

SENKE - OBRUČ - PAPIR

Makedonija

Slavčo **Sokolovski**

Jovan **Šumkovski**

Blagoja **Manevski**

Stanko **Pavleski**

BALKAN ART '96

Novi Sad, Jugoslavija 26.09 - 15.10. 1996.

Galerija SANU

Slavčo Sokolov
Jovan Šumkov
Blagoja Manev
Stanko Pavleski

PROJEKT
KONSTRUKCIJE
KAPITALIZACIJE

SENKE - OBRUČ - PAPIR

1. SENKE

Senke nastoje pokazati drugo pojavljivanje dela umetnika koji su sredinom osamdesetih poneli teret promena na makedonskoj umetničkoj sceni. Razmak od desetak godina od njihovog prvog pojavljivanja do recentnih istraživanja vodio je putem promena koje su ocrtavale najaktuelniju umetničku produkciju na makedonskoj likovnoj sceni. Njihovo je iskustvo za ostali deo scene postavilo reperne tačke daljeg razvoja, sa jedne strane, i udaljavajuće tačke sa druge. Oni su na početku, sredinom osamdesetih, naznačili umetničke probleme specifične za umetnost osamdesetih, da bi kasnije, posebno sredinom devedesetih, promenili svoj odnos ka umetničkom oblikovanju u pravcu **brisanja** 'klasičnih' likovnih disciplina i njihovog 'oprostoravanja'. Senke nastoje predstaviti ove transformacije u njihovim poetikama u proteklom periodu.

objekte. Naglašavanje, čak i izdvajanje, poiliesternih ploča Šumkovskog jakim svetlosnim snopovima tako vodi pogled da je recipijent primoran na kretanje 'naokolo'; unutrašnje pojavnosti i senzacije u samim pločama privlači pogled sve do skrivenih (ili utopljenih) informacija na fotografijama i 'narativnim' teksturama. Intervencija Manevskog u zidnom lukū prostorije jeste pristup poništavanju značenja zida kao granice prostora; udvajanjem dolazi do 'ogledalne' situacije u kojoj se rad ponavlja-sa-razlikama. Pavleski substituirā geometrizam i pravolinearnost dvorišnog prostora u baroknu, pozorišnu inscenaciju elemenata postavljenih na podu dvorišta (suprotnu krugu svetlosnog snopa); prilazom ovim elementima otkriva se ispisani tekst koji zaseže [ne]realizaciju jednog projekta, pričajući pritom o autorovoj poziciji i radu na tom projektu.

2. OBRUČ

Obruč je prilaz postavci izloženih radova **Blagoja Manevskog, Slavča Sokolovskog, Stanka Pavleskog i Jovana Šumkovskog** u Galeriji SANU u Novom Sadu. Obruč je sastavljen od četiri nezavisna segmenta koja vode posetioca iz prostorije u prostoriju nastojeći trasirati način posmatranja (ili recepcije) umetničkih radova po jednoj uzlazno-silaznoj liniji koja počinje 'podnim radovima Sokolovskog, preko 'podignutog i 'zidnog' rada Šumkovskog i Manevskog, do ponovnog 'podnog' rada Sokolovskog i rada na 'otvorenom' Pavleskog. Što se interne recepcije Obruča tiče, razmatrajući prilaz delima, pogled na 'šaržere' Sokolovskog vodi se 'odozgo', pogled koji ustanovljava pōd kao lokaciju, međutim ne u smislu lokacije za skulpturu, već u smislu zamene zidne površine na kojoj je Sokolovski znao postavljati svoje

3. PAPIR

Papir nastoji postaviti tezu o sve većoj prisutnosti 'prostornih' radova na makedonskoj likovnoj sceni. Izbor ovih autora zasniva se pre svega ne na vodećoj ulozi koji oni imaju u ovim nastojanjima, već na predstavljanju transformacija ovih pojavnosti kod autora koji su prethodno istraživali drugačije aspekte umetničke produkcije. Ovaj izbor predlaže opciju koja produkciju vodi ka latentnoj narativnosti i, pre svega, ka pokušaju da se modernističkoj formi (kao backward) nametne recentna konceptnost u oblikovanju prostornosti (kao forward). Drugim rečima, 'prostor u konceptu' (ili 'oprostorivanje konceptom') jeste jedna strana prilaza radu sa prostorom i, kao jedna od prisutnih u umetnosti sredinom ove decenije u Makedoniji, obeležava aktuelnu umetničku scenu.

Nebojša Vilić

SHADOWS - RING - PAPER

1. SHADOWS

The Shadows is inclined to show the second appearance of the works by artists who in the middle of the eighties carried the burden of changes on the Macedonian art scene. The distance of ten years from their occurring up to the recent researches led by the way of changes which have drawn out the most actual artistic production on the Macedonian art scene. Their experiences established orientation points of further development, for the rest of the scene, on one side, and distancing points on the other. On the very beginning they, in the middle of the eighties, marked the artistic problems specific for the art of the eighties, for later, especially in the middle of the nineties, to change their attitude towards the artistic shaping in the direction of erasing the 'classical' artistic disciplines and their 'enspacing'.

The Shadows intend to present these transformations in their poetics of the past period.

2. RING

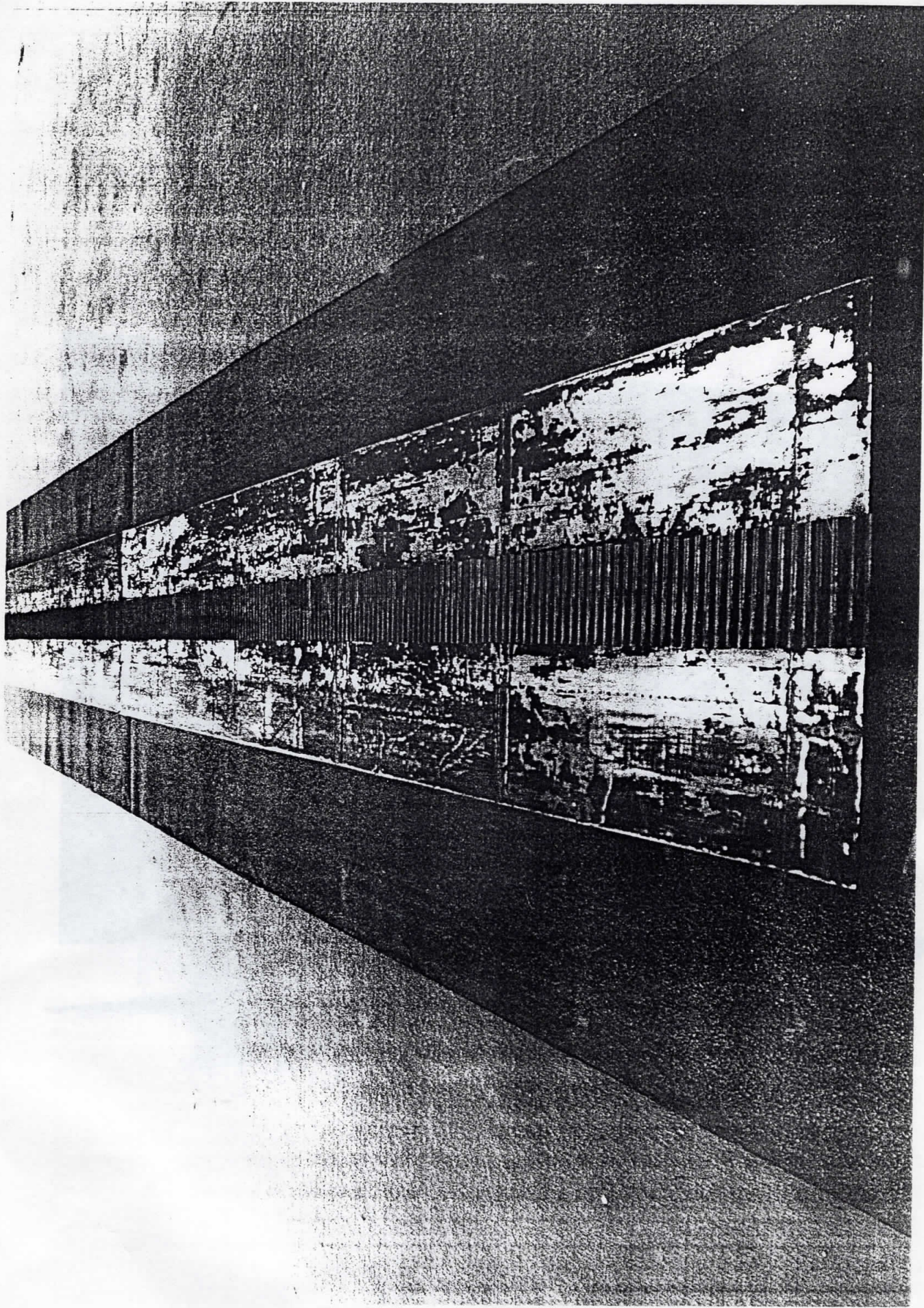
The Ring is an approach to the exposed works of **Blagoja Manevski**, **Slavco Sokolovski**, **Stanko Pavleski** and **Jovan Sumkovski** in the SANU Gallery in Novi Sad. The ring is consisted of four independent segments which are leading the visitor from one room to another intending to trace the mode of viewing (reception) of the works of art in ascent-descent line starting with Sokolovski's 'floor' works, via the 'lifted' and 'walled' work of Sumkovski and Manevski, to the, once more, 'floor' work of Sokolovski towards Pavleski's work on the 'open'.

Concerning the internal reception of the Ring, treating the approach of the works, the gaze of Sokolovski's 'charges' is led from 'above', the gaze which establishes the floor as a location, but not in a sense of a location for sculpture, but in a sense of substitution of the wall surface on which Sokolovski used to place his art-objects. Accenting, even separating, of Sumkovski's

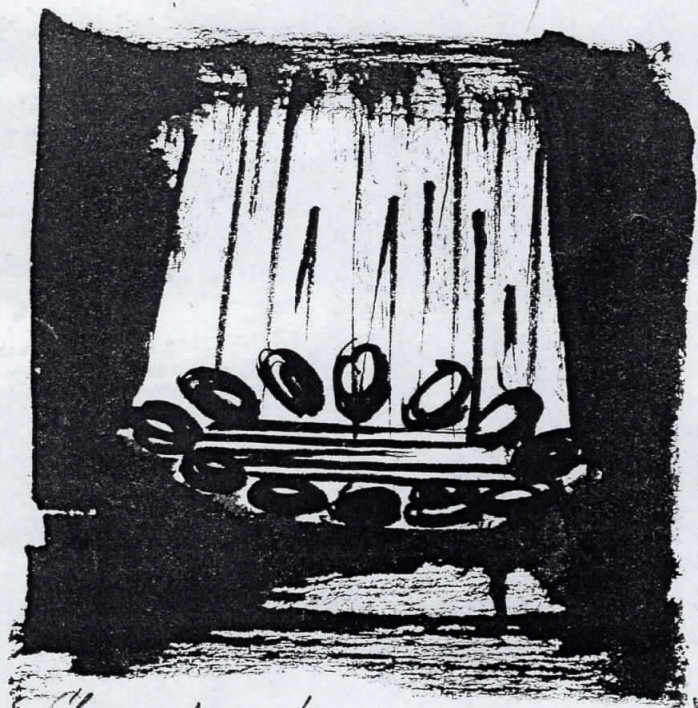
polyester plates with strong light beams leads the gaze in the way that the recipient is forced to move 'around'; the inner appearances and sensations of the plates attract the gaze all the way to the hidden (or drowned) information on the photographs and the 'narrative' textures. Manevski's intervention in the wall arch of the room is in fact an approach towards the annulling of the meaning of the wall as a limitation of the space; by its doubling a situation of 'mirroring' is originated in which the work is repeated-with-differences. Pavleski is substituting the geometrism and the linearism of the courtyard-space into a baroque theater scenery of the elements placed on the floor of the courtyard (opposite of the light beam circle); with the approach towards these elements a written text is discovered concerning the [non]realization of one project, telling about the author's position and the work on that project.

3. PAPER

The Paper intends to establish a thesis about the increasing presence of the 'spatial' works on the Macedonian art scene. The choice of these authors is based, first of all, not on the leading role which they have in their intentions, but on the presenting of the transformation of these appearances amid the authors formerly to explore some different aspects of the artistic production. This choice proposes an option which leads the production towards a latent narativity and, first of all, to an attempt which intends to impose a recent conceptuality in the shaping of the spatialness (as forward) to the modernistic formalism (as backward). Differently said, 'the space in the concept' (or 'enspacing by concept') is one side of the approach to the work of art with the space and, amid the present ones in the art of the middle of this decade in Macedonia, marking the actual artistic scene.



Slavčo Sokolovski, *Charge* 1995, copper, pigment, oil and lacquer on metal sheet on wooden supporter



*Closed echo
to begin with us, for us to hear - to end with us...*

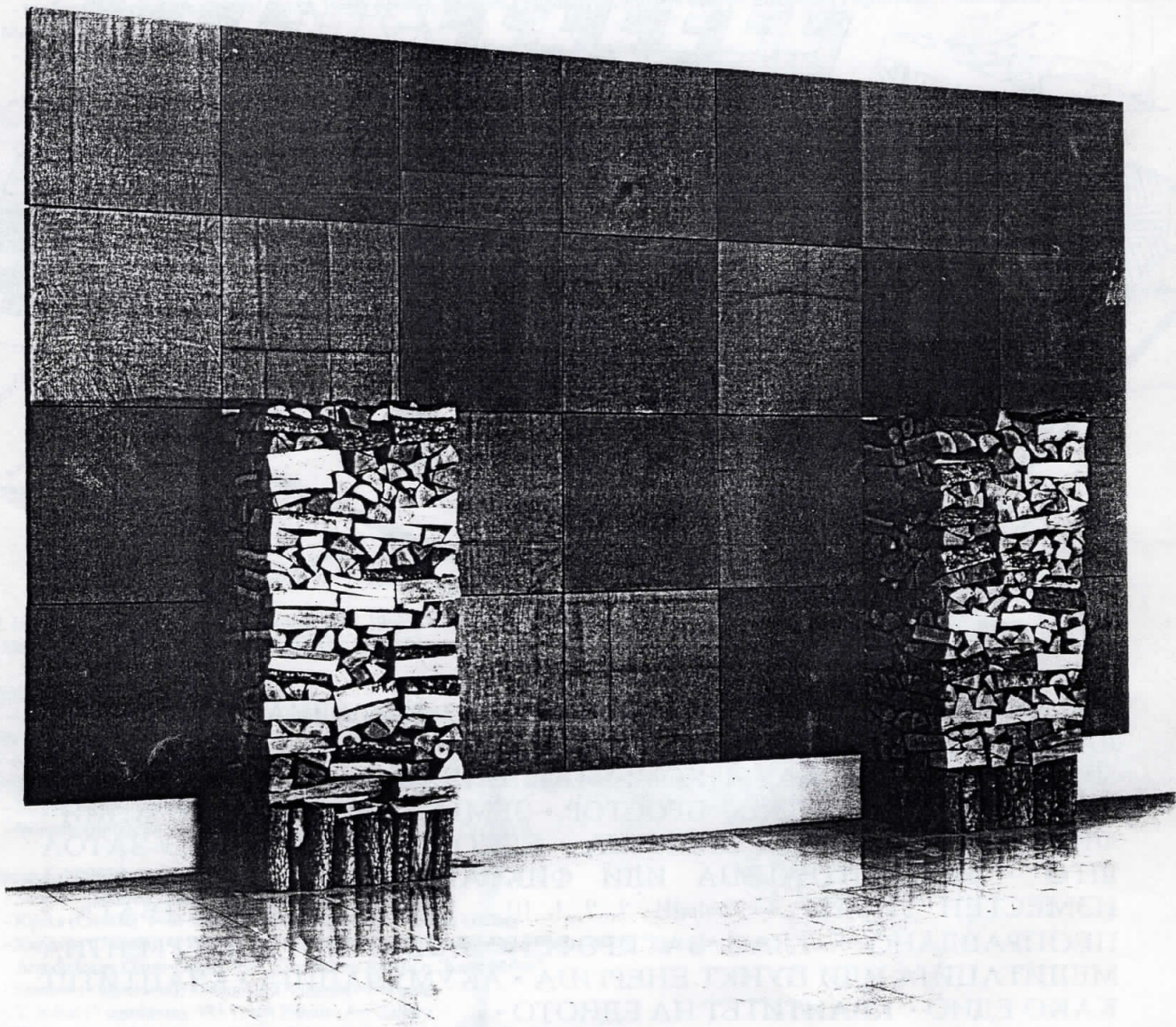
1995-1996 Blagoja Manevski, Tootaka x 2, 1995-96, jute on frames, firewood, plexi-glas plates

