

Reflection “Why – Black or not”







NI National Gallery of Macedonia



Ministry of Culture of the Republic of Macedonia

“Reflection; White – Black or not”

Blagoja Manevski

Nove Frangovski

Simon Šemov

Antoni Maznevski

Goce Nanevski

Žaneta Vangeli

OPA

Boris Šemov

Elpida Hadzi-Vasileva

Slavica Janeshlieva

Nehat Beqiri

Jovan Shumkovski

Osman Demiri

Reshat Ameti



Naples, March, 2013



Halide Paloshi

Меѓународната соработка е една од суштинските гранки и стратешките аспекти за функционирањето на нашата институција - Националната галерија на Македонија и за адекватно афирмирање на македонската култура и уметност во светот. Оттука воспоставување на официјални соработки со одредени сродни установи во светот е важен сегмент во мапирањето на точките на делување.

Касорија Музејот на современа уметност во Неапол, се покажува како сериозен партнер за меѓусебна размена и соработка, со што се зацврсуваат билатералните односи на нашите две држави. Професионалноста на оваа институција, заедно со нејзиниот директор и уметник Антонио Манфреди се клучни во успешноста на овој меѓусебен процес.

Во Музејот на современата уметност во Неапол, Националната галерија на Македонија се претставува со групна, мултиетничка изложба, насловена „Рефлексија: бело-црно или не?!“ во која се опфатени 14 различни аспекти на видување на црно-белиот визуелен ракурс и на контрастот како дискурс од втор ред. Генерацииската разнородност на селектираните уметници, како и медиумскиот богат концентрат (од класичните слики и скулптури, па се до објекти, инсталации, фотографии, видеа) нудат една поопшта слика на актуелноста во македонската современа уметност во последната деценија.

Веруваме дека универзалноста на уметничкиот јазик ќе доведе до одлична комуникација на нашиот проект со италијанската публика и дека ќе имаме прекрасна можност, преку културата и уметноста, да бидеме успешни амбасадори за презентација и афирмација на Македонија.

Халиде Палоши
директор

Bashkëpunimi ndërkombëtarë është një prej degëve esenciale dhe aspekteve strategjike për funksionimin e institucionit tonë – Galerisë kombëtare të Maqedonisë si dhe për afirmim adekuat të kulturës dhe artit maqedonas në botë. Prej këtu, implementimi i bashkëpunimeve zyrtare me disa institucione të ngjashme në botë paraqet një segment të rëndësishëm gjatë përcaktimit të pikave të veprimit. Muzeu Kasoria i arteve bashkëkohore në Neapol, po dëshmoret si një partner serioz për shkëmbim dhe bashkëpunim të ndërsjellët, me këtë fuqizohen marrëdhëniet bilaterale të dy shteteve tona. Profesionaliteti i këtij institucioni, së bashku me drejtorin dhe artistin Antonio Manfredi janë meritore për suksesin e këtij procesi të ndërsjellë.

Në Muzeun e artit bashkëkohorë në Napoli, Galeria Kombëtare e Maqedonisë prezantohet me ekspozitë grupore, multi etnike, të titulluar si : “Refleksioni: bardh – zi ose jo ?!” në të cilën janë të përfshira 14 aspekte të ndryshme të vrojtimit të rekursit vizual bardh – zi dhe të kontrastit si diskurs i rendit të dytë. Diversiteti i gjeneratave të artistëve të përzgjedhur, si dhe koncentrat i pasur i medimeve (prej pikturave klasike dhe skulpturave, deri te objektet, instalimet, fotografitë, video) ofrojnë një pasqyrim më të gjerë të aktualiteteve në artin bashkëkohorë maqedonas në dekadën e fundit.

Besojmë se universaliteti i gjuhës artistike do të rezultojë me komunikim të shkëlqyer të projektit tonë me publikun e Italisë dhe se do të kemi një mundësi të mrekullueshme që përmes kulturës dhe artit të prezantohemi si ambasadorë të suksesshëm për përfaqësimin dhe afirmimin e Maqedonisë.

Halide Paloshi
drejtori

International cooperation is one of the core branches and strategic aspects for the functioning of our institution - the National Gallery of Macedonia, and for adequate affirmation of the Macedonian culture and art in the world. Hence, the establishing of formal collaborations with certain related institutions in the world is an important segment in the mapping of points of action. Casoria Contemporary Art Museum in Naples appears as a serious partner for mutual exchange and cooperation, thus strengthening the bilateral relations between our two countries. The professionalism of this institution, along with its director and artist Antonio Manfredi are crucial to the success of this mutual process.

In the Naples Museum of Contemporary Art, the National Gallery of Macedonia presents itself with a group, multiethnic exhibition, titled “Reflection: white-black or not?!” which covers 14 different aspects of viewing the black and white visual angle and of the contrast as second-class discourse. The generational diversity of the selected artists, as well as the rich media concentrate (from classical paintings and sculptures, to the facilities, installations, photographs, videos) offer a more general picture of the latest developments in the Macedonian contemporary art in the last decade.

We believe that the universality of artistic language will lead to excellent communication of our project with the Italian audience and that we will have a wonderful opportunity, through culture and art, to be successful ambassadors of the presentation and promotion of Macedonia.

Halide Paloshi
Director

Reflection; White – Black or not

By Antonio Manfredi – Art Director of CAM Museum

Il patrocinio del Ministero della Repubblica della Macedonia e la collaborazione della National Gallery of Macedonia fanno della mostra “*Reflection; White – Black or not*” un evento istituzionale di carattere internazionale in un momento storico culturale italiano significativo. Ana Frangovska, curatrice del Padiglione Macedone alla 55 Biennale di Venezia, contribuisce ad un contatto diretto con la nazione macedone e i suoi artisti, portando al pubblico italiano le testimonianze della vivacità del “laboratorio” dell’Est.

Ho vissuto in questi anni il mio ruolo di direttore artistico a contatto con la produzione dell’arte contemporanea globale. Ho avuto modo di interagire con numerosi artisti ed enti istituzionali che mi hanno dimostrato innumerevoli sfaccettature dei linguaggi artistici attuali, ma sono convinto che le prospettive dell’Est europeo abbiano contenuti ed espressioni artistiche visive alternative ed innovative. La mostra, che sono lieto di ospitare al museo CAM, dimostra quanto un substrato storico-sociale si manifesti nell’operato artistico. L’offerta policulturale che ne deriva si inserisce nella strategia di apertura e di intermediazione che è una precisa scelta e, quindi, coscienza intellettuale.

È seducente l’eleganza che traspare dalle scelte cromatiche che ben si sposano con un segno distintivo che chiarisce la provenienza dei manufatti d’arte macedoni. La purezza delle linee, la poesia delle forme e dei monocromi si evolve in questi artisti in citazioni silenziose, in opere dall’eleganza formale che sussurra un vissuto complesso e profondo.

Il bianco ed il nero si rincorrono, giocano e si trasformano in opere che sviscerano i materiali, che ne rinnovano la consistenza e ne deturpano il concetto usuale. Un museo come il CAM sembra essere il luogo ideale perché queste anime in perenne movimento esistenziale trovino requie. La loro calma apparente suscita rimembranze di un trascorso agitato che si traspare in una rigorosa analisi introspettiva. Mi fermo anch’io insieme a loro a riflettere ed invito, cosciente, a navigare in un’apparente nitore il visitatore di una mostra imperdibile.

Reflection; White-Black or not,

By Antonio Manfredi, Art director of CAM Museum

Under the auspices of the Government of the Republic of Macedonia, in collaboration with the National Gallery of Macedonia, an exhibition is organized on the topic: *Reflection; White-Black or not*, an institutional event of international character in a significant, historical and cultural moment for Italy. Ana Frangovska, responsible for the Macedonian Pavilion at the 55th La Biennale di Venezia, contributing to the direct contact with the Macedonian nation and Macedonian artists, presenting to the Italian audience the testimonies of the liveliness of the Eastern “laboratory”.

All these years, I lived the role of art director in contact with the creation of the global contemporary art. I had the opportunity to communicate with a large number of artists and institutions that showed me countless aspects of the current artistic languages, but I am convinced that the perspectives of the eastern European region have visual, alternative and innovative artworks and expressions. I am happy to host the exhibition at the Museum of Contemporary Art, which shows how much a historical-social substrate can be manifested in artistic activities. The multicultural offer that comes from it is inserted into the opening and intermediation strategy, which is, in fact, a precise choice and intellectual awareness.

Seductive is the elegance that shines with the choice of colors that perfectly merge with a specific symbol that explains the origin of the Macedonian artifacts. The purity of lines, the poetry of colors and the monochrome develops in these artists in the form of silent quotations, in works of formal elegance that whispers of the complex and deep experience.

The white and the black intertwine, play with each other and are transformed into works that reduce the value of the materials, that recover the texture and deform the usual concept. It seems that the Museum of Contemporary Art is precisely the perfect place for the peace of these souls in eternal existential movement. Their evident calmness evokes memories of a troubled past which is diverted into a rigorous introspective analysis. Even I myself stop to think about them and consciously send an invitation for a clear journey to every visitor to this exhibition that is not to be missed.

Reflection: White-Black or not?!

Curator: Ana Frangovska

Eternal opponency is probably the source of life. Without contrast, there would be no impulse, potential, inspiration. Without dualities there would be no world, living organisms, man. Without opposites there would be no idea, nor thought, nor art. Examples of plus and minus, of good and bad, the inside and the outside, male and female, beautiful and ugly, hot and cold, light and shadow, rational and irrational, morality and sin etc... are often discussed in numerous philosophies. Contrast, opponency are part of the Yin-Yang philosophy, which is one of the fundamental concepts in Chinese culture that is used to describe how opposing forces follow each other, and are taking each other's places. The concept is found in many branches of classical science and philosophy, but also in the fundamentals of traditional medicine. Many of the natural dualities, such as black and white, light and dark, male and female, low and high - are shaped according to the Chinese idea of Yin and Yang.

In the philosophy of the mind, dualism is a set of views on the relationship between mind and matter, which begins with the claim that mental phenomena are, in some respects, non-physical. The ideas of the mind / body dualism are presented in the Hebrew Scriptures, where it is said that the Creator created the first human life, the psycho-physical connection of mind and body - a holistic dualism. The mind-body dualism can also be seen in the works of Zarathustra. Plato and Aristotle deal with speculations about the existence of an invisible soul that possesses innate skills of intelligence and wisdom. They claimed, for different reasons, that the human "intellect" can not be equated or explained with their physical body.

A commonly known version of dualism is attributed to René Descartes (1641), saying that the mind is a non-physical substance. Descartes was the first to clearly identify the mind with consciousness and self-awareness, distinguishing it from the brain, which is the seat of intelligence. Dualism is not in accordance with the various kinds of monism, including physicalism and phenomenism. Essential dualism is inconsistent with all forms of materialism, but distinctive dualism can be considered as a form of new materialism and by that would only contradict the non-occurrence of materialism.

This exhibition, titled "**Reflection: White-Black or not**" actually addresses precisely the dualities, the opponencies that surround us everywhere and on whose foundation the world is shaped. Opposites attract as much as they repel each other. The project, which includes 14 Macedonian authors, approaches in a specific way the various types of dualities seen through the prism of art, starting with the basic artistic element of color, through thematics and all the contradictions that occur all around.

General duality in the given exhibition "Reflection: White-Black or not?!" most basically with the chromatic-achromatic artistic idiom, is regarded through the treatment and the relation towards the black and white visual sensation. Black-white achromatism, seen as an initiation for artistic exploration provides pretty comprehensive and "chromatically" juicy art works, which in turn perfectly manipulate the powerful weapon of light and shadow, the sfumato, the imaginary or real colorful accents on the strength of the concept and the idiosyncrasy which lies at the core of the personal "policies" of artists.

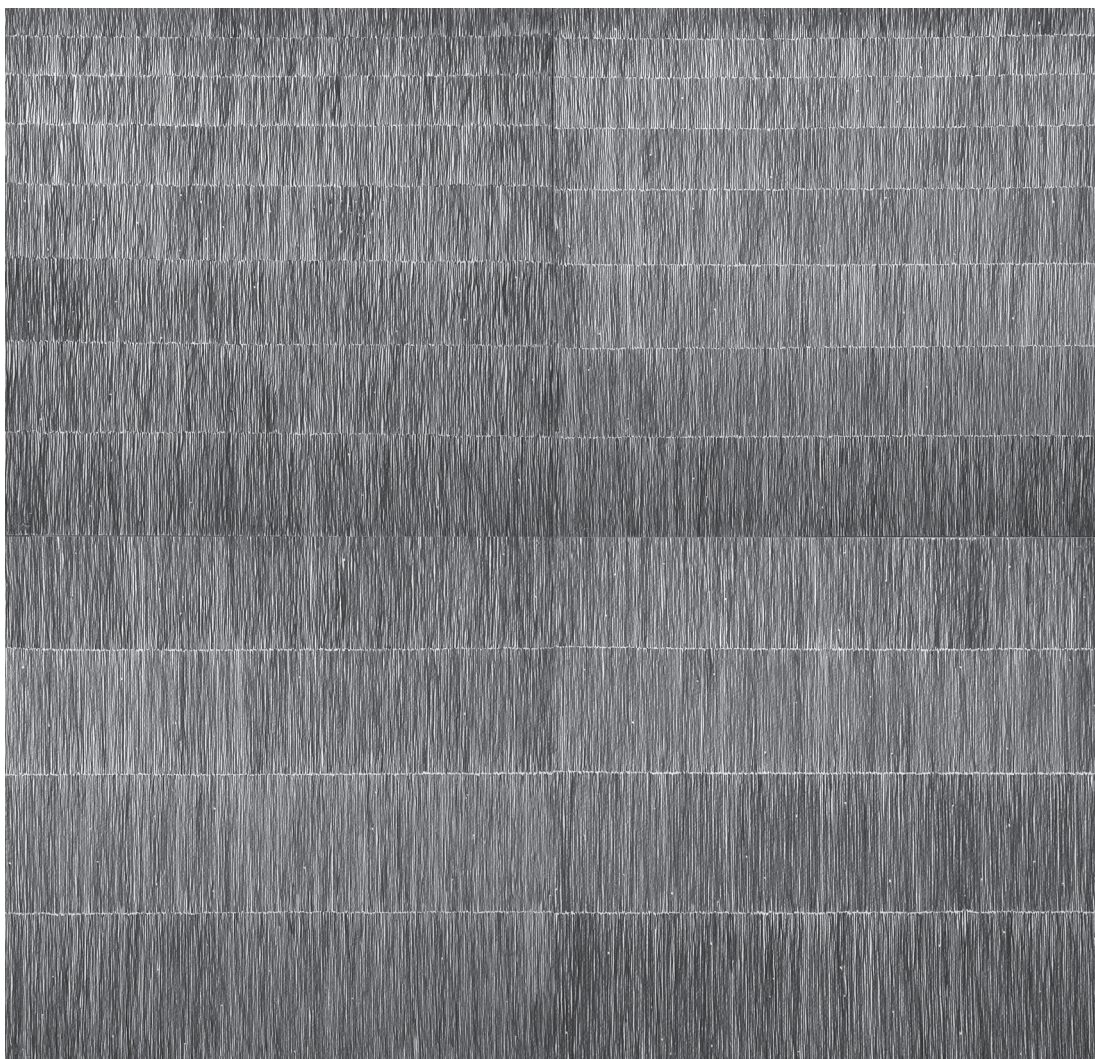
On the other hand, reflection, image, flash, as an essential denominator in the definition of the title of the proposed project, also contains artistically visual, but even more so conceptual, philosophical aspects for projecting a review of the proposed Macedonian artists. Reflection is by definition a change in the movement of the direction of the wave of the contact surface between two different media, so that the waves front returns to its medium of origin. This commonly refers to the reflection of light, sound, water wave, but is also associated with seismic waves, radio waves, electromagnetic waves, etc. In metaphorical terms, this word is tied to the reflection of the selected artists on various segments of the development of the Macedonian contemporary art. That is why the choice is placed on different generations of artists, dealing with a variety of media (from the more classical oil on canvas, through objects from handmade paper, to sculptures, drawings, objects, photographs, videos, conceptual installations, etc).

Blagoja Manevski works with line and gradation in his works. The density of the streaks and friezes create a hypnotic mimetics that affects the optic nerve, offering the brain information on the variability of the visual deception and the power of reflection. Jovan Shumkovski's photographic doubles establish a basic contrastive comparison of the two environments (local and global, underdeveloped and developed) seen through everyday activities and through visual aspects the ordinary man faces as well, but even more so the refined, trained artistic sensibility. The fragility of life, and thereby of all life and existence, Slavica Janeshlieva equilibrates with a clear idea and conceptual-visual semiotics - two ceramic vessels (plates) one of which is the goal, and the other broken in half. The visualization of the

idea is complemented by a narrative lexical slogan that tells the same, metaphorically presented by using everyday - utilitarian items (one moment you're here, next you are gone). Nehat Beqiri's visual semantics often uses as a subject of processing the game commonly known as x/o. The concept of the game is the key force behind the paradox of existence in general, which on the other hand is again narrowed down to dualism and opponency, to happiness/unhappiness, black/white, x/o. The simplicity of the artistic language, along with the reliability of the painting move, is in favor of the transcription of the basic idea. Reshat Ameti, on the other hand, works based on other dualities. The traditional - folklore and the modern – the play with plans, collide in his work, the problem of breaking through the surface of the canvas (two-three-dimensional), the expressive move with the pure geometric system etc. The conceptual artists from the art group OPA (Slobodanka Stevčevska and Denis Saraginovski) present their video, in which the black and white visual support, along with continuous, in loop, movement of human figures on ladders viewed through sfumato element of transparent (glass) wall, create a systematic order reminiscent of human mechanization, placing in a given system, giving direction, course and directive. "The Judge" by Žaneta Vangeli fit perfectly in the whole context of the exhibition. It treats the aspect of good and bad, seen through the anthropomorphic dimension of a humanoid. The black and white lexicon emphasizes the eternal opposition of the dualities. Nove Frangovski representative of the older generation of eminent Macedonian artists, presents himself with an installation titled "The Cross". The work symbolically addresses the problem of the crucifixion, at the crossroads, of the carrying of one's own weight, of the purity before oneself. The wall picture is complemented with a floor installation consisting of five canvases set in the shape of a cross. Simon Šemov is another representative of the older generation, known as one of the greatest artistic nomads, who successfully changes and experiments with styles and media. One of his specialties is the work with hand-made paper, with the medium of cellulose, and the work with which he presents himself is precisely in that medium. The visual conceptuality (he treats a natural phenomena-lightning), complemented with media perfection, contribute to the quantitative balance in Simon Šemov's work. A segment from the complex project "Fifty or Fifty" by Goce Nanevski represents this artist at this exhibition. The simple-minimalist form, complemented with the numeric systematicness, metrics and subordination, give the work a concentrated stability, which in turn processes, as a second-order discourse, conceptual problems related to the number, man-number, globalization, systemic subordination of the human individual, etc. Osman Demiri, as a highly sophisticated photographer, who manages from the reality around him to capture the absolutely irrational, almost abstract visuals, is yet another outstanding representative of the Macedonian visual scene. Pure lexicon with quiet, but not sweet lyricism, are the characteristics of his work which represents him at this group exhibition, and the effects of light/shadow, contrast, gradation are a reflection of his excellent grasp of the photographic technique. Conceptual artist Boris Šemov presents himself with a fairly in-depth, local-current conception of the pollution of the Macedonian ether with dormant reminiscences of socialism and quasi mutations of the transition period, in which no one takes any responsibility, but everybody judges everybody else. The can as closed space is the primary medium for capturing that polluted air, and around each individual can the source of the ether is written with cynically-ironic floccules and jargon. The plastic organic-like metaphysics of Antoni Maznevski indicate, in fact, of an imperfect perfection of the material elements. The shape, form, movement, the erotic dimension, the plastic perfection in the technical processing are just some of the elements upon which Maznevski's work is built. Finally, the current representative of Macedonia at this year's La Venice Biennale, Elpida Hadzi-Vasileva presents herself with a fragment of one of her latest projects "Inherent Beauty". Hadzi-Vasileva works with non-classical art media. For the production of this work she uses membranes from pig craws that are stuffed and prepared in a specific way. Thus prepared they are joined in a way that they represent a wall whose core is essentially aesthetic. It is difficult to recognize the medium used. The treatment beautiful-ugly is one of the important aspects of her work process. The chills from facing the nature of the material causes even more profound psychological sensations in the recipient.

The selected 14 artistic realizations, thus sharply presented to the Italian public, I believe will provide a new vision of a small, minor segment of the Macedonian and Eastern European art. The diversity of media and generations is essential to the lending of a more general picture of the latest developments that are, on the other hand, placed in restraints and molds due to the proposed curatorial concept. I believe that a presentation like this one will spark interest and will bear fruit for further successful exchanges of projects and exhibitions with Casoria Contemporary Art Museum in Naples, and of course with other related institutions in Italy.

BLAGOJA MANEVSKI



Drawing, 2011 / 4 x 70 x 70, pencil on paper

Born 1957 in Skopje, Republic of Macedonia. Graduated from the Faculty of Fine Arts in Skopje, 1986. Member of DLUM (Association of Macedonian Artists) since 1986. Professor at the Faculty of Fine Arts in Skopje. E-mail: art_manevski@yahoo.com

Solo Exhibitions:

1985 – Ohrid, Cultural House “Grigor Prlicev”; Titov Veles, Art Salon; Stip; Cultural House “Aco Sopov”, *Expression in the Image* (with: S. Sokolovski and J. Shumkovski); **1987** – Skopje, Skopje Museum of Contemporary Art; Kumanovo, Art Gallery; **1988** – Belgrade (Serbia), Gallery SKC (with: D. Petkovic and J. Shumkovski); **1995** – Skopje, Art Gallery “Skopje”; **1997** – Skopje, Museum of the City of Skopje, *Territory*, installation; **2002** – Skopje, Museum of Contemporary Art, *Logical Paintings (Different Rooms, Different Voices)*; **2005** – Skopje, Square Macedonia, Parade, happening/action; -Veles, National Museum, *Parade*, installation; **2006** – Skopje, Museum of the City of Skopje, *Logical Paintings (Here and Now)*; **2007** – Venice (Italy), Pavilion of the Republic of Macedonia, Istituto Ciliota, 52 La Biennale Di Venezia, *Logical Paintings (Crossing)*; **2008** – Skopje, Mala Galerija, *Drawings*; - New York, Gallery MC (with : S. Sokolovski)

Participated in many group exhibitions in the country and abroad and won over 10 awards for special results in the art and culture.

NOVE FRANGOVSKI



Cross 1998 / oil on canvases 160 x 200

Nove Frangovski was born in Galicnik, 1939. He graduated from the Academy of Fine Arts in Belgrade, painting department, in 1966. He specialized painting technique in Rome at the Academia delle Belle Arti in Rome, Italy in 1973. In 1990 he founded the International art workshop in Galicnik. Works as a free painter.

Selected Solo Exhibitions:

1968 – Bor, Workers University; Skopje, Cultural and Informative Center; **1969** – Belgrade, Gallery KNU; **1971** – Skopje, Art Gallery; **1973** – Rome, Gallery Il Grifo; **1975** – Novi Sad, Little art Salon; Skopje, Museum of Contemporary Art; **1978** – Belgrade, Public University Kolarcev; **1984** – Skopje, Art Gallery; Zenica, City Museum; Belgrade, Art Gallery – Cultural Centre; **1985** – Sarajevo, Gallery of Roman Petrovic; **1986** – Kumanovo, Art Gallery; Veles, State Museum; Strumica, Art Gallery; **1988** – Skopje, Cultural and Informative Center; **1990** – Ohrid, Velestovo (together with Kuzmanovski and Rosic); **1994** – Skopje, Art Gallery; **1998** – Skopje, Museum of the City of Skopje; Paris, (with Z. Jakimovski), Cite internationale des Arts; **2001** – Nirnberg, Gallery Rathaus; **2007** – Sanat Galerishl, Istanbul, Turkey; **2008** – National Gallery of Macedonia, Mala stanica, Retrospective Exhibition, Skopje; **2010** – Sofia, Bulgaria; **2011** – Plovdiv, Bulgaria

He participated on over 150 group exhibitions in the country and abroad, such as: Turkey, France, USA, Great Britain, Germany, Greece, Romania and many others.

SIMON Š E M O V



Thunder, 2011
Hand made paper, 150 x 50

He was born in Kavadarci, Republic of Macedonia, 1941. He graduated from the Faculty of Fine Arts, Belgrade (Serbia) in 1964, postgraduate studies he attended at the Slade School of Fine Arts, London University College in 1971/72. From 1970 to 1981 he teaches painting and drawing at the Faculty of Architecture in Skopje, and since 1981 teaches painting, drawing, acts, handmade paper (cellulose medium) as Assistant Professor, as Associate Professor and Professor at the Faculty of Fine Arts (department of painting) Ss. Cyril and Methodius University in Skopje.

Selected Solo exhibitions and color interventions:

1964 – Rabotnicki Univerzitet , Skopje; **1967** – National University Kolarchev, Belgrade, Serbia; Rabotnicki Univerzitet , Skopje; **1968** – Art Gallery, Skopje; **1969** – Rabotnicki Univerzitet, Strumica Drama Theatre (with D. Percinkov), Skopje; **1972** – New Line Gallery, Bradford, UK; Yugoslav Club, London, UK; **1973** – New 57 Gallery, Edinburgh. UK; Skopje (studio Petar Mazev) first Happening in Macedonia (with N. Fidanovski and D. Bowen); **1974** – Skopje, interventions in overpass - armatures in non - built “department store Most”; **1976** – Museum of Contemporary Art, Skopje. House of Youth (along with N. Fidanovski), Skopje; **1978** – City Museum, Kavadarci; **1981** – Cultural Information Centre, Skopje; **1982** – Museum of Contemporary Art (in collaboration with N. Fidanovski), Skopje; **1983** – Prilep (Varosh) color interventions (together with N. Fidanovski); **1984** – Butcher shop Bace, Skopje intervention, In honor of Rembrandt; Museum of Contemporary Art, Skopje, retrospective exhibition; **1989** – Yugoslav Cultural Center, New York, USA; **1990** – Wetherspoon Gallery Grinzboro S. Carolina; **1995** – Museum of Contemporary Art, Skopje (retrospective exhibition); **2000** – Milenium Dome, London, UK; **2001** – Nuremberg, Germany; **2003** – National Gallery of Macedonia, Daut Pasha Amam, Skopje “Holy Forest”; Art Gallery, Bitola (along with Boris Šemov); **2011** – Exhibition Space “AEG”, Nuremberg, Germany; Kavadarci, Stip, Prilep; **2012** – National Gallery of Macedonia “Retrospective Exhibition”

Group exhibitions

He has realized over 220 group exhibitions in almost all the world's major art centers across all continents. He has won many national and international awards for achievements in art.

ANTONI MAZNEVSKI



Morphological Unit F, 2007 / Mediapan, 200 x 46 x 60

Born in Skopje, 1963. In 1991 he graduated from the Faculty of Fine Arts, Skopje, BFA. In 1995 he was at the residency at the International Summer Academy in Salzburg (Austria) and in 1997 at the Arts Link Residency Program, New York (USA). From 2003 he started teaching painting and drawing in the Faculty of Fine Arts, Skopje. Lives and works in Skopje.
e-mail: a.mazne@gmail.com

Solo exhibitions:

2009 – New York, MC Gallery; **2009** – Berlin, Prima Center; **2008** – Skopje, R. Macedonia, Mala Stanica, CROSSWAYS; **2007/08** – Tetovo, Bitola, Strumica, Stip, Veles, R. Macedonia (with Jovan Shumkovski); **2007** – Skopje, R. Macedonia, Small Gallery, CROSSWAYS, (drawings); **2006** – Skopje, Mala Galerija; **2005** – Venice, Pallazo Zorzi, 51th Venice Biennale; **2004** – Skopje, Skopje Museum of Contemporary Art; **2003** – Paris, France, gallery of E. M. Sandoz & M. David-Weill; **2002** – Skopje, Museum of the City of Skopje; **1999** – Skopje, CIX Gallery; **1998** – Skopje, CIX Gallery; **1997** – Skopje, Youth Cultural Center; **1996** – Skopje, Skopje Museum of Contemporary Art; **1992** – Skopje, Cultural Information Center.

Participated in many group exhibitions in the country and abroad.

GOCE NANEVSKI



Segment of
Fifty and Fifty, 2006
Metal and counters,
230 x 46

Born in Skopje, Republic of Macedonia, 1974. In 1996 he graduated from the Faculty of Fine Arts Skopje, with the Prof. Vasil Vasilev. In 2002 he earned his Masters Degree in sculpture at the Faculty of Fine Arts in Skopje. He is Assistant Professor at the Faculty of Fine Arts Skopje since 2004. Member of DLUM (Association of Fine Artists of Macedonia) since 1999.

Selected individual exhibitions

2010 – Banja Luka, BiH, *Fifty or Fifty*, MSURS; New York, USA, *Content for the others 2* Gallery MC; **2009** – Sarajevo, BiH, *Content for the others*, Subdokumenta, Charlama depot; - Venice, 53rd La Biennale di Venezia *Creating worlds*, Zenobio Palace; – Skopje, *Horizon-a*, Mala galerija; **2008** – Nikshic, Monte Negro, *Line and form or number*, Ilija Shobaic Gallery; **2007** – New York, USA, *Continuous distributions of probability*, Gallery MC; – Plovdiv, Bulgaria, *Continuous distributions of probability*, Stara banja; **2006** – Skopje, *Fifty or Fifty*, MSU (Museum of Contemporary Art);– Veles, *Road*, LU National Museum

Awards

2004– Skopje, Stefan Manevski Award for sculpture, DLPM; 2003– Skopje, *Ljubomir Belogaski* Award for best young author exhibition at the Museum of the City of Skopje; 2000– Skopje, *Jordan Grabul* Award for sculpture from DLUM

Purchases

2008 – Purchased artwork from MSU, Skopje; 2010 – Purchased artwork from MSU Banja Luka, BiH

Participated in many group exhibitions.

ŽANETA VANGELI



The Judge, 2001 / experimental feature, 102'

Žaneta Vangeli was born in Bitola, R. Macedonia in 1963. She graduated at the Staatliche Hochschule für Bildende Künste – Städtelschule in Frankfurt/M. in 1988. Until 2008 she worked as a freelance artist. Since 2008 she works as an Assistant Professor at the Department of painting at the Faculty of Fine Arts, Ss. Cyril and Methodius University in Skopje. She is a multimedia artist working on paintings, photography, video and film. She had solo exhibitions in Skopje, Frankfurt/M., Cologne, New York, Stockholm, Adelaide, and participated at various group exhibitions and film festivals, such as: *The Inner Ear*, Museum of Modern and Contemporary Art, Rijeka, **2012**, *Gender Check*, Museum fuer Moderne Kunst Stiftung Ludwig Wien, Vienna, **2009**, *1st Berlin Photography Festival*, *After the Fact*, Martin Gropius Bau, Berlin **2005**, *50th International Art Exhibition*, La Biennale di Venezia, Macedonian Pavillion, Venice **2003**, *Blood & Honey*, Kunst der Gegenwart, Sammlung Essl, Vienna, **2003**, *59. Mostra Internazionale d'Arte Cinematografica*, Venice, **2002**, *After the Wall*, Moderna Museet, Stockholm, **1999**, *Aspekte, Positionen, 50 Jahre Kunst aus Mitteleuropa 1949-1999*, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, **1999**, etc.

OPA (Obsessive Possessive Aggression)



Devolution in Loop, 2012 / video installation



Members: **Slobodanka Stevčeska & Denis Saraginovski**

e-mail: opa4opa@yahoo.com

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

OPA is created 2001 in Skopje, Macedonia by Denis Saraginovski, (born 1971 in Macedonia, studied at The Faculty of Fine Arts, Skopje; visual artist and freelance videographer) and Slobodanka Stevčeska (born 1971 in Macedonia, MFA, Faculty of Fine Arts, Skopje; visual artist and art pedagogue). On part of the projects OPA collaborates with the journalist and writer Sašo Talevski, under the name OPA&HA (Obsessive Possessive Aggression and Chronic Arrogance).

Solo exhibitions and events:

2011 – Skopje (Macedonia), *One More Frustrated Artist*, Open Graphic Art Studio -Museum of the City of Skopje, - Rovinjsko Selo (Croatia), Studio Golo Brdo, **2010** – New York (USA), *Project Which is Not a Project*, Gallery MC ; - Skopje (Macedonia), *Bollocks For Everybody!*, Mala Galerija; **2009** – Amsterdam (Netherlands), *Project Which is Not a Project*, (in the frames of *Europa Neurotisch*), Petersburg; Project Space; - Valenciennes (France), *Le TOUT à COUP... d'OPA*, L'H du Siège; **2007** – Prilep (Macedonia), *Obsessive Possessive Aggression*, Marko Cepenkov Cultural Center;

2006 – Hildesheim (Germany), *Project Which Is Not a Project*, (*Transeuropa: European Theatre- and Performance Festival*); **2005** – Veles (Macedonia), *D device*, Cultural Centre, in the frames of *Kulturna ofanziva – Operacija Veles*; Skopje (Macedonia), *Professional Site Specific Installers - Lounge Café*, Press to Exit Project Space, (OPA&HA); **2004** – Bitola (Macedonia), *Professional Site Specific Installers – One Call That's All*, in the frame of *The International Conceptual Project – Sites*, (OPA&HA); - Berlin (Germany), *O.P.A.*, RAW Tempel, *Balkan Black Box Festival*; - Marseille (France), *Red Chief 4016 et autres videos du Collectif OPA*, RLBO; **2003** – Mooste (Estonia), *Ddevice*, MoKS; - Pärnu (Estonia), *Obsessive Possessive Aggression*, Academia Grata; - Tartu (Estonia), *Obsessive Possessive Aggression*, Tartu Art House; - Skopje (Macedonia), *Reality Macedonia*, Screening at The Museum of Contemporary Art and broadcast on A1 National TV Channel, (OPA&HA); - Železniki (Slovenia), *OPA Video Works*, Kulturno društvo ROV; **2001** – Skopje (Macedonia), *Presentation of the Caught ODEKAM*, CIX Gallery; - Skopje (Macedonia), *Catching ODEKAM*, action in front of the House of the Parliament

OPA have participated in many group exhibitions, projects and residencies in the country and abroad.

BORIS ŠEMOV



Born on 11 April, 1974, in Skopje, R. Macedonia.
e-mail: ssemovb@hotmail.com
web: www.borissemov.com

In 1996 finished his Bachelor studies at the Faculty of Fine Arts in Skopje, Painting major, stream: manufacture of paper. In 2003 earned his MA Degree from the Faculty of Fine Arts in Skopje

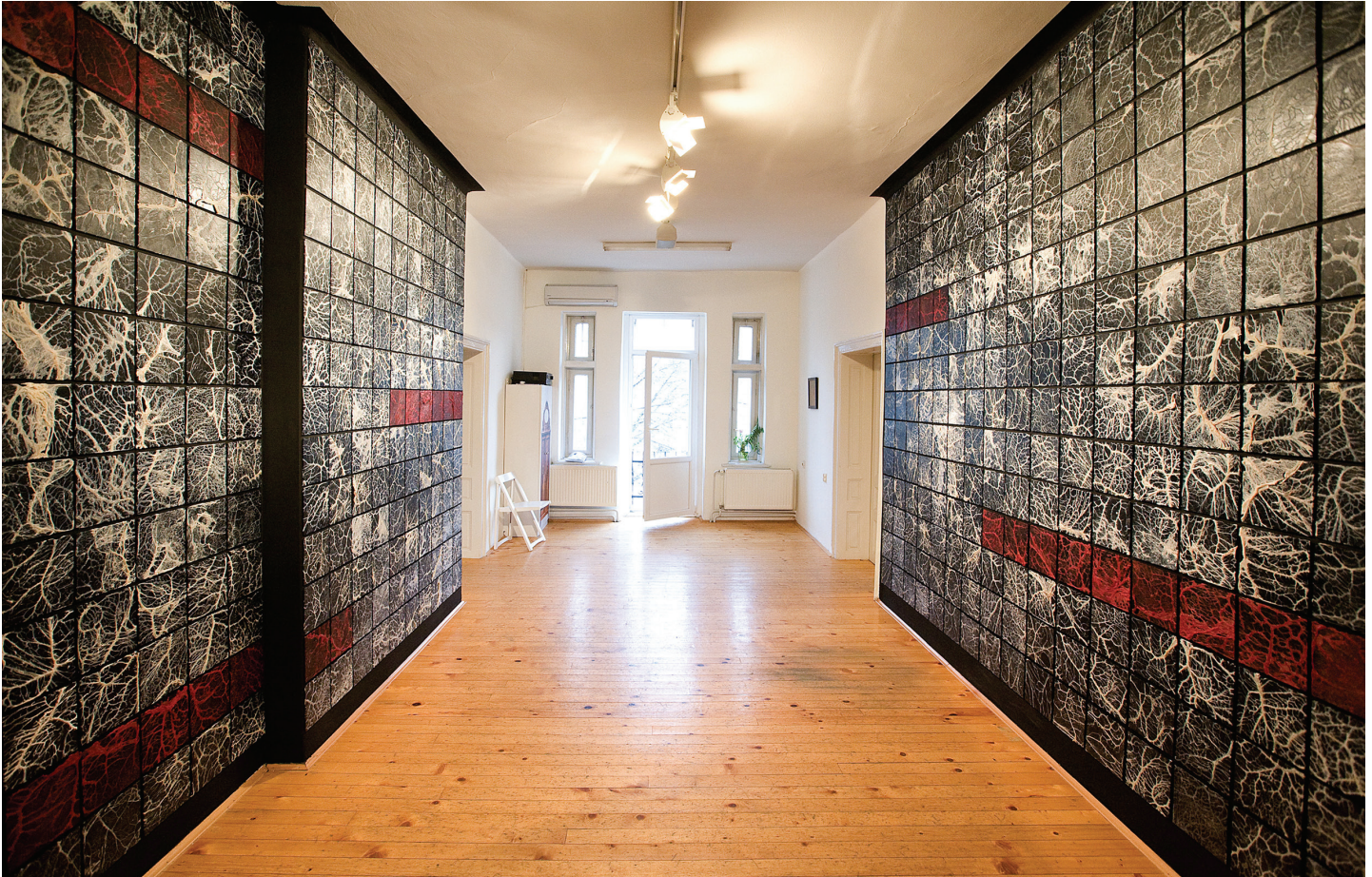
Solo exhibitions

2011 – Berlin, Prima Center Berlin, *Sharing extension*; – Cetinje, National Museum of Montenegro, Dado Gallery, *Life domain*; **2010** – Kavadarci, Ivan Mazov – Klime House of Culture; **2006** – Skopje, National Gallery of Macedonia, *The Code B*; **2005** – Skopje, Tocka Gallery, *Exhibition for a day*; **2004** – Stip, National Museum; – Bitola, Art Gallery; **2003** – Tokyo, Toki Art Space Gallery, *Insomnias*; – Skopje, Tocka Gallery, *Insomnias*; **2002** – Skopje, Aero Gallery, *Compressions*; **1998** – Ohrid, Grigor Plichev House of Culture; – Skopje, Museum of the City of Skopje, *Urban project*

Personal O2/P, 2012
Metal Cans, variable
dimensions

He has participated in more than 100 national and international group exhibitions.

ELPIDA HADZI-VASILEVA



Segment of Inherent Beauty, 2010 / Installation, 100 tiles of 20 x 20

Born in Macedonia in 1971. UK Resident since 1995.
Email: elpihv@me.com / Web site: www.elpihv.co.uk

Exhibitions (selection of Solo exhibitions)

2011 – The Wish of the Witness, Pied a Terre, Two Michelin star restaurant London, England
Inherent Beauty, Museum-Gallery Kavadarci, Macedonia; **2010** – Inherent Beauty, Public Room, Skopje, Macedonia; **2009** – Motectum, Site-specific sound installation, performance and sculptural works at Gloucester Cathedral; **2008** – We Are Shadows Unit 2, Whitechapel, London, England; Butterflies in the Stomach l'H du Siege, Valenciennes, France

Exhibitions and Projects (selection of Group exhibitions)

2010 Heft: Weight and Touch in Contemporary Sculpture, The Gallery, Winchester Discovery Centre, Winchester, England; ArtChitecture, Artsway Contemporary

Gallery, Sway, New Forest, England; Spitalfields Sculpture Prize, Allen & Overy, Bishops Square, London, England; 2009 Climate change, cultural change, Swiss Embassy Gallery and the World Bank, Skopje, Macedonia; Lastari, Cifte Amam, National Gallery of Macedonia, Skopje, Macedonia; Creative inclusion: Scotland and Macedonia, Step Beyond Mobility Travel Grant from European Culture Foundation to explore how ideas of culture, tradition, social change and inclusion might be developed with minority groups through art as supported by greater European understanding; Alperton Creative Outdoor Installation, Alperton Community School, London. As Creative Partner working closely with the students and staff to develop site specific installation for the school grounds; 2008 Around Photography - Brighton Photo Fringe Exhibition at Apec, Apec Studios, Brighton, England; Skin and Texture UH Galleries, University of Hertfordshire, Hatfield, England.

Participated in many group exhibitions.

SLAVICA JANESHIEVA



The Fragility of Life, 2009 / 2 digital prints, 2 x 51 x 51

Born in Skopje, Macedonia in 1973. In 1996 she became BFA from the Faculty of Fine Arts in Skopje, Printmaking Department. In 1998 she earned her Master Degree from the Faculty of Fine Arts in Skopje. From 2006 since 2011 she became assistant professor at the Faculty of Fine Arts – Skopje in the Printmaking Department, while since 2011 became associate professor at the same Faculty. She was a Vice Dean at the Faculty of Fine Arts, Ss. Cyril and Methodius University in Skopje.

Solo Exhibitions:

New York, **2011, 2005**; Skopje, Macedonia **2009, 2007, 2004, 2002, 1999, 1998, 1997**; Veles, Macedonia **2009**; Kavadarci, Macedonia **2009**; Kumanovo, Macedonia **2009**; Utrecht, The Netherlands **2006**; Strumica, Macedonia **2004**; Bratislava, Slovakia **2001**; Boswil, Switzerland **2000**; Bitola, Macedonia **1996**.

Awards:

2007 – Purchase Award, “Telma”, 37th Exhibition of Prints, Skopje; 2004 – Purchase Award, 35th Exhibition of prints, Skopje; 2003 – Atanas Muchev Award, Selection 2002, Strumica; DENES Award, Nominated Artists Exhibition, Annual Award by the Civil Society Foundation in New York, Trust for Mutual Understanding and the Contemporary Art Center in Macedonia, Skopje; 2001 – First Prize, 1st International Mini Print Triennial, Tetovo; Grand Prix, 5th Biennial of the youth artists, Skopje; 2000 – Purchase Award, 3rd International Print Triennial, Bitola; Ratko Nestorovski – Kines Award, Revial exhibition, Skopje; 1998 – Purchase Award, 28th Exhibition of prints, Skopje; 1997 – Second Prize, SIAB '97, Skopje.

Participated in many group exhibitions in the country and abroad.

NEHAT BEQIRI



X / O, 2012 / Acrylic, 100 x 120

Born in Tetovo, 1967. He graduated painting at Faculty of Fine Arts, University of Pristina, in the class of professor Muslim Mulliqi. Finished Masters Degree in the same University, in 2001. Currently, working as Professor of Painting at Faculty of Arts, State University of Tetova and in the Academy of Art in Nis, Serbia. In those faculties he covers courses of drawings, painting techniques and conceptual arts. He is a member of the Artists's Association of Macedonia. Except for painting, he works in other media too, like sculpture, design and printmaking.

Solo exhibitions:

1992 – Caffe Gallery Doors, Tetovo; **1999** – House of Culture, Tetovo; **2001** – Gallery A3, Struga; **2002** –

House of Culture, Tetovo; **2003** – Cultural Informative Center, Skopje; – City Gallery, Bitola; – House of Culture, Debar; – Gallery of Culture Department, Pristina, Kosovo; – Cultural Center, Suhareka, Kosovo; – House of Culture, Rahovec, Kosovo; **2004** – Gallery Tocka, Skopje; – French Cultural Center, Skopje; **2005** – Cites des Arts, Paris, France; **2006** – Museum of Contemporary Arts, Skopje; **2008** – National Gallery, Tetovo; – Mc Gallery, New York City, USA

Awards:

1989 – Faculty of Fine Arts Annual Award, Pristina, Kosovo; 1990 – Best Student of Faculty of Fine Arts of Pristina, Kosovo; 1990 - Best Student of University of

Pristina, Kosovo; 1990 – First Prize for Painting, Annual Exhibition of Faculty of Arts, Pristina, Kosovo; 1990 – First Prize for Painting, Youth Salon (participants not older than 35), Pristina, Kosovo; 1996 – First Prize for Naim Frasheri Bust, Tetovo; 2000 – First Prize for Mother Teresa Bust, organized by Cultural Fondation “Mother Teresa” and Art Gallery of Kosovo, Pristina, Kosovo; 2003 – Painting First Prize of June’s Exhibition of Visual Artists’s Association of Pristina, Kosovo.

Participated in many group exhibitions in the country and abroad.

JOVAN SHUMKOVSKI



Skopje alike New York, 2011
8 photos 38,5 x 30

Born 1962 in Skopje R. Macedonia. Graduated (BFA) 1986. from the Faculty of Fine Arts in Skopje. Postgraduate studies (MFA) in 1999 at the Faculty of the Fine Arts in Skopje. From 2002 teaching at above said education institution.

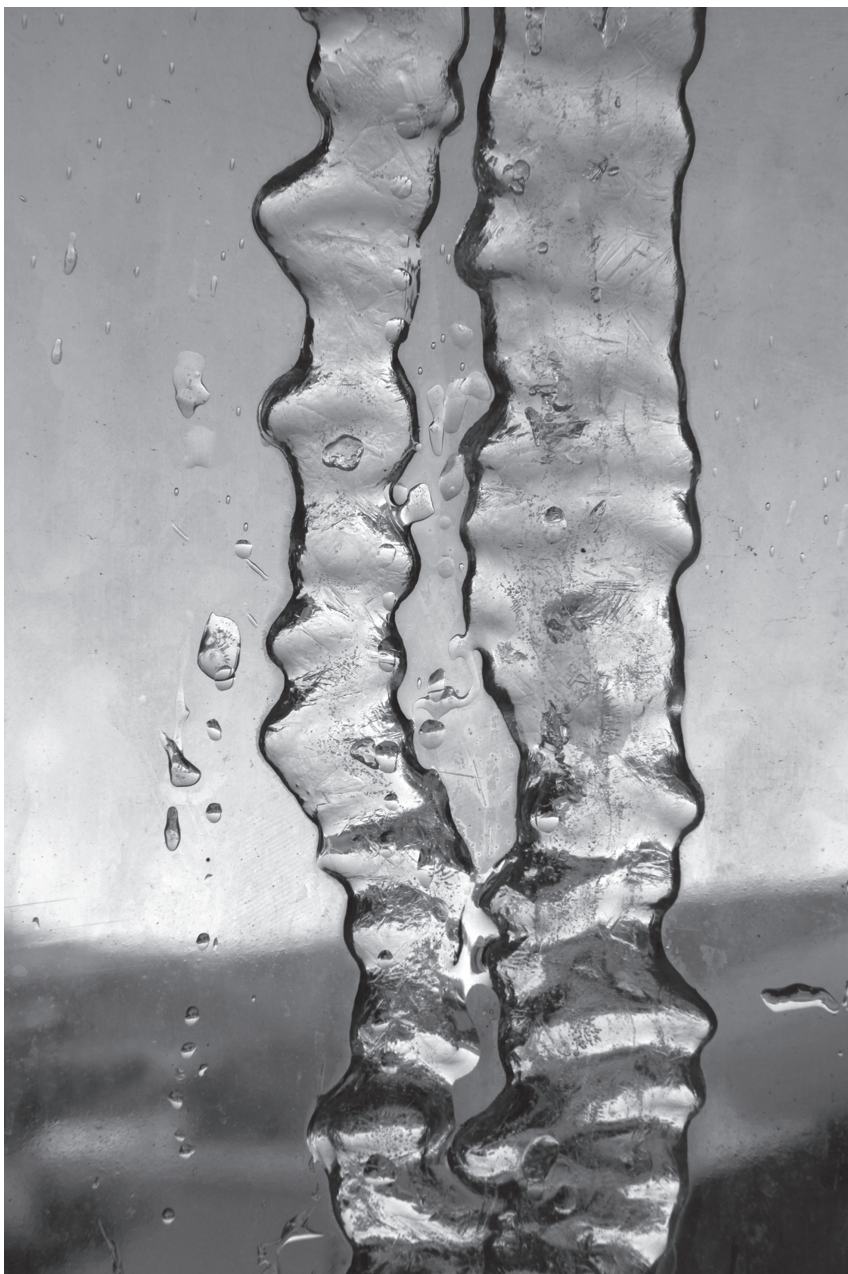
From 1985 participates in many group exhibitions of Macedonian art in the country and abroad : Bosnia , Croatia, Serbia, Slovenia, France, Italy, England, Germany, Japan, Bulgaria and Turkey. Participated in the Yugoslav exhibitions in Sarajevo, Bosnia (Documenta 1987. and 1989). Represented Macedonian art at the 22 international Biennial in Sao Paolo, 1994 and at the 49 La Biennale di Venezia 2001, Jena Germany (imagination – Romanticism) 2001.

Solo exhibitions

1985 – Ohrid , Macedonia , Grigor Prlicev Cultural Center; – Veles, Macedonia, Art Salon; – Stip, Macedonia, Aco Sopov Cultural Center *Expression of the Image*; **1987** – Skopje, Macedonia, Gallery of the 25 May Youth Centre; **1988** – Belgrade, Serbia, SKC Gallery; **1990** – Skopje, Macedonia. Museum of Contemporary Art; **1995** – Brussels, Belgium GC de Zeup (with Stanko Pavlevski); **1997** – Skopje, Macedonia, Museum of the city of Skopje, *Above the Surface*; **1998** – New York, USA Harbour Cultural Centre, *Above the Surface*; **2000** – Stockholm, Sweden, Skulpturens Hus, *Night Vision*; **2001** – Venice, Italy, 49 La Biennale di Venezia, *Night Vision*; **2004** – Skopje, Macedonia , Museum of Contemporary Art $R = 1 : 2$ $R = 1 : 200$; **2006** – Skopje, Press to exit Gallery, 3 anticipation; **2007** – New York , Balcony projection (with Stanko Pavlevski and Tome Adzieski)



OSMAN DEMIRI



Fluid, 2012
Digital Print, 100 x 70

Born in Kumanovo in 1965. In 1990-94 he graduated from the Faculty of Philosophy in Skopje. 1993 – 1994 he finished his master studies for Commercial photography and managing camera obscura in Italy, in the Private School “John Kaverdash”. 2006 he earned his Bachelor Degree in Art History at the Tetovo University. 2011 he became Bachelor of Art for Movie Camera, earning the degree from the Faculty of Film Arts, ESRA Skopje
e-mail: osmandemiri@hotmail.com
web: www.osmandemiri.com

Solo Exhibitions:

1996 – Gostivar, Gallery La Mirage; **1996** – Prizren, Gallery Rada; **1997** – Gostivar, Gallery La Mirage; **1998** – Gostivar, Gallery Europe; **1999** – Gostivar, Cegrane; **2001** – Skopje, Alternativa; **2002** – Italy, City Museum, Milan; **2003** – Italy, Museo di Guidizzolo, Mantova ; **2008** – City Gallery, Vlora-Albania; – Gallery Edward Lear, Berat- Albania; – National Gallery of Maedonia, Mala Stanica; 2008 – Apollonia- Fier, Albania; – Land Salzburg, Austria; – Belgrade, Novi Sad, Sombor, Banja Luka- Serbia; – Korça, Albania; **2009** – UPSD Gallery, Istanbul, Turkey; – Ansan Sanat Galerisinde, Antalya, Turkey; – Brussel, Belgium; **2010** – Gallery PODRUM, Novi Sad, Serbia; – Gallery STOLP, Maribor, Slovenia; **2011** – Gallery IFSAK, Istanbul; – National Gallery, Tetovo; **2012** – Private University ILIRIA Pristina.

Participated in many group exhibitions in the country and abroad.

RESHAT AMETI



Enigm 71, 2013
Acrylic on canvas, 100 x 80

Reshat Ameti

Born May 16th 1964 in Gostivar. R. Macedonia. From 1984 until 1988 he graduated from the Faculty of Fine Arts, Skopje, in the class of Ana Temkova. In 2002 finished postgraduate studies at the Faculty of Fine Arts in Pristine in the class of Rexhep Feri

Solo exhibitions:

2010 – Skopje, National Gallery, Daut Pasha Hamam; **2009** – New York, MC Gallery; **2008** – Nurnberg, Ehrenhalle des Rathauses; **2007** – Skopje, Museum of Contemporary Art; - Hamburg, Art Vibration; **2005** – Tirana, National Gallery; **2004** – New York, MC Gallery; – Paris, International Cite des ARTS; **2003** – Vienna, Oberbank; – Skopje, Museum of the City of Skopje; **2000** – Skopje, Art Club Alternative; **1999** – Groningen, Gallery PABO; **1998** – New York, Gallery TAI; – Gostivar, Cultural Center; – Kocani, Cultural Centre; – Skopje, Cultural and Informative Center; **1997** – New York, Gallery TAI; – Gostivar, Cultural Centre; **1996** – Prizren, Gallery RADA; **1995** – Skopje, Diplomatic Club KD „MILS”; **1994** – Skopje, Cultural and Informative Centre; – Debar, Cultural Centre; – Gostivar, Cultural Centre; **1992** – Tetovo, Cultural Centre; **1990** – Vienna, Gallery KIVI.

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CAM Casoria Contemporary Art Museum
March 2013

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