

IN CITY.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

IN CITIE



MUSEUM OF CONTEMPORARY
ARTS
СКОПЈЕ
УЗЕЈНА СОВРЕМЕНА
УМЕТНОСТ



Ministry of Culture of RM
Министерство за култура на РМ

Денови на македонската култура во Талин, Европска престолнина на културата 2011

The Days of Macedonian Culture in Tallinn, the 2011 European Culture Capital

IN CITY

IN CITY

МУЗЕЈ НА СОВРЕМЕНАТА УМЕТНОСТ – СКОПЈЕ, Р. МАКЕДОНИЈА
MUSEUM OF CONTEMPORARY ART- SKOPJE, REPUBLIC OF MACEDONIA
NI KAASAEGSE KUNSTI MUUSEUMIS – SKOPJE, MAKEDONIA VABARIIK

NOKIA KONTSERDIMAJA, ESTONIA PST 9. TALLINN
5. – 30. XI 2011.

Националната установа Музеј на современата уметност од Скопје, Република Македонија, презентациите во Европските престолнини на културата ги акцептира како привилегија и посебна можност за презентација на дел од бројните македонски ликовни уметници пред очите на милионскиот аудиториум, присутни што лично, што преку електронските медиуми.

Европските престолнини на културата за време на “својот мандат” стануваат творечки мултимедијални сцени под чии рефлектори се случуваат презентации на идеи, таленти, авторски дела, перформанси.

Тоа е одбран простор во одредено време на кој се миксаат звуците, боите, етно-вредностите, традициите на учесниците со единствен предзнак **the best**.

Престолнините на културата, се места на размена на енергии, идеи и планови за нови проекти на соработка, трасирајќи ги на тој начин културно контактните точки за иднината.

Тоа се можеби најадекватните “средби” за потврда на сопствениот вредносен код.

Само на тој начин Националната установа Музејот на современата уметност го концепира своето учество во Талин Европската Културна престолнина за 2011 година.

Елиза Шулевска, директор

Makedoonia Vabariigis Skopjes asuv Riiklik Kaasaegse Kunsti Muuseum võtab iga väljapanekut Euroopa kultuuripealinnades suure privileegina ning erilise võimalusena tutvustada üht osa tohutust hulgast Makedoonia kunstnikest miljonitesse ulatuvale publikule, kes külastab üritusi kas isiklikult või meedia vahendusel.

Oma „ametisoleku“ ajaks saavad Euroopa kultuuripealinnadest loominguga täidetud multimeedia lavad, mille prožektorivalguses tuuakse publiku ette mitmesugused ideed, talendid, teosed ja etendused.

Selline lava on koht, mis saab osaks **parimatele** – koht, kus üheks viivuks põimuvad vääriliseks peetud osalejate helid, värvid, rahvuslikud väärtused ja traditsioonid.

Kultuuripealinnad on paigad, kus vahetatakse energiad, ideid ja plaane tulevaseks koostööks, sillutades nõnda teed uute kultuurialaste kokkupuutepunktide leidmiseks. Nad on ehk kõige sobivamad „kohtumised“ omaenda väärtussüsteemi õigsuse kontrollimiseks.

Just selline on Riikliku Kaasaegse Kunsti Muuseumi nägemus oma osalemisest Tallinna, Euroopa kultuuripealinna 2011 programmis.

Eliza Shulevska, direktor



The National Institution Museum of Contemporary Art in Skopje, Republic of Macedonia, embraces each presentation in the European culture capitals as a privilege and a special opportunity to show a part of the multitude of Macedonian visual artists to the vast audience of many millions attending the events either in person or through the broadcasting media.

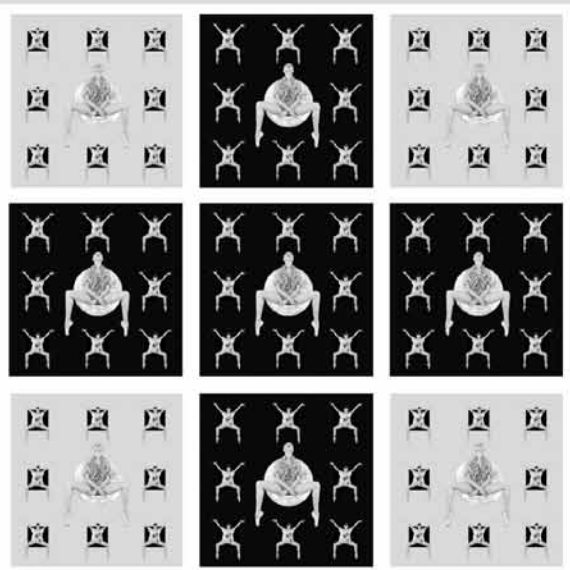
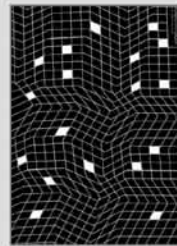
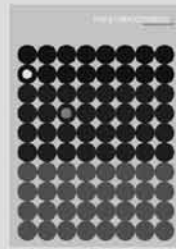
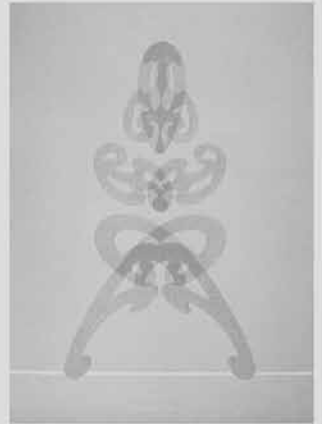
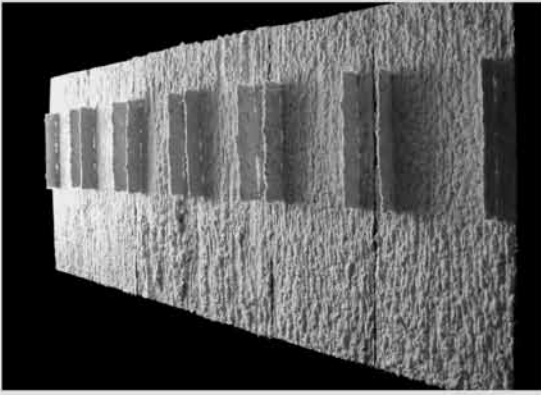
During their “term”, the European culture capitals become creative multi-media stages in whose spotlights unfold presentations of various ideas, talents, works and performances.

