

A black and white photograph of a woman with dark hair pulled back, holding a large white rectangular sign in front of her face. Only her eyes and the top of her head are visible above the sign. The sign has the text 'SELECTED BIBLIOGRAPHY' printed in a bold, black, sans-serif font. The background is a solid dark gray.

SELECTED BIBLIOGRAPHY

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Publications

Daneri, A. 'Verica Kovacevska' in: S. Boeri, et al., *Jimmie Durham*

Milano: Edizioni Charta, 2004

Book

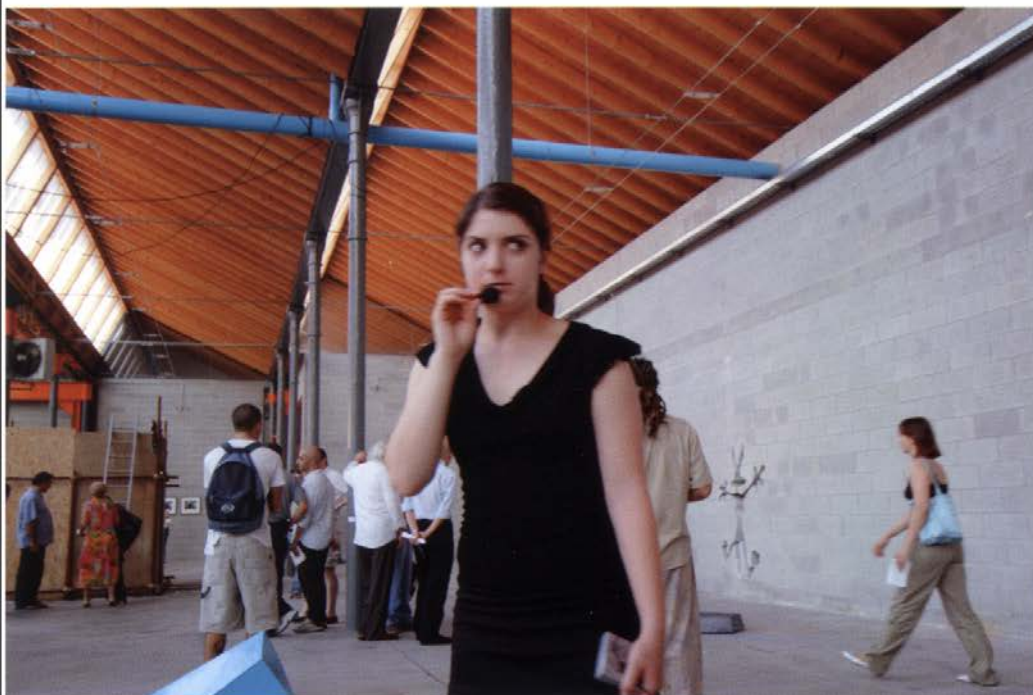
Macedonia

Verica Kovačevska

Opening Night Audience

Aggirandosi tra il pubblico durante la giornata inaugurale, l'artista ne descrive al microfono (ma in cuffia) i movimenti, gli atteggiamenti, i vestiti. Attuando un ribaltamento – chi guarda chi? – la performance è quasi invisibile. La radiocronaca registra gli avvenimenti, i commenti dell'artista sulle persone e restituisce un'immagine sonora dell'inaugurazione.

Moving through the public during the opening, the artist (in headphones) describes into a microphone their movements, attitudes, clothing. Activating a reversal—who's looking at whom?—the performance is almost invisible. The broadcast records the events, the artist's comments on the people, and provides a sonic image of the opening.



Марика Бочварова / Marika Bocvarova

Верица Ковачевска: Учење да се сакаш себе си / Verica Kovacevska: Learning to Love Myself

Галерија на МКЦ, Скопје, ноември 2005

На нашата актуелна сцена веќе одамна отсуствуваат проекти на млади уметници кои би ја предизвикале вистинската возбуда. На само 23 години Верица Ковачевска зад себе има реализирано неколку интересни видео перформанси кои во текот на 2005. имавме можност да ги проследиме на неколку манифестации во Скопје и Велес. Последниот нејзин перформанс во МКЦ, Скопје го изведе со еден софистициран професионален пристап, потсетувајќи нè на виталноста на нашата сцена, на онаа која беше својствена пред две децении кога во истиов простор се појавија имиња кои при крајот на осумдесеттите и во деведесеттите се профилираа во автори референтни за случувањата во Македонија. На почетокот на овој век забележуваме моменти кои можат да произведат нови импулси, особено со појавата на уметниците кои се школувани на академиите надвор од нашата земја. Ковачевска е прва која на Универзитетот Плимут во Екстер, Англија, го одбра одделот за визуелни уметности со театар и перформанс.

Според она што ни го презентираше досега може да забележиме дека таа успешно ги апсорбирала елементите на овие практики, особено оние кои се најблиску до перформансите на Марина Абрамовиќ и Улај, на нивната симболика и ритуалот како главни компоненти, од нејзина страна спонтано инкорпорирани во овој настап. Случката се одвиваше во затемнет скратен галериски простор, а во неа почувствувавме и одредени модели својствени за постмодернистичката логика, како што се симулацијата на однесувањето и воведувањето на нарација. Процесот на еклектично спојување на различни поврзувања во изразувањето и однесувањето изгледа како една монтажа на поединечни структури со пародиски аспекти на случувањата. Типично за неа е говорот во прво лице, во смисла на повторувањето на фрази (на пример во четирите видео перформанси од 2003.: *Морам да бидам сериозна*, *Морам да бидам чиста*, *Морам да бидам убава* и *Морам да бидам среќна*) што најексплицитно се одрази во овој перформанс, наречен *Учење да се сакаш себе си*. Во него таа како уметник е актер, актер е во дејствувањето и во организација на акциите. Инаку при првиот контакт со ова дело што е и сегмент од комплексниот проект, изгледа како поставка од пет црно-бели дигитални фотографии вметнати во осветлени кутии, на кои е остварен дијалогот на две лица (нејзини портрети) што исто така алудира на дијалог со сопственото Јас. Всушност, нејзината идеја е во еден таков процес да го предизвика личниот конфликт, како сопствена рефлексивност, како себе прифаќање, себе мразење. Тоа го достигнува со најразличните гестови на лицето, предизвикани од споменатите пориви, но и како реакција, односно одбегнување на мултиплицирање на идентични глетки. Вториот сегмент е звукот којшто беше произведен со кршење на стакло, енергично тропане на ѕидовите (паноата), како и најразличните крици што таа ги произведуваше на лице место, а на моменти и појавата на раката или нејзиното лице низ малите отвори до подот, со цел да предизвика и друга димензија на ниво на шокирање на публиката. Сето ова беше во функција на концептот на вистинско воведување и комплетирање на доживувањето. Проектот според Ковачевска е насочен кон потенцирање на некои болки, кои се произлезени од состојбите во општеството, од нормите што тоа ни ги наметнува. Но, претпоставувам дека таа не е доволно свесна дека во овој перформанс повеќе ја доживуваме позитивната енергија, нејзиниот степен на моќ којшто не само преку чинот на предизвиканите звуци, туку и преку нејзиниот сопствен лик на префинет начин ја трансферира оваа енергија. Таа естетската комплементарност ја претвори во елемент на игра.



Верица Ковачевска: Учење да се сакаш себе си, фото детал / Verica Kovacevska, Learning to Love Myself, photo fragment

ART
РЕПУБЛИКА

Маја Чанкуловска- МИХАЈЛОВСКА

Проект ОНА 3

ПОВЕЌЕСЛОЈНОСТА НА ПРОЕКТОТ ОНА 3 НА МЛАДАТА УМЕТНИЧКА ВЕРИЦА КОВАЧЕВСКА, ИЗВЕДЕН НА 21. И 22. ФЕВРУАРИ ВО КУЛТУРНИОТ ЦЕНТАР ТОЧКА, СКОПЈЕ, Е ВЕДНАШ ВООЧЛИВА ПРЕКУ САМИОТ НАЧИН НА ИЗВЕДБА. КОНЦЕПТОТ СЕ СОСТОЕШЕ ОД ДВЕ ФАЗИ НА РЕАЛИЗАЦИЈА, ПОДЕЛЕНИ ВО ДВА ДЕНА, КОИ ГЕНЕРАЛНО МОЖАТ ДА СЕ ДЕФИНИРААТ ПРЕКУ ОДРЕДНИЦАТА ПЕРФОРМАНС - ПРВАТА ФАЗА БЕШЕ ПРЕЗЕНТАЦИЈА НА КРАТКИ ВИДЕО ПЕРФОРМАНСИ, А ВТОРАТА ГО СТАВА АКЦЕНТОТ НА УЧЕСТВОТО НА ПУБЛИКАТА ВО РЕАЛИЗАЦИЈАТА НА ДЕЛОТО.



Првиот дел од проектот претставува проекција во галериски простор на 7 кратки видео перформанси, сите реализирани во текот на 2003 и 2004 година во Англија (Copy Cat, 2003; I Must Be, 2003; The Smile, 2004; Food Forcing, 2003; My Daddy Makes Me Sad, 2003; Rob's Four Ways of Using a Rope, 2003; Different Ways of Using a Fork, 2003). Поголемиот дел на овие видео перформанси досега не се прикажувани кај нас.

Видео записите ги карактеризира едноставноста и употребата на еден кадар и во својата основа функционираат како документ на перформанс изведен без присуство на публика. Во дел од овие телесни перформанси главен изведувач е самата авторка која е носител и на концептот. Авторката користи кореографираните движења, елементи на повторување и текст за да прикаже, па дури и да исмее одредени појави - шеми на однесување (најчесто изнасилено однесување); злоупотреба (доминација врз луѓето); или употреба (креативност). Во сите дела на што подуховит и пренасилен начин да прикажуваат одредени животни ситуации, при што нивното претставување добива димензии на апсурдни ситуации. Перформативните елементи кои ги користи Ковачевска и начинот на кој ја насочува сопствената енергија се блиски на акциите на боди-артот и реферираат на одредени автори (М.Абрамовиќ) чие делување се заснова на испитување на физичката и психичката издржливост на човековото тело.

Попрецизно, Ковачевска го става акцентот на проектот ОНА 3 на вториот дел, во кој публиката има централно место, и се состоеше од презентирање на фото-документација од настанот кој што се одвиваше претходната вечер, односно документација за секој посетител одделно. Во случајов, првата вечер на

видео перформанси беше луцидно осмислена како „мамка“ или провокација за реализација на дело во кој носечка улога има самата публика. При тоа, несвесни за она што се случува додека ги следат проекциите, посетителите стануваат дел од играта која самите нив ги претвора во уметничка креација.

Овој проект се надоврзува на јавните акции и перформанси кои најчесто ги работи Ковачевска (истите ги документира со фотографија, видео и/или текст) и претставува директно продолжение на серијалот *Opening Night Audience*, изведен во 2004 година во Кото и *Opening Night Audience 2*, изведен во 2005 година во Милано, Италија. ОНА 3 претставува комплетирање на оваа серија перформанси при што секој настан е изведен и документиран на поинаков начин. Во *Opening Night Audience* акцијата се одвива како „невидлив“ перформанс каде авторката се движи помеѓу луѓето, преку микрофон го опишува и снима физичкиот изглед на секој посетител и неговата/нејзината реакција на изложените дела, а звучната документација е пуштена следниот ден. Во *Opening Night Audience 2* двојца мажи на влезот од галеријата земаат податоци од секој посетител (должина, ширина и големина) и име (понекогаш посетителот се претставува лажно!) кои се впишуваат на картички за идентификација што посетителите се должни да ги носат за време на нивната посета, а наредниот ден сите картички се поставени на ѕидот на галеријата во вид на писмена документација од вечерта на отворањето на изложбата. Преку обезбедување на писмена/фото документација од вечерта на отворањето на изложбата, која е поставена на ѕидот од галеријата, секој посетител го креира уметничкото дело, односно станува уметничко дело.

За Верица Ковачевска публиката има конкретна и неопходна улога во креирањето на делото и затоа фокусот го пренасочува кон луѓето без кои уметноста не би можела да постои. Самата идеја се темели врз дефиницијата живот и уметност, односно принципите на комуникација со што се допира и социјалниот аспект, односно врската на уметноста со секојдневието, а во исто време е блиска и со одредени елементи на естетиката на рецепцијата во која се потенцира комплексниот однос автор-дело-публика, поконкретно сложеноста на феноменот публика. Иако проектот е реализиран во партнерство со публиката, сепак, во овој случај, публиката како носител на делото останува „несвесна“ за случувањето се до конечниот резултат на делото.

Преку менувањето на улогата на авторот и публиката, која во случајов го креира делото, Ковачевска укажува на повеќе проблеми кои во последно време се „ре-актуелизираат“ кај нас преку повеќе проекти, а се однесуваат на третманот на уметноста од страна на публиката воопшто и на односот автор-уметничко дело-институции-публика. Другиот аспект од нејзината работа, кој се однесува на истражувања за поврзаноста на општеството и индивидуата, ги остава отворени прашањата: Дали уметноста може да се сведе на игра? Колку е публиката учесник, а не само набљудувач во едно дело?

Opening night audience 3

Публика од отворањето на изложбата 3



Посетител #1



Посетител #2



Посетител #3



Посетител #4



Посетител #5



Посетител #6



Посетител #7



Посетител #8



Посетител #9



Посетител #10



Посетител #11



Посетител #12



Посетител #13



Посетител #14



Посетител #15



Посетител #16



Посетител #16



Посетител #18



Посетител #19



Посетител #20



Посетител #21



Посетител #22



Посетител #23



Посетител #24



Посетител #25



Посетител #26



Посетител #27



Посетител #28



Посетител #29



Посетител #30



Посетител #31



Посетител #32



Посетител #33



Посетител #34



Посетител #35



Посетител #36



Посетител #37



Посетител #38



Посетител #39



Посетител #40



Посетител #41



Посетител #42



Посетител #43



Посетител #44



Посетител #45



Посетител #46



Посетител #47



Посетител #48



Посетител #49



Посетител #50



Посетител #51



Посетител #52



Посетител #53



Посетители #54/5



Посетител #56



Посетител #57



Посетител #58



Посетител #59



Посетители #60/61



Посетител #62

Културен центар ТОЧКА

21.02.2006

Nedelkovska, L. *Cataclysm and Creativity: Art in an Age of Uncertainty*

Skopje: Museum of Contemporary Art, 2008

Exhibition Catalogue

52 | action that was a segment of my childhood." The action - throwing a considerable quantity of glass in the largest and most beautiful hall in the School Mediatheque (at the High School of Fine Arts in Paris) was meant to "show the tension of taking the control in your own hands." The statement *I can do it* is a statement of a subject fully aware of the void space where the desires of the other are written into and articulated: conventions, rules, norms, prohibitions. Like in a broken mirror, we can discern the impossible places of the desired fulfillment.

Verica Kovačevska in her work *9th of July 2005 - Saturday* (part of the project *Everyday Art, the Art of the Everyday*), conceived as a fragment of a personal diary, presents her nightmares, her considerations and fears in the way of a contemporary manager-storyteller, seller of dreams and fictions (card in a plastic brochure box, as an advertising flyer): if today everything functions as a commercial, if everything is structured as a commercial, then one of the possible ways to point to the hidden mechanisms which steal the values and intensities of our lives and replace them with simulations and pictures is to play with their effects, showing that we doubt them. The works of Metodi Angelov also play with the effects of the advertised values and meanings. In his *Smoker* he deconstructs the representations, the signs of the object made for consumers' use and ridicules and intensifies our thirst for consuming to absurdness: the meaningless object as the dark object of our desires.

And finally, the work *Oh!* by the group OPA tempts us to ask: is this how the contemporary angels-managers of history look like? They look like if they want to distance from something that fascinates them. Their eyes are staring, their mouths are open and their "wings" resting. Their faces are neither towards the past nor towards the future, but towards the present...

Ljiljana Nedelkovska

Stehr, S. *re.act.feminism - performance art of the 1960's and 70's today*

Berlin: Artpress - Ute Wingarten, 2008

Press Announcement

ARTPRESS

UTE WEINGARTEN

Press Release

re.act.feminism – performance art of the 1960's & 70's today

Exhibition – Video Archive – Live Performances – Conference

13 December 2008 – 8 February 2009

Akademie der Künste, Berlin

Hanseatenweg 10, 10557 Berlin, Germany

A project by cross links e.V., curated by Bettina Knaup and Beatrice E. Stammer. In partnership with Akademie der Künste, Berlin; supported by Hauptstadtkulturfonds, Schering Stiftung and Bundeszentrale für politische Bildung.

The international performance project **re.act.feminism** provides an exemplary overview of gender-critical performance art of the 1960s and 1970s and its current 'return' in form of appropriations, re-enactments and archival or documentary projects.

The **exhibition** features photographs, objects, texts, videos, drawings and installations by 25 international artists of different generations. Both renowned and overlooked positions of early performance art will be presented next to contemporary reconsiderations of this genre. A selected number of younger artists will show works referring to early feminist performance art that critically actualize its potentials.

An extensive **video archive** with more than 80 video-performances and performance documents is an integral element of the exhibition. Visitors can view videos on demand, as well as in a curated series of films. This unique collection for the first time provides a wide-ranging overview of feminist performance art then and now.

A live **performance program** in January 2009 will feature 're-dos' of earlier performances by the same artists as well as direct and indirect appropriations by others. A **conference** and series of public talks between performers of different generations will round up the program with theoretical reflections and personal insights.

In the 1960s and 1970s performance art was the prime medium focusing on the female body beyond its deformation and objectification in mainstream culture. It allowed for the exploration, deconstruction and transgression of (female) identities and offered a field for collective and political action.

The aim of the curators of this exhibition is to feature in an exemplary manner the rich, complex and diverse feminist performative practices of the 1960s and 1970s, which are often reduced to an „alternative canon“. Thus, Bettina Knaup and Beatrice E. Stammer searched public and private archives and chose photographs, films and other documents, which amply prove how daring, innovative and visionary the first generation of performance artists acted internationally, both in Western and – beyond the Iron Curtain – in Eastern Europe, including the GDR. Rather than having an exclusively retrospective character, the project emphasizes the complex connections and resonances between this history and a contemporary performance art.

Exhibition: ca. 25 artists, including:

Orshi Drozdik (H), **Esther Ferrer** (E), **Sanja Ivekovic** (HR), **Verena Kyselka** (D/ former GDR), **Suzanne Lacy and Leslie Labowitz** (USA), **Nicola L** (FR), **Babette Mangolte** (USA), **Marta Minujin** (ARG), **Lorraine O' Grady** (USA), **Yoko Ono** (JAP/USA, tbc), **Tanja Ostojic** (SRB/D), **Ewa Partum** (PL/D), **Ulrike Rosenbach** (D), **Adrian Piper** (USA), **VALIE EXPORT** (A), **Stefanie Seibold** (D), **Gabi Stötzer** (D/ former GDR), **Martha Wilson** (USA).

Video Archive: ca. 80 films, including:

Marina Abramovic (SRB/NL), **Helena Almeida** (PT), **Renate Bertlmann** (A), **Yingmei Duan** (CN/D), **Simone Forti** (IT/USA), **Kate Gilmore** (USA), **Rebecca Horn** (D), **Joan Jonas** (USA), **Klonaris/Thomadaki** (GR/F), **Verica Kovacevska** (MK/UK), **Evelina**



*Lilith Cuenca: A void, Performance, 2007
Kirkhoff Gallery, Copenhagen
Photo: David Hall
© Lilith Cuenca / VG Bild-Kunst, Bonn 2008*

Kovylyna (RU), Christina Kubisch (D), Nathalia LL (PL), Ana Mendieta (CU), Fina Miralles (ES), Charlotte Moorman (USA), Gina Pane (F), Martha Rosler (USA), Cornelia Schleime (D), Nil Yalter (TR/F).

Live Performances: ca. 10 artists, including:

Colette (USA), Lilibeth Cuenca (DK), Sanja Ivekovic und Sonja Pregrad (HR), Boryana Rossa (BG), Andrea Saemann (CH), Carolee Schneemann (USA), Cornelia Sollfrank (D), Faith Wilding (USA).

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Maја Cankulovska Mihajlovska:

Verica KOVACEVSKA

Уметничката активност на Верица Ковачевска (р. 1982 во Скопје, дипломира 2004 на универзитетот Плимут во Екситер, Велика Британија, Оддел за визуелни уметности со театар и перформанс; и магистрира 2007 на универзитетот Кембриџ, Велика Британија, Оддел за уметност и образование), почнува со кратките видеоперформанси или враните делаг: *Copy Cat*; *I Must Be...*; *Food Forcing*; *My Daddy Makes Me Sad*; *Rob's Four Ways of Using a Rope*; *Different Ways of Using a Fork* (сите изработени во 2003) и *The Smile* (2004), кои на сатиричен начин истражуваат лични и социјални прашања, како и меѓучовечки релации на пр. маж-жена, родител-дете. Видеозаписите следат едноставна употреба на еден кадар, како документ на перформанс изведен без публика. Главен изведувач е самата авторка, која користи кореографирано движење, елементи на повторување и текст за да прикаже и да висмее одредени шеми на изнасилена однесување, злоупотреба, апсурдни човечки ситуации. Перформативните елементи што ги користи Ковачевска во наведените видеа, како и во подоцнежната изложба/перформанс *Учење да се сакаш себеси* и начинот на кој ја насочува својата енергија се блиски на акциите на бодиартот и реферираат на одредени автори/ки (М. Абрамовиќ) чие дејствување се заснова врз испитување на физичката и психичката издржливост на човековото тело. Присуството на Ковачевска на нашата ликовна сцена станува забележливо со нејзината самостојна изложба/перформанс *Учење да се сакаш себеси* (*Learning to Love Me*, 2005, Младински културен центар, Скопје). Овој повеќеслоен настан се состоеше од пет црно-бели фотографии во светлечки кутии,

поставени во адаптиран (скратен) галериски простор и перформанс што авторката го изведуваше во заднина, поточно во затворен простор зад паноата. Со своите двојни портрети на фотографиите авторката "алудира на дијалог со сопственото Јас" (и прикажува еден процес на себеприфакане, како и прифакане на моменталната лична состојба), кој е симболично илустриран со елементите на перформансот како кршење стакло, крици, тропане и сл., кои ги придружуваа фотографиите. Перформансот предизвика вшокирање на публикатаг или, како што забележува М. Бочварова во својот осврт за изложбата, "сето ова беше во функција на концептот на вистинско воведување и комплетирање на доживувањето". Истражувањето на јавниот простор и интеракцијата со публиката имаат клучна улога во реализацијата на делата во периодот 2004-2005. Во нив повторно е искористена логиката на истражување на меѓучовечките релации, како на пр. во *Кружби* (*The Circle*, 2004, различни градови во Велика Британија), при што тема е (себе)отуѓувањето, изолатијата и интеграцијата. Идејата продолжува во *Without This We Would've Had This Conversation* (2004, еднонеделен перформанс, Екситер, Велика Британија), при што Ковачевска, со колор-фотокопија од нејзината имиграциска виза за Велика Британија закачена околу вратот поттикнува дијалог за визната политика на оваа земја и за свеста за ефектот што го предизвикува овој документ во животот на луѓето (особено оние од западен Балкан). Од овој период е и *The Phone Box Project* (2003-2004), серија перформанси/јавни акции изведени во повеќе говорници во градот Екситер, процес

гледање телевизија. Финален производ од овој едногодишен перформанс се вкупно 365 картички со текст и фотографии (од/за секој ден од годината) - 365 интимни фрагменти што ги сподели со публиката на 22 септември 2006 во МСУ, Скопје, при што во перформансот како акт на споделување јавното станува приватно и обратно.

Проектот *Студио бр.4* е базиран врз автобиографски искуства изразени во форма на голема амбиентална инсталација во нејзиното студио во Кембриџ, Велика Британија. Огромен број зборови (на македонски и на англиски јазик) испишани врз сидовите на студиото, излегуваат од едни сидни детали (електрички приклучоци, цевки, интернет- конекција) и исчезнуваат во други (дупки, шајки, аларм за пожар). Зборовите, избрани според одредени букви на абecedата (B, M, D, S, L, P, H, A), реферираат на различни поглавја од животот на уметникот и формираат органски форми што го трансформираат студиото во личен простор исполнет со мисли и сеќавања. Секој од зборовите е внимателно избран и отсликува особена автобиографска состојба, на што укажуваат и нивната големина, комбинација и контекст и е придружен со звук (гласот на авторката што ги изговара истите зборови). За авторката процесот на испишување на зборовите е вид терапевтско патување, завршување со минатото и прегрнување на иднината.

Во 2008 година Ковачевска го почна најновиот проект со наслов *The Walking Project*, серија на прошетки во живо што се случуваат во различни градови низ светот (проектот досега е реализиран во рамките на различни фестивали во Скопје, Тирана и во Бари). За секоја од прошетките таа одредува број на правила што ги одредуваат почетната точка, времетраењето и факторите што го управуваат нејзиното движење за време на прошетката. Повеќето од прошетките зависат од интеракцијата со публиката што се наоѓа на далечина (на пример, во некоја галерија, јавен или виртуелен простор) и која е овозможена единствено со телекомуникациска технологија. Проектот од една страна ја истражува меѓузависноста помеѓу луѓето, како и помеѓу човекот и технологијата, а од друга страна ја отсликува човековата поделба помеѓу негова-та желба за слобода/избор и/или контрола/граници и неговиот страв од слобода/избор и/или контрола/граници. Главните прашања што ги поттикнува авторката во овој проект

Верица Ковачевска, *Kryzom 1*, 2003, Princess Street, Edinburgh, Велика Британија (9 јавни акции); photo: Jill Parker / Verica Kovachevska, *The Circle 1*, 2003, Princess Street, Edinburgh, UK (9 public actions); photo: Jill Parker



се: дали ѝоткликнувањето е избор или неизбежност, дали се чувствуваме повеќе слободни или повеќе заробени кога сме ограничени со правила, дали слободата е реалност или илузија, кој е марионетта, а кој ѝотодар?

Во досегашната уметничка практика на Верица Ковачевска се издвојуваат три карактеристични компоненти: *ујотребата на ѝотројот* (јавен, приватен, галериски); *интеракцијата со ѝубликата /улојата на ѝубликата во креирањето на уметничкото дело* (публиката свесно или несвесно учествува во создавањето на делото) и *автобиографијата*. Интересот на авторката е фокусиран врз трите конкретни насоки на уметничкото дејствување, а концептуалната рамка при претставувањето во различни социјални и културни контексти ја конструира повеќеслојноста на делата на Ковачевска. Иако значителен број дела на Верица Ковачевска се изведени надвор од границите на Македонија, голем дел од нејзините презентации се одвиваат и кај нас потврдувајќи го особеното место на оваа млада уметница во генерацијата најмлади македонски уметници, кои носат специфичен свеж и зрел израз, со истенчено чувство за улогата на различни чинители во креирањето на делото.



Верица Ковачевска, *Морам да бидам убава*, 2003, детаљ од видео /
Verica Kovacevska, *I Must Be Beautiful*, 2003, video still



Верица Ковачевска, *Учење да се сакаш себеси*, 2005, поглед од изложбата, фото: Gregory F. Maassen
Verica Kovacevska, *Learning to Love Me*, 2005, view from the exhibition, photo: Gregory F. Maassen

Kaps, P. *Re.act.feminism*

Ljubljana: Vecer, 28.03.2009

Exhibition Review

Datum: 28.3.2009 - Stran: KULTURA

Re.act.feminism

Performativna umetnost 60ih in 70ih let danes, Galerija Vžigalica, pred-festivalski dogodek festivala Mesto žensk, 10. - 29. marec 2009, Ljubljana



Vrsta prireditev in umetniških stvaritev danes v vzvratnem ogledalu gleda 20. stoletje. Dejstvo je, da prvo desetletje tretjega tisočletja navdihuje umetnost 20. stoletja. Prevpraševanje in ponovno uprizarjanje umetnosti, njenih praks in metod dela ni niti nič novega niti nenavadnega. Vedno znova generacije umetnikov in posamezniki ter umetnostne institucije gledajo nazaj in v preteklosti iščejo to, kar jim bo koristilo danes. S tem vzpostavljajo lastno referenčno okolje in podstat aktualne prakse. Kot je bilo v slovenskem prostoru 90ih let v vizualnih umetnostih aktualno privzemanje in apropiacija umetniških del in konceptov ter vrste drugih pojavnosti vizualne kulture, kot npr. strategije oglaševanja, fenomen zvezdnitva, je danes tendenca adaptiranje precizno izbranih v živo izvedenih umetnosti in refleksija neposrednih odnosov med umetnostjo in življenjem. Ob tem je vedno znova ključno iskanje odgovorov na vprašanje, zakaj v določenih razmerah odneva prav to obdobje oziroma katere / čigave cilje uresničuje vzpodbujeno zanimanje in času odgovarjajoče prakse.

Projekt *re.act.feminism* ima že v naslovu predpono "re", ki načeloma pomeni ponovno in/ali drugačno uresničitev dejanja. S tega vidika citiram Johna Bergerja iz v slovenski jezik še svežega prevoda knjige *Načini gledanja*, v kateri zapiše, da "Če sedanjost vidimo dovolj jasno, bomo postavljali prava vprašanja o preteklosti". Bergerja navajam tudi zaradi njegove ključne vloge v dekonstrukciji in analizi pojavljanja podobe ženske v umetnosti, tako olinem slikarstvu, aktu in v oglaševanju. Če lahko karkoli rečem o sedanjosti, so to občutja nestabilnosti, nejasnosti in zamegljenosti. Morebiti se v tem skriva odgovor na vprašanje, kaj je v performativnih delih toliko močnega, afirmativnega in navdihujočega, da se množica umetnikov, tudi teoretikov in organizatorjev retrogradno pomika in ponovno uprizarja performanse, jih aktualizira, postavlja v današnja razmerja in kontekste. Kakor da bo prav animacija tega obdobja postregla z razrešitvami sedanje, v občutja krize in poltačenosti voden družbeno in posameznikovo realnost.

Avtorici projekta *re.act.feminism* Bettina Knaup in Beatrice E. Stammer namenjata osrednjo pozornost času in dogajanju v 60. in 70. letih prejšnjega stoletja, performansom, akcijam, odskim delom umetnic, ki so delovale v evropskem (tako imenovana vzhodna in zahodna Evropa) in ameriškem prostoru. Njihova dela razstavno raziskovalni projekt vzpostavlja v razmerju s performativno umetnostjo danes. Projekt je bil v celotnem obsegu predstavljen in uprizorjen na Akademie der Künste v Berlinu konec preteklega in v začetku letošnjega leta. Sama sem konec januarja uspela videti izstavnih del. Ob ponudbi obsežnega video arhiva so bili predstavljeni materiali raziskave, umetniške stvaritve in v živo izvedeni performansi ter konferenca in serija predavanj ter pogovorov.

Performativna umetnost je po svoji naravi in definiciji neobstoja in spreminjajoča se. V temelju se veže na realno in dejansko, na živo prisotnost umetnice, umetnika. Uresničuje se v trenutku izvajanja, v odnosu z navzočo publiko. Zagotovo so obravnavane umetnine prvovrstni umetniški dogodki, ki so v svoji dogodkovnosti povzročili niz posledic, ki odmevajo v čas in prostor. Eden izmed motivov rokovanja z omenjeno ustvarjalnostjo je njena neulovljivost, problematičnost arhiviranja ter nadaljnja cirkulacija. (Umetniški) arhivi so vozliščna tema projekta, kuratorki sta povabili umetnice, da so z umetniškega vidika obravnavale fenomen arhivov, dokumentov, ohranjenih fragmentov performativne umetnosti in da skozi te postopke aktualizirajo fenomen živosti in vplivanja obravnavane materije.

V Ljubljani je ob bogatem spremljevalnem programu s predavanji in performansi na ogled dragocen video arhiv, redka priložnost, ki ponuja ogled del umetnic, katerih vpliv se razširja intenzivno še danes. Vanj je vključenih 79 enot video posnetkov performansov, video performansov in posameznih delov, drobcev v živo izvedenih dogodkov ter intervjuji s pionirkami te forme umetniškega izraza. Ob nosilkah so v arhiv vključene mlajše umetnice, ki na raznolike načine obravnavajo že obstoječa dela. Izmed množice kakovostnih del kot primer izpostavljam video performans Verice Kovacevske (1982-, Makedonija/Velika Britanija) I Must Be (Moram biti, 2003). V štirih enotah video dela umetnica uprizarja stopnjevanje obsesivnega in kompulzivnega obnašanja, ob čemer v gledalcu neposredno izzove asociacijo na performans Marine Abramović Umetnost mora biti lepa, umetnik mora biti lep (1975). Verica Kovacevska uspe s ponavljanjem gest suvereno izraziti imperativne zahodne paradigme, večinoma tudi umetnostne, ki mora biti čista, lepa, nasmejana in stabilna.

PETRA KAPŠ

categorie opposte: tra la realtà e l'immaginazione (Uzunovski), tra il desiderio di libertà e l'impossibilità di sottrarsi ai meccanismi di controllo insiti nella nostra società tecnologica (Kovacevska), tra il passato ed il presente in cui si perpetuano conflitti culturali e religiosi (Ivanoska), tra la coerenza ed il divario (Angelovska) o ancora, tra l'attitudine critica e attivista che si scontra con una realtà troppo precaria e complicata che fa assaporare agli artisti il senso di impotenza e impossibilità di cambiare il clima culturale del loro contesto d'origine (OPA).

GAP DOCUMENTS — "Gap Documents" – a selection which attempts to reflect on some of the aspects which have emerged as recurring and particularly significant ones in the recent production of young Macedonian artists: the first of these is a documentary use of video, where, however, "documenting" assumes new valences. Verica Kovacevska's work "Date - Create" is presented as a documentary in every respect: it came into being as the record of an action the artist undertook to perform, obeying the indications received from her audience. We thus see her wandering about an unknown city, with an electronic device in hand that is meant to help her in this "enterprise" in which performance and conceptual experiments from the Sixties and Seventies re-echo: Vito Acconci's chases, Stanley Brouwn's "strolls". . . actions in which the artist allows her/himself to be guided by chance or by other people's wishes. The work "Let's Talk About. . .", by the OPA (Obsessive Possessive Aggression) duo, is also presented in the guise of a documentary but what is recorded in it is a non-action: the artists' attempt to make a strong statement, produce content, narrate their condition as "protagonists" on the art scene, turns out to be a failure. There is no statement to make because there is no scene; they don't feel like protagonists and their discourse cannot be articulated because there is no interlocutor for them to turn to, no art system to belong to. Included in the range of declinations that are part of the documentary approach is Nikola Uzunovski's work entitled "S.A.D. (Seasonal Affective Disorder)", a film which describes some of the phases in a large-scale environmental action: the artist's utopian endeavour to "transport" a strong light source – a sort of second sun – to Lapland.

The approach which comprises the use of video as a "record" of a staged action (Kovacevska) or non-action (OPA), or as the recording of an environmental action that in turn is transformed into a sort of "trailer" for a full-length film inspired by this same action carried out in Lapland (Uzunovski), continues with two other artists whose work further develops the reflection on the use of video as a means for investigating reality and its representations: thus with Hristina Ivanoska's "Naming the Bridge: Rosa Plaveva and Nakie Bajram" we are presented with a video essay based on historic documents and contemporary controversies, while Anabela Angelovska's work transports us into the twists and turns of a pseudo-documentary on the history of the legendary temple of King Solomon.

The complexity of these works is the product not only of their varied declinations in documentary approach, but also and especially from the content of what their authors document – or attempt to document. And it is from this that there emerges a condition that could be described as “being between”. . . being constantly in equilibrium between opposing categories: between reality and imagination (Uzunovski); between the desire to be free and the impossibility of escaping the control mechanisms inherent in the technological society we live in (Kovacevska); between the past and a present in which cultural and religious conflicts are perpetuated (Ivanoska); between coherence and discrepancy (Angelovska); or even between a critical and activist attitude which collides with a reality that is too precarious and complicated, obliging the artists to savour a sense of impotence and impossibility of changing the cultural climate in their place of origin (OPA).



VERICA KOVACEVSKA

DATE : CREATE

Date - Create (Crea data, 2008) era una performance di un'ora concepita per la Biennale Pugliese di Bari, nel maggio 2008. In *Crea Data* si invitava il pubblico della galleria a inserire la propria data di nascita in un programma del computer, in modo da produrre un determinato suono. Il suono veniva trasmesso in diretta attraverso un telefono cellulare all'artista, collocata al centro della città. A seconda della frequenza del suono (molto alta, alta, media o bassa), essa si muoveva avanti o indietro, verso destra o sinistra. Grazie alla tecnologia GPS e al World Wide Web, il pubblico nella galleria riusciva a seguire i movimenti dell'artista come un punto mobile sulla mappa e poteva interagire con lei in tempo reale, in modo da creare un effetto azione-reazione. La performance mostra come dati personali di persone anonime possono condizionare l'esperienza dell'individuo. | 2008

Date : Create was a one hour performance designed for the Puglia Biennale in May 2008 in Bari, Italy. In *Date : Create* the gallery audience was asked to insert their date of birth in a computer programme in order to trigger a sound. The sound was transmitted live via a mobile phone to the artist who was located in the city centre. Depending on the frequency of the sound (i.e. very high, high, medium and low sounds) she walked back, left, straight or right within the city. With the help of GPS technology and the World Wide Web the audience in the gallery was able to see as a moving dot on a map where the artist was going and to interact with her in real-time, creating an action-reaction effect. The piece demonstrates how personal data from anonymous people can affect the individual and her personal experience. | 2008

Секој град си отвора ѕвој прашања

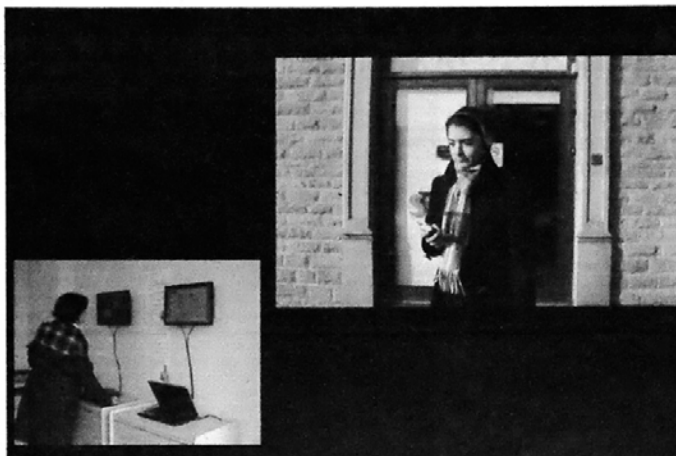
Ликовната уметница
Верица Ковачеѕка и со
„Обоен поѕик“ ги поврза
Ѕкопје и Брадфорд

Катерина Богоева

Македонската ликовна уметница Верица Ковачеѕка денесовице престојува во Ѕкопје, нејзиниот роден град, каде пред публиката во „Мала галерија“ преку видео го прикажа и воедно го заокружи ѕвојот интерактивен медија перформанс „Обоен поѕик“. При неговата реализација во февруари, авторката шетаѕе во Брадфорд, а интерактивната публика како и при заокружувањето на перформансот, беѕе во Галеријата. „Обоен поѕик“ е дел од проектот „Прометки“ на Ковачеѕка, започнат во 2006 година кога ја направи и првата проѕетка (во Ѕкопје) за време на фестивалот Урбан арт. Неколку месеци потоа, направи и втора проѕетка (во Тирана), со што дојдов до одлука да направам серија од неколку проѕетки, насловена како The Walking Project. Идејата беѕе (и сеуште е) дека со овој проект освен што ќе се создаде интеракција во жиѕо со публиката на далечина, таа ќе има задача да го насочува (на директен или индиректен начин) моето движење во обично за мене непознатиот град, да се отворат и неколку социјални и филозофски прашања, како аспектот на меѓуѕависност помеѓу луѓето, помеѓу човекот и технологијата, како и желбата на човекот за слобода и за контрола, односно ограничување, вели Ковачеѕка. Таа укажува дека со почетокот на развивањето на проектот, почнала да се развива и идејата за разгледување и на урбаниот простор во кој се одвива проѕетката како уште еден носител на концептот. „Така, одредени социо-економски или културни прашања почнала да се истражуваат во секој од градовете. На пример, во една од про-

ѕетките, т.е. во Лондон, кадеѕшто една телевизиска сапуница го насочуваше моето движење токуу во оној дел од градот во кој се одвива дејствието во неа, се отвориа прашања поврзани со индивидуалната, медиумите, популарната култура, технологијата, функцијата и реалноста. За жал, на проектот му требаше подолг временски период за навистина да почне да функционира, делумно заради моите обврѕи во Велика Британија, а делумно и заради огромната логистичка, техничка и финансиска поддршка која е потреба за секоја проѕетка. Меѓутоа, сега веќе функционира добро, има своја веб-ѕраница, буди доста интерес, и добива покани за презентација. Во последните девет месеци е претставен на седум места во неколку држави меѓу кои Велика Британија, Италија, и САД. Во наредните две години, планирам да оѕвараќ повеќе проѕетки кои ќе се случат во повеќе или помалку познати градови низ ѕветот и кои ќе бидат прикажани во, и надвор од рамките на неколку меѓународни изложби и фестивали за уметност“.

„Обоен поѕик“ ги поврзува на ѕвој начин ѕвратимените градови Ѕкопје и Брадфорд, презентирајќи дел од нивните ѕвратимените. „Секој град си отвора одредени прашања поврзани со него, без разлика дали тоа се однесува на историја, архитектура, климатски промени или одредени социјални прашања како на пример, имиграција. Во овој проект конкретно, беѕе разгледувањето на историјата на двата ѕвратимени града и нивната поврзаност со бои и текстилната индустрија. Од друга страна, делото како што наведува нели и насловот, претставуваше поѕик за комуникација помеѓу мене, авторот и публиката, Брадфорд и Ѕкопје. Ваквата двојност – два града, два субјекта (уметник и публика, ѕетач и гледач, управуван и управувач), две акции, две времиња (жиѕо и снимено, минато и сегашност), две култури, и два ѕвета (реален и виртуелен) е многу битен еле-



мент не само за „Обоен поѕик“ туку и за целокупниот проект“.

Верица Ковачеѕка е родена во Ѕкопје, се образувала во Велика Британија, а творештвото го презентира во двете земји. Вели дека тешко може да се споредат процесите во ликовната уметност во Македонија и Велика Британија, поради значајните разлики. „На пример, ова што го работам моментално е многу актуелно во Велика Британија, за разлика од Македонија, кадеѕшто сеуште е доста апстрактно. Делумно, бидејќи дел од технологијата со која се ѕвжам, воопшто и не поѕти на пазарот тука, или пак поѕти во многу високи цени и затоа не е во масовна употреба, а делумно бидејќи можеби ваквиот тип на уметност (без разлика дали станува збор за New Media Art, Walking Art, или пак Live Art), едноѕтано сеуште не е привлечен за овие простори. Од друга страна пак, истражувањето на урбаниот простор и напето место во, и надвор од него, е нешто што се разгледува и во двете средини“.

Младата ликовна уметница чии што дела наидуваат на добар прием кај ѕкопската публика, говорејќи за ѕвојот однос кон новите телекомуникациски технологии и номадски мрежи со кои се користи во изразување на творчката слобода посочува: „Морам да бидам целосно запознаена, но често пати саќам да експериментирам со техника и технологија кои се нови и не ги познавам добро. На пример, во Лондон користев за прв пат една алатка која овозможува да си ја понесете ѕво-



Верица Ковачеѕка

Публиката од „Мала галерија“ во Ѕкопје го насочуваше движењето на Верица Ковачеѕка во нејзината проѕетка низ Брадфорд

наам дека не сум технички многу напредна или вешта личност. Така да за мене овој проект е вистински предизвик. На некој начин како да работам надвор од сопствената кожа“.

На младата авторка не и претставува проблем преминот од еден, во друг географски простор во Европа, при презентирањето, но и при создавањето дела.

„Единствена пречка, согласно моето досегашно искуѕство, е дека реализацијата на ваква проѕетка некаде низ Македонија е невоѕможна заради недостатокот на одредена технологија која тука сеуште не функционира. Еве една наједноѕтавен пример: Ѕкопје нема детална мапа на Google со што моето движење низ Ѕкопје не би можело сателитски на мапа да се следи. Затоа, од техничка гледна точка јас одирам да бидам во Велика Британија, а публиката во Македонија. Всуѕност една од идеите на овој проект е да се овозможи комуникација и интеракција со публиката, без разлика на тоа каде јас или таа се наоѓа. Значи, географските граници не се бариери во овој проект, туку напротив тие се рушат, токуу во време кога стануваше се повеќе мобилни и со подобри комуникации, незнајно каќи, со останатите граѓани на ѕветот“.

Dražić, D. and Popović, U. *Belgrade: Nonplaces*

Belgrade: Museum of Contemporary Art, 2009

Exhibition Catalogue

Whatever space and time mean, place and occasion mean more. That is because men perceive space as place and time as succession of occasions, events. [Aldo van Eyck, architect]

Belgrade: Nonp

Una Popović & Dušica Dražić

The project *Belgrade: Nonplaces* was commenced when the building of the Museum of Contemporary Art in Belgrade (MoCAB) was under reconstruction. From curators' and artists' point of view this seemed like an interesting actuator, trigger or even a symbolic moment that enabled reflection of different categories of art, institutionalism, public, audience, and authorship itself.

combination – non-sculpture equally forms non-places and non-architecture categories.⁶ In a very specific manner, strict principles of modernist sculpture in the *landscape* of modernist features, lead us into the concept of *nonplaces* and their diverse defining – from concrete monument experience with its surrounding, to symbolic relationship of individual and social in the scope of space and place categories, up to actual *place creation* through the process of conduct and existence.

Place non-existence or place disappearance is a common remark, especially nowadays when it comes to contemporary city. It becomes a dynamic construct that constantly changes, disintegrates, and transforms in accordance with more and more ubiquitous continuity of turnover, information and communication. Jean Baudrillard speaks on contemporary architecture in context of consumer culture, information and communication: "one gets an impression that public buildings, often oversized, have an effect of emptiness, rather than spatiality, while artworks and people who pass through them look like virtual objects. They seem superfluous because of that blank functionality, functionality of useless space."⁷ Marc Augé also writes about concept of *nonplaces* in his book *Non-place: Introduction to an Anthropology of Supermodernity*, defining spaces of alienation, spaces without identity, memories or history, as spaces that occur consequently as a result of postindustrial society and networked information society.⁸ Yet, as much as those spaces were alienated, uncoupled, or transformed, they are quite real and socially defined. Organic contents of *disappearing place* create a field of anxiety between real-empty and imaginary-full, between *nonplace* and *utopia*. Inner tensions of such bipolar spaces can lead to uncontrolled breach and liberation, while other fields of potential unbolt – spaces of feasible, temporarily achievable *utopias* where social discomfort and outbursts from imposed and/or adopted systems are allowed. Sketched *utopias*, within the *Belgrade: Nonplaces* exhibition, can become catalysts of heterogeneous micro-political environments, but also a volatile construct whose failure is beforehand acknowledged and inevitable. Presented *utopia* by *Obelisk* *Mladenović, CartonCity* (page 15) suggests a different point of view – an implication of possibility, but first of all, a *temporary* monument that vanishes before its subject. Decomposition and definitiveness of the installation are preconditions for this work to function. Anachronism becomes obvious: we are induced to remember the future.

As a result of unstable social, historical and personal scopes where "inhabitant of anthropological place is not making history, but is living it,"⁹ brought about altered models and strategies of commemoration where the monument became temporary – it opened up a gap from the object towards the absence of that same object. By yet another relocating of Terazije Fountain near Topčider Church, *Irena Kulević* simultaneously activates micro-history of space and object through her work *In the Meantime* (page 12). A three-dimensional drawing of the fountain in temporary (former) space, in real dimensions, with the outline made of scaffolding, overlap two apparently unconnected locations, place translates into *non-place* and vice versa. This monumental and transparent *site-specific* installation does not achieve its entire displacement.

At the same time, *Wojciech Gilewicz* works in space of mutated identity where the original historic identification has been either forgotten or abandoned. *Obelisk* – monument to the First Non-Aligned Movement Summit next to Branko's Bridge is now both a transit place and a place of incidental meetings. New, parallel values have suppressed the old ones to the background, not annulling them though. In the meantime, the overlapping occurred, but still, accumulated identities have remained equally compelling. Realizing that "individual production of meaning is now needed more than ever",¹⁰ Gilewicz imperceptibly and self-initiatively, engages himself in course of the place by his *Illegal Intervention* – revival of the monument (page 11) which is in fact a positive impulse of an individual. In the process of the work's realization, regular users of this space have become the primary audience who continue to follow the autonomous development of the altered *Obelisk*.

1. M.H. "More than Museum". *Trigonum*, Zagreb, May 10, 1992.
2. Joffe, Henry. *Symbolism of everyday life*. Nagradni: Zagreb, 1988, p. 110-121.
3. *Pilgrimage*, sculpture by Reljito Wada is donated to Museum of Contemporary Art, Belgrade.
4. Weiss, Rosalind. "Sculpture in the Expanded Field". *October*, No. 8, Spring 1979, New York, p. 20-44.
5. Baudrillard, Jean. "Truth or Radicality of Architecture". *Estetika*, Ljubljana, No. 6, Zagreb, 2001, p. 83.
6. Augé, Marc. *Non-Place: Introduction to an Anthropology of Supermodernity*. Verso, London & New York, 1995.
7. Ibid, p. 95.
8. Ibid, p. 37.
9. *Displacement* – one of two different entities who have mutually beneficial relationship: Parasite – exploiter who takes from others, and gives nothing in return.
10. Lavee, Francesco. *Land in Space Series: Walkways*. *Walking as an aesthetic practice*. Editorial Gustavo Gili, SL, Barcelona, 2002, p. 106.
11. Although Kulević gave us the role of guides, her instructions, selection of the starting point and removing of our view towards newly-built objects, she is restricting our power. One is not able to define who is the guide, and who is led.
12. *Augé, Marc, ibid, p. 57*.
13. *Richard, Gaston, Revivis proussin [The Poetics of Space]*, Akad. Galak, Gostivar, Beograd, 2005, p. 106.

4. ECRAD, NEMESTA



Una Popović (1978, Split) is an art historian from Belgrade. Since 2005 she works as a curator at the Museum of Contemporary Art in Belgrade. During 2006 she had curatorial internship at Whitney Museum of American Modern Art in New York. As curator she organized numerous exhibitions: *R's Not a Schaefer - R's a Sallust* (2004), *Postcards* (2006), *Art of the Freedom* (2007) and as assistant curator *Differentiated Neighborhoods of New Belgrade* (2007) and *Political Practices of Post-Yugoslav Art* (2008) // una@msab.org.rs

Dužica Dražić (1979, Belgrade) holds an M.F.A. from the Public Art and New Artistic Strategies program at the Bauhaus University Weimar (2006) and received DAAD Scholarship in 2005/2006. Her working experience besides individual art practice includes: Assistant of Belgian artist David Claerbout (2007); concept and realization of projects: *SLUM-IV* in Belgrade and Novi Sad, Exhibition *Love and Other Games* (together with Stefan Arsenijević). // www.dusica-drazic.wordpress.com

Sculpture titled *Pilgrimage* by Reljito Wada was constructed in the park at Ušće, near the Museum of Contemporary Art, has all formal characteristics of highly modernist sculpture (page 21).¹¹ It is not visible from afar and it has no pedestal, this incorporated spiral form inside the ground can only be seen if you lean over it, at which point, the view *towards* something resembling a well or tunnel becomes a trap for the viewer. Blending with the ground level, this sculpture wipes away every characteristic of the monument and the intention of a commemorative monument to the place. It speaks predominantly of itself, freed from traditional relations towards space, surrounding and architecture. We enter the space of something we could equate with *negative state* that occurs when one thing negates the other. Annihilating norms of classical presentation we come to the point of exclusiveness

laces. From: To

Communication between already present space users and the guest deepens in the work **City and Its Esthetics – Personal Messages as Public Property** by **Maja Radanović** (page 17). Loose edges of nonplace slacken, letting undisturbed intrusion and territory occupation, bringing about a temporary interruption of the given state. Framing already made graffiti, Radanović becomes a guest – *symbiont* or *parasite*⁹ – who temporarily inhabits space. In this work space – *host* is an active subject that instigates mutual exchange. Radanović spontaneously, without firm rules, establishes a play field, expanding it to Internet space (Facebook). By initiating exchange and cooperation she successfully broadens the network of active participants in the exhibition **Belgrade: Nonplaces**.

In the work **25 x 15 m**, by **Predrag Terzić**, play field (page 20) symbolizes the space of both free movement and experiment. The courtyard between two buildings in Block 63 in New Belgrade municipality corresponds to place of return to childhood. By a painting intervention on the basketball court, Terzić makes a connection between the personal and intimate with a terrain. The painting represents the Cleveland offensive, the position of players in both teams at the moment of the shot. Terzić presents one possibility which is nothing more but a mere stimulus, a motivation for the game forward

While walking down New Belgrade it is easy to catch sight of the city's geometry, constructed out of basic forms, "the line, the intersection of lines, and the point of intersection".¹² These elements make a net of urban paths that we move through, and inside which we get *networked*. In specific dimensions, characteristic for concrete, physical place with the privilege of view or corporal-material, the practice of networking is introduced with further practice of *placing* or *spacing*. *Spacing* implies providing function to the place through set of actions occurring at that specific place. Those actions are mutually stipulated and they define place in terms of time. In her work **According to Rayleigh** (page 14), **Vanesa Majaron** entertains the idea of spontaneous population networking. By exchanging a blue light bulb with visitors in the Salon of the Museum of Contemporary Art, the artist becomes the source of networking. Brought light bulbs that originate from private, intimate spaces and marked locations (dots) of those spaces on the map of Belgrade in the MoCAB Salon, are in fact material evidence of an invisible network that spreads and inhabits the space above the city.

Making of place through the process of conduct and existence is perceptible in the work by Mirjana Boba Stojadinović, **STRUKTURA** group, Marija Dordević and Erin Obradović, as well as in the

Translating this into contemporary language of society, **STRUKTURA** puts under video surveillance an abandoned, insignificant place that is located in the city center (page 9). Video surveillance symbolically refers to contemporary, quite common and frequent *monitoring* relation that is established between citizens and city space. In the notion of interpersonal world control, virtual or unreal interspace of structure fluidity in function of transmission, reception, sending, memorizing and storage of data, now operates with immaterialized information, and by it, with deterritorial public.

The joint work by **Marija Dordević** and **Erin Obradović** under the title **Make yourself at home** (page 10) is also about recording and relocation of the abstract from one concrete space into another one. By barging into certain private space, Dordević and Obradović steal the sound of that place which is some kind of hidden form of the place's identity. The *room tone* is a term for sound of an empty room. It is freed from all the movements and dialogues, and used in the movies as a *background* to primary scene sound. The process of recording of space by means of audio, i.e. abstract and ephemeral, without the element of visual, comes down to *seizing of the moment*. Recording of sound information that is set in MoCAB Salon refers to *some place* that, after it has been recorded, becomes a location or mapped territory.

Mapping of the place is often conducted by means of tourist cognitive view and behavioral practice, i.e. practice of walk. The work by **Milena Putnik**, **Temporary Viewing Platforms** (page 16) explores these relations. During five days, Putnik has organized alternative city tours, taking citizens to specific sites and platforms (private apartments, abandoned constructions etc.) which enabled a good view of Belgrade. From the position of the encounter with *private*, in order for one to establish a certain relation towards *public*, what occurs is a synthesis of everything mentioned above, a performative research and investigative practice, a practice of *placing* and *spacing*. The very proclaiming of the space for a *temporary viewing platform* transforms both its purpose and the identity of the place. Putnik suggests absolute immovability and steady view towards the real and the environment. This revelation of something that is near us, something we are not actually aware of, alters our relation towards that place – at that point, we *punctuate* that place and make a note of it in the map of our further whereabouts. The process from the mere cognitive mapping of space goes towards the feeling of attachment to place i.e. by means of place we register or question personal identity. We become aware that we are a part of it.

We close the circle and conclude our walk in the Salon of the Museum of Contemporary Art. During the exhibition period and activities in public space, MoCAB Salon was a meeting point or information place where everyone started a walk towards other spaces in the city, symbolically creating a network of outer *flexible* spaces. The exhibition at the Salon itself represents a visual recording of what happens around private and public spaces. During the course of the exhibition the display is altered, modified – information place is transformed into an archive of traces left behind thirteen works realized during August and September 2009. In this instance, the MoCAB Salon became a place of unstable identities.

The exhibition **Belgrade: Nonplaces** is an attempt to map fluid spaces that have slid out from the stable history of the city, but at the same time, this exhibition addresses public to observe the city from the inside.

www.belgradenonplaces09.wordpress.com



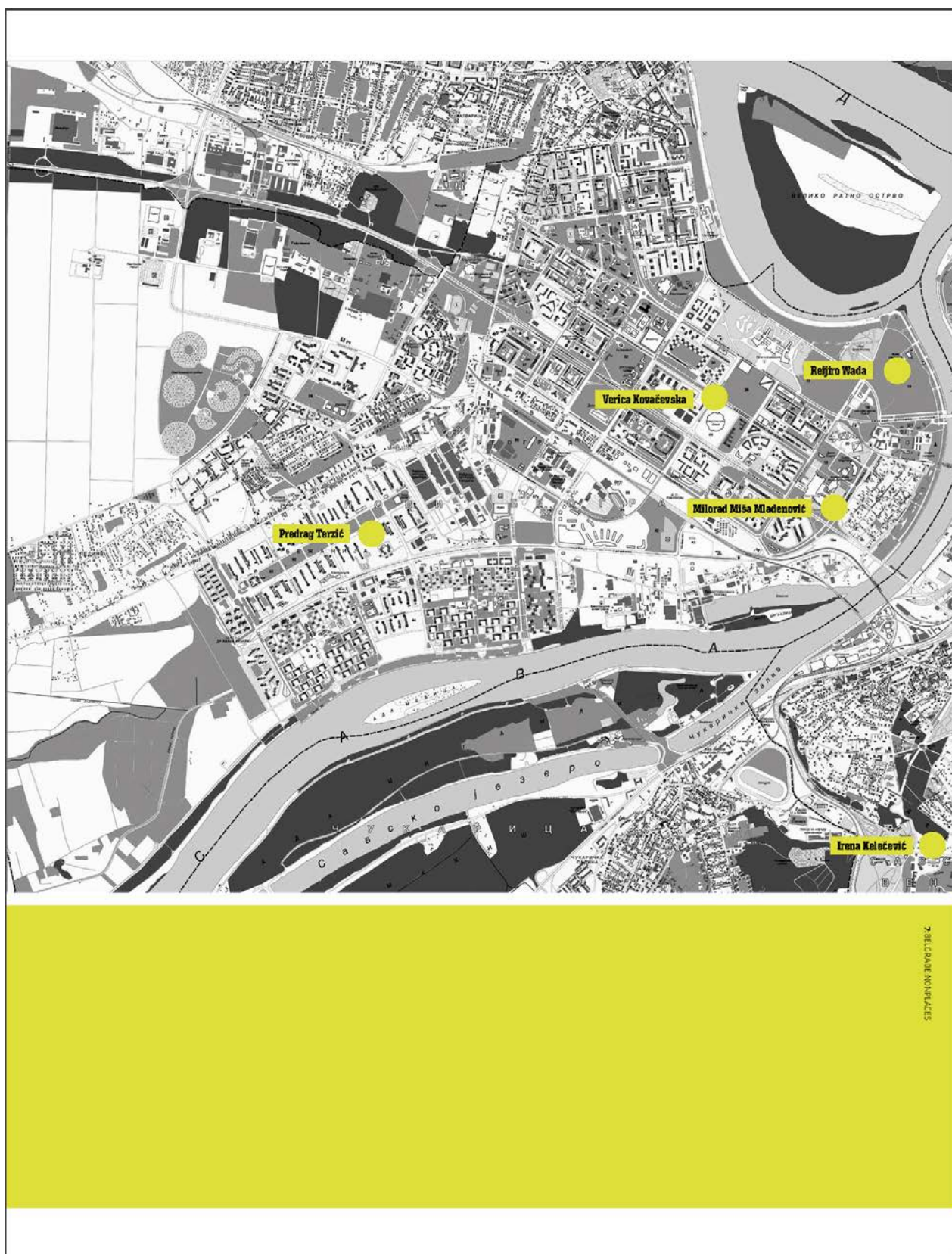
– "breaking the rules and *inventing* your own, to free creative activity from socio-cultural restrictions, to design aesthetic and revolutionary actions that undermine or elude social control".¹⁰

At the moment of play we return to childhood, imaginary space of the past, space freed from dimensions and time. The work by **Marija Šujica** entitled **Withheld...** (page 19) consists of seven drawings, singing on 50 helium balloons, set on the lawn in Kalemegdan Park. Descriptive as such, they resemble a sort of temporary delusion, mirage of a fairytale-like place, but at the same time, metaphorically speaking, this installation calls upon caution, consciousness and lucid measures. With this new and quite specific strategy, in the context of the story about place and *nonplace*, in her installation Šujica moves and intertwines spaces of recollection and experience that are impossible to separate. Past and experienced spaces are visualized in the form of certain childhood artifacts and by objects that describe and conjure those non-existent spaces.

Another example where *play* is a starting point of the work is **Trace Place** by **Verica Kovačević** (page 13). Choosing New Belgrade as a space of drastic change in a short period of time, she invites us for a walk and sightseeing. Her walk takes us through a parallel city, a city in the virtual world of *Google Earth* where the audience is, and a second one, a real one, where the artist is physically.¹¹ This one-hour long performance confronts us with galloping change of the history of the place and our dual role of both the viewer and the participant.

work by Milena Putnik. Making people find their way round the place becomes a particular part of the process in space forming. A certain style of bodily practice is introduced into a place by each one of us, but substantially, our relation towards the unknown place will depict routine behavior that originates from former experience with them. Discovering, investigating and observing of unknown place now becomes a performative process within the scope of the mentioned routines.

In one newly erected building in Belgrade, **Mirjana Boba Stojadinović** with her work **Apartment** creates relation dichotomy between man and place, but also between man towards man. This particular apartment, as potentially private space is a symbol of an open, unknown and impending public place for the visitor. Since the "apartment has several potential association and interaction triggers with other visitors who have already been, or are about to come to this very space" (page 18), the visitor comprehends someone else's activities or *others existence* rather than the place itself. The function of *introducing the other* in correlation with I, disrupts a potential consistency of the place: it now becomes a mere location or transition space of conflicting identities, unable to form a space, leaving the place in question on the crossing of polarities *inside/out*, *here/there*, *private/public*. According to Gaston Bachelard the relation *inside/out* comprehends the scope of disrupted dialectics, as does the relation between *yes/no*, *existing/non-existing* and in the context of a symbolically-spiritual epithet we can interpret this relation as a relation between order and chaos, space of control and space of non-control.¹³





Naći mesto | Interaktivni medijski performans

Period: 31. avgust 2009. (19:30 - 20:30h)

Naći mesto je jednočasovni živi interaktivni medijski performans Verice Kovačevske koji se simultano odvija na Novom Beogradu i u Salonu Muzeja savremene umetnosti u Beogradu, Srbija, 31. jula 2009. godine.

Uradu *Naći mesto* Kovačevska šeta centrom Novog Beograda gde je izgradnja najaktivnija. Tokom setnje publika koja se nalazi u Salonu je navodi kuda treba da ide i uživo prati njenu poziciju preko satelitske slike Novog Beograda na Google Earth. Tokom setnje ona fotografise nove zgrade (koje jos uvek ne postoje na mapi Google Earth) i šalje ih putem mobilnog telefona u Salon. Performans je dokumentovan i prikazan u Salonu od druge polovine avgusta.

Naći mesto je kompleksan rad koji odražava istoriju i urbani razvoj Novog Beograda.

Novi Beograd je dugo godina bio ničija zemlja, zarobljen između dva carstva, turskog na istoku, i austro-ugarskog na zapadu. To je uticalo na činjenicu da tadašnja gradnja i razvoj nisu bili opterećeni urbanističkim planiranjem. Kada je urbanistički plan Novog Beograda realizovan tokom 60-ih i 70-ih godina XX veka, prevladala je izgradnja stambenih blokova, poznatih kao *spavaonice*. Funkciju stanovanja pratila je ideološka pretpostavka da "mesto stanovanja nije samo stvar komoditeta, već univerzalno pravo na opšte javno dobro". Kao rezultat, Novi Beograd je "ostao ekonomska, društvena i konačno fizička praznina" koja je u potpunosti zavisila od "intervencije države" (Blagojević 2004: 1).

U poslednjih šest godina Novi Beograd je prerastao u pravi novi grad, privlačeći pažnju na sebe i stvarajući novi identitet bez kompromisa. Danas je to jedno od najzahalnijih i najboljih podružja za gradnju, prvenstveno zbog svoje izuzetne infrastrukture i čiste situacije kada su u pitanju prava vlasništva. Mnogi objekti koji su nedostajali na ovom prostoru kao što su banke, hoteli, poslovni i tržni centri, šoping molovi, crkve i luksuzne stambene i poslovne jedinice, ubrzano se grade i popunjavaju prazne prostore u starijim novobeogradskim blokovima. Strane i domaće kompanije investiraju milione u izgradnju poslovnih zgrada najviše kategorije, čime u potpunosti menjaju lice Novog Beograda. Dok neki kritičari pozdravljaju ovu promenu, drugi je pak nazivaju *križom bez koncepta*, jer razvoj ne prati nikakvu filozofiju urbanističkog planiranja.

Ipak, kako Novi Beograd nastavlja da se širi i razvija, njegove mnogobrojne promene nisu zabeležene i dokumentovane, ili pak, sačuvane u digitalnom formatu. Impozantne zgrade kao što su šoping centar Ušće, Univerzitetsko selo – Belville, ili izgradnja Akva parka, nisu uočene na mapama grada ili na internet kartografskom servisu kao što su Google Maps ili Google Earth. S jedne strane uzrok tome su ubrzane i konstantne promene koje se odvijaju na teritoriji Novog Beograda, a sa druge, Google servis ažurira svoje mape samo s vremena na vreme, što je za mesto kao što je Novi Beograd čitava večnost.

Stavljajući sebe u ulogu alatke, umetnica ima za cilj da premosti jaz i poveže prošlost i sadašnjost, stvarno i virtuelno, vidljivo i nevidljivo. Uz pomoć aktivne publike, umetnica će istaći razlike između slike Novog Beograda koju pruža Google i stvarnosti, a samim tim, zabeležiti i dokumentovati sadašnjost Novog Beograda.

Naći mesto je deo Projekta Setnja (The Walking Project) – serije živih medijskih performansa – Setnji, koje se odigravaju u raznim gradovima širom sveta. www.thewalkingproject.net

Verica Kovačevska

Trace Place | Interactive Media Performance

Period: 31 July 2009, 7:30pm-8:30pm

Trace Place was a one-hour live interactive performance, taking place simultaneously in New Belgrade and the Salon of the Museum of Contemporary Art in Belgrade, Serbia, on 31 July 2009.

In *Trace Place*, the artist performed a walk in the central part of New Belgrade where currently most of Belgrade's construction activity is taking place. During her walk, she was navigated by the audience in the Salon which was able to follow her position in real-time on a Google Satellite View of New Belgrade. During the walk, she also took pictures of new buildings (that are not yet visible on the Google Satellite View) with her mobile phone, and sent them in real-time to the Salon.

The performance was documented by video, which was later shown in the Salon.

Trace Place is a complex piece that reflects on New Belgrade's history and urban development, as well as the power and limitations of modern technology.

New Belgrade was long 'no-man's-land', caught between the borders of two empires – the Ottoman's Orient and the Austro-Hungarian Occident. Therefore, urban planning was not hindered by existing developments. When such planning was realised in the 1960s and 1970s, it became a city area dedicated to housing, also known as the sleeping room. The housing function followed the ideological premise that 'a place of residence is not only a commodity, but a universal right to the common public good'. As a consequence, New Belgrade remained an 'economic, social and physical void', and depended entirely on state intervention.



In the past six years, however, New Belgrade transformed into a genuinely new city, attracting attention to itself and creating a new identity without compromises. Nowadays, it is the city's most favourable area for construction, primarily because of its excellent infrastructure and certainty regarding property rights. Many building structures that were missing, such as banks, hotels, business and trade centres, shopping malls, churches and luxury residential and business housing areas are quickly filling the empty spaces in the old residential blocks of New Belgrade. While some critics welcome this change, others call it 'the crisis of a non-concept', because the new developments follow no urban planning philosophy.

However, as New Belgrade continues to grow, many of its changes are not documented or digitally preserved. Large-scale buildings such as the Ušće shopping mall, the University Village – Belville, or the construction of the Aqua Park, are absent from city maps or web mapping services such as Google Maps and Google Earth. On the one hand, this is the case because the changes in New Belgrade are rapid and persistent; on the other, maps are updated only so often – and too slowly for a place like New Belgrade.

By putting herself in the role of a tool, the artist aims to bridge this gap and link the past with the present, the real with the virtual, and the visible with the invisible. With the help of an active audience, she highlighted the differences between Google's view of New Belgrade and reality, and in doing so partly traced and archived New Belgrade's present.

Trace Place is part of The Walking Project, a series of live media performances – walks that take place in various cities around the world – www.thewalkingproject.net

Verica Kovačevska

Verica Kovačevska



Verica Kovačevska rođena je u Šopnju 1982. godine. Diplomirala je na odsuku vizuelnih umetnosti (pozorište i gluma) na Rimot Univerzitetu u Velikoj Britaniji 2004. Iste godine, i to u Fondaciji Antonio Ratti u Komu pohađala je 10-veći težak vizuelnih umetnosti koji je vodio Othim Duram. Magistrirala je umetnost, kulturu i pedagogiju na Univerzitetu Kambriđž 2007. kada joj je dodeljena jednogodišnja specijalizacija na ondašnjem Kravst Kaledžu. // Verica Kovačevska was born in Šopnja in 1982. In 2004 she graduated from the University of Plymouth in BA (Hons) Visual Art with Theatre and Performance. The same year she attended the 10th Advanced Course in Visual Arts led by Jimmie Durham at the Fondazione Antonio Ratti, in Como. In 2007 she graduated from the University of Cambridge in MPhil Arts, Culture and Education, and was awarded a one-year art residency at Christ's College, University of Cambridge. // www.kovacevska.net



Hanacek, I. et al. (im)Possibilities – Urban Festival 10

Zagreb: [BLOK], 2010

Exhibition Catalogue

1. Gornji grad kao sjedište političke vlasti i brojnih kulturnih institucija istovremeno je mjesto iz kojeg nadzor izvire i prostor u kojem on izlaže svoj učinak. Taj je disperzivni i decentralizirani mehanizam nadzora i socijalne kontrole razgranat u svim smjerovima poput rizoma čime, intencionalno ili ne, prikriva svoju vidljivost.
4. Jedna od prvih manifestacija suvremene umjetničke prakse u javnom prostoru, koju je 1971. na Gornjem gradu organizirao Muzej suvremene umjetnosti, tamo smješten do 2009.

(IM) *If there is in us a germ of great disease, oversensitivity, the source of our incurable and uncontemporary Hamletisms is in the fatal bizarreness of that place...*
— A. G. Matoš on Upper Town, 1905, *At Home*

On the hundredth anniversary of Matoš's location of our Hamletisms in Upper Town, the Government of the Republic of Croatia passed a law prohibiting public gathering of St. Mark's Square, achieving in that way a double castration of Upper Town urban space: on the urbanistic-architectural level, the function of a square was replaced by the function of an inner courtyard of a city palace, and on the sociopolitical level the foundations of democracy themselves were brought into question. Like a rash on the skin of a sick body, over 50 surveillance cameras are the *contemporary symptom of fatal bizarreness*.¹ • Accepting that we are powerless in solving the problem of Upper Town — by moving the Government and the Parliament — we decided to put the negation into brackets and rethink how artistic and cultural practices can work in the existing situation, in a space of constant prohibitions², whose source of contradictions³ is difficult to locate. • As opposed to optimism of *Mogućnosti za '71 (Possibilities for '71)*, we chose ambivalence: it stems from the concrete work on the festival and the context of time and place. This year's program is at the same time a result of successful cooperations, realizations of ideas, making changes and opening closed doors, as well as the impossibility of communication, giving up, changing of original ideas and fruitless attempts. All of the Festival's projects are tied to specific places, reacting to their problematic functions. A part of them starts from the impossibility of a place to function according to the needs and rights of citizens, searching for brackets for the negative prefix in actions/installations which introduce new ways of using space, and a part of them boldly starts with an assumption about the possibility of action, suggesting scenarios for direct, sometimes provocative, confrontation with the surveillance system. Their negation is present latently, as a potential result of the performance itself and the reactions of the audience and the public. • Instead of the fruitless *Hamletisms*, we accept the ambivalence of (im)possibility and base concrete action on the tension it generates. ✕

2. EXAMPLE 1 — a policeman asking citizens not to sit on St. Mark's square under the excuse that they can block the traffic of Parliament vehicles / EXAMPLE 2 — an employee of a security company not allowing entrance into the courtyard of Jelačić Palace, owned by a public city institution, The Zagreb City Museum.
3. EXAMPLE 1 — despite it functions largely as a residential zone, despite the educational institutions and a high concentration of museums and other cultural institutions, the desolation of Upper Town is disturbed only by sporadic groups of foreign tourists / EXAMPLE 2 — to solve the parking problem, a garage on Tuškanac has been built and the parking on St. Mark's square prohibited. However, Government and Parliament vehicles are still parked there and the surrounding streets, squares and inner courtyards are clogged by cars.

1. Upper Town as a central space of political power and numerous cultural institutions is simultaneously a source of surveillance and a space where surveillance exhibits its effects. That dispersive and decentralized surveillance and control mechanism branches into all directions, like a rhizome, by which, consciously or not, it conceals its visibility.
4. One of the first manifestations of contemporary artistic practice in a public space, organized in Upper Town by The Contemporary Art Museum, which had been located there until 2009

OČAJNIČKA NADA / FORLORN HOPE —
(instalacija / installation)
kula Lotrščak / Lotrščak Tower —

POWER TOWER —
(participativni performans / participative performance)
kula Lotrščak, ulice Gornjeg grada / Lotrščak Tower,
Upper Town streets — subota / Saturday, 2-40, 18.00 h

POWER TOWER istražuje napetosti između kontrole i brige prisutne u konceptu nadzora, pritom se referirajući na povijest i sadašnjost Gornjeg grada: obrambenu ulogu gradskih zidina i kontrolnu funkciju kule Lotrščak te na suvremenu premreženost nadzoranim kamerama i nadzor na kapitalnoj razini. Publika koja participira u izvođenju performansa nalazi se na vidikovcu kule Lotrščak odakle reagira na umjetničke upute, istovremeno je i štiti i nadzire njezino kretanje ulicama Gornjeg grada. *POWER TOWER* examines the tension between control and protection inherent in the concept of surveillance by referring to the past and present of Upper Town: the defensive role of the city walls and the controlling function of the Lotrščak Tower, and the contemporary network of surveillance cameras and control on the capillary level. The audience participating in the performance is situated on the belvedere of the Lotrščak Tower where it responds to the artist's instructions, simultaneously protecting and controlling her movement through the Upper Town streets. ✕

BIO Verica Kovačevska (1982.) u svom radu propituje javne gradske prostore i načine djelovanja koje oni omogućuju. Izražava se kroz performans, skulpturu i instalaciju, često koristeći nove tehnologije koje omogućuju umrežavanje različitih sudionika, aktivnih participanata u radu, te više mjesta na kojima se radovi simultano odvijaju. Svojim pristupom nadilazi uski krug stručne publike i zaštićenu sferu muzejsko-galerijskih institucija. • Sudjelovala je na više međunarodnih izložbi i festivala među kojima su: *Beograd: Nemesta*, Muzej suvremene umjetnosti, Beograd (2009.); *re.act.feminism—Performance Art of the 1960's and '70s Today*, Akademie der Künste, Berlin (2008.); *Liquid Cities*, Micro Museum, New York (2008.); *Everyday Art, The Art of the Everyday*, Muzej na suvremenata umetnost, Skopje (2006.); *Surely We Will Be Confused*, Ex-Ticosa, Como (2004.). *Trenutno živi i radi u Zürichu*. In her work, Verica Kovačevska (1982.) explores public city spaces and the ways of action they potentiate. She expresses herself through performance, sculpture, and installation, frequently using new technologies which enable networking of various participants, who are an active element of the work, and of the multiple spaces where the work is simultaneously taking place. Her approach transgresses the narrow circle of expert audience and the protected sphere of the museum and gallery institutions. • She took part in many international exhibitions and festivals, such as *Beograd: Nemesta*, Museum of Contemporary Art, Belgrade (2009); *re.act.feminism—Performance Art of the 1960's and '70s Today*, Akademie der Künste, Berlin (2008); *Liquid Cities*, Micro Museum, New York (2008); *Everyday Art, The Art of the Everyday*, Museum of Contemporary Art, Skopje (2006); *Surely We Will Be Confused*, Ex-Ticosa, Como (2004.). Currently she lives and works in Zürich. ✕

KINO UNDERGROUND / UNDERGROUND CINEMA —
William Raban — *About Now MMX* (28', 2010.)
Želimir Žitnik — *Crni film / Black film* (14', 1971.),

U umjetnosti, kao i u ostalim područjima, Hrvatska se obično okreće prema Zapadu. Dok izložbe umjetnika koji su u SAD ili Zapadnoj Europi izgradili uspješnu karijeru, a možda i dosegli kulturni status, privlače medijsku pozornost i široku publiku, rijetko se piše i govori o suvremenim umjetničkim zbivanjima u Istočnoj Europi. Eventualno se pojavi pokoja priča iz Rusije, a u središtu su redovito ekskluzivne kolekcije i vrtoglave cifre. A što je sa suvremenim mladim umjetnicima i umjetnicima koji dolaze iz konteksta mnogo sličnijeg hrvatskome? S jednom od njih, mladom makedonskom umjetnicom Vericom Kovačevskom, razgovarali smo povodom njezinog sudjelovanja na Urban Festivalu 10. Tako se školovala, radila i izlagala u Velikoj Britaniji, a trenutno živi u Švicarskoj, Vericu Kovačevsku i dalje privlači ne samo Makedonija, nego i Albanija, Srbija, Hrvatska... U svom se radu bavi tijelom i prostorom, uglavnom kroz performans, istražujući granice javnog i privatnog, osobne i univerzalne percepcije, kontrole i slobode, a iskustvo koje pružaju gradovi poput Tirane ili Zagreba jednako joj je važno kao i ono koje dobiva u Londonu ili Bariju. Upravo iskustva različitih gradova spaja u projektu *The Walking Project*. Uspostavljajući određena pravila, ulazi u odnos s publikom, koja joj iz zaštićenog galerijskog prostora putem tehnologije zadaje smjer kretanja kroz otvoreni i nepredvidljivi urbani prostor. Uvijek uzimajući u obzir kontekst pojedinog odredišta, njegovu povijest, arhitekturu, geografiju i kulturu, prepušta se u neizvjestan odnos s publikom koju ne poznaje i gradom koji tek istražuje, ispitujući odnose između slobode i nadzora, kontrole i spontanosti, želje i straha.

U svojem se radu često baviš nadzorom. To je i tema ovogodišnjeg Urban Festivala. Misliš li da danas živimo u svijetu sveopće kontrole, koja se vrši ne samo preko nadzornih kamera, nego i na suptilnije načine - putem Facebooka, kreditnih kartica, osobnih isprava itd.?

Rekla bih da se više bavim pitanjem vidljivosti općenito. Suvremena nas tehnologija - internet, kamere, GPS, biometrijska tehnologija - čini vidljivima, ne samo u stvarnom prostoru, nego i u virtualnom. Tako postajemo i ranjiviji, ne znamo tko može pristupiti našim podacima i u koje svrhe. Na primjer, što se događa sa svim našim fotografijama koje se snime kad nekud putujemo, kupujemo nešto, ili samo prolazimo ispred nadzorne kamere? Nije jasno ni što točno znači „videonadzor“ i dozvoljava li ga zakon uopće?

U svom radu *The Walking Project* potpuno se prepušta publici, koja te nadzire i usmjerava preko satelitskih kamera, kontrolira način na koji se krećeš i istražuješ grad. Osjećas li nelagodu u takvoj situaciji?

Osjećam se izuzetno nelagodno. Činjenica da publika može nadgledati moj položaj u realnom vremenu vrlo je iritantna. Način na koji se krećem nametnut mi je u detalje. Ne mogu pojednostaviti smjer kretanja jer bi to zbunilo publiku, pomislili bi da zapravo ne slijedim upute, a dio je izvedbe i u tome da pridobijem njihovo povjerenje. Definitivno je čudan osjećaj kretati se gradom po nečijim uputama, pogotovo ako je to grad u kojem ste prvi put. Publika je ponekad agresivnija, pa me šalje da hodam gore-dolje istom ulicom, ili stalno istim dijelom grada... Jednom je netko htio da svojim kretanjem nacrtam neki oblik na karti, tako da sam stalno hodala u jako čudnim smjerovima. Ponekad su pak vrlo obzirni.

Jedan dio projekta planiraš izvesti u Zagrebu, a radila si ga već u raznim gradovima: Bradfordu, Beogradu, Skopju... Koja je bila polazišna točka projekta? Ima li veze sa činjenicom da si se iz Skopja doselila u Plymouth, zatim si otišla u Cambridge, pa se preselila u London...?

Mislim da djelomično ima veze sa činjenicom da sam se dosta selila. Zapravo, moj rad uvijek je bio pomalo nomadski. I druge sam radove raspodijelila na više sekvenci u različitim gradovima. Ali tek u *The Walking Projectu* mogla sam istraživati gradove i raditi namjenski za određeni kontekst. Ipak, početna ideja više je imala veze s interakcijom s publikom, zanimala me kontrola koja ide u dva smjera - s jedne strane oni mi govore kamo da idem, a s druge ja njima govorim kako da kontroliraju mene, uputama tipa „klikni ovdje“, „prati me na lijevom ekranu“, „čekaj 30 sekundi između dva klika“ itd. Tako da ostaje otvoreno tko koga kontrolira. Kasnije sam dodala i element tehnologije, tako da je kontrola postala posredovana i rad je dobio dodatni sloj.

U Skopju si izvela prvi *The Walking Project* 2006., prošle godine izvela si ga u Beogradu, a sada se spremaš za Zagreb. Kako percipiraš ta tri istočnoeuropska grada? Misliš li da se atmosfera posljednjih godina promijenila, povlači li se tipični balkanski šarm pred neoliberalnim globalizacijskim tendencijama?

Tim sam se problemom indirektno bavila u Beogradu - događa se megalomanska izgradnja, kako bi se postigao „Zapadni“, „moderni“ štih, a zapravo ne postoji infra-

struktura za to. To je situacija i sa Skopjem, nažalost. U Zagrebu mi se ipak čini da se ta promjena zbivala više organski. Tu sam uspjela naći stvari koje su me podsjećale na djetinjstvo, kojih u Skopju ili Beogradu više nema, a istovremeno sam osjećala da sam u vrlo europskom gradu.

Kakva je umjetnička scena u Makedoniji? Općenito, kako komentiraš razliku koja se često uspostavlja između Istočne i Zapadne scene - je li nametnuta i pojednostavljujuća ili ima smisla govoriti o nekim općim razlikama?

To me često pitaju u Makedoniji, i problematično mi je odgovoriti, s obzirom na to da ne volim stereotipe. Ali generalno bih rekla da je Zapadna umjetnost više usmjerena na prezentaciju i produkciju, a Istočna na proces i koncept, što ne znači da Zapadna umjetnost nema dublje značenje, ili da Istočna nema estetske komponente. Samo je stvar prioriteta i tržišta. Zapad proizvodi umjetnost za tržište, a Istok za kulturu, to je velika razlika.

Što se tiče scene u Makedoniji, čini mi se da je živnula i da se ponovno uspostavlja kontakti s regijom i Zapadom. U inozemstvu ima više makedonskih galerija koje promoviraju domaće umjetnike; mislim da je to sjajan način da se upišemo na umjetničku kartu svijeta. S druge strane, voljela bih da više inozemnih umjetnika boravi na rezidencijama i izlaže u Makedoniji, i uvijek se trudim dovesti zanimljive kolege, iako je financijski to vrlo teško.

Dok si bila na istraživanju u Zagrebu - u tijeku je bio prosvjed za pješačku zonu u Varšavskoj. Misliš li da je takav aktivizam moguć u Skopju? A u Zürichu?

Mislim da je sve to s Varšavskom nevjerovatna priča i nisam sigurna bi li se mogla dogoditi negdje drugdje. U Skopju imamo iste probleme, i ljudi reagiraju, ali nikad nisu toliko posvećeni i organizirani u borbi. U Zürichu pak uopće nema potrebe za prosvjedima - kad se oko svega glasuje, čak i oko izgradnje novih minareta, a svi znamo kako je to završilo.

Kakvom ti se čini zagrebačka art-scena?

Vrlo mlada, živahna, ukorijenjena u povijest konceptualnih praksi. Odlično je kad postoji prošlost na koju se možeš nadogradivati. Scena mi se čini dosta usmjerena na performans, barem više nego u drugim istočnoeuropskim gradovima, i s tim sam se mogla povezati. Super je bilo provesti neko vrijeme u Zagrebu, i jasno mi je zašto ovaj grad postaje sve popularnije turističko središte.

RAZGOVOR S VERICOM KOVAČEVSKOM

TORNJEVI MOĆI —

PETRA KROLO /
MARIJANA RIMANIĆ

VERICA KOVAČEVSKA mlada je makedonska umjetnica rođena u Skopju. 2004. godine, diplomirala je Visual Art with Theatre and Performance na University of Plymouth (UK), a 2007. Art, Culture and Education na University of Cambridge (UK). Svoje radove artikulira uglavnom kroz site/context-specific performanse. Odlučuje se za participativne prakse koje nastoje, koliko je god moguće, uvući publiku u tematiku rada, ispreplićući intimne preokupacije s trenutnom kulturnom, društvenom i političkom situacijom. Trenutno živi i radi u Zürichu. Zanima je, prema vlastitim riječima "istraživanje i transformiranje prostora; objedinjavanje fiziološkog i percepcijskog/konceptualnog i praktičnog kroz praksu; reduiranje elemenata podjele između izvođača i gledatelja; transformiranje osobnog u univerzalno/javno u privatno i obratno; prostor između poznatog i nepoznatog; emocionalna i fizička bol; simultana percepcija rada od strane publike i izvođača; fizičke karakteristike prostora kao i njegove društvene/kulturne/historijske konotacije ..."

KOVAČEVSKA je u lipnju ove godine boravila u Zagrebu istražujući prostor Gornjeg grada i njegov prostorni/kulturni/povijesni kontekst. Rad *Power Tower* s kojim se predstavlja na UrbanFestivalu X rezultat je fokusa na konkretan prostor Gornjeg grada u okviru višegodišnjeg promišljanja, istraživanja i transformiranja javnog prostora kroz šetnju — prikladno nazvanog *The Walking Project*. Publika koja sudjeluje u performansu ima priliku navoditi autoričino kretanje kroz urbani prostor, i istodobno je pratiti preko navigacijskog sustava. Balansiranje između straha i želje za slobodom, ograničenošću i kontrolom podjednako je skiski teren za autoricu, kao i za publiku, iako se to "klizanje" očituje na različitim razinama. Publika dobiva priliku upravljati i nadzirati; autonomno i suvereno — djelujući iz sjene — dobiva moć da bude okrutna, brižna, pažljiva, strateški promišljena, nekoordinirana, da djeluje ciljano ili besmisleno. Autorica se slijepom poslušnošću predaje u ruke publici i tehnologiji te prihvaća situaciju potpune ovisnosti o njihovoj kooperaciji. Kreiranjem mogućnosti preuzimanja kontrole, autorica publiku konfrontira s odlukama koje, zapravo, ne impliciraju nikakve posljedice, ali baš zato, priklanjanje određenom tipu djelovanja simptom je mjere do koje "prilika čini lopova".

**Ako pogledamo
povijest nadzora,
shvatit ćemo
da se on razvija
tijekom srednjeg
vijeka. Taj je
period, isto tako,
začetak modernih
gradova**

● Već nekoliko godina stvaraš *The Walking Project*. Najnoviji dio projekta planiraš izvesti u Zagrebu, a izvodila si ga već u raznim gradovima: Bradfordu, Beogradu, Skopju ... U radu publika ima potpunu kontrolu nad tobom, nadzire te i usmjerava preko satelitskih kamera. Koja je bila polazišna točka projekta? Što te intrigira pri ponovnim izvedbama rada u novim kontekstima? — Polazišna točka projekta bila je želja da komuniciram s publikom na daljinu. Zanimljiva mi je ideja da istovremeno budem prisutna i odsutna iz galerije. Moji su performansi uvijek na neki način nevidljivi. Nikad ne izvodim performanse izravno pred publikom — ili je između nas zid (kao na primjer u performansu *Learning to Love Me* gdje sam galeriju podijelila na dva dijela — jedan za mene, jedan za publiku), ili se nalazim na potpuno drugoj lokaciji u odnosu na publiku ili publika uopće nije svjesna izvedbe. Tako da su početne točke projekta ti aspekti nevidljivosti i interakcije na daljinu. Ubrzo sam počela razmišljati o slobodi i kontroli; transformirala sam se u urbanog pijuna kojeg publika može pomicati po gradu i promatrati. ● Međutim, izvođenje performansa u različitim gradovima ne znači ponