

TEXTS

LITY • TIME • SPACE • GROUND • FLIGHT •
TIONS • FICTION • LIFE ENERGY • SIMPLE
UT BECAUSE OF WHY • CONCENTRATION
N ON A PROBLEM • DISPLACED RHYTHM
...!...!!!... THE END AND THE MEANS • UNJU
VOTE FOR THE PROFESSIONAL • DIVERG
ON OR POINT-ENERGY • ACCUMULATION

TEXTS

Zaneta Vangeli
&
Stanko Pavleski

curated by
Nebojsa Vilic

La MaMa La Galleria
April 8 - 13, 1997
New York

T E X T S

The Opening Text - On the Concept

The exhibition Texts refers to two approaches towards the text as an artistic exponent of the conceptual backgrounds in the works of Zaneta Vangeli and Stanko Pavleski. The Texts defines the approach towards the artistic articulation of several relations: artist - statement, artist - reality, and artist - society or artist - a statement towards the reality and the society. The exhibition treats the position of the artist in his intention to determine and artistically transpose his view about them. It shows the artist's position in which any of her/his committed acts is directed towards certain conclusive character. Without any will to change the world, the recent artist, through the field of her/his acting, almost has no ambitions for a revolutionary coup in that sense in which more of the art movements from the late sixties and seventies had posted it, as their basic disposition and acting direction. The repeated occurring of an artistic statement on the social events (which integrate the cultural, ideological, political, ethnical, national or the aspects of all of the minor and sub categories) is a mark that she/he is going out of the confinement of the secure asylum or shelter in the world in which she/he inviolably rules - the world of her/his studio. This out-going places the artist in the position from which she/he observes the changes of the surrounding reality - she/he considers that her/his statement towards that reality and society is part of the interests she/he should be engaged with.

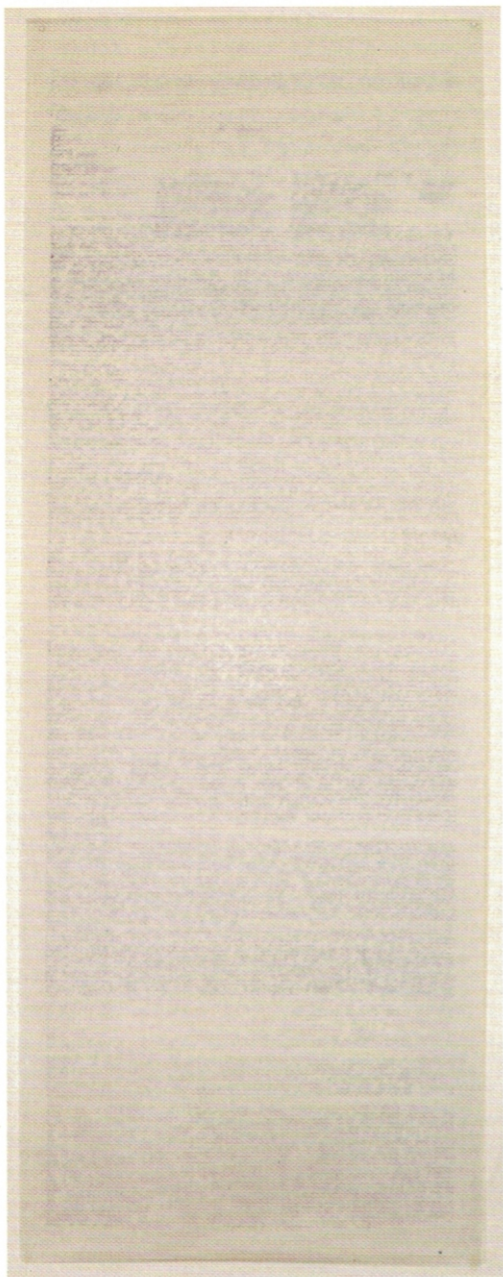
But, which is the commitment of the artist today? The artist separates the appearances specific for the present social structure (or social organisation) by her/his conviction. This present reality is not anymore the one in which she/he only creates, but in which she/he lives, as well. Having the consciousness that neither by the commitment to her/his own art work (as the avantguardists from the beginning of this century who believed that the world will be changed by art), nor by her/his personal commitment (as the conceptualists from the sixties and seventies who believed that the world will be corrected by revolutionary ideas), the artist today knows that she/he can not induce radical changes. That kind of consciousness is a product/result of the acceptance of the condition in which the art is determined as a posteriori category of the social events. By that, the 'projective criticism' of the 'militant' modernism is transformed in an exclusive 'conclusive criticism' of the 'dis-interested' postmodernism. The exclusive is here mostly reduced to aesthetisation of the commitment which extorts the conclusion

that the artist (placed in a posteriori position) can not be an agent of the social changes anymore. [It is completely other question was she/he ever so, making no difference what she/he was thinking on her/his own acting?!] Hence, the 'commitment' [now under quotes] in the recent art embraces only an ascertainment of the conditions and relations, by which the artist's a-priori role in the social changes is replaced by her/his a-posteriority.

The artist in the postmodernism does not have anymore the illusion that she/he will change or improve the world.

Therefore the artist turns more frequently to the text while choosing the 'artistic materials'. The use of text undoubtedly points out the artist's attempt to transmit her/his statement via the most communicable way. The direct turning through the text excludes the mistaken and undesired 'readings' of the art work, or more precisely, the text is directing the 'reading'. On the other hand, if for the present the direct communication is essential, then the use of the text in the artistic creation finds its place/justification. The communicative aspects of the text place the parameters and they are carriers of the conceptual backgrounds. The way of use of these aspects of the text makes the differences of the conceptual backgrounds in the recent art works. But, the presence of the text has not the goal to produce a manifesto by which the artist will declare her/his commitment. The conclusive character of the criticism in the art work uses the text also with the goal to shape it as fine-artistic. In that sense, the doubling of the presence of the text as duopole (communicability and fine-artistic) defines it as a carrier of a multiple meanings. The conceptual background, by that, receives its artistic argumentation.

The exhibition Texts tends to encompass the presence of these aspects of the text in the chosen art works of the two Macedonian artists. They show the relation towards these specific conditions on two different ways. As such, they create a contradictory relation which begins and ends in the text.



Zaneta Vangeli Postcommunist Plastic 1996,
210x90, pen on three transparent paper sheets

First Text - The Artist on the Presentness

The first condition [Vangeli] writes about the gaze towards the outer and places the artist in the position in which she/he is determined to establish the parallels with the past experiences. Reaching out for parts from The Holy Bible (more precisely - The New Testament) and pointing out on the prophetic predictions has the goal to concern/touch their realization in the present. For the art work Postcommunist Plastic Vangeli chooses two parallel texts. The first one are The Epistle of Paul the Apostle to the Colossians and the Philippians, and the second one is the daily newspaper 'Nova Makedonija' [New Macedonia] from June 19. 1996. They are handwritten on transparent papers. The discourse which opens between these two texts finds its own essence in The Epistle of Paul the Apostle to the Philippians:

'[15] Some indeed preach Christ even of envy and strife; and some also of good will ...'

i.e. in The Epistle of Paul the Apostle to the Colossians:

'[21] And you, that were sometime alienated and enemies in your mind by wicked works, yet now that he reconciled [22] In the body of his flesh through death, to present you holy and unblameable and unreprouvable in his site: [23] If ye continue in the faith grounded and settled, and be not moved away from the hope of the gospel, which ye have heard, and which was preached to every creature which is under heaven; whereof I Paul am made a minister.'

Vangeli's basic intention in this art work is the emphasizing of the displacement of the values quoted in the Epistles, values which have to have the leading role in the period without values, or values which have to replace the non-values. The neglected Church in the Socialist period of Macedonia today experiences its renewed actualization. But, the values which the present Church can offer become problematic: the disputing of the religious values in the past shake the same values in the present time making out of them a pseudo-values. Vangeli's statement is precisely determined with the rewriting of the whole content of the newspaper 'Nova Makedonija' from June 19.1996. - the newspaper that she takes in the airplane on the date when she flies, i.e. leaves Macedonia. By that, the juxtapositioning of one canonized text by the text which deals with common items problematizes the role which is overtaken by the religion in the postcommunist period, defining it as daily-political.

For the art work The Revelation of St. John 1 Vangeli chooses the text of The Revelation of Saint John the Divine. The text is handwritten on two rotuluses [scrolls of linen canvas painted by red acrylic]. This text too is connected with the recent reception of the religiosity, defined as 'new religiosity'. In this text St. John is writing:

'[5.1.] And I saw in the right hand of him that sat on the throne a book written within and on the backside, sealed with seven seals. [2] And I saw a strong angel proclaiming with a loud voice, Who is worthy to open the book, and to loose the seals thereof? [3] And no man in heaven, nor in earth, neither under the earth, was able to open the book, neither to look thereon. [4] And I wept much, because no man was

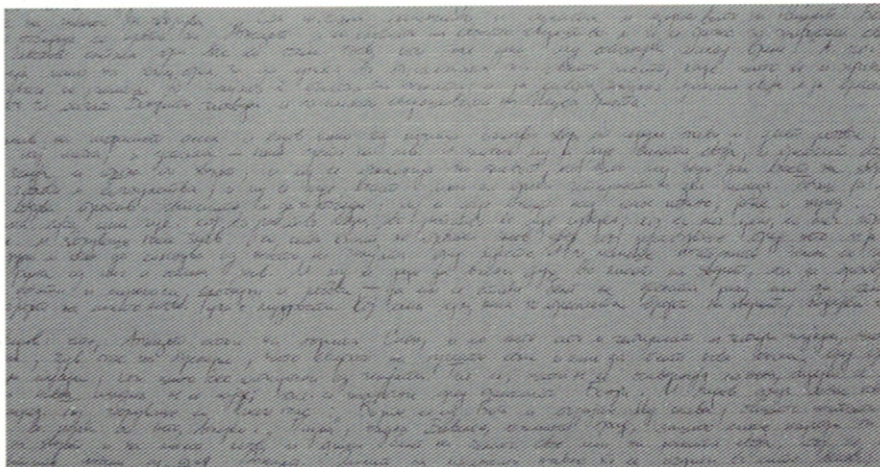
found worthy to open and read the book, neither to look thereon.'

Vangeli's comment refers to the problemizing of the apocalypticness of the text. With this she leaves the problem open and unsolved, not pointing out to which apocalypse the quoting of the text refers? To the personal, ideological, religious, material? Who or what defines the social conditions in the present time, who or what dictates them, who or what offers the solution or rescue?

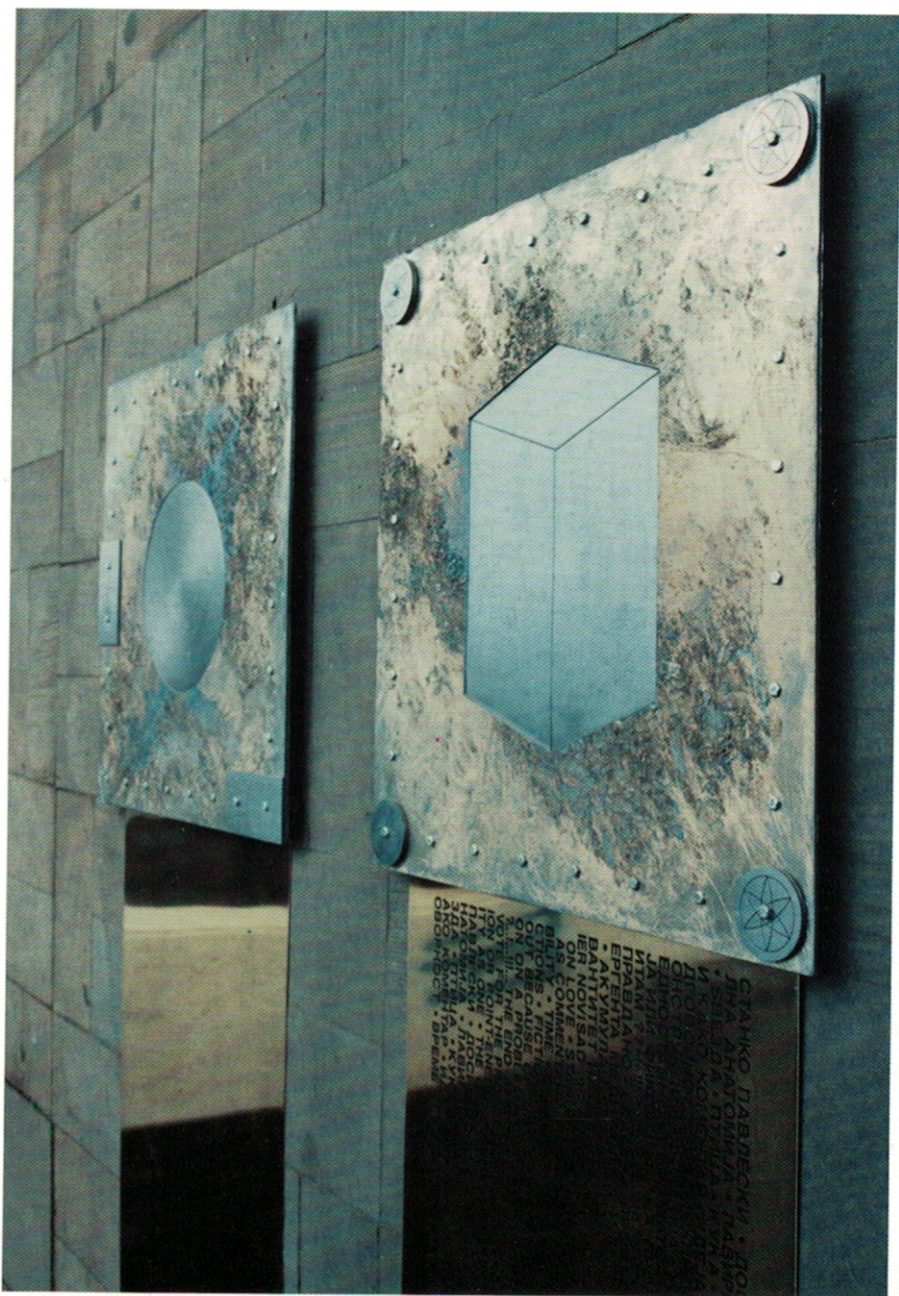
The inability to reach the final answers is identically shaped in both of Vangeli's art works. In the first one the transparency of the paper seemingly solves the problem. Due to the fact that there are several paper sheets posted one over another, the reading of the text is subordinated in the following way: the first sheet is most legible, the second one incompletely legible and the third one is completely illegible. In the second art work the text is legible only on the exterior side of the rotuluses. As the canvas rolls inside, the text, because of the inaccessibility to it, becomes also illegible. Therefore, is the final cognition possible? Is it possible to reach the truth? On the other hand, if the layers of the texts in the first art work and the roll of the text in the second one are treated as accumulations of texts (i.e. accumulations of meanings, of values), then a thought occurs that accumulations also prevent the reaching of the truth. The accumulations become a burden which has already drawn out the limits of the cognitive power.

Hence, Vangeli does not ask whether there is someone who 'is able to open the book', but concludes that because of the unfathomableness of the truths and the accumulating, they become non-referential for the present time.

Zaneta Vangeli The Revelation of St. John 1, detail







Stanko Pavleski Metal Anatomy or About Love - Star • Bird • House 1995-97, 260x175, brass, casted lead, text, screws, detail

Second Text - The Artist in the Reality

The second condition [Pavleski] writes about the gaze towards the inner and places the artist in the role of establishing parallels with the recent experiences. Pavleski explores the inner happenings with the text through which the artist passes or which she/he experiences. The concept of an open and public discovering of these processes which speak about the artist permeates through the text (which, more precisely, develops in arranging or lining up of words). The fragmenting of the text until its basic unit - the word, finds its final form in the uninterrupted flow of words. They seemingly do not have any connection which makes it difficult to place an order among them; it seems that it is more word about them being randomly put down as they come in the thoughts. But, the all-inclusive approach towards the text of Pavleski diversifies two moments.

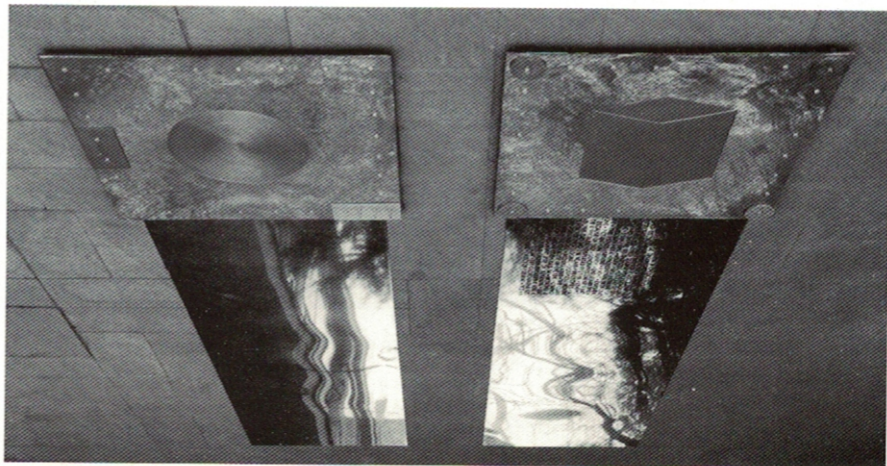
The first moment is related to the all-inclusive reading of the text. The texts which he prints represent comments on the process of thinking as a carrier in the process of the artistic shaping. They discover an image of the artist as a thinker for whom the detailed preparation for the artistic creating is equal to the process of shaping itself. But, they are in the same time a testimony on all of the thoughts which occupy the artist, starting with the moment of the reception of the art work up to its a posteriori analyses. The artist, according to Pavleski, is prepared in advance for the difficulties, even for the inability of the a-posteriorical thought to catch the subtle fine points which the artist faces. He asks: 'Are we looking at what it is ? • Further that it is ? • I am afraid we are watching at all •' Further on, the concern/touch of the artist with the exterior relation, with the relation towards the art institutions, with the further destiny of his art work often is found in his texts. His understanding is often skeptical towards these aspects and he therefore tends additionally to explain these processes. The text undoubtedly enables this.

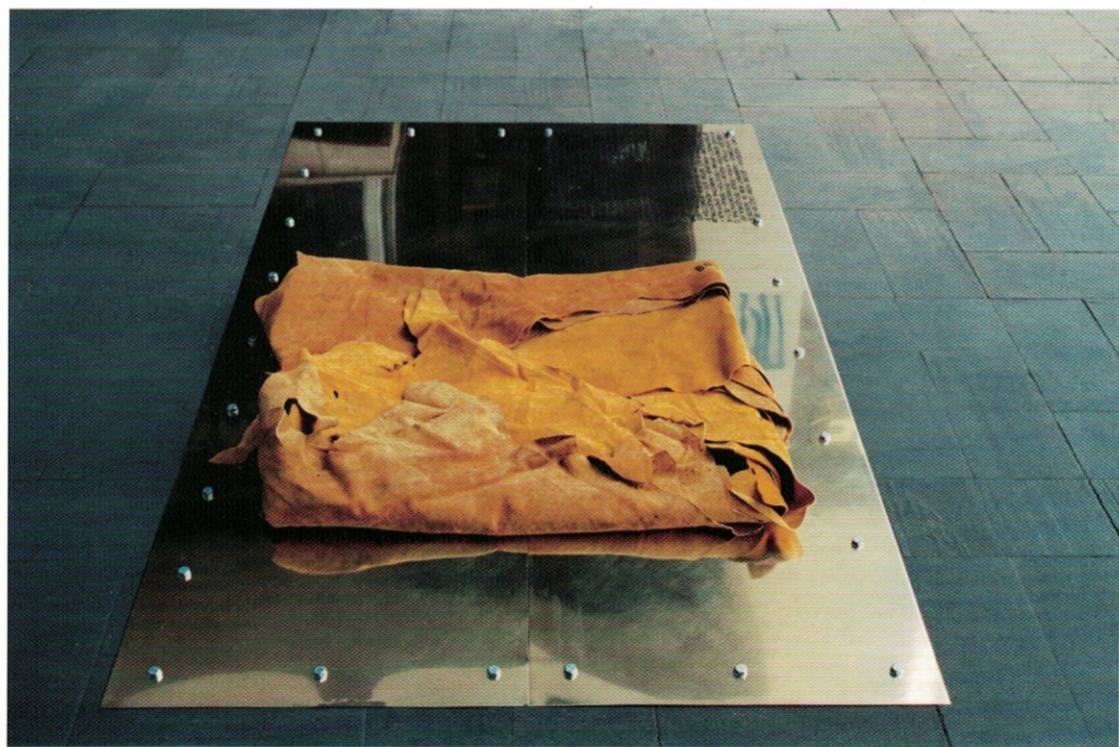
The second moment refers to the all-inclusive form of the text. Pavleski's approach towards the form in which the text will be shaped is equal to his approach towards the material for the shaping in general. He opposes the 'imaginary' of this form fitting it in together with the other materials. This relation towards the text tends to keep the artist's pleasure of creating, besides all of the doubts. Thus, the text is not only text [words], but a dark surface which opposes the high-polished brass plate, its flatness complements the voluminosity of the composed objects (as it is in the case of the art work The World in the Cube or a Circle Energetic Transfer - Everything is a Piece • Everything is Transparent). The forming of the text is even more present in the second art work Metal Anatomy or About Love - Star • Bird • House where small plates with signs are placed on the two led-outcasts: one has four tablets with six-leaves rosettes, the other two tablets

with signs from the cuneiform writing. Especially these last ones supplement the 'imaginary' of the text with the fact that the artist is conscious of their provenience - they are in the figurative sense 'reduced images'.

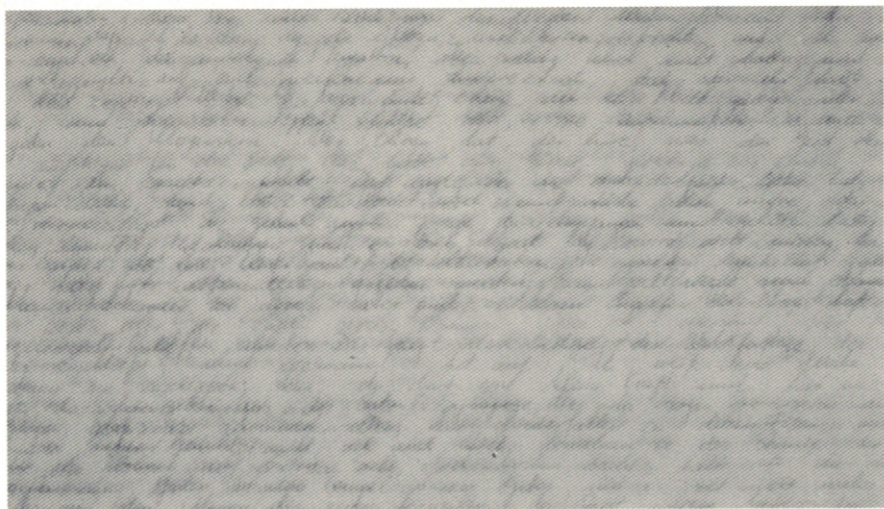
Both of the moments tend to establish an immediate communication with the recipient. The fact that Pavleski does not realize this communication by his own (physical) presence, but by the conceptualization of that presence, elevates the text to the level which makes out of it not only a fine-artistic element (even if treated like that), but also a conceptual essence. Encroaching to the public declaration of that condition (conceptual background of the text) makes out of the text a message. The contentual aspects of the text as a message show the role of the artist, his placement and treatment in the social structures. The message through the text becomes a means for establishing an open public communication of the artist. That is stepping of the artist out of his studio where he inviolably rules and by that he enters the dialogue with the reality of his surrounding.

Stanko Pavleski Metal Anatomy or About Love ...





Stanko Pavleski The World in the Cube or a Circle • Energetic Transfer - Everything is a Piece •
Everything is Transparent 1996-97, 200x120, brass, leather, text, screws



Zaneta Vangeli Postcommunist Plastic, detail

ГЛАС ЗА ПРОФЕСИОНАЛНОТО • ДИТАЦИЈА ИЛИ ПУНКТ ЕНЕРГИЈА
ДИЈА • КВАНТИТЕТОТ КАКО ЕДНО
А ЕДНОТО • STANKO PAVLESKI • D
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Stanko Pavleski The World in the Cube., detail

The Closing Text - Or On the Exhibition - Once More:
Contradictions and Equalizing

The opposing of these two approaches towards the text (i.e. the textual potentialities for art creation) is present in their placing one opposite the other, too. The contradictory relation which begins and ends in the text develops through a range of antipodes divided in several aspects: opposite to the 'transparency' of Vangeli's art works stands the 'solidity' of Pavleski's material; opposite to the 'buoyant' sheets and rotuluses of the first are the 'heavy' outcasts and plates of the second; opposite to the 'handwriting' of the text there is 'printing' of the same; opposite to the multi-layered text there is single-layered one; opposite to the 'deep' there is the 'flat' reading; opposite to the 'outer' there is 'inner'; opposite to the 'comment' there is the 'confession'.

Even of this antipode disposal, both texts speak of the same: the position of the artist and her/his standpoint for the present time.

Born in Bitola, Macedonia, 1963. State Academy of Arts (Staatliche Hochschule für Bildende Künste - Städelschule), Frankfurt/Main (Germany), BFA 1988.
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Born 1959, in Erekovci, Prilep, Macedonia. Faculty of Fine Arts, Skopje, BFA 1984.
Academy of Fine Arts, Belgrade, MFA 1992.
Member of DLUM (The Association of Macedonian Artists) since 1984.
Address: Makedonska prerodba 100, 91000 Skopje, Republic of Macedonia tel. 389.91.31.33.14

Selected Solo Exhibitions:

- 1985 - Offenbach (Germany), Charly's Space
- Hungen (Germany), Schloss Hungen
1987 - Cologne (Germany), Galerie 'Das Fenster'
1992 - Frankfurt/Main (Germany), Museum Der Höchst AG Hochster Schloss
1993 - Frankfurt/Main (Germany), Kommunale Galerie in Leinwandhaus
1994 - Skopje, Skopje Museum of Contemporary Art
- Skopje, Nightary, (video, 124 min., together with A. Stankovski), Skopje Museum of Contemporary Art

Selected Group Exhibitions:

- 1987 - Rijeka (Croatia), 14th Youth Biennial, Modern Gallery
- Arangelovac (Yugoslavia), 8x6, Art Pavilion 'Knjaz Milos'
- Skopje, 1st Youth Biennial, Skopje Museum of Contemporary Art
1988 - Frankfurt/Main (Germany), Kunst der Reise, Archiv
1989 - Rijeka (Croatia), 15th Youth Biennial, Modern Gallery
- Sarajevo (Bosnia), Yugoslav Documenta '89, Skenderija
- Frankfurt/Main (Germany), Austritte, Karmeliterkloster
1990 - Zagreb (Croatia), 25th International Zagreb Salon of Fine Art, Art Pavilion
- Pancevo (Yugoslavia), New Movements in the Macedonian Fine Arts, Gallery 'Olga Petrov'
1991 - Rijeka (Croatia), 16th Youth Biennial, Modern Gallery
1992 - Frankfurt/Main (Germany), Art Aid, Reifeisenhalle
- Skopje, Order/Chaos, Museum of the City of Skopje
1993 - Essen (Germany), Films for Art 1993 - 2nd European Film and Video Festival
- Istanbul (Turkey), Writing and Difference, Gallery B'De
1994 - Copenhagen (Denmark), Europe Rediscovered, Kulturby
- Skopje, Anthology of Macedonian Art 1894-1994, Skopje Museum of Contemporary Art
- Skopje, Image Box, The First Annual Exhibition of the SCCA - Skopje, Cultural Centre 'Mala Stanica'
1995 - Istanbul (Turkey), Myself and the Other, Yildiz University
- Paris (France), 12 Contemporary Macedonian Painters in Paris, SPADEN Parvi
- Istanbul (Turkey), 4th International Istanbul Biennial, Antrepo
- Paris (France), Sarajevo (Bosnia), Europe Rediscovered II - Art, Resistance and the English Garden
1995 - Skopje, 9 1/2: New Macedonian Art, Skopje Museum of Contemporary Art
1996 - The Hague (Netherlands), 14th World Wide Video Festival, Haags Gemeentemuseum
- Rome (Italy), Aspects of the Current Macedonian Art, Palazzo Ruspoli, Fondazione Memmo
- Skopje, Liquor Amni, Cifte Amam (Old Turkish Bath)
- Podgorica (Yugoslavia), Aspects of the Current Macedonian Art, Center for Contemporary Art of Montenegro 'Dvorac Petrovic'
- Copenhagen (Denmark), Electronic Undercurrents, Statens Museum for Kunst & Filmhuset
- Paris (France), 75 Artists from Macedonia
1997 - Ljubljana (Slovenia), Aspects of the Current Macedonian Art, Mestna Galerija

Awards:

- 1987 - Skopje, 1st Youth Biennial, Skopje Museum of Contemporary Art
1989 - Rijeka (Croatia), 15th Youth Biennial, Modern Gallery, Purchased Award
1990 - Skopje, Mlad Borec
1995 - Skopje, Image Box, SCCA - Skopje

Solo Exhibitions:

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

Selected Group Exhibitions:

- 1986 - Ilok (Croatia), In the Sign of the Land, Art Colony Ilok
1987 - Sarajevo (Bosnia), Yugoslav Dokumenta '87, Skenderija
- Murska Sobota, Ljubljana, (Slovenia); Novi Sad, (Yugoslavia), 8th Yugoslav Biennial of Small Format Works
- Bor, (Yugoslavia), 4th Art Colony 'Bakar'
- Skopje, 1st Youth Biennial, Skopje Museum of Contemporary Art
- Rijeka (Croatia), 14th Youth Biennial, Modern Gallery
1989 - Sarajevo (Bosnia), Yugoslav Dokumenta '89, Skenderija
- Rijeka (Croatia), Five Macedonian Artists, Modern Gallery
- Pancevo (Yugoslavia), 5th PIJS, Modern Gallery
- Rijeka (Croatia), 15th Youth Biennial, Modern Gallery
- Belgrade (Yugoslavia), 8th Belgrade Triennial of Yugoslav Ceramics
1990 - Pancevo (Yugoslavia), New Movements in the Macedonian Art, Gallery 'Olga Petrov'
- Hertseg Novi (Yugoslavia), Winter Salon, Gallery 'Josip Bepo Benkovic'
- Zagreb (Croatia), 25th Salon of the Fine Art in Zagreb, Art Pavilion
- Apatin (Yugoslavia), The Beginning of the Nineties - Sculpture, Gallery 'Meander'
- Skopje, Belgrade, Subotica (Yugoslavia); Osijek, (Croatia); Maribor (Slovenia); Koprinica (Croatia); Ljubljana (Slovenia); Rijeka, Zagreb (Croatia); Sarajevo (Bosnia), GEOMETRIES
- Skopje, 2nd Youth Biennial, Skopje Museum of Contemporary Art
- Skopje, 44th Exhibition of DLUM, Art Gallery 'Skopje'
1991 - Pancevo (Yugoslavia), 6th PIJS, Modern Gallery
- Tempe (Arizona, USA); Greensboro (North Carolina, USA); Richmond (Virginia, USA); Maryland, (USA); Newcastle (Australia), Faculty of Fine Arts, University of Kiril and Metodij, Skopje, Republic of Macedonia, (Professors of FFA - Skopje)
- Rijeka, (Croatia), 16th Youth Biennial, Modern Gallery
- Washington D.C., (USA), Exhibition of 10 Macedonian Fine Artists - Drawing, The New Literature Art Salon 'Pastarea'
1991 - Sofia (Bulgaria), Contemporary Experience from Macedonia, Art Gallery
- Skopje, 14 Macedonian Artists in 80's, Skopje Museum of Contemporary Art
- Skopje, 3rd Youth Biennial, Museum of Contemporary Art
1993 - Belgrade (Yugoslavia), Bor Art Colony Bakar
1994 - Budapest (Hungary), 3rd International Biennial of Sculptural Drawing, Castle Museum of Nagytetyeny
- Skopje, Anthology of Macedonian Art, Skopje Museum of Contemporary Art
1995 - Murska Sobota (Slovenia), 12th International Biennial of Small Sculpture, Gallery 'Murska Sobota'
- Skopje, 9 1/2: New Macedonian Art, Skopje Museum of Contemporary Art
1996 - Skopje, Cifte Amam 2, Cifte Amam (Old Turkish Bath)
- Paris (France), 75 Artists from Macedonia
- Gornji Milanovac (Yugoslavia), 4th International Biennial of Small Miniature, Museum of the Rudnik - Takovo Region
- Novi Sad (Yugoslavia), Balkan Art '96, Gallery of SANU
1997 - Skopje, 6th Winter Salon of DLUM, Art Gallery 'Skopje'

Awards:

- 1984 - Skopje, Faculty of Fine Arts, Annual Award for sculpture
1987 - Skopje, 1st Youth Biennial, Skopje Museum of Contemporary Art, Purchased Award
1989 - Skopje, 2nd Youth Biennial, Skopje Museum of Contemporary Art, Purchased Award
- Skopje, Exhibition of DLUM, Award 'Nereski Majstori' for sculpture
1991 - Pancevo (Yugoslavia), 6th PIJS (Pancevo Exhibition of Yugoslav Sculpture), Award for sculpture
- Rijeka, (Croatia), 16th Youth Biennial, Modern Gallery, Award for sculpture
- Skopje, 3rd Youth Biennial, Museum of Contemporary Art, Grand Prix
1996 - Gornji Milanovac (Yugoslavia), 4th International Biennial of Miniature, Museum of the Rudnik - Takovo Region
1997 - Skopje, 6th Winter Salon, Art Gallery 'Skopje'
Award 'Jordan Grabul' for sculpture

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