

*NADA
PRLJA*

GLOBALWOOD



NACIONALNA GALERIJA NA MAKEDONIJA
NATIONAL GALLERY OF MACEDONIA

GLOBALWOOD

Installation
Perspex 2 x 6 m, enamel paint.
2007



BMW

Installation
Three car tops 1.2x6 m, enamel paint.
2007



LOCAL GLOBALISM

Installation

7 record players, 7 individually painted records 2.5x8 m, enamel paint.

Music composition *LOCAL GLOBALISM* composed by *Vroom 1 min.*

2007



ADVANCED SCIENCE OF MORPHOLOGY

Site specific Public Art Project

Positioned at Marble Arch Park, London. (Commissioned by Sophie Hope / B+B)

26 flags, 2.2 x 1.8 m each, attached to the existing 26 flagpoles, each 7 m high.

2006

LOCAL GLOBALISM

Preparation of the Installation



GLOBALWOOD

Forward by Ana Frangovska

When one is far away from one's homeland, it is probably easier to observe the strange periods of transition of this newly formed state. In the process of this transition, the validity of previous values is being replaced by a questionable, hybrid set of 'criteria', which do not in the least express one's own cultural background. Yet it is all too easy for this new set of values to become part of the everyday reality, which, like a virus, eats away at the very soul - in particular at the most vulnerable and impressionable - the soul of the young individual. In a time of post modernism, globalisation and the development of worldwide cultural industries, Macedonia is struggling with its own 'localism', its out-of-place 'subculturalism' and trash culture - gradually losing, in the process, its own sense of identity and character.

The Macedonian artist Nada Prlja, who lives and works in London, observes these changes from a distance in an unbiased and (self) critical manner: making precise observations, she redefines the issues and initiates an engaged reaction. Through her research, she conceptually encompasses a wider topic of concern - the Balkans and the fate of the ex-socialist countries. Within the framework of this geographical and cultural context, the emphasis is focused on Macedonia. Her project, *GLOBALWOOD*, includes various forms of artistic expression, including objects and installations, videos and music performances, positioned both within the spaces of the Gallery but also outside of them, in order to thereby highlight the issue of the usurpation of the public space of the city.

The overriding idea embodied by Nada Prlja's project, is the intention of openly expressing an attitude, to raise the level of public awareness and to deliver a 'cultural slap' in the face of society. The intention is to engage in a frontal 'battle' with all forms of kitsch which currently dominate the local world of popular youth culture (of which Turbo Folk culture is an example) which in reality are products of the political, economic and sociological malformations resulting from the society's transition from socialism to capitalism.

From this point of view, Prlja creates prototypes and counterparts of particular signs, symbols, idols and phenomena, thereby interpreting several situations of hypostasis. One of these situations is the recent creation of a new class of businessmen whose brand or means of identification is the possession of

a good car or some other similar symbol of material wealth. This recent phenomenon has been visually translated by means of a straightforward iconography: three old car tops on which are inscribed the letters BMW. Another fertile reference, applicable to all transitional societies, is the self-willed tyranny of certain authorities and powerful individuals to make use of and adapt public space for the erection of (personal) landmarks and monuments, which, by going against the will of the people, upset certain visual, aesthetic as well as religious standards. This phenomenon is treated by the artist through a concrete example - to obtain relevance within a specifically local context: reference is made to the illuminated, giant cross erected at the apex of Skopje's Vodno. This monumental cross is juxtaposed by Prlja with an illuminated object - consisting of her own initials NP - mounted on the roof of the National Gallery, with which she highlights the concept: 'welcome to the land where anything is possible'.

Prlja likewise interprets the nebulous conditions which instigate a blind faith in the western world and an accelerated acceptance of globalisation (with a large number of imports of every kind), while analysing the resulting reality defined by suffocation in the numerous variations of deformed combinations of one's own (the local, the national) and the foreign (the global, the international) - and the resulting loss of society's identity beyond recognition. These issues have been voiced, interpreted and responded to on a variety of levels and premises, through several works of art: the video of the blood stained incision of the € (euro) symbol onto the body; the installation of letters which spell out the compound GLOBALWOOD - freely interpreted as 'global village'; and an installation of ready-mades, consisting of a series of record players and vinyl records, their surface painted with the flags representing several Balkan countries in which kitch forms of popular culture has become a *deju vu*. The visual aspect of the project is a kind of formal transmitter or initiator which serves to spell out the project's underlying concept. Prlja's approach to this concept is one of purity and simplicity, with the intention of bringing the work closer to its recipient.

A major role is given to the part of her project entitled *Turbo Star*. This piece includes a purpose built scenographic backdrop, in front of which new stars of Turbo Folk culture will be created in order to compete in a live show competition. In the context of this competition, they will be faced with members of the cultural elite (and vice versa): fine art historians, artists and theoreticians, who will represent the jury for this 'Turbo Star' competition. The conflicting and culminating moment of this encounter lies herein. Albeit ironical, what kind of relation, if any, will be established between these contrasting factions of society?

These works by Nada Prlja represents one of the more complex and provocative projects which has been hosted by us in recent times. It confronts a real and timely issue, which unfortunately has become a part of everyday life in Macedonia: a phenomenon in which the battle has already been fought and won (by the 'new criteria' of lost values). Perhaps with this exhibition, Prlja will succeed to initiate us towards commencing a new, revived campaign against questionable aesthetic and moral values, or, perhaps, to discover modes with which to eradicate, or at the very least, diminish the currently dominant role of popular culture in society. The main responsibility for this task lies with the representatives of culture, but at the same time also with the media, as the creators of public opinion.

CONFESSIONS OF A MUSICAL FAN

Essay by Sophie Hope

I have a confession to make. When I was younger, I was madly and passionately in love with *New Kids on the Block (NKOTB)*. I went to see them live three times, dragging my loyal, suffering, paying mother to different parts of the UK in order to do so.

Of course I believed their lyrics whole-heartedly *1. Their tactic worked as millions of other young dungeree-wearing spotty girls thought the boys had invented these lyrics just for them too. Did I have blind faith in this manufactured boy-band because I was really stupid or was there something else going on? It was not damaging for me to like this music. I was growing-up.

To what extent is the music we listen to harmless fun, propaganda or inciting violence? Pop impresario Maurice Starr cleverly tapped into the minds of pre-pubescent girls to make a lot of money by kindly giving the world *NKOTB*. You will be glad to hear I shunned *NKOTB* and went on to become a grumpy grunge teenager. *KoRn* are a more current version of what I had moved onto. Their songs likewise tap into an angst-ridden generation. *2

Listening to music is a soul-searching exercise which most of us enjoy doing with a good-sized dose of salt. We revel in the seriousness of this exercise and the utter absurdity of it. Bands such as *Azra*, *Idoli* and *Disciplina Kicme*, that were part of the Yugoslav *New Wave* musical trend in the early 1980s, embodied a self-awareness appreciated by many young people growing up in post-Tito Yugoslavia. The music provided an anti-establishment satire of Yugoslav socialism that was to some extent tolerated by the communist authorities.

While *New Wave* was enjoyed as an 'avant-garde', independent critique of society, the popular music of the early '90s known as Turbo Folk became the official music of paramilitary nationalism. Still going strong, this music is now termed 'Pop Folk' as its obsession with a glamorous lifestyle has replaced Turbo Folk's overtly nationalistic messages. The music cleverly combines both exaggerated enthusiasm for rampant consumerism and latent nationalistic nostalgia. While the Yugoslav New Wave scene maintained a healthy suspicion of everyone and everything (communism and capitalism), Turbo Folk seems to devour it all.

What does it mean then, for Nada Prlja to host a Turbo Folk competition as part of her exhibition, *GLOBALWOOD*?

*1

Step by step, ooh baby
Gonna get to you girl
Step by step, ooh baby
Really want you in my world

Hey girl, in your eyes
I see a picture of me all the time
And girl, when you smile

Step by Step
New Kids on the Block (1990)

*2

Day, is here fading
My time, has gone away
I flirt with suicide
Sometimes kill the pain

Falling Away From Me
KoRn (1999)

TURBO STAR

Performance - Live Music Competition
Competition 1 hour; painted wallpaper 5 x 2.5 m; TV set, video 3 min. loop.
Images of a contestant and the jury.
2007



In drawing attention to the phenomenon and the publics' perhaps blind faith in Turbo culture, this exercise attempts to draw attention to the absurd side of this music. *3

This competition offers us a chance to laugh at Turbo Folk, to enjoy it, hate it, but also understand that it is not the music but what it represents that makes this event so important. Turbo Folk is a contemporary symbol of a society in the throws of transition towards a self-absorbed, fake-tanned, capitalist world. Despite its outwardly materialistic image, however, the use of eastern melodies is also seen as an anti-globalisation statement that has currency in the West. The schizophrenic musical result presents a coping strategy to enjoy this tension between the lure of both the local and global.

By putting on this event, Nada is asking both contestants ('Turbo' fans) and judges (art curators and other theoreticians) to face each other and confront the fact that they both take themselves perhaps a bit too seriously. One embraces the popular and 'sexy' image of Turbo Folk, while the other dismisses it as superficial. I can imagine this scene, in which both performers and judges play their part, as being uncomfortable, but at the same time irresistible to watch. We, the audience are therefore implicated in the performance and have to recognise our own nervous, submissive state. We are sucked into the spectacle.