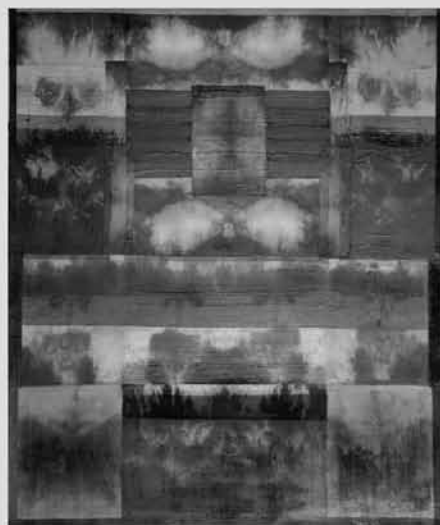
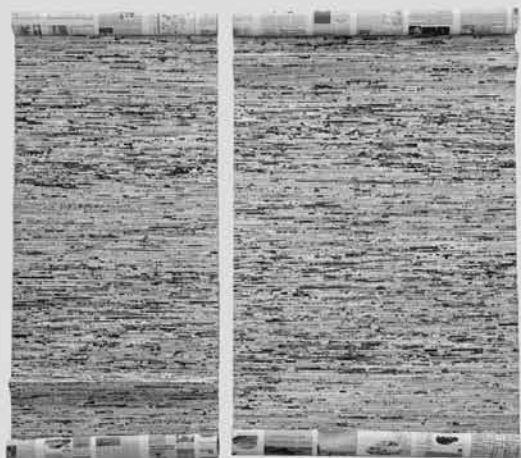
Such a stage is a select place where, for a while, the sounds, colours, ethno-values and traditions of participants labelled **the best** intertwine.

The culture capitals are places of exchange where energies, ideas and plans for new cooperation converse, thus paving the way for future culture contact points. They are perhaps the most fitting “encounters” whereby one can verify one’s own value system.

It is precisely in this way that the National Institution Museum of Contemporary Art sees its participation in Talin, the 2011 European Culture Capital.

Eliza Shulevska, Director





IN CITY.....IN CITIE

IN CITY е конципиран од дела во кои авторите користат главно природни материјали карактеристични за просторот во кој создаваат. Паралелно, едновремено со “случувањата” во електронските медиуми, чие присуство во голема мера ги замени класичните ликовни средства и стана само еден поинаков, нов вид палета - In City се создаваат и дела што во својата основа, помалку или повеќе, ги истражуваат говорот, можностите, промените и снагата на материјалот соодветен на широкиот дијапазон на избор од она што класично го подразбираме како природен продукт, до оној што е “автентично вештачки” природен, адекватен на синтетичко-природниот амбиент во кој живееме, се обидуваме да земеме воздух и се уште твориме...

Симон Шемов ги бележи проекциите, аналогните промени на природата во временските интервали **in city**, кои не само што дозволуваат еден редослед, туку создаваат и еден сугестивен систем на толкување.

Атанас Атанасовски тактилно ги “стимулира” импулсите, трагите на просторно-временските кодекси, обликува иконографија на еден допирлив, суптилно исткаен простор, на една стварност што самата по себе е конструкција на ансамблот на интерпретација и перспектива.

Објектите на Исмет Рамиќевиќ соопштуваат се за стварното интерпре-тирано со духовито-подбивна игра на доблестите на информациите, на материјалот во кој се верификуваат, кои ги користи како веќе “употребен” материјал за да создаде нова целина на стварноста.

Чудните визији на Вана Урошевиќ, својата појавност ја обликуваат со средства и форми на конституцијата на содржината, на соодветен интерпретативен систем што синтаксата на мислената слика ја пренесува во прагматиката на сликата.

Благоја Маневски навлегува длабоко во “смесата” на природната магмата, груба трага, низ која се насира загатката на монохромната “панорама” вода - земја . Површината на сликата станува единствен објект додека повторувањето на идентичните единства како една постапка или чин на ликот на објектот е и крајната точка на патот.

Потоа, IN CITIE - Александра Петрушевска го деконструира и го прекомпонира урбаниот простор со колористички звучна игра, како што и низ една повеќезначна визуелна ритмична игра на редуцираните композиции – принтови -нивните блескави огледалести форми ... го отсликува копнежот за среќа.

Суптилната ритмика на забрвнатиот здив на графичките “телесни” криви на Ива Димеска е феноменолошка конструкција на “сонот со отворени очи”. Овие динамично-конститутивни композиции создаваат игра на ликовни перспективи на една интерпретативна основа што ги поврзува толкувањата на реалција имагинарно-стварно. Таа естетска рефлексija ја декодира природата на конституцијата на значењето и ја презема, ја впира во сопствената устроеност, во сопствената игра, во која го рефлектира карактерот на стварноста.

Математички, геометриски прецизно конструираната “теорија” на формата на Тони Мазневски е и нејзина иконографија, како интерпретација и аналогна перспектива што се одржуваат меѓусебно, како реинтеграција на естетскиот комплекс на знаци. „Миметички” движења ја надвладуваат позицијата, не уверуваат дека секоја стварност е некоја создадена стварност, некоја интерпретативна стварност....

И конечно инспиративната ОПА (Слободанка Стефческа, Денис Сарагиновски), која е на граница на реално – иреално, имагинарно, понекогаш сурово стварно, но секогаш исполнето со суптилна доза на духовито толкување на аномалиите што не опкружуваат. Една луцидна игра што станува преиспитување на моќта на перцепцијата, асоцијацијата, инвенцијата...

И сиот овој мал обид за презентација на дел од македонската ликовна сцена е само една поема, еден исечок од нашата ликовна поетика на просторот. И колку и да е вообичаено да се каже дека замисленото е повеќе, сепак, да се доживее е повеќе отколку да се замисли ...

Викторија Васева-Димеска

IN CITY kontseptsiooniks on tööde kogum, mille autorid kasutavad peamiselt nende töökeskkonnale tüüpilisi looduslikke materjale. Samal ajal, peegeldades elektrooniliste vahendite, mis on paljuski asendanud klassikalised visuaalsed vahendid ning muutunud omamoodi paletiks, „arenguid” – tõstab *In City* esile töid, mis suuremal või vähemal määral avastavad materjali enda veenvust, potentsiaali, muutusi ja jõudu kasutades ära laia valikuvõimalust alates sellest, mida näeme tavaliselt kui looduslikke tooted kuni selleni, mis on „algupäraselt kunstlik” looduslik, sünteetilis-loodusliku keskkonna sugestiivsust, milles me elame, hingata püüame ja oma tööd jätkame....

Simos Šemov jäädvustab projektsioone, analoogi ajas muutumist looduses *in situ*, mis ei võimalda mitte ainult järgnevust, vaid genereerib ka interpretatsiooni sugestiivse süsteemi.

Atanas Atanasovski “stimuleerib” impulsse, ruumilis-ajaliste lisandite jääke kompamismeeltega, kujundades ikonograafia kombitavast, õrnalt kootud ruumist, reaalsuse jääkidest, mis ise on interpretatsiooni ja perspektiivi kogumi konstruktsioon.

Ismet Ramičevići objektid räägivad meile kõike reaalsusest, kuid on tõlgendatud nutikalt pilkavate kalambuuridega informatsiooni voorustest, materjalidest, milles neid kinnitatakse, materjalidest, mida ta taaskasutab, et luua uudse konstrueeritud reaalsuse.

Vana Uroševići kummalised nägemused kujundavad manifestatsioone nende sisu vahendite ja kujudega, kasutades sobivat tõlgendussüsteemi, mis kannab jälgitava pildi süntaksi üle maali pragmatismile.

Blagoja Manevski kaevub sügavale loodusliku magma “sulamisse”, tabades karmi soont, mis võimaldab heita pilku monokroomsele vee-maa “panoraami” mõistatusele. Maali pind muutub terviklikuks objektiks, sellal kui ühesuguse kordamine tervikliku protsessina või objekti iseloomu terviklik tegevus on ka raja viimaseks punktiks.

IN CITIE – Aleksandra Petruševska lammutab ja ehitab linnaruumi erksavärvilise mänguna, samamoodi nagu ta kujutab iha õnne järgi vähendatud kompositsioonide mitmetähenduslike visuaalsete ja rütmiliste mängudena - tema trükised, nende säravad peeglilaadsed kujud. Iva Dimeska piltide graafiliste kehajoonte tuksuvate hingelduste vaevuhoomatav rütm on “uneluse” fenomenoloogiline konstruktsioon. Need dünaamilised ja konstruktiivsed kompositsioonid loovad interpretatsioonidele tugineva visuaalsete perspektiivide mängu, mis ühendab kujutletava ja reaalse suhete vahelisi interpretatsioone. See esteetiline refleksioon dekodeerib tähenduse struktuuri ja vallutab selle, võtab selle enda korraldusse, oma enda mängu, milles ta peegeldab reaalsuse loomust.

Tony Maznevski matemaatilisel ja geomeetriliselt täpne vormi “teooria” on samuti ka enda ikonograafiaks, kuna niihästi interpretatsioon kui ka analoogne perspektiiv toetavad üksteist esteetiliste märkide kompleksi reintegratsioonina. “Mimeetilised” liigutused vallutavad asukoha, nad veenavad meid, et iga reaalsus on genereeritud reaalsus, tõlgenduslik reaalsus....

Lõpuks on veel läbinägelik OPA (Slobodanka Stefceska, Denis Saraginovski), itsitades reaalse ja ebarealse, väljamõeldise piirimail – vahel õel ja rohmakas – reaalne, kuid alati läbi immutatud pisikese koguse vaimuka interpretatsiooniga meid ümbritsevatest anomaaliatest. See on kirkas mäng, mis kasvab taju, assotsiatsioonide ja leidlikkuse võimete ümberhindamiseks....

Kogu see tagasihoidlik katse esitleda osa Makedoonia visuaalkunsti maailmast on vaid üks poeem, väljavõtte meie ruumi visuaalkunsti poeesiast. Kui tavapärasem poleks ka öelda, et kujutletu on midagi enam, siiski – kogemine on enam kui kujutlemine....

Viktorija Vaseva Dimeska

IN CITY has been conceptualised as a body of works whose authors use chiefly natural materials typical of their working environment. At the same time, mirroring the “developments” in the electronic media, which have largely replaced the classical visual means and have also become a palette – only, of a different kind – *In City* also gives rise to works that, more or less, essentially explore the eloquence, potential, change and power of the material itself, in line with the great variety of choices at hand, ranging from what we typically see as natural products to what is “genuinely artificially” natural, suggestive of the synthetic-natural environment in which we live, try to take a breath and continue to work....

Simon Šemov records the projections, the analogue changes of nature over the time intervals *in situ*, which not only allow a sequence but also generate a suggestive system of interpretation.

Atanas Atanasovski tactually “stimulates” the impulses, the traces of the spatial-temporal codices, shaping an iconography of a palpable, subtly woven space, of a reality that is itself a construct of the ensemble of interpretation and perspective.

Ismet Ramičević’s objects communicate all about the real, though interpreted through wittily mocking puns on the virtues of information, the materials in which they are verified, materials that he uses as “second-hand” in order to produce a newly assembled reality.

Vana Urošević’s strange visions shape their manifestness by means and forms of their content’s constitution, by an appropriate interpretative system which transposes the syntax of the contemplated picture onto the pragmatism of the painting.

Blagoja Manevski delves deep into the “alloy” of the natural magma, striking a rough vein that gives a glimpse of the conundrum of the monochrome water-earth “panorama”. The painting’s very surface becomes a single object, while the repetition of identical unities as a single process or a single action by the object’s character is also the final point on the path.

IN CITIE – Aleksandra Petruševska deconstructs and re-composes urban space through a colouristically vibrant play, just as she depicts the desire for happiness in a polysemic visual and rhythmic play of reduced compositions – her prints, their shimmering mirror-like forms.

The subtle rhythm of the throbbing pants of the graphic “body” curves by Iva Dimeska is a phenomenological construct of a “reverie”. These dynamic and constructive compositions beget a play of visual perspectives on an interpretative basis that links the interpretations of the relationship between the imaginary and the real. This aesthetic reflection decodes the nature of the constitution of meaning and takes it over, absorbs it in its own organisation, in its own play in which it reflects the nature of reality.

Tony Maznevski’s mathematically and geometrically precise “theory” of form is also its iconography, as both an interpretation and an analogue perspective that sustain each other, as a reintegration of the aesthetic complex of signs. “Mimetic” movements overcome position, they convince us that every reality is a generated reality, an interpretative reality....

Finally, there is the insightful OPA (Slobodanka Stefceska, Denis Saragi-novski), titting on the edge of the real and unreal, of the imaginary – sometimes cruel and crude – real, but always imbibed with a subtle dose of witty interpretation of the anomalies that surround us. It is a lucid game that grows into a re-evaluation of the powers of perception, association and invention....

This entire modest attempt to present a part of the Macedonian visual arts scene is only one poem, an excerpt from our visual art poetics of space. However more usual it may be to say that the imagined is more, still, experiencing is more than imagining....

Viktorija Vaseva Dimeska

Atanas Atanasoski

Born in Prilep, 1961.

Graduated from The Faculty of Fine Arts in Skopje, 1987 .

Solo Exhibitions: Prilep 1988, 1995; 1996; 2009; Budapest, 1994; Skopje, 1995; 1998; 2006.;

Sculpture Simposiums: 1995 -Piran, Slovenia, Forma Vivva; 1988; 1989; 1991; 1993 1997

Kikinda, Serbia, TEERA.; 1996 -Lindabrunn, Austria, Intrenational sculpture simposium.

e-mail: atanasatanasoski@yahoo.com

Iva Dimeska

Born in Skopje, 1980.

Graduated from Faculty of Philosophy, History of Art and Archaeology in 2004.

Two-month internship at Sipa Press, Paris, 2004.

Solo exhibitions: Skopje, 2006, 2010; New York, 2007, 2010; Sofia, 2008.

Selected group exhibitions: Istanbul, 1999; Skopje, 2000; Thessaloniki, 2001;

Beirut, 2009; New York, 2010; Brussels, 2010; Berlin, 2010.

e-mail: contact@ivadimeska.com

Blagoja Manevski

Born in Skopje in 1957

Graduated from the Faculty of Fine Arts in Skopje in 1986 where he presently works as a professor.

Solo exhibitions: Ohrid, 1985; Veles, 1986, 2005; Skopje, 1987, 1995, 1997, 2002, 2005-2008; Kumanovo, 1987; Beograd, 1998; Venice Biennale, 2007. Selected group exhibitions: Beograd, Sarajevo, Sombor, Skopje, Zagreb, Washington, Sofia, Paris, Roma, London, Novi Sad, New York, Istanbul, München, Tokyo, Los Angeles.

e-mail: art_manevski@yahoo.com

Antoni Maznevski

Born in Skopje in 1963.

Graduated from The Faculty of Fine Arts in Skopje in 1991 where he presently works as a professor.

Specialization stays: Salzburg, 1995; New York, 1997.

Solo exhibitions: Skopje, 1992, 1996-1999, 2002, 2004, 2006-2008; Paris 2003; Berlin 2009; Venice Biennale 2005.

Selected group exhibitions: Rijeka, New York, München, Nürnberg, Tokyo, Łódź, Beograd, Vienna, Venice, Kassel, Wiesbaden

e-mail : a.mazne@gmail.com

O.P.A (Obsessive Possessive Aggression)

The group OPA (Obsessive Possessive Aggression) was founded in 2001 by the artists Slobodanka Stevčevska (1971) and Denis Saraginovski (1971). They work at the limits of the art of the new media and the performance. Their works are mainly performances, actions, videos, mockumentaries (false documentaries) and context specific artworks.

So far OPA had exhibitions in Macedonia, Estonia, Slovenia, Germany and France.

They participated in many group exhibitions and festivals in Europe, USA and Australia.

e-mail: Opa4opa@yahoo.com

<http://www.o-p-a.org>

Aleksandra Petrusavska

Born in Skopje, 1981 .

Graduated from the Faculty of Fine Arts in Skopje in 2005 and MA at the School of Art and Design in Skopje in 2010.

Solo Exhibitions: Skopje 2006 - 2009, Kumanovo 2007, Stip 2007, Vienna 2009, Berlin 2009, New York, Berlin 2010; Skopje 2011.

Selected group exhibitions: Belgrade, Rotterdam, Beirut, University of Corpus Christi - Texas, Varna, Freiburg, Vienna, Berlin, Ljubljana.

e-mail: petrusavska.aleksandra@gmail.com

Ismet Ramićević

Born in Dubnica, Serbia, in 1960

Graduated from the Faculty of Fine Arts in Skopje in 1984 where he presently works as a professor.

Solo exhibitions: Skopje, 1987, 1988, 1991, 1998-2000, 2005; Sarajevo, 1990; Prilep, 2004; Plovdiv, 2007; Niš, 2008. Selected group exhibitions: Skopje, Rijeka, Murska Sobota, Sarajevo, Warsaw, Washington, Dresden, Vienna, Brussels, Novi Sad, Sofia.

e-mail: enisa99@yahoo.com

Simon Semov

Born in Kavadarci (R.M.),

1941. Graduated from the Faculty of Fine Arts in Belgrade, 1964. He retired as professor on Faculty of Fine Arts in Skopje.

Selected solo exhibitions: Skopje, 1965, 1968, 1969, 1970, 1976, 1981, 1982, 1985, 1986, 1990, 1991, 1994/5, 1996, 2000, 2003; Bradford, London, 1972; Edinburg 1973; New York 1990, Thessaloniki 2001. Selected group exhibitions:

e-mail: ssemovb@yahoo.com

Selected group exhibitions:

Da se ufrlat dva reda.....

Vana Urošević

Born in Skopje in 1961.

Graduated and completed post-graduate studies from the Academy of Fine Arts in Beograd.

Specialization stay in Paris, 1987. Specialized at the Faculty of Fine Arts in Venezia in 1988.

Solo exhibitions: Beograd, 1987, 1992, 2002, 2009; Skopje, 1989, 1998, 2001, 2003, 2007; Struga, 1996; Bitola, 2003; Venice Biennale, 2003; Ljubljana, 2009.

Selected group exhibitions: Osnabrück, Sarajevo, Geneva, Beograd, Sofia, Skopje, Paris, New York, Berlin, Ljubljana, Hamburg

e-mail: v_urosevic@yahoo.com

IN CITY

ATANAS ATANASOSKI

IVA DIMESKA

BLAGOJA MANEVSKI

ANTONI MAZNEVSKI

OPA

ALEKSANDRA PETRUSEVSKA

ISMET RAMIICEVIC

SIMON SEMOV

VANA UROSEVIC

АТАНАС АТАНАСОСКИ

ИВА ДИМЕСКА

БЛАГОЈА МАНЕВСКИ

АНТОНИ МАЗНЕВСКИ

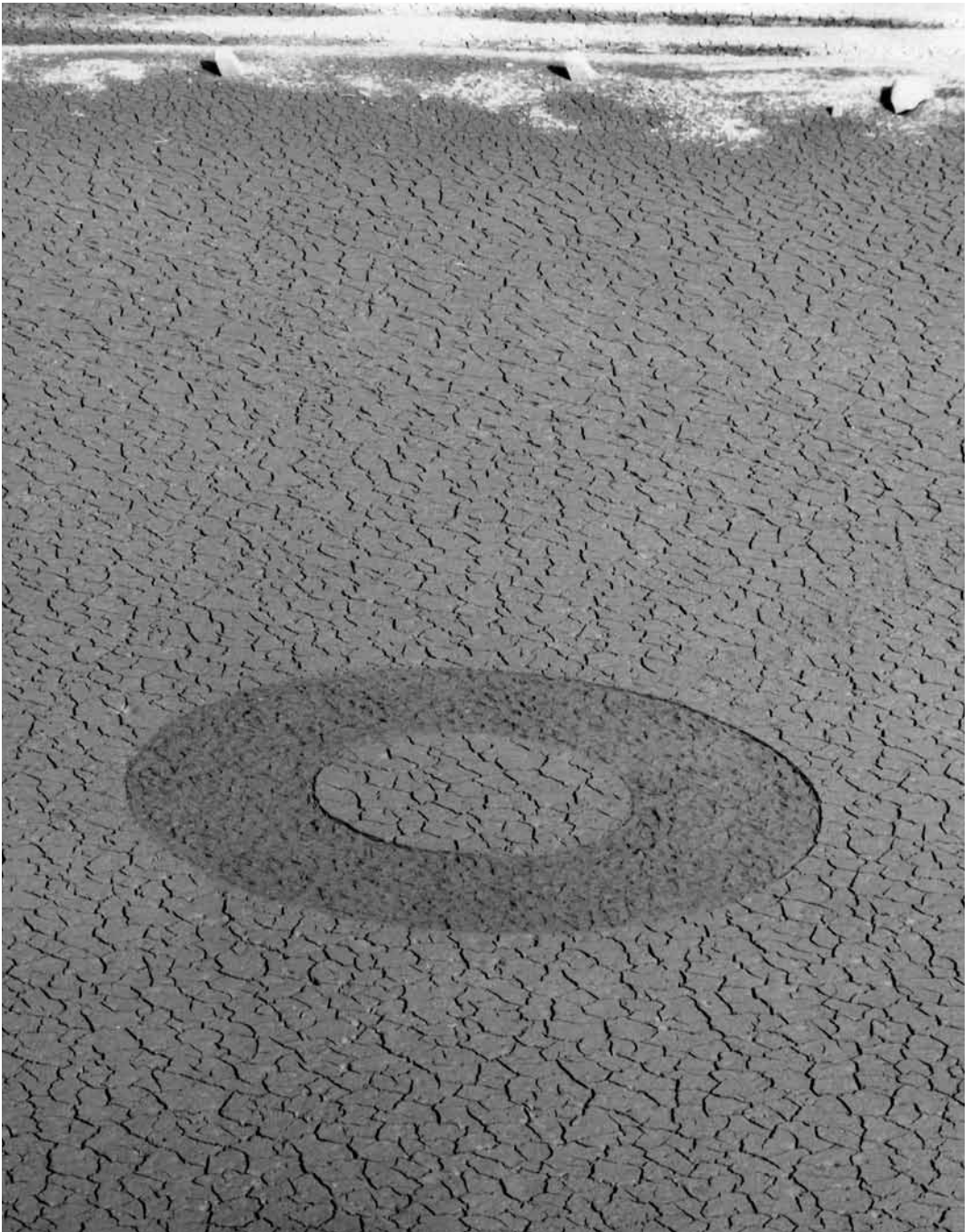
ОПА

АЛЕКСАНДРА ПЕТРУШЕВСКА

ИСМЕТ РАМИЌЕВИЌ

СИМОН ШЕМОВ

ВАНА УРОШЕВИЌ



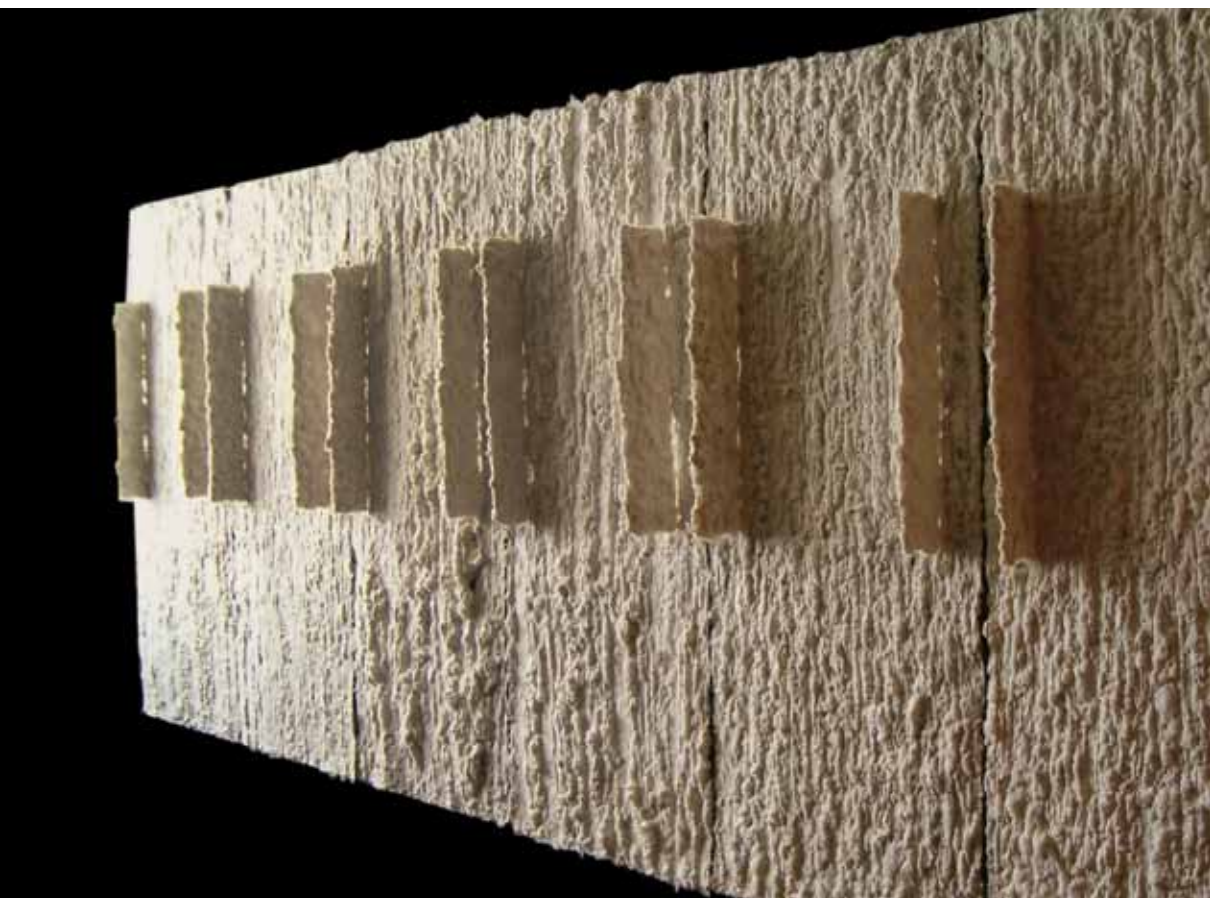
BLAGOJA MANEVSKI, Vada a, Vada b, 1994, digitaaltrükk / digital print, 150x192; 195x150





Detail

ATANAS ATANASOSKI, Tapestries in Motion / Gobelään liikumises, 2006,
cotton and mica / puuvill ja vilgukivi, 175x375 cm. (175x75 x 5)





Iva Dimeska

Born in Skopje, 1980.

Graduated from Faculty of Philosophy, History of Art and Archaeology in 2004.

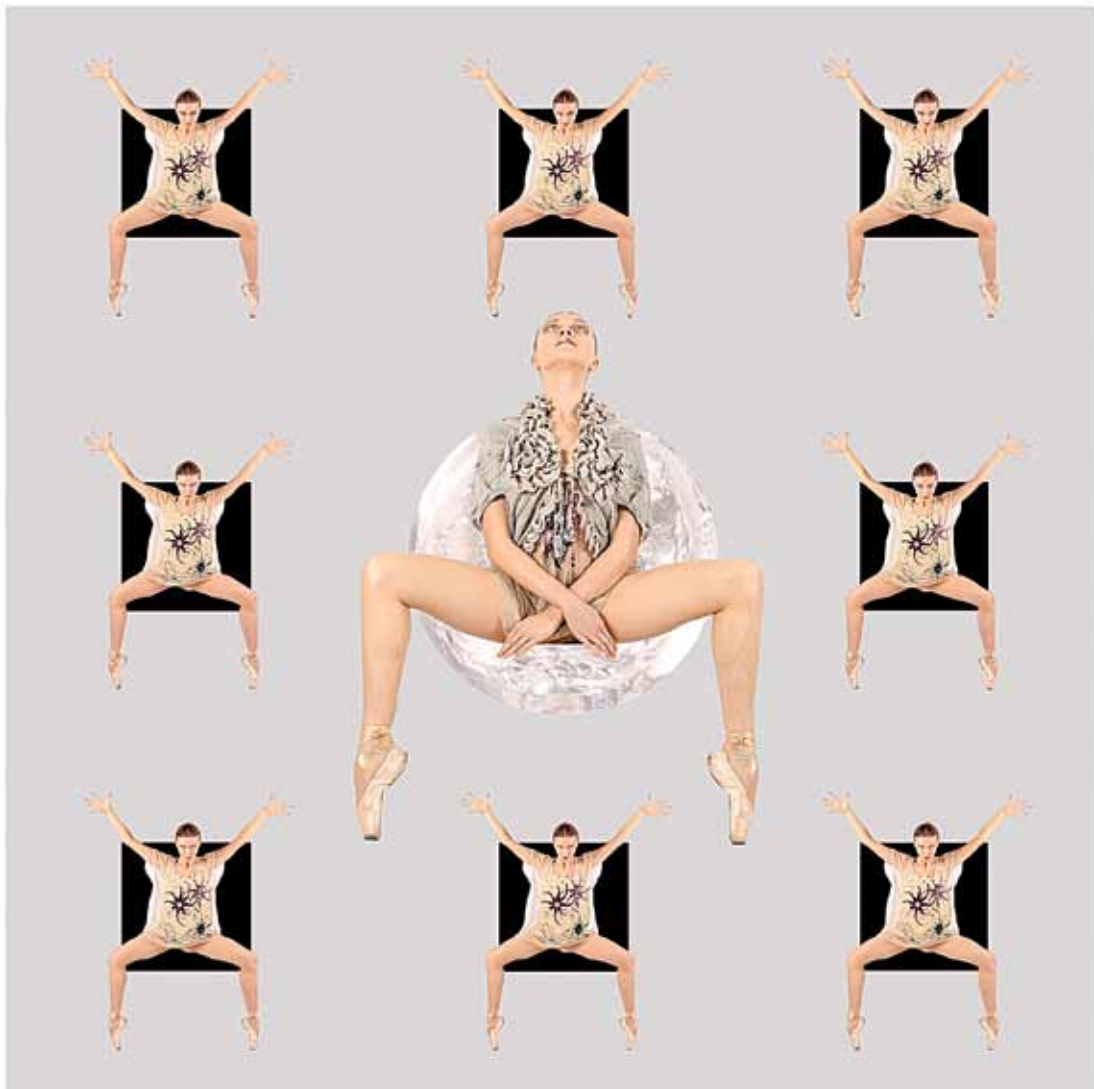
Two-month internship at Sipa Press, Paris, 2004.

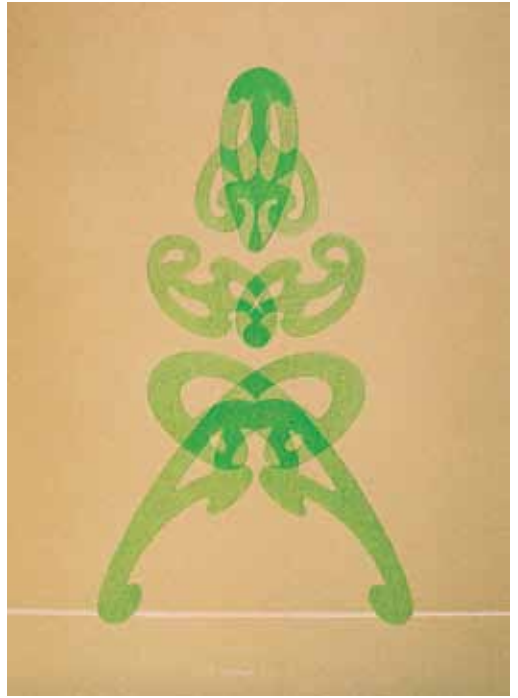
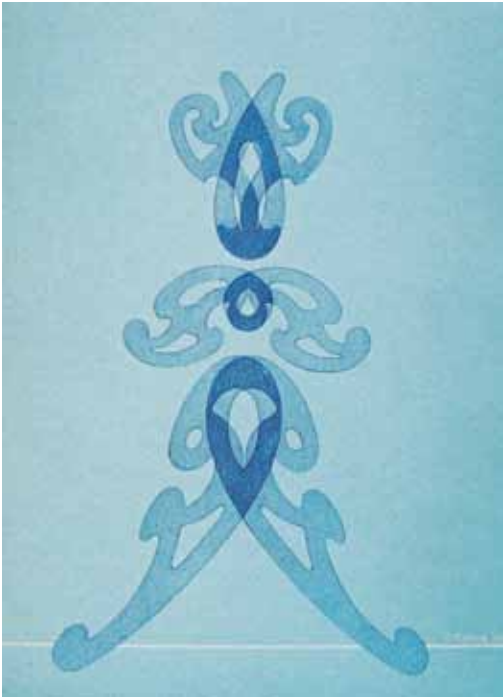
Solo exhibitions: Skopje, 2006, 2010; New York, 2007, 2010; Sofia, 2008.

Selected group exhibitions: Istanbul, 1999; Skopje, 2000; Thessaloniki, 2001;

Beirut, 2009; New York, 2010; Brussels, 2010; Berlin, 2010.

