorana Poposkega, muzikantov - klovnovskih lutk iz performansa *Depresija novoletnih praznikov* Gjorgjea Jovanovika, umetniških praks Siniše Cvetkovskega, Toše Ristova, Miloša Kodžomana in ne nazadnje delovanja Žanete Vangeli, Aleksandra Stankoskega, Igorja Toševskega, uveljavljenih makedonskih umetnikov, ki so po mnenju likovne kritičarke Suzane Milevske poleg še nekaterih drugih ustvarjalcev »... postopno spremenili razumevanje sodobne umetnosti z uvedbo novih prijemov v tradicionalnih medijih slikarstva in kiparstva ali pa z uporabo novih medijev, kot so instalacija, video, performans, objektna umetnost ...«[2] Umetnostni diskurz Aleksandra Stankoskega je vpet v konfrontacijo zoper dominantno strategijo sistemov moči, ki z ideološkimi fikcijami predpisujejo način življenja in z geopolitičnimi pretenzijami omejujejo fizični prostor svobodnega gibanja. To pozicijo, v katero je ujet tudi sam, je ilustrativno ponazoril med drugim tudi na razstavi z naslovom *Odsotnost avtorja, prisotnost modela* v Galeriji Makedonskega centra v New Yorku, kjer se je naš kustos-umetnik

1 Uvodno besedilo v zloženki samostojne razstave v Galeriji Bezisten, Štip, 2002.

2 Macedonian Art Stories, v: *East Art Map. Contemporary Art and Eastern Europe* (ur. Irwin), Central Saint Martins College of Art and Design, University of the Arts London, London 2006, str. 253.

znašel celo v vlogi umetniškega artefakta. Stankoski je bil tudi eden od vodij mitske skupine Zero (vzporednico o njenem vplivu na sodobno umetnost bi lahko potegnili s skupino OHO in njeno vlogo v slovenskem in mednarodnem likovnem prostoru), delujoče v poznih osemdesetih in zgodnjih devetdesetih letih prejšnjega stoletja, zato ni naključje, da je bil ob retrospektivni razstavi skupine v Skopju, v kontekstu njegove serije slik z motivom *Zadnje večerje*, ujet v fotografski objektiv morda najbolj sugestiven in nostalgičen performantivni dogodek ob boku gledališko izpiljenih, spektakelskih uprizoritev ART I.N.S.T.I.T.U.T.-a.

Mateja Podlesnik

Artist and His Model

This exhibition by the Macedonian curator Gorancho Gjorgjievski, which takes as its frame of reference photographic representations of the binominal curator-artist relationship and the pertinent documentary records of the participating artists' production, is an example of what is new in the Mestna galerija program; furthermore, it could be placed in the context of, or seen as an integral part or a specific derivative of, the exhibition *Communication Networks*, staged by Mestna galerija in March this year and focusing on the current issues inherent in the missions that contemporary art institutions pursue as they network.

Indirectly, by reconstructing situations with so-called *tableau vivants* with two actors, the artist and his/her model, this project revives or allows insight into exhibitions Gjogjievski has curated. Also a composer and performer, Gjorgjievski has prepared short performances together with individual artists and a chosen photographer, summing up in "concentrated" form the themes of the exhibitions by combining various visual elements, symbols, and connotative signs of the performing-arts, and offering them up for rereading in the form of photographs. The first photo session was with the group Irwin and their installation *Corpse of Art* (a reconstruction of Malevich in a casket, after a 1935 black-and-white photograph) at the National Gallery of Macedonia - the Multimedia Center Mala Stanica in Skopje; it was followed by a series of exterior and interior shots with artists from Macedonia and other parts of former Yugoslavia. In this way, Gjorgjievski established a particular kind of relationship with the artists, a relationship the art theoretician Miško Šuvaković brilliantly described as "Plug-in, appropriation and complicity" in his analysis of the conceptual underpinning of the project. Gjorjievski and the Serbian visual artist Uroš Djurić appear as members of their respective national football teams in reference to Djurić questioning identity in the system of stardom (*God Loves Serbian Artists*, a segment of his extensive, several-year-long *Populist Project*). With examples of contemporary architecture in the background, Gjorgjievski and Nina Todorović represent the artist's paintings and photographs done in the context of her explorations of alienation in the urban