1997 - Concept Paper "Tootaka" (jute, firewood, plexi-glas plates) - 1st prize in the competition for the design of the National Museum of the Republic of Macedonia (1997-2000) (Museum of the Republic of Macedonia, Skopje, 2000)

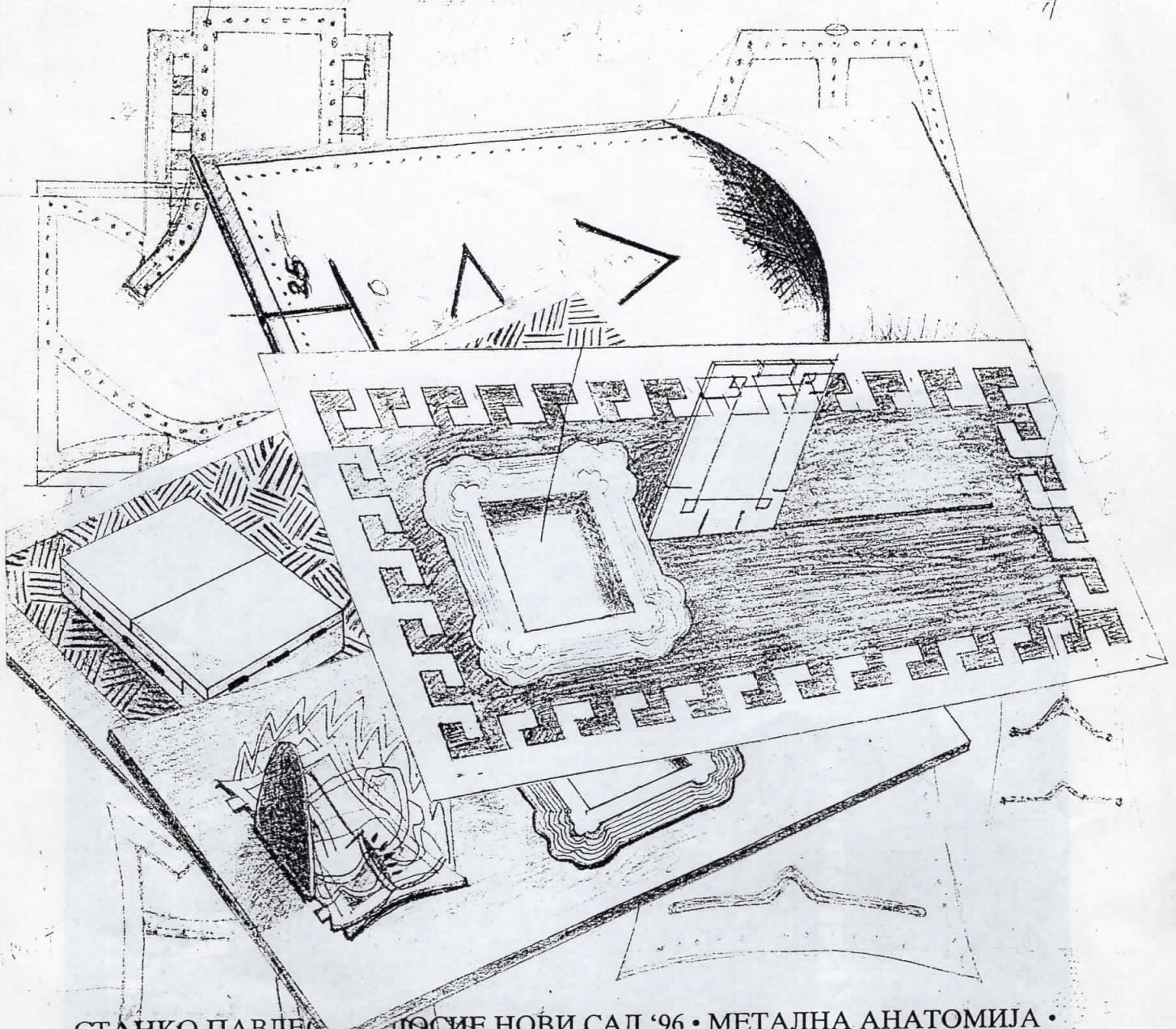
1998 - "Tootaka" (jute, firewood, plexi-glas plates) - 1st prize in the competition for the design of the National Museum of the Republic of Macedonia (1997-2000) (Museum of the Republic of Macedonia, Skopje, 2000)

1999 - "Tootaka" (jute, firewood, plexi-glas plates) - 1st prize in the competition for the design of the National Museum of the Republic of Macedonia (1997-2000) (Museum of the Republic of Macedonia, Skopje, 2000)

2000 - "Tootaka" (jute, firewood, plexi-glas plates) - 1st prize in the competition for the design of the National Museum of the Republic of Macedonia (1997-2000) (Museum of the Republic of Macedonia, Skopje, 2000)



Blagoja Manevski, *Tootaka x 2* 1995-96, jute on frames, firewood, plexi-glas plates



СТАНКО ПАВЛЕСКИ • ДОСИЈЕ НОВИ САД '96 • МЕТАЛНА АНАТОМИЈА •
ЛАВИРИНТ ИЛИ ЗА ЛЈУБОВТА • СВЕЗДА • ПТИЦА • КУЌА • ЛОША
ПРОЦЕНКА ИЛИ КАКО КОМЕНТАР • ИДЕА • ПРОФЕСИОНАЛНА
ОДГОВОРНОСТ • ВРЕМЕ • ПРОСТОР • ЗЕМЈА • ЛЕТ • КОНСТРУКЦИИ •
ФИКЦИЈА • ЖИВОТНА ЕНЕРГИЈА • ЕДНОСТАВНО ИЛИ БЕЗ ЗАТОА
ШТО • КОНЦЕНТРАЦИЈА ИЛИ ФИКСАЦИЈА НА ПРОБЛЕМОТ •
ИЗМЕСТЕН РИТАМ • ??~!~!!! ?...?...!!!!... ЦЕЛТА И СРЕДСТВАТА •
НЕОПРАВДАНО • ГЛАС ЗА ПРОФЕСИОНАЛНОТО • ДИВЕРГЕНТНА
МЕДИТАЦИЈА ИЛИ ПУНКТ ЕНЕРГИЈА • АКУМУЛАЦИЈА • КВАНТИТЕТ
КАКО ЕДНО • КВАНТИТЕТ НА ЕДНОТО •

STANKO PAVLESKI • DOSSIER NOVI SAD '96 • METAL ANATOMY • LABYRINTH
OR ON LOVE • STAR • BIRD • HOUSE • BAD ESTIMATE OR AS COMMENTARY •
IDEA • PROFESSIONAL RESPONSIBILITY • TIME • SPACE • GROUND • FLIGHT •
CONSTRUCTIONS • FICTION • LIFE ENERGY • SIMPLE AND WITHOUT BECAUSE
OF WHY • CONCENTRATION OR FIXATION ON A PROBLEM • DISPLACED
RHYTHM • ??~!~!!! ?...?...!!!!... THE END AND THE MEANS • UNJUSTIFIED • A
VOTE FOR THE PROFESSIONAL • DIVERGENT MEDITATION OR POINT-ENERGY •
ACCUMULATION • THE QUANTITY AS ONE • THE QUANTITY OF THE ONE •

SLAVCO SOKOLOVSKI

Born 1958. in Skopje. Faculty of Fine Arts, Skopje, BFA 1986. Member of DLUM (The Association of Macedonian Artists) since 1986. Address: Puskinova 9/1-4, 91000 Skopje, Republic of Macedonia / tel. 389.91.236.394

Solo Exhibitions:

- 1985 - Cultural Centre "Grigor Prlicev", Ohrid; Art Salon, Titov Veles; Cultural Centre "Aco Sopov", Stip, Expression in the Image (together with B. Manevski and J. Sumkovski)
- 1988 - Skopje, Slavco Sokolovski (Paintings from the series "Sails on the Horizon"), Cultural Centre "25th May"
- 1994 - Skopje, Slavco Sokolovski, Paintings, Skopje Museum of Contemporary Art
- 1995 - Prilep, Center for Contemporary Fine Art
- 1996 - Bitola, Art Gallery

Selected Group Exhibitions:

- 1989 - Rijeka (Croatia), 15th Youth Biennial, Modern Gallery
- Sarajevo (Bosnia), Yugoslav Dokumenta '89, Skenderija
- 1990 - Gallery "Likovni susret", Subotica (Yugoslavia); Gallery "Likovna jesen", Sombor (Yugoslavia), The Primes of the Picturesque, End of the Decade - Time of Synthesis
- Herceg Novi (Yugoslavia), 23rd Herceg Novi Winter Saloon, Gallery "Josip Bepo Benkovic"
- Modern Gallery at the Cultural Centre "Olga Petrov", Pancevo (Yugoslavia); Modern Gallery, Zrenjanin (Yugoslavia), Contemporary Movements in the Macedonian Fine Arts
- 1993 - Nurnberg (Germany), 7 Kunstler aus Skopje, Mazedonien, Kunsthaus, Kunstbunker
- Dresden (Germany), Sieben Kunstler aus Skopje, Galerie im Kulturrathaus der Stadt Dresden
- 1995 - Paris (France), 12 Peintres Contemporains Macedoniens à Paris, SPADEM Parvi
- 1996 - Berlin (Germany), 5 Kunstler aus Mazedonien, Medien Galerie
- Roma (Italia), Gli Aspetti dell'Arte Macedone Odierna, Pallazo "Ruspoli", Fondazione Memmo
- Gornji Milanovac (Yugoslavia), International Exhibition of Small Format Works
- Podgorica (Montenegro), The Aspects of the Macedonian Art Today

JOVAN SUMKOVSKI

Born 1962. in Skopje. Faculty of Fine Arts, Skopje, BFA 1986. Member of DLUM (The Association of Macedonian Artists) since 1986. Address: T. Uzicka 13, 91000 Skopje, Republic of Macedonia / tel. 389.91.228.810

Solo Exhibitions:

- 1985 - Cultural Center "Grigor Prlicev", Ohrid; Art salon, Titov Veles, Cultural Center "Aco Sopov", Stip, Expression in the Image (together with B. Manevski and S. Sokolovski)
- 1987 - Skopje, Gallery "25 May"
- 1988 - Belgrade (Yugoslavia), Gallery SKC (together with B. Manevski and D. Petkovic)
- 1990 - Skopje, Skopje Museum of Contemporary Art
- 1995 - Brussels (Belgium), "De Zeyp" Gallery (together with S. Pavlovski)

Selected Group Exhibitions:

- 1987 - Sarajevo (Bosnia), Yugoslav Documenta '87, Skenderija
- Rijeka (Croatia), 14th Yugoslav Youth Biennial, Modern Gallery
- Karlovac (Croatia), V BAJ, (The Fifth Biennial of Yugoslav Aquarelle), Gallery "Vjekoslav Karas"
- Arandjelovac (Yugoslavia), 8x6, Exhibitions Pavilion "Knez Milos"
- Sombor (Yugoslavia), Triennial of Yugoslav Drawing
- 1988 - T. Vrbas (Yugoslavia), YU Youth Palette, Art Gallery
- 1989 - Herceg Novi (Yugoslavia), Winter Salon, Gallery "Josip Bepo Benkovic"
- Sarajevo (Bosnia), Yugoslav Documenta '89, Skenderija
- Rijeka (Croatia), Five Macedonian Artists, Modern Gallery
- Rijeka (Croatia), 15th Yugoslav Youth Biennial, Modern Gallery
- Pancevo (Yugoslavia), 5th PIJS, Modern Gallery
- 1990 - Museum of Contemporary Art, Skopje; Museum of Contemporary Art, Belgrade (Yugoslavia); Gallery "Fine-Artistic Meeting", Subotica (Yugoslavia); Gallery of the Fine Arts, Osijek, (Croatia); Art Gallery, Maribor (Slovenia); Gallery "Koprivnica", Koprivnica (Croatia); Modern Gallery, Ljubljana (Slovenia); Modern Gallery, Rijeka (Croatia); Museum of Contemporary Art, Zagreb (Croatia), Art Gallery, Sarajevo (Bosnia), GEOMETRIES
- Pancevo (Yugoslavia), New Movements in the Macedonian Art, Gallery "Olga Petrov"
- Cacak (Yugoslavia), Commemorative of Nadezda Petrovic, Art Gallery "Nadezda Petrovic"
- 1991 - Washington D.C. (USA), Exhibition of a Group of Macedonian Fine Artists - Drawing, The New Literature Art Salon "Pastarea"
- 1991/92 - Sofia (Bulgaria), International Foundation "St. Kiril and Metodij", Art Gallery, Contemporary Experience from Macedonia
- 1994 - Sao Paulo (Brasil), 22nd Bienal Internacional de Sao Paulo
- 1995 - Paris (France), 12 Peintres Contemporains Macedoniens à Paris, SPADEM Parvi
- Murska Sobota (Slovenia), 12th Biennial of Small Sculpture, Gallery "Murska Sobota"
- 1996 - Roma (Italia), Gli Aspetti dell'Arte Macedone Odierna, Pallazo "Ruspoli", Fondazione Memmo
- Podgorica (Montenegro), The Aspects of the Macedonian Art Today

BLAGOJA MANEVSKI

Born 1957. in Skopje. Faculty of Fine Arts, Skopje, BFA 1986. Member of DLUM (The Association of Macedonian Artists) since 1986.
Address: Georgi Dimitrov 21-4/18, 91000 Skopje, Republic of Macedonia / tel. 389.91.202.811

Solo Exhibitions:

- 1985 - Cultural Centre "Grigor Prlicev", Ohrid; Art Salon, Titov Veles; Cultural Centre "Aco Sopov", Stip, Expression in the Image (together with S. Sokolovski and J. Sumkovski)
- 1987 - Skopje, Skopje Museum of Contemporary Art; Kumanovo, Art Gallery
- 1988 - Belgrade (Yugoslavia), Gallery SKC (together with D. Petkovic and J. Sumkovski)
- 1995 - Skopje, Art Gallery "Skopje", Daut Pasha Amam

Selected Group Exhibitions:

- 1983/84 - Belgrade (Yugoslavia), 2nd Biennial of the Yugoslav Drawing, Gallery of the Student City
- 1985 - Karlovac, Zadar (Croatia); Nis, Belgrade (Yugoslavia), 4th Biennial of the Yugoslav Aquarelle
- 1985/86 - Belgrade (Yugoslavia), 3rd Biennial of the Yugoslav Student's Drawing, Gallery at the Students City
- 1986 - Sarajevo (Bosnia), Yugoslav Cultural Manifestation "Together"
- Ivanjica (Yugoslavia), 19th Exhibition of the Participants at the First Yugoslav Youth Colony, Cultural Center
- 1987 - Sarajevo (Bosnia), Yugoslav Documenta '87, Skenderija
- Rijeka (Croatia), 14th Youth Biennial, Modern Gallery
- Sombor (Yugoslavia), 9th Triennial of the Yugoslav Contemporary Drawings, Artistic Autumn
- 1989 - Herceg Novi (Yugoslavia), 22nd Hercegovinian Winter Salon, Gallery "Josip Bepo Benkovic"
- Rijeka (Croatia), 5 Macedonian Artists, Modern Gallery
- Rijeka (Croatia), 15th Youth Biennial, Modern Gallery
- Sarajevo (Bosnia), Yugoslav Documenta '89, Skenderija
- Porec (Croatia), Gallery at the People's University, exhibited in the Hotel "Maestral"
- 1990 - Pancevo (Yugoslavia), New Movements in the Macedonian Art, Gallery "Olga Petrov"
- Zagreb (Croatia), 25th Salon of the Fine Art in Zagreb, Art Pavilion
- Porec (Croatia), 30. Annual, Gallery "Istarska Sabornica"
- Cacak (Yugoslavia), Commemorative of Nadezda Petrovic, Art Gallery "Nadezda Petrovic"
- 1991 - Zagreb (Croatia), Zagreb Exhibition of Yugoslav Drawing, Cabinet of Graphic Art JAZU
- Washington D.C., (USA), Exhibition of a Group of Macedonian Fine Artists - Drawing, The New Literature Art Salon "Pastarea"
- 1991/92 - Sofia (Bulgaria), International Foundation "St. Kiril and Metodij", Art Gallery, Contemporary Experience from Macedonia
- 1995 - Paris (France), 12 Peintres Contemporains Macedoniens à Paris, SPADEM Parvi
- 1996 - Roma (Italia), Gli Aspetti dell'Arte Macedone Odierna, Pallazo "Ruspoli", Fondazione Memmo
- Podgorica (Montenegro), The Aspects of the Macedonian Art Today

STANKO PAVLESKI

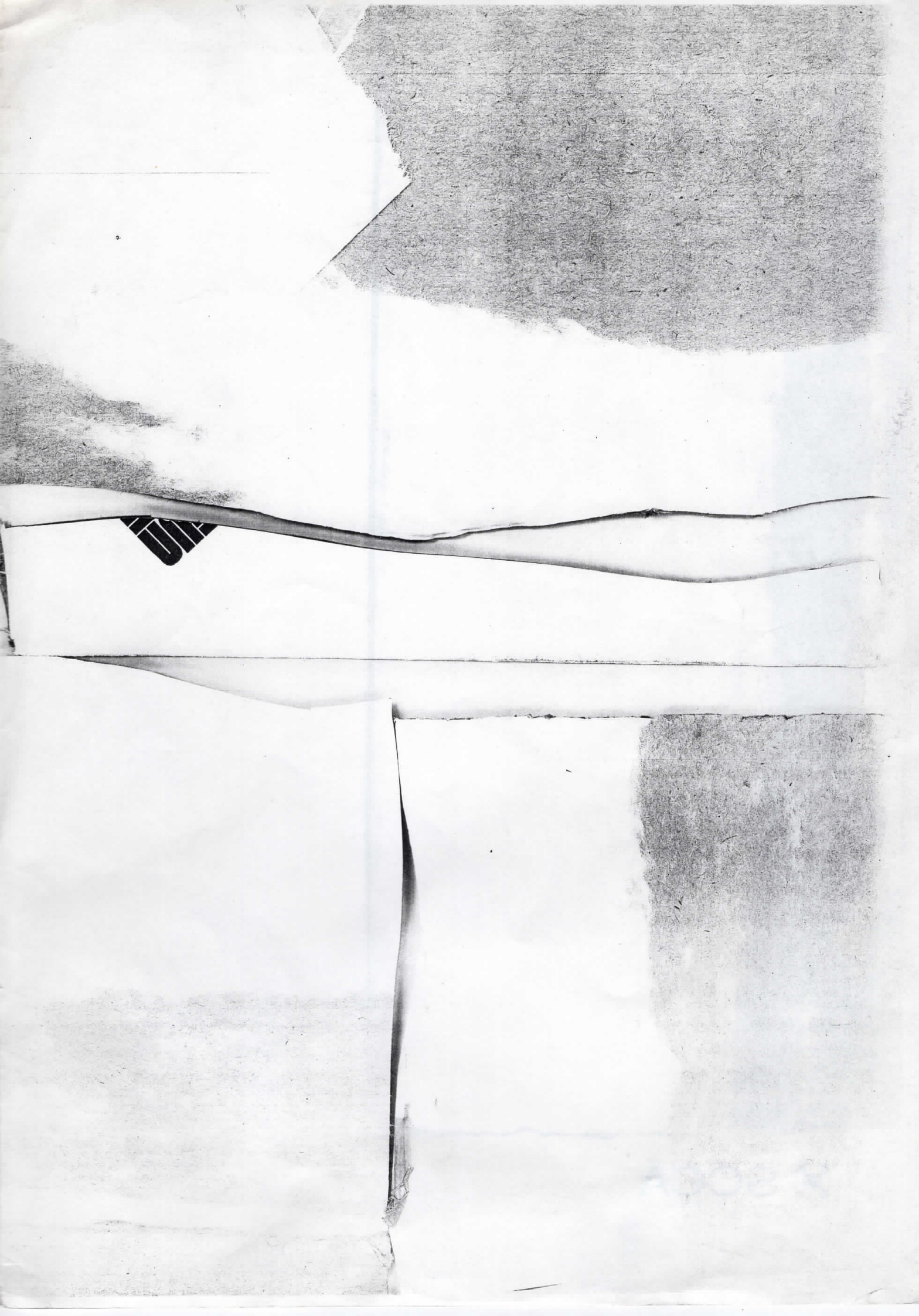
Born 1959. in Erekovci, Prilep. Faculty of Fine Arts, Skopje, BFA 1984. Academy of Fine Arts, Belgrade, MFA 1992. Member of DLUM (The Association of Macedonian Artists) since 1984. Address: Makedonska prerodba 100, 91000 Skopje, Republic of Macedonia / tel. 389.91.313.314

Solo Exhibitions:

- 1985 - Stip, Sculptures and Drawings, Art Gallery Bezisten.
- 1987 - Skopje, Gallery 25 May.
- 1991 - Skopje, Museum of Contemporary Art.
- 1992 - Belgrade (Yugoslavia), Gallery of the Academy of Fine Arts.
- 1993 - Skopje, Gallery Stobi.
- 1995 - Brussels (Belgium), Gallery DeZeyp, (together with J. Sumkovski).

Selected Group Exhibitions:

- 1986 - Vukovar (Croatia), In the Sign of the Land, Art Colony Vukovar
- 1987 - Sarajevo (Bosnia), Yugoslav Dokumenta '87, Skenderija
- Gallery of the Cultural Center "Misko Kranjec", Murska Sobota, (Slovenia); Cankarjev Dom, Ljubljana, (Slovenia); Grand Gallery of the Cultural Center, Novi Sad, (Yugoslavia); 8th Yugoslav Biennial of Small Format Works.
- Bor, (Yugoslavia), 4th Art Colony "Bakar"
- Rijeka (Croatia), 14th Youth Biennial, Modern Gallery
- 1989 - Sarajevo, (Bosnia), Yugoslav Dokumenta, Skenderija
- Rijeka, (Croatia), Five Macedonian Artists, Modern Gallery
- Pancevo, (Yugoslavia), 5th PIJS, Modern Gallery
- Rijeka, (Croatia), 15th Youth Biennial, Modern Gallery
- Belgrade, (Yugoslavia), 8th Belgrade Triennial of Yugoslav Ceramics
- 1990 - Pancevo, (Yugoslavia), New Movements in the Macedonian Art, Gallery "Olga Petrov"
- Hertseg Novi, (Yugoslavia), Winter Salon, Gallery "Josip Bepo Benkovic"
- Zagreb, (Croatia), 25th International Salon
- Apatin (Yugoslavia), The Beginning of the Nineties - Sculpture, Gallery "Meander"
- Museum of Contemporary Art, Skopje; Museum of Contemporary Art, Belgrade (Yugoslavia); Gallery "Fine-Artistic Meeting", Subotica (Yugoslavia); Gallery of the Fine Arts, Osijek, (Croatia); Art Gallery, Maribor (Slovenia); Gallery "Koprivnica", Koprivnica (Croatia); Modern Gallery, Ljubljana (Slovenia); Modern Gallery, Rijeka (Croatia); Museum of Contemporary Art, Zagreb (Croatia), Art Gallery, Sarajevo (Bosnia), GEOMETRIES
- 1991 - Pancevo (Yugoslavia), 6th PIJS, Modern Gallery
- Art Gallery, State University, Tempe (Arizona, USA); Wetherspoon Art Gallery UNCG, Greensboro (North Carolina, USA); Art Gallery, Richmond (Virginia, USA); Art Gallery of Maryland (Maryland, USA); The Art Galleries of New Castle, Newcastle (Australia). Faculty of Fine Arts, University of Kiril and Metodij, Skopje, Republic of Macedonia, (Travel exhibition of the professors of the Faculty of Fine Arts -Skopje)
- Rijeka, (Croatia), Youth Biennial, Modern Gallery
- Washington D.C., (USA), Exhibition of a Group of Macedonian Fine Artists - Drawing, The New Literature Art Salon "Pastarea"
- 1991/92 - Sofia (Bulgaria), International Foundation "St. Kiril and Metodij", Art Gallery, Contemporary Experience from Macedonia
- 1993 - Belgrade (Yugoslavia), Bor Art Colony Bakar
- 1994 - Budapest (Hungary), 3rd International Biennial of Sculptural Drawing, Castle Museum of Nagytetyen
- 1995 - Murska Sobota (Slovenia), 12th Biennial of Small Sculpture, Gallery "Murska Sobota"





SCCA

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SKOPJE MACEDONIA