While there is an element of humour and irony in the competition, there is also a more serious side. This action is not about persuading all people to dismiss Turbo Folk. Instead, we are being asked to question our own beliefs and passions and recognise the twists and fates of our choices. There is a reason why Turbo Folk taps into the life blood of a generation, culture or character. Revealing and dealing with those reasons is also a process of realizing the implications of our blind faith or, alternatively, complete dismissal of Turbo Folk and all it represents.

How can the competition as an art event ask these questions?

Sometimes it takes a repetition or re-enactment to create a fraction of distance enabling us to question our actions and our listening tastes. At the time of my obsession with *NKOTB*, I was unable to comprehend a future without them. An act such as the Pop Folk competition could be understood as an advert or celebration of Pop Folk. If it sets out to undermine the music, its fans would be reluctant to take part. They are unable to distance themselves from the music and so, any manifestation of it, is a welcome treat. What is the point then, of such an exercise, if only a few are 'in on the joke'? Maybe it takes time for the critique to settle in.

I worked with Nada on her project, *Advanced Science of Morphology* which saw the blended flags of the countries of the former Yugoslavia flying in Marble Arch Park, London, in 2006. We got permission from Westminster Council to remove the existing flags of the countries of the European Union and replace them with Nada's new designs. There are many different readings of this action. By replacing the EU flags with those of countries on the margins of the EU (to date, of those countries of the former Yugoslavia, only Slovenia is in the club), we are drawing attention to the power play across nations.

We are giving some of the 'Balkan' nations a temporary, symbolic platform in a 'centre of Europe' – London. By doing this, we are also highlighting how problematic a display of nationhood is. The fact that the flags do not represent the individual countries' flags, but morph their emblems is a take on the fluidity and ambiguity between nations. To me, it questions the notion of nationhood in the first place. This is highly provocative as we are questioning and undermining an idea that many place utmost importance in - to the extent that they will die or kill in order to maintain it.

While these are valid questions, what is the best way to ask them without the work itself becoming a nationalistic symbol? Media in Macedonia reacted to the installation in Marble Arch by using a certain form of journalistic presentation of the project in the attempt to trigger national pride. One headline read: 'Our artist has pulled down the EU flags in the centre of London'.

Is this a reflection of the media's reluctance to reflect critically on what it might mean for their flags to be morphed with symbols of neighbouring nations? Do you need to be at a distance (temporally and/or spatially) to ask these questions? While this may be the case, it could be argued that distance of time and place cancel out the potential for the action to have a knock on effect in the place where it most matters. But where does it matter? *Advanced Science of Morphology* asks questions of territorial claims and hierarchies across Europe. It is not just relevant in South East Europe but tells us something about Britain's way of dealing with the wider context of European identities. The Macedonian newspaper goes on to print: 'The EU fears Balkanization.'

As a continuation of *Advanced Science of Morphology*, Nada's new work, *LOCAL GLOBALISM*, presents vinyl records painted with the colours and symbols of the flags of Albania, Bulgaria, Greece, Macedonia, Romania, Serbia, and Turkey, which play music based on the words 'localism' and 'globalism'. Songs from these countries feature the most on the Turbo Folk TV channel *Balkanica*. What does the absence of Bosnia, Croatia, Montenegro and Slovenia (whose songs feature less prominently on the *Balkanica* TV channel) from this list, reveal?

Manifestations of nationality are expected and normalised, whether that is through national symbols such as flags, or in the lyrics of pop culture. Nada's *GLOBALWOOD* presents the power of these symbols. It is the different interpretations of them that can reveal our fears, insecurities and dreams.

*3

Whenever your night is long
Wine will make it shorter.
Start having a feast,
another day is on its way.
Oh brothers and sisters,
one day
God will pay us back
for living this life as we do
As if it were a dream.

Pa Naravno, Jelena Karleusa (2005)

РЕДАКЦИЈА
Бул. „Гоце Делчев“
Бр. 11/2, 1000 Скопје
тел. 32 99 888;
факс 32 99 887
Мартини: 32 99 880
Дистрибуција 25 80 020

ВРЕМЕ

Еуролинк
Осигурување АД Скопје
тел.: (02) 3231 623, 3289 301

Сабота, 3 јуни 2006 Година III, број 737 www.vreme.com.mk 15 денари

ВОЈСКОВОДЕЦОТ И ИДЕОЛОГОТ ДОБИЈА ДВОЈНИЦИ
Александар Македонски
и Гоце Делчев
во изборната трка стр. 3

НАША УМЕТНИЦА ГИ СИМНА ЗНАМИЊАТА НА ЕВРОПСКИТЕ ЗЕМЈИ СРЕДЕ ЛОНДОН

ЕУ се уплаши да не ја балканизираме стр. 20

Во овој број **БУЧКОВСКИ ДЕМАНТИРА** стр. 3
Не сум ја поминал границата тајно

ВЕНКО ГЛИГОРОВ
Ја разграбаа Македонија,
сега го сакаат и Бунарик стр. 7

КУМАНОВСКО ПОД ВОДА стр. 8
Поплавите однесоа две куќи

MODNA KONFERENCIJA
SUPER - hit 1250/630-105
KADUVA 630-106

печатени мајлици и капи со Ваше ЛОГО
Користи ја идејата за апликации и креативни 100 идеи

ТЕХНОИМПЕКС
ПРОИЗВОДСТВО НА:
• Профилни системи за гипс картон
• Хектер - Делтае
• Алуминиумска ламперија
• Вернилајт завеси
• Венецијан ролети

гипс картон Rigips
гипс картон Rigips
гипс картон Rigips

VO ЦЕНТАРОТ НА СКОПЈЕ
Манијак
силувал
13-годишно
момче стр. 11

**MICHELE ROBECCHI
IN CONVERSATION
WITH NADA PRLJA**

Michele Robecchi: From a Western perspective, countries like Macedonia are often seen as being relatively uncontaminated by Globalisation. In the late 90s, the absence of McDonalds' or Blockbusters, just to make an example, was considered a good thing from an outside perspective, while it was probably perceived as lack of progress from the inside. 14 years after the independence of Macedonia, you'd think people should know better. And yet Turbo Folk culture seems to prove the opposite.

Do you think there are affinities between Turbo Folk culture and American religious rock music TV culture? They both seem to mix traditional and juvenile elements for propaganda reasons.

Nada Prlja: Turbo Folk has a very tight relation to American culture in general; that was the reason for the whole exhibition being named GLOBALWOOD. As the title indicates, this condition is not limited only to the Balkan countries.

The relation to 'preaching' by using a questionable methodology in doing so is common to both 'traditions'. Another reference that needs to be mentioned in this context are TV soap operas: again deriving from an 'Americanised lifestyle' as portrayed in *Dallas* and *Dynasty*, and later adopted by popular Latin American TV series such as *Cassandra* and others; this is a core reference to the Turbo Folk culture of the Balkan region. Not only are the Turbo Folk musical videos related to this 'preaching' of an Americanised lifestyle, but furthermore, the (surgically enhanced) physical appearance and private lives of the Turbo Folk Stars are not dissimilar from those of the soap opera characters.

The book *The Kiss in the Time of Cooling* (*1) points out that the notion of love in the Balkans uses a model taken from soap operas that includes an interest and fascination for the accumulation of wealth. The author Zorica Tomic would refer to this as 'Phantasmagoric Hollywood' and in the TV discussion (*2); she implies the need for an alternative to Turbo Folk culture. This idea is aligned with the goal of my exhibition - the search for an alternative to this 'cultural' phenomena.

MR: The former Yugoslavia wasn't isolated like other socialist countries of the Balkans. The art scene was more open (I'm thinking for example, of the 'New Tendencies' exhibitions in Zagreb, Belgrade, and Ljubljana in the 60s). How do you think the generation of Macedonian artists after the 90s differs from the one before it?

NP: The '90s and the '00's is the time of BIG Balkan exhibitions, which has given an international reputation to many of the local artists (many of whom deserve it). The existence of those artists within the art market and the 'dictatorship of the curator' (*3) and of art organisations (*Soros* in the '90s, *Prohelvetia* in the 00's, and so on) has kicked in, creating a new situation within the local art world. The importance of where and how many exhibitions an artist has had, has brought a notion of competitiveness, where the definition of a 'good artist' is a successful artist rather than an artist producing works of quality. I see the condition of artists as a mirror image of the systems of the artworld (alluding to curators, art institutions, the Ministry of Culture as well as the Western European institutions that have settled in the Balkans).

More importantly, I would like to reflect upon the relation between the Balkan art world and the international art scene. Since the 1990's, there has been a number of 'cultural evangelists' appearing on the international art scene, providing a 'historical' overview of the cultural situation within the Balkans. There is a number of individuals who have tried to portray the situation of the Balkans in an accurate and truthful manner, but there are also a significant number of manipulators. They have misused and misrepresented the religion, the notion of local traditions and customs, and even the recent war... They have thereby undermined the history and local culture in order to satisfy the vision of the 'other' (I was hoping I could avoid using this word...) in the quest for personal recognition.

MR: You've been living in London the last 9 years. How do you think this has affected your perception of Macedonia as a country? Do you reckon GLOBALWOOD would have been different if you were witnessing the changes within the popular youth culture from the inside?