environment, while the attributes of our socialist past visualize the context of Miroslav Stojanović's artistic practice. Atanas Botev's exhibition *An Apple a Day Keeps the Doctor Away* dealt with the problem of the poor conditions in public health institutions: the two figures (Freud and Frankenstein) in medical garb with the Hippocratic Oath and a reproduction of Magritte's *Le Fils de l'Homme* suggestively allude to professional errors and the disregard of medical ethics in hospitals. In the constellation of Vermeer's *Allegory* (on the art of painting) the young curator posed for the sculptor Borjana Gjorjievski in the idyllic setting of Lake Matka, bringing closer with this choice of setting her world of motifs, described by Vladimir Veličkovski thusly: "The figurative narration has an intimating character that is emphasized with the composition of the painting in the spirit of 'a picture in a picture', or framing the motifs in the space of a window, a door, a house etc."[1] Next, there come the photographs alluding to the spring of 2001 events in Macedonia, recorded in the works of Aleksandra Petruševska and Irena Paskali (Gjorgjievski here portrays the artist from her video *On the Way to/from Macedonia*), the witty paraphrases of Zoran Poposki's artistic interventions in public space, the musicians - clown puppets from Gjorgje Jovanovik's performance *New Year's Holiday Depression*, the artistic practices of Siniša Cvetkovski, Toše Ristov, Miloš Kodžoman, and, last but not least, of Žaneta Vangeli, Aleksandar Stankoski, and Igor Toševski, renowned Macedonian artists who have, in the words of art critic Suzana Milevska, together with some other artists "...gradually changed the understanding of contemporary art by introducing new approaches towards the traditional media of painting and sculpture, or by employing new media such as installation, video art, performance, object art ..."[2] Underlying Aleksandar Stankoski's art discourse is a confrontation with the dominant strategy of the systems of power which use ideological fictions to prescribe

1 The text in the leaflet accompanying the solo exhibition at the Gallery Bezisten, Štip, 2002.

2 "Macedonian Art Stories", in: *East Art Map. Contemporary Art and Eastern Europe* (ed. by Irwin), Central Saint Martins College of Art and Design, University of the Arts London, London 2006, p. 253.

lifestyles, and geopolitical pretensions to restrict the physical space of free movement. Caught in this situation himself, the artist illustratively demonstrated it also at the exhibition *The Absence of the Artist, the Presence of the Model* in the Gallery of the Macedonian Center in New York, where the curator of our show found himself in the role of an artistic artifact. Stankoski was, furthermore, one of the leaders of the mythical group Zero, active in the late 1980s and early 1990s (and whose impact on contemporary art could be likened to that of the group OHO and its role in Slovenian and international art). It is therefore no coincidence that on the occasion of the group's retrospective exhibition in Skopje, in the context of his series of paintings with the *Last Supper* motif, the camera lens caught perhaps the most suggestive and nostalgic performative event, right next to the ART I.N.S.T.I.T.U.T.'s theatrically sophisticated, spectacle-like performances.

Mateja Podlesnik

Zoran Poposki, 2010
Foto / Photo: Bojan Simovski

Irwin, 2007
Foto / Photo: Bojan Radović

Zero, 2010
Foto / Photo: Bojan Simovski

Žaneta Vangeli, 2008
Foto / Photo: Robert Jankulovski

Uroš Djurić, 2008
Foto / Photo: Predrag Terzić

Aleksandar Stankoski, 2008
Foto / Photo: Robert Jankulovski

Gjorgje Jovanovik, 2008
Foto / Photo: Bojan Simovski

Miroslav Stojanović, 2008
Foto / Photo: Bojan Simovski

Atanas Botev, 2008
Foto / Photo: Bojan Simovski

Nina Todorović, 2008
Foto / Photo: Predrag Terzić

Borjana Gjorgjievska, 2008
Foto / Photo: Bojan Simovski

Miloš Kodžoman, 2009
Foto / Photo: Zlatan Davidov

Irena Paskali, 2008
Foto / Photo: Bojan Simovski

Aleksandra Petruševska, 2010
Foto / Photo: Bojan Simovski

Siniša Cvetkovski, 2010
Foto / Photo: Bojan Simovski

ART I.N.S.T.I.T.U.T., 2010
Foto / Photo: Ladislav King

Priključevanje — Prisvajanje — Soudeležba

O projektu Goranča Gjorgjievskega *Curatorial Workshop*

Pristop

V pričujočem tekstu nameravam razpravljati o zapletenih spremembah v »naravi« umetniškega dela oziroma proučiti položaj, v katerem kustos prevzema določene kompetence umetnika in *po sledeh materialne prakse umetnika* izvaja svoj kuratorski projekt. Razprava se razvija okoli projekta Goranča Gjorgjievskega *Curatorial Workshop* iz leta 2008.

Curatorial Workshop Goranča Gjorgjievskega je zamišljen kot enostaven projekt, v katerem je kustos fotografiran z izbranim umetnikom v kontekstu umetnikovega dela.

Analiza

V modernem/modernističnem pristopu je obstajal stabilen odnos med umetnikom/delom in kritikom/pomenom. Odnosi umetnik/delo in kritik/pomen so bili utemeljeni na naslednjem načelu: *odnos med kritiko in umetnostjo lahko koncipiramo kot odnos med produkcijo in potrošnikovim odzivom na to produkcijo oziroma na njene produkte, prek katerih se produkcija determinira kot smiselna (pomenska) produkcija.*

V sodobni umetnosti, tj. v umetniških praksah v eri globalizma se je spremenil stabilni modernistični odnos med umetniškim delom in projektom umetnosti oziroma med umetnikom in kritikom oziroma med umetnikom in kustosom. *Dejavni kritik* ali »kustos« (*curator*, v žargonu *kurator*) je akter, ki izvaja in s tem zastopa, v diahronem ali sinhronem smislu, *umetniški dogodek* (projekt, razstava, festival, koncert, projekcija). Izvajanje koncepcijsko-organizacijske in predstavne intervencije je označevalec njegovega/njenega dela v praksi umetnosti in praksi kulture. Kustos

je usmerjen predvsem na aktivnost *artikuliranja, predstavljanja in zastopanja* umetniškega pojava. Za razliko od *tradicionalnega modernističnega kritika* se kustos ne ukvarja s tolmačenjem »odziva« na *umetniško delo*, temveč z izvajanjem *prezentacije realiziranega umetniškega projekta*. Praksa kustosa je dominantno prezentacijska (razlaganje, predstavljanje, izvajanje). Razlika med »umetniškim delom« in *umetniškim projektom* je v tem, da je delo dokončana stvaritev (slika, skulptura, instalacija, koncert, film, video, performans), projekt pa je *zemljevid institucionalnih potencialnosti*, s katerimi se povezujejo in realizirajo konceptualni, ekonomski, proizvodni, prezentacijski ali razstavni, propagandni in receptivni modeli ter prakse odprtega ali zaprtega umetniškega dela ali niza del v nekem kulturnem miljeju.

Sodobni pojem kuratorskih praks (curatorial practices) označuje dejavno kritiko v specifičnih pogojih globalnega tržnega kapitalizma. Kuratorske prakse izvirajo iz birokratskih praks muzealstva in galerijskega tržnega sistema. V določenem trenutku se »kuratorska identiteta« loči od centraliziranega muzejskega in galerijskega uradniškega sistema in postane odprto kritiško-instrumentalno, pogosto aktivistično delo na *kulturalnih politikah* in njihovih realizacijah v svetu umetnosti in kulturi. Kustos ni več samo arhivar ali muzejski delavec, galerist ali *dealer* (trgovec z umetniškimi deli). On/ona je akter na umetniških in kulturalno-političnih scenah (svet umetnosti), ki jih anticipira, projektira in realizira kot institucionalne ali medinstitucionalne umetniške in kulturalne projekte. Zamisel odprte in gibljive umetniške birokracije je dejavnik, prek katerega se *umetnostna kritika* preoblikuje v teoretsko, kulturalno ali politično podprto *interventno kuratorsko prakso*.

Curatorial Workshop Goranča Gjorgjievskega je resno in dosledno, tj. cinično natančno postavila koncept kustosa kot avtorja in avtorja-izvajalca ali performerja umetniškega projekta. To pomeni, da on ni več zunanji – organizacijski in teoretsko-kritični – posrednik projekta-dela ali dela-projekta, ki so ga realizirali umetniki, temveč je »avtor« tisti, ki prevzema vlogo »vodje« projekta in ki deluje, izdeluje in posega v določene umetniške prakse ter njihove kulturalne efekte. Te umetniške prakse – umetnikov, kot so skupina IRWIN, Uroš Djurić, Žaneta Vangeli, Irena Paskali, Atanas Botev, Gjorgje Jovanovik, Miroslav Stojanović, Nina Todorović, Aleksandar Stankoski idr. – postajajo poligon njegovih kuratorskih in avtorskih intervencij. Na primer z Irwini se je fotografiral ob

Maleviču z makedonskimi ikonami v ozadju. Z Atanasom Botevim je nastala fotografija v kontekstu umetnikovega raziskovanja medicinskih napak. In tako naprej.

Kuratorske intervencije Goranča Gjorgjievskega so v tem projektu zasnovane na treh razdelanih procedurah sodobne postduchampovske in postprodukcijske umetnosti:

1) priključevanje (*plug-in*),
2) prisvajanje (*appropriation*),
3) soudeležba (*complicity*).