e-mail: contact@ivadimeska.com

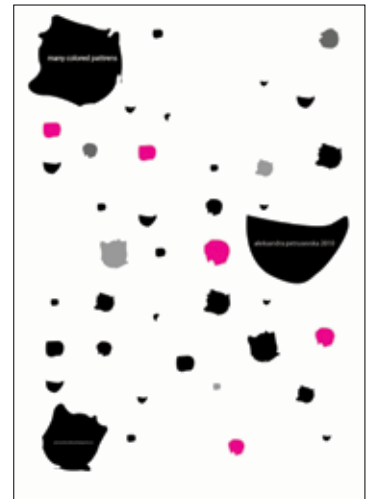
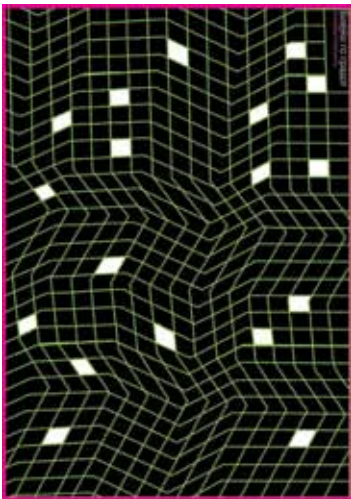
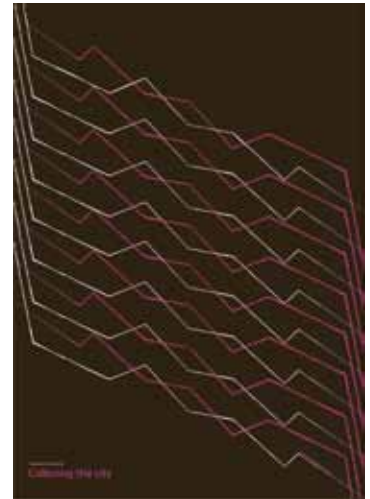
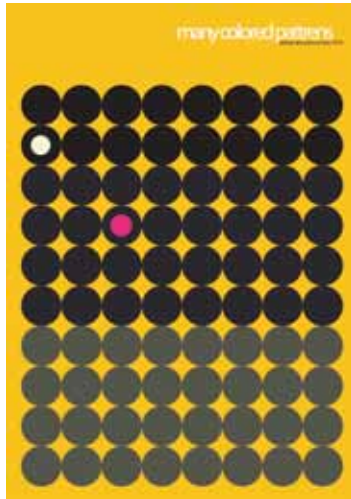




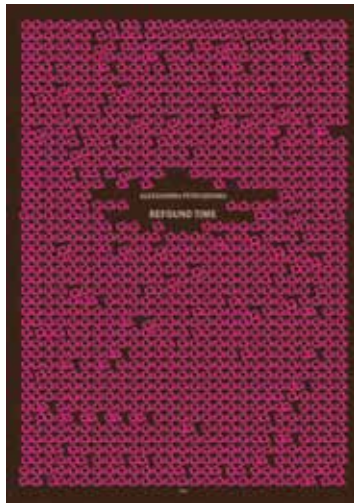
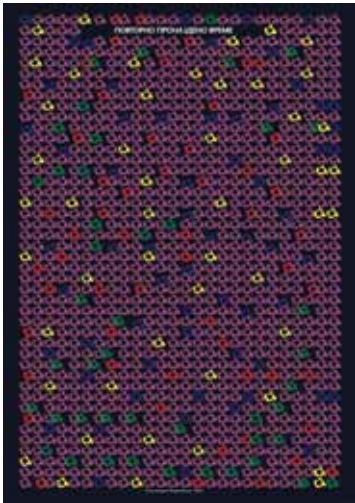
ANTONI MAZNEVSKI, From the Biogenes cycle / Biogineesitsüklist, BIO-TEO-GEO, 2006, pastel, paper / pastel, paper, 60x80 (x3)



A. Hasse '06



ALEKSANDRA PETRUŠEVSKA, Thank you, Republic! / Aitäh, Vabariik!, 2011, trükk/print, 50x65 cm (11 tömmist / prints)
 (Kõik projektid on kontseptualiseeritud ühe projektina pühendusega 2001 konfliktile / (All projects conceptualised as a single project dedicated to the 2001 conflict)





ISMET RAMIČEVIĆ, Biljana Washing Her Linen / Biljana pesu pesemas, 1999,
paper, erinevad vahendid, erinevas mõõdus / , paper, mixed media, various dimensions





SIMON ŠEMOV, Ohrid Landscape / Ohridi maastik a, 2009, akvarell, pastell, reljeef / watercolour, pastel, relief, 127x42 cm; Ohrid Landscape / Ohridi maastik b, 2009, akvarell, pliiats, reljeef ja käsitsi valmistatud paber / watercolour, pencil, relief and handmade paper, 130x42 cm.

Meadows / Niidud, 1986, erinevad vahendid/ mixed media 150x130 cm.





VANA UROŠEVIĆ, Triptych, 1999 /2011, siid, tikand/silk, embroidery, 100x100 (x3)
Sense and Sensibility / Mõistus ja tunded, 2005/6, erinevad vahendid / mixed
media, 70x100 cm. (x2)





OPA, OH!, 2006/2008, digitaaltrükk/digital print, 170x120cm,
© Bob Jacobson/ Corbis image library



Ministry of Culture of RM
Министерство за култура на РМ



Денови на македонската култура во Талин, Европска престолнина на културата 2011

The Days of Macedonian Culture in Tallinn, the 2011 European Culture Capital

Издавач: НУ Музеј на современата уметност, Скопје
За издавачот: Елиза Шулевска
Куратор: Викторија Васева Димеска
Стручен соработник: Ива Петрова
Фотографии: Станко Неделковски
Превод на англиски: Огнен Чемерски (освен биографските податоци)
Дизајн: Александар Прилепчански
Лектура: Кирил Ангелов
Печат: Скенпоинт, Скопје

Каталогот и изложбата се реализирани со финансиска поддршка од Министерството за култура на Р. Македонија

Toimetaja: NI Kaasaegse Kunsti Muuseum, Skopje, Makedoonia
Peatoimetaja: Eliza Shulevska, direktor
Kuraator: Viktorija Vaseva Dimeska
Assistent: Iva Petrova
Fotod: Stanko Nedelkovski
Tõlge inglise keelde: Ognen Cemerski (välja arvatud biograafilised andmed)
Kujundaja: Aleksandar Prilepchanski
Trükk: Skenpoint, Skopje

Näitus ning näitusekataloog on teostatud Makedoonia Vabariigi Kultuuriministeeriumi rahastuse abil.

Editor: NI Museum of Contemporary Art, Skopje, R.Macedonia
Editor in chief: Eliza Shulevska, director
Curator: Viktorija Vaseva Dimeska
Assistant: Iva Petrova
Translation into English: Ognen Cemerski (except biographical data)
Design: Aleksandar Prilepchanski
Print: Skenpoint, Skopje

The catalogue and the exhibition have been enabled through funds from the Ministry of Culture of the Republic of Macedonia