NP: This is a highly relevant question. Not being permanently in one environment has sharpened my senses. However, I have developed a 'sharp sense' for both Macedonia/the Balkans and the UK... It is a strange kind of existence; other people with comparable experiences would probably express similar views. Everyday I have an urge to 'go home', but where is 'home', now? The feeling of not really belonging anywhere, is a mind-shifting experience. Somehow, it is an equivalent experience to that of being an artist - it is a form of freedom which comes at a high price.

This question also raises the issue of why I have decided to collaborate with 'foreigners' on the catalogue (including yourself...). Looking from the 'outside' makes you more critical. You do not see the whole picture, instead you see particular aspects and 'scenes', which stay with you even after you leave. These scenes are like snap shots; if I were living there, the 'snap shots' would get replaced with new ones every day. In my situation, they stay with me for a long time, which induces in me the need to engage. For those who have 'stayed' in Macedonia, my 'visits' could appear as a form of cultural tourism or invasion, but they do not take into account the fact that one is at the same time living a life where one is 'snap-shooting' ones 'other home', as well. This makes the possibility of having a personal life, without a sense of belonging, rather difficult.

To answer your question in a direct manner, I hope that Globalwood would have existed in a similar way even if I were still living in Macedonia... however, it is difficult to speculate in what ways it may have been different.

MR: I wasn't aware of the story of the cross on the hill top of Skopje. 'NP' is a very strong statement. Wouldn't it be even stronger if positioned in a 'real' public space, far from the cover of the National Gallery?

NP: This piece is a site/sight specific work, in the real sense of the word(s). 'NP' will be placed on the roof of the National Gallery; due to the building's position it will be visible from the inner city. From many points in the city, the 'NP' piece will be visible juxtaposed with the giant cross in the distance, which was positioned on the hilltop Vodno in 2002. In this sense, the work interacts (or interferes) with the cross.

The goal of the 'NP' piece was simply to make an action which comments on issues of power, and to give a different topography to the city...

There are several references that played a part in creating this work. Firstly, there is the current discussion about whether or not the cross should remain as a permanent presence in the city - a discussion which has divided the opinions of the community (including that of the Orthodox Christians). I followed with interest the discussions related to these issues that have been conducted by the Macedonian blog community. These specific discussions persisted for several days at the end of 2006 and the beginning of 2007 (one of a series of many similar discussions on related topics that have taken place throughout several years) in response to recent issues related to the lack of funds for the maintenance of the cross.

The visual language used for the project was again a reference taken from Jelena Karleusa's Turbo Folk video *Upravo ostavljena*. (*4) where she sings in front of two brightly lit letters, representing her initials: JK. The 'glowing' initials say a great deal about the changed position of women in society; she is seen as a queen of superficiality and crowned with fake glamour; she brands herself by becoming a symbol... Or, from another point of view, is it a commentary on the 'masculinity' of the act of positioning symbols within the public sphere, by 'plowing' the sky.

MR: It's interesting what you have said about Turkey not actually being a Balkan country. Many people feel the same about Turkey's admission to EU. Do you think this is related to the fact that Turkey is fundamentally a Muslim country?

NP: My work is engaged with the promotion of cultural diversity. In 2004/05, I created an artist book entitled *Adaptable Facts (Between Two Deaths in the Society of Fear)* that gathers 30 published statements confirming that Bin Laden is no longer alive - despite the generally accepted view that this is not so. In 2007, this work was remade in another format for a site-specific project in London, where a thousand posters saying 'Bin Laden is Dead' were printed (*5). I find the Western interpretation of the Muslim value system and cultural customs to be highly problematic - in the same way that I regard the Western interpretation of the Balkans, as well as the Balkan interpretation of the West, as being similarly problematic.

However, your question has surprised me - and you might be right. Maybe I have been brought up with the understanding that Turkey is not really part of the Balkans (but this is based on the understanding of the notion of the Balkans, as being associated with Balkanism -

or 'Brutalism' – and therefore not highly regarded, when I was growing up). While we were proud of being Yugoslav, we were perhaps trying to forget that we also belong to the Balkans.

MR (in response to Prlja's thoughts): Well, Istanbul is in the Balkans. The reason why I was asking is because I think the European community is behaving with unforgivable duplicity towards Turkey. It seems the only reason why they want the country to be a part of Europe is to make sure that it wouldn't fall on the side of the 'evil empire'. Yet I understand that the notion of the Balkans is more complicated than what it seems.

MR: For the Turbo Folk Musical competition, you used an image from Phil Collins' karaoke piece. It never crossed my mind until now, but do you think his work was subconsciously promoting the so-called Turbo culture?

NP: I'm not sure if one could say that he is promoting what is essentially popular culture, but he is certainly drawn to it as an artist and therefore gives it presence in his work...

MR: You said that Pop culture and intellectuals don't go together. Do you think there's the danger that by addressing pop culture in an 'intellectual' place like a museum, casual visitors will probably get too distracted by the subject? (Again, it's the Phil Collins effect. People at the Photographers Gallery were dancing and singing along, but I'm afraid the entertainment aspect completely outdid the actual meaning of the work).

NP: You are absolutely right, but it is nevertheless necessary to give a 'touch of lightness' to galleries/museums. Art has somehow become too institutionalised... I believe that an art project requires a moment of hypnotic magic; Collins's work achieves that by bringing a sense of 'lightness' into the gallery space.

Misinterpretation is the driving source / force behind my art projects. The London-based curator Sophie Hope, in her text for this exhibition catalogue, mentions the misinterpretation of the project *Advanced Science of Morphology*, referring to a particular reaction to that project, as an example of a series of misunderstandings that it had provoked. All of the public reactions that occurred as a result of the interpretation/misinterpretation of concepts embedded within the art project, talks in a direct way about society and the world in which we live. This issue of the ambivalent interpretation of a work of art becomes even more complex when the work is based on issues of political/national identity, as the viewer (and at times even the government authorities) cannot remain passive in their response to it.

I see the possibility of ambivalent readings of a work of art as a valuable and positive source of information about a certain condition or situation. It contributes to shaping and further developing the work of art as a reflection of the newly created situation. It is a process of learning, which feeds my art - if I do not learn new things through experiencing the public reactions, the work will not develop and evolve. That is one of the reasons why the Turbo Folk contest has been organised within the context of the National Gallery - I presume we are all going to learn through it.

Notes:

*1 *Poljubac u Doba Kuliranja* by Zorica Tomić; Narodna knjiga Alfa, Belgrade; ISBN 86-331-3037-8, 2006

*2 www.antiturbfolk.blog.hr/arhiva-2006-12.2.html

*3 *The Dictatorship Of the Curator, or Stakbanovism In Art* by Boris Kremer, Berlin, 2004;

www.artnews.info/magazine.php?g_a=essays&g_i=178

*4 www.karleusa.tv

*5 *Bin Laden Is Dead* (image)

Site specific Installation

Exhibited at Contemporary Art Platform, London.

7x3x3m, Two derelict rooms and found objects and maps, two telephones (beeping sounds),

two fans (blowing cold air), a series of black and white posters attached on the outside of the rooms.

A stack of posters on a dispatcher trolley, 1000 posters.

2007



ABOUT THE ARTIST

Nada Prlja was born in Sarajevo (1971), moving at an early age to Skopje. Since 1999 she has been living and working in London.

She graduated from the *National School of Fine and Applied Art* and from the *Academy of Fine Arts*, Skopje, Macedonia and consequently received an MPhil (Master of Philosophy) research degree from the *Royal College of Arts*, London, UK.

Prlja's work deals with the complex political and sociological situations of the contemporary world. Her work has been shown at *INIVA – Institute of International Visual Art*, London; *Contemporary Art Platform*, London; *OPTICA 2007*, Spain; *Open Space*, Vienna; *National Gallery of Macedonia*, Skopje; *Soros Center for Contemporary Art*, Almati, Kazakhstan; her forthcoming solo exhibition in 2008 are going to be held in *Museum of Contemporary Art*, Skopje, Macedonia; *Artneuland*, Berlin, Germany; Public Art Project in collaboration with Erste Foundation, Vienna, Austria, etc.

Public Art is one of the art forms that Prlja frequently works with, starting with her first solo show *Walking on Cold Water According to Dr.Knaipp* (1997), which was the first ever public project in Macedonia to be realised in an institution other than an arts institution. In 2006 she realised her project *Advanced Science of Morphology* in Marble Arch Park, London, which provoked a great deal of interest and debate, and the subsequent publication of the project on the front cover of daily newspapers. This project has been show in Rijeka, Croatia and in Zagreb, Croatia in 2007, provoking similar kind of fruitful reaction by the public and the media. Prlja's public projects have been always followed by the media and have been published widely.

Prlja recently initiated *Serious Interest Agency (SIA)*, a series of curated art projects and events, that explore and question notions of the New European identity - focusing specifically on the interpretation of South Eastern Europe within a global context of Europe.

Her work has been reviewed in *Artreview*, *Time Out*, *Art News*, *Third Text*, etc. Prlja has been lecturing in various London colleges since 2003 and is currently on an artists research residency at *CRIR* in Copenhagen, Denmark.

CONTRIBUTORS

Sophie Hope is a curator living and working in London. Her work inspects the uncertain relationships between art and society. Sophie is currently working on *Reunion*, an ongoing programme of meetings, residencies and exhibitions between individuals based in the UK and SEE to address the political potential of art practices in Europe. www.reunionprojects.org.uk. Sophie co-founded *B+B* with Sarah Carrington in 2000. *B+B* have developed projects such as *Real Estate: Art in A Changing City* at the *Institute of Contemporary Art*, London; *Trading Places* at the *Pump House Gallery*, London and have presented their archive of socially engaged art practices at the *Künstlerhaus* at Stuttgart, Germany.

Michele Robecchi is an art critic and curator based in London, where he is an editor for Phaidon. Former Senior Editor of *Contemporary Magazine* and Managing Editor of *Flash Art*, he has collaborated with many publishing houses, museums, institutions, and art publications.

Turbo Star Project's Jury

Ana Frangovska is an art historian and curator. She holds a BA degree from the Department of *Art History and Archeology*, Faculty of Philosophy, at the University of St. Kiril and Metodij in Skopje, where she is completing her MA studies. She is a curator at the *National Gallery of Macedonia*. She has organised and curated numerous national and international exhibitions and workshops and has published art essays, reviews and texts.

Nebojsa Vilic is an associate professor at the *Faculty of Drama*, University of St. Kiril and Metodij in Skopje. He is the author of 5 books and numerous academic texts. He has curated exhibitions internationally. He holds MA and PhD degrees from the *Department of Contemporary Art* from the *Faculty of Philosophy* in Belgrade, Serbia. Previously the director of the *Soros Center for Contemporary Art* in Skopje, he is currently the chairman of the *NGO 359°*. Recent research, under the topic *Political Art*, is related to the position of art with relation to/within/by/on behalf of the social community.

Robert Alagjovovski, holds an M.A. in Philological Sciences from the *University of St. Kiril and Metodij in Skopje*. The author of three books in the field of literary theory and practice, he has also published numerous theoretical studies and essays within the fields of philology, film, cultural policy and politics. He works as a project manager in the NGO *Kontrapunkt* and as an editor of the cultural magazine *Margina*.

Music Collaborator

Vrooom have collaborated with Nada Prlja on the musical part of the installation *LOCAL GLOBALISM*. *Vrooom* is one of the most important bands of the contemporary electro-rock movement in Serbia. They have recorded three albums and have performed concerts across Europe. They have also composed music for numerous plays and films, events, exhibitions and performances. In 2006, they presented their work with an exhibition at the *Gallery O3ONE* in Belgrade, Serbia.

TURBO STAR

"... DO YOU WANT TO BE A STAR? DO NOT MISS
THE CHANCE TO BECOME A TURBO STAR! ..."
Live Music Competition Poster
2007



Publisher: National Gallery of Macedonia; Krusevska 1a, 1000 Skopje, Republic of Macedonia;
tel: + 389 2 31 33 102; fax: + 389 2 31 24 219; www.mng.com.mk; artgall@mol.com.mk; Multimedia Center *Mala Stanica*; 2007

Editor in chief: Zlatko Teodosievski; Texts: Ana Frangovska, Sophie Hope, Michele Robecchi;
Photography: Simon Apostolski; Curator: Ana Frangovska; Printed by: Sken Point, Skopje, Macedonia; Copies: 500

Thank you: Sonja Abadjieva, Branko Prlja, Ana Frangovska, Sophie Hope, Michele Robecchi, Robert Alagjovzovski, Nebojsa Vilić, Branimir Potić, Marko Grubić, Daniel Serafimovski, Biljana Nikolovska-Prlja, Olgica Dimitrovska, Vladimir Dimcev, Vlatko Lakardov, Jasna Frangovska, Julia Landiceva, Anna Collin, Ivo Talevski, Simon Apostolski, Lina Dzuverovic, Jone Risteovski, Ed Bexter, Ira Colancevska, Francois Girardin, Gareth Hague; Nada and Nikola Serafimovski, Michelle Shashoua, my Coni and my Nino for his patience and understanding.

CIP- Katalogizacija vo publikacija
Narodna i univerzitetska biblioteka Kliment Ohridski, Skopje
7.038.55(497.7)(06.064) Prqa, N.

PRQA, Nada
GLOBALWOOD/ [tekstovi Ana Frangovska, Sofi Houp, Mikele Robeki = texts Ana Frangovska, Sophie Hope, Michele Robecchi;
prevod Daniel Serafimovski = translation Daniel Serafimovski; fotografija Simon Apostolski = photography Simon Apostolski]
- Skopje : Nacionalna galerija na Makedonija ' 07= Skopje : National Gallery of Macedonia, '07. - - 32 str. : ilustr. ; 21 x 14.8 cm.

ISBN 9989-694-85-1
COBISS.MK-ID 68422922

Sponsors and
media coverage:



TURBO STAR

Performance - Live Music Competition
Competition, 1 hour; 5 x 2.5 m painted wallpaper; TV, video 3 min. loop.
Image of the contestant.
2007



TURBO STAR

Performance - Live Music Competition

5 x 2.5 m painted wallpaper; TV, video 3 min. loop.

2007

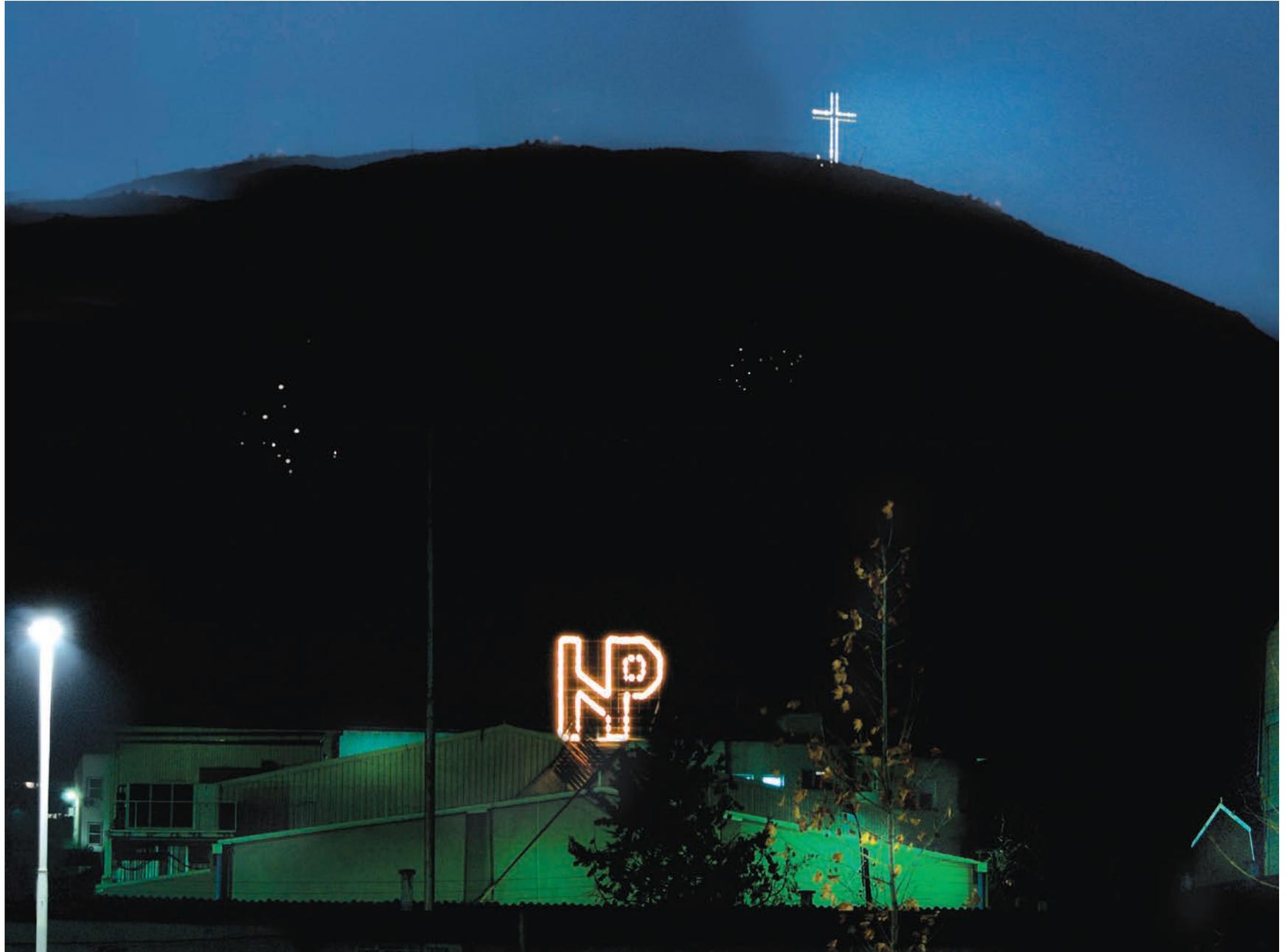


€
Video
Projection sizes variable, 3.23 min, loop.
2007



NP

Site specific Public Art Project.
Positioned on the roof of the National Gallery of Macedonia.
3 x 3 m, metal construction, 120 light bulbs.
2007





NACIONALNA GALERIJA NA MAKEDONIJA
NATIONAL GALLERY OF MACEDONIA