Gre za formulo P (priključevanje) P (prisvajanje) S (soudeležba) = PPS. Kustos se priključuje na dano umetniško delo - *praxis* umetnosti - in tako postaja soudeleženec z umetnikom ali pa umetnika spreminja v soudeleženca kustosa. Z drugimi besedami, algoritem njegovega dela PPS je naslednji: kustos se priključuje na obstoječo prakso - fotografiranje z umetnikom v njegovem kontekstu. S priključitvijo na obstoječe umetniške prakse kustos prisvaja določene potencialnosti, efekte, funkcije ali pojavnosti teh praks: retro-efekt Irwinov, relativnost visoke in popularne kulture Uroša Djurića, vidne efekte medicinskih napak Atanasa Boteva itd. Prisvajanje ni estetsko dejanje citata, kolaža, montaže oziroma interslikovnosti kot v postmodernih produkcijah osemdesetih let 20. stoletja, temveč beseda teče o kulturalni apropriaciji: prevzemanju v okviru kulturalnih, pa tudi umetniških sistemov prezentiranja, komunikacije, dialoga ali vsekakor nujnih nesporazumov. Pri tem izvajanje omenjenega algoritma ni možno brez zamisli »soudeležbe«, to pa pomeni vzpostavljanja polja intersubjektivnosti, v katerem se odigrava singularni dogodek srečanja, soočenja, dogovora/zavrnitve, izmenjave, premeščanja, prisvajanja in vsekakor medsebojnega priključevanja v *praxis* umetnosti.

Miško Šuvaković

Besedilo je bilo prvič objavljeno v katalogu razstave *Curatorial Workshop*, Mestni muzej Skopje, oktober 2008.

Plug-In — Appropriation — Complicity

On Gorancho Gjorgjievski's Project *Curatorial Workshop*

The Approach

The purpose of my paper is to discuss the complex changes in the "nature" of a work of art, i.e. to observe the situation in which the curator takes over certain competences of the artist and realizes his project based on the *leads of the artist's material practice.* Gorancho Gjorgjievski's project *Curatorial Workshop,* 2008 has been discussed.

Gorancho Gjorgjievski's *Curatorial Workshop* was created as a simple project in which the curator is photographed with the artist in the context of the artist's work.

Analysis

In the modern/modernist approach there was a stable relationship between the artist/work and the critic/implication. Relations artist/work and critic/implication were based on the following concept: *we can conceptualise the relationship between critic and art as a relationship between production and the consumer's response to that production, i.e. its products, which determine production as meaningful (implicating).*

In contemporary art, i.e. in artistic practices of the globalisation era, the stable modernist relationship between the work of art and the art project, in other words, the relationship between artist and critic, i.e. artist and curator, has changed. *Critic in action* or 'curator' (*curator,* coll. *kurator*) is the actor who acts, and therefore represents in a diatonic or synchronic sense, *the act of art* (project, exhibition, festival, concert, projection). The performance of a conceptual-organisational and indicative intervention is the trademark of his/her work in the practice of art and in the practice

of culture. The curator is predominantly focused on the activity of *articulating, demonstrating* and *representing* the artistic phenomenon. Unlike the *traditional modernist critic*, the curator does not dwell on the interpretation of the 'response' to *the work of art* but rather on the performance of the *presentation of the realised artistic project.* Curatorial practice is predominantly presenting rather than interpreting, although interpretation is clearly embedded into the presentation (exposing, demonstrating, performing). The difference between "a piece of art" and an *art project* is in that the piece of art is indeed *a completed piece* (painting, sculpture, installation, concerto, movie, video, performance), whereas a project is a *map of institutional potentials* which link and materialise conceptual, economic, manufacturing, production, presenting or exposing, advertising and receptive models and practices of an open or a closed piece or pieces of art in any cultural milieu.

The modern concept of *curatorial practices* identifies the *critic in action* in the specific conditions of the global market capitalism. Curatorial practices come from bureaucratic practices of the museum and gallery market system. At one point the 'curatorial identity' was detached from the centralised museum and gallery clerical system and positioned as an open critic-instrumental, frequently activist work on *cultural policies* and their realisations in the world of art and culture. The curator is no longer just the archivist or a museum employee, a gallery operator or a *dealer* (a trader who deals in art work). He/she is the actor on art and cultural-political stages (the world of art) which he/she anticipates, projects and materialises as institutional or cross-institutional projects of art and culture. The concept of an open and mobile art bureaucracy is the actor which transforms *art critic* into a theoretical, culturally or politically supported *intervening curatorial practice.*

Gorancho Gjorgjievski's *Curatorial Workshop* seriously and consistently, i.e. cynically precisely established the concept of the curator as an author and an author-performer or the performer of an art project. This implies that [the curator] no longer is the external - organisational and theoretical critic - intermediary of the project-art work or art work-project which was realised by artists, but that the "author" is he who takes over the role of "head" of project and who acts, works and intervenes in specific art practices and in their cultural effects. Such art practices - of

artists such as the Irwin Group, Uroš Djurić, Žaneta Vangeli, Irena Paskali, Atanas Botev, Gjorgje Jovanovik, Miroslav Stojanović, Nina Todorović, Aleksandar Stankoski etc. – become the testing ground for his curatorial and authorial interventions. For example, he had his photo taken with the *Irwins* next to Malevich, with Macedonian frescoes in the background. The photography with Botev was taken in the context of the artist's exploring of medical errors. And so on and so forth.

Gorancho Gjorgjievski's curatorial interventions in this project are based on three elaborate procedures of modern post-Duchamp and post-production art:

1) plug-in
2) appropriation, and
3) complicity.

It is about the PAC formula = P (plug-in) A (appropriation) C (complicity). The curator plugs in the ongoing work of art – the art *praxis* – thus becoming the artist's accomplice or turning the artist into the curator's accomplice. In other words, the algorithm of his PAC work is the following: the curator plugs in the existing practice – having his photo taken with the artist in his context. By plugging in existing art practices, the curator appropriates certain potentialities, effects, functions or appearances of these practices: Irwin's retro effect, Uroš Djurić's relativity of high and popular culture, Atanas Botev's apparent effects of medical errors, etc. Appropriation is not the aesthetic act of quotation, collage, editing, i.e. the cross-imagery like that in post-modern productions of the 1980s, but rather a cultural appropriation: taking over within the cultural and even art systems of presentation, communication, dialogue or, definitely, essential misunderstandings. With that, performing the algorithm is rendered impossible without the concept of "complicity", which means establishing a field of cross-subjectiveness in which a single encounter, confrontation, agreement/contract, exchange, dislocation, appropriation and indeed mutual plugging in is taking place.

Miško Šuvaković

This text first appeared in the *Curatorial Workshop* exhibition catalogue, published by the Museum of the City of Skopje in October 2008.

Biografije

ART I.N.S.T.I.T.U.T.
Skupina je bila ustanovljena leta 2009 z namenom, da poveča zavedanje mladih za sodobno umetnost in medkulturni dialog. Dalibor Trenčevski, Blagojče Naumoski – Bane, Kristina Hadzieva, Uroš Veljković, Marko Georgievski, Maja Kirovska, Blagoja Blaževski (Ladislav King), Igor Kitanovski

Atanas Botev
Rojen leta 1973 v Skopju. Leta 1997 je diplomiral na Fakulteti za likovno umetnost v Skopju. Leta 1999 je naredil magisterij na Fakulteti za likovno umetnost v Skopju.

Siniša Cvetkovski
Rojen leta 1963 v Kumanovu. Leta 1990 je diplomiral na Fakulteti za likovno umetnost v Skopju. Občasno razstavlja od leta 1985. Aktivno se ukvarja z glasbo in vodenjem radijskih oddaj.

Vlatko Čačorovski – Cole
Rojen leta 1978 v Skopju. Diplomiral je na Fakulteti za umetnostno zgodovino in arheologijo v Skopju. Deluje na področju fotografije.

Uroš Djurić
Rojen leta 1964 v Beogradu. Študiral je umetnostno zgodovino na Filozofski fakulteti in slikarstvo na Fakulteti za likovno umetnost. Diplomiral je leta 1992 in naredil magisterij iz slikarstva na Fakulteti za likovno umetnost.

Borjana Gjorgjievska
Rojena leta 1978 v Skopju. Leta 2001 je diplomirala na Fakulteti za likovno umetnost v Skopju. Leta 2008 je naredila magisterij na Fakulteti za likovno umetnost v Skopju.

Irwin
Skupina ustanovljena leta 1983. Dušan Mandič (Ljubljana, 1954), Miran Mohar (Novo mesto, 1958), Andrej Savski (Ljubljana, 1961), Roman Uranjek (Trbovlje, 1961), Borut Vogelnik (Kranj, 1959). Leta 1984 ena od ustanovnih članic NSK-ja.

Robert Jankulovski
Rojen leta 1969 v Prilepu. Diplomiral je na oddelku za kamero na Fakulteti za dramske umetnosti. Ustanovil je Makedonski center za fotografijo.

Gjorgje Jovanovik
Rojen leta 1980 v Skopju. Diplomiral je na oddelku za slikarstvo na Fakulteti za likovno umetnost v Skopju.

Ladislav King
Rojen leta 1979 v Skopju. Končal je zasebno šolo za fotografijo pri prof. Vladimirju Veljanovskemu. Je član več makedonskih in tujih društev, kot so Bjcem-Art Institute, Mainstream Art Photography in drugi. Deluje na področju agresivne umetniške fotografije in fotografije groze.

Biographies

ART I.N.S.T.I.T.U.T.
Established in 2009, with the purpose to raise the awareness of young people to contemporary art and intercultural dialogue. Dalibor Trenčevski, Blagojče Naumoski – Bane, Kristina Hadzieva, Uroš Veljković, Marko Georgievski, Maja Kirovska, Blagoja Blaževski (Ladislav King), Igor Kitanovski

Atanas Botev
He was born in Skopje in 1973. He graduated at the Faculty of Fine Arts, Skopje, in 1997. He received an MA degree at the Faculty of Fine Arts, Skopje, in 1999.

Siniša Cvetkovski
He was born in Kumanovo in 1963. He graduated at the Faculty of Fine Arts in Skopje in 1990. He has exhibited periodically since 1985. He is actively engaged in music and as a radio host.

Vlatko Čačorovski – Cole
He was born in Skopje in 1978. He graduated from the Faculty of Art History and Archeology in Skopje. He works in the field of photography.

Uroš Djurić
He was born in Belgrade (Serbia) in 1964. He studied art history at the Faculty of Philosophy and painting at the Faculty of Fine Arts. He graduated in 1992 and was awarded his MA degree at the Painting Department of the abovementioned Faculty.

Borjana Gjorgjievska
She was born in Skopje in 1978. She graduated from the Faculty of Fine Arts, Skopje, in 2001. She received her MA degree at the Faculty of Fine Arts, Skopje, in 2008.

Irwin
Established in 1983. Dušan Mandič (Ljubljana, 1954), Miran Mohar (Novo mesto, 1958), Andrej Savski (Ljubljana, 1961), Roman Uranjek (Trbovlje, 1961), Borut Vogelnik (Kranj, 1959). Irwin was also one of the co-founders of NSK in 1984.

Robert Jankulovski
He was born in Prilep in 1969. He graduated from the Camera Department of the Faculty of Dramatic Arts. He has established the Macedonian Center for Photography.

Gjorgje Jovanovik
He was born in Skopje in 1980. He graduated from the Painting Department of the Faculty of Fine Arts, Skopje.

Ladislav King
He was born in Skopje in 1979. He finished private art photography school in Skopje, studying under Profesor Vladimir Veljanovski. He is a member of many Macedonian and foreign associations such as Bjcem-Art Institute, Mainstream Art Photography and others. He works as an aggressive art and horror photographer.

Miloš Kodžoman II
Rojen leta 1952 v Skopju. Diplomiral je na Pedagoški višji šoli Sv. Klemena Ohridskega v Skopju. Ustvarjalni profil Miloša Kodžomana II sestavljajo navidezno nasprotna prizadevanja, ki odražajo njegov nenavadni in atipični značaj tako po človeški kot umetniški plati.

Irena Paskali
Rojena leta 1969 na Ohridu. Leta 2007 je naredila magisterij na Akademiji za medijske umetnosti v Kölnu. Leta 2000 je diplomirala na Fakulteti za likovno umetnost v Skopju. Leta 1995 je diplomirala na Fakulteti za naravoslovje. Živi in dela v Skopju in Kölnu.

Aleksandra Petruševska
Rojena leta 1981 v Skopju. Diplomirala je na Fakulteti za likovno umetnost v Skopju leta 2005. Zdaj pripravlja magisterij na Oddelku za grafiko na Evropski univerzi.

Zoran Poposki
Rojen leta 1974 v Skopju. Leta 2006 je naredil magisterij iz novih medijev na Univerzi DUK v Avstriji. Zdaj pripravlja doktorat iz filozofije in študija spolov na Inštitutu EuroBalkan v Skopju. Na rezidenčnem programu je med drugim gostoval tudi v Berlinu in New Yorku.

Bojan Radović
Rojen leta 1960 v Novem mestu. Diplomiral je na Fakulteti za likovno umetnost in oblikovanje v Swanseaju v Walesu (Velika Britanija).

Toše Ristov
Rojen leta 1965 v Štipu. Diplomiral je na oddelku za fotoreporterstvo na Jugoslovanskem zavodu za novinarstvo v Beogradu leta 1987.

Bojan Simovski
Rojen leta 1984 v Skopju. Leta 2008 je diplomiral na Oddelku za umetnostno zgodovino na Filozofski fakulteti. Dela na področjih fotografije in angažirane umetnosti. Je član fotokluba ELEMA. Živi in dela v Skopju.

Aleksandar Stankoski
Rojen leta 1959 v Kičevu. Diplomiral je na Fakulteti za likovno umetnost v Skopju. Študijsko je obiskal New York, Chicago in San Francisco. Živi in dela v Skopju.

Miroslav Stojanović
Rojen leta 1963 v Nišu. Leta 1990 je diplomiral na Fakulteti za likovno umetnost v Skopju.

Predrag Terzić
Rojen leta 1972 v Beogradu. Diplomiral je na Oddelku za slikarstvo na Fakulteti za likovno umetnost v Beogradu. Leta 2004 je tam naredil še magisterij. Je član ULUS-a.

Miloš Kodžoman II
He was born in Skopje in 1952. He graduated from the St. Clement of Ohrid Teacher Training College, Skopje. Miloš Kodžoman II's creative profile consists of seemingly contradictory endeavors reflecting his uncommon and atypical nature as a man and an artist.

Irena Paskali
She was born in Ohrid in 1969. She received an MFA at the Academy of Media Arts in Cologne in 2007. In 2000 she graduated from the Faculty of Fine Arts, Skopje. In 1995 she graduated from the Faculty of Natural Sciences. She lives and works in Skopje, and Cologne.

Aleksandra Petruševska
She was born in Skopje in 1981. She graduated from the Faculty of Fine Arts in Skopje in 2005. Currently she is pursuing her MA at the Department of Graphic Design of the European University.

Zoran Poposki
Born in 1974 in Skopje. He received an MFA degree in new media from the DUK University in Austria in 2006. He is currently working on a PhD in philosophy and gender studies at the EuroBalkan Institute in Skopje. His residencies include Berlin and New York.

Bojan Radović
He was born in Novo mesto (Slovenia) in 1960. He graduated from the Faculty of Fine Arts and Design, Swansea, Wales, UK.

Toše Ristov
He was born in Štip in 1965. He graduated from the photojournalism department of the Yugoslavian Institute for Journalism in Belgrade in 1987.

Bojan Simovski
He was born in Skopje in 1984. He graduated from the Art History Department of the Faculty of Philosophy in 2008. He works in the fields of photography and socially engaged art. He is a member of the ELEMA photo club. He lives and works in Skopje.

Aleksandar Stankoski
He was born in Kičevo in 1959. He graduated from the Faculty of Fine Arts, Skopje. He has been on study visits in New York, Chicago and San Francisco. He lives and works in Skopje.

Miroslav Stojanović
He was born in Niš (Serbia), in 1963. He graduated from the Faculty of Fine Arts, Skopje, in 1990.

Predrag Terzić
He was born in Belgrade (Serbia) in 1972. He graduated from the Painting Department of the Faculty of Fine Arts, Belgrade. He received his MA degree at the same university in 2004. He is a member of ULUS.

Nina Todorović
Rojena leta 1973 v Beogradu. Leta 1999 je diplomirala na Fakulteti za likovno umetnost v Beogradu. Leta 2002 je naredila magisterij v Beogradu.

Igor Toševski
Rojen leta 1963 v Skopju. Diplomiral je iz grafike na Univerzi Kuvataide v Helsinkih. Med letoma 1978 in 1990 je bil član več umetniških skupin, tudi skupine Zero.

Žaneta Vangeli
Rojena leta 1963 v Bitoli. Leta 1988 je diplomirala na Državni akademiji za likovno umetnost Städelschule (Staatliche Hochschule für Bildende Künste - Städelschule) v Frankfurtu na Majni. Živi in dela v Skopju.

Zero
Skupina ustanovljena leta 1984. Miodrag Desovski (Skopje, 1955), Aleksandar Stankoski (Kičevo, 1959), Bedi Ibrahim (Skopje,1959), Perica Georgiev - Pepsi (Skopje, 1957), Zlatko Trajkovski (Skopje, 1960), Igor Toševski (Skopje, 1963), Siniša Cvetkovski (Kumanovo, 1963), Tatjana Miljoska (Bitola, 1966).

Gorančo Gjorgjievski
Rojen leta 1973 v Štipu v Makedoniji. Leta 2003 je diplomiral iz umetnostne zgodovine in arheologije na Univerzi sv. Cirila in Metoda v Skopju. Med letoma 2001 in 2005 je bil sodelavec za likovno umetnost v Mladinskem domu v Štipu. Od leta 2005 dela v Narodni galeriji Makedonije v Skopju. Bil je umetniški vodja Bienalnega ateljeja za risbo v Kulturnem centru v Štipu (leta 2004 in 2006), sodeloval je pri *SUM-u*, časopisu za umetnost Centra za kulturne iniciative v Štipu, ter bil kustos številnih razstav.

Drugo: Sodeloval je v več performansih (s profesorjem Vladimirjem Veličkovskim, Muzej mesta Skopje, 2003; z Robertom Kalajdzieskim v Galeriji Bukefal v Strugi, 1999 itd.) in se udeležil umetniške kolonije *Eco Art* v Velesu 2002.

Glasba: Leta 1999 se je pojavil kot gost skupine Kismet na albumu *North Atlantic Balkan Express*, ki je izšel pri hollywoodski založbi *Tone Casualties*, in leta 2000 na kompilaciji *The Electronic Tribute to Pink Floyd -Vitamin Records*. Leta 1992 je ustanovil glasbeno skupino Aleksandrija.

Gledališče: je avtor glasbe za gledališče (*Bodi z nami, Božiček*, 1989; *Alica v čudežni deželi*, 1995; *Išče se princ na belem konju*, 1996; Narodno gledališče, Štip) in televizijo (*Kapetanot Slavozed*, 1995; *Devojcheto Higienka*, 1995; Televizija Makedonija). Med letoma 1988 in 1995 je nastopil v več kot desetih predstavah v Kulturnem klubu v Štipu in v Narodnem gledališču v Štipu.

Nina Todorović
She was born in Belgrade (Serbia) in 1973. She graduated from the Faculty of Fine Arts in Belgrade in 1999. She received her MA degree in Belgrade in 2002.

Igor Toševski
He was born in Skopje in 1963. He graduated from the Kuvataide Academy in Helsinki in 1988 with a degree in printmaking. He was a member of several art groups in Macedonia between 1978 and 1990, including the Zero group.

Žaneta Vangeli
She was born in Bitola in 1963. She graduated from the State Fine Arts Academy, Städelschule (Staatliche Hochschule für Bildende Künste - Städelschule) in Frankfurt am Main in 1988. She lives and works in Skopje.

Zero
Established in 1984. Miodrag Desovski (Skopje, 1955), Aleksandar Stankoski (Kičevo, 1959), Bedi Ibrahim (Skopje,1959), Perica Georgiev - Pepsi (Skopje, 1957), Zlatko Trajkovski (Skopje, 1960), Igor Toševski (Skopje, 1963), Siniša Cvetkovski (Kumanovo, 1963), Tatjana Miljoska (Bitola, 1966).

Gorancho Gjorgjievski
He was born in 1973 in Štip, Macedonia. In 2003 he graduated from the Ss. Cyril and Methodius University, Skopje, Macedonia, with a degree in art history and archeology. Between 2001 and 2005 art fellow of the Dom na Mladite - Štip. Since 2005 he has worked for the National Gallery of Macedonia, Skopje. He has been the art director of the *Biannual Drawing Studio* (2004 and 2006), Culture Center, Štip; an art associate for the *SUM* arts magazine - Cultural Initiative Center, Štip; the curator of several exhibitions.

Solo exhibitions: in 2009 at the Remont Gallery in Belgrade; in 2008 at the Gallery MC in New York and at the Museum of the City of Skopje in Skopje.

Other: Has taken part in several art performances (with professor Vladimir Veličkovski, Museum of Skopje, Skopje, 2003; with Robert Kalajdzieski, Bucephalus gallery, Struga, 1999, etc.) and the art colony *Eco Art* in Veles, 2002.

Music: In 1999, he appeared as a guest in the North *Atlantic Balkan Express* album by Kismet for the *Tone Casualties*, Hollywood label, and the compilation *The Electronic Tribute to Pink Floyd -Vitamin Records*, 2000. In 1992 he launched the band Aleksandrija.

Theater: He has composed theater music (*Be With Us, Santa Claus*, 1989; *Alice in Wonderland*, 1995; *A Prince Charming is Wanted*, 1996; National Theater, Štip) and television (*Kapetanot Slavozed*, 1995; *Devojcheto Higienka*, 1995; Macedonian Television). In the period of 1988-1995 he acted in more than 10 performances at the Culture Club in Štip and the National Theater in Štip.

Muzej in galerije mesta Ljubljane,
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Mestna galerija Ljubljana
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F +38612411782
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Besedili / Texts
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Miško Šuvaković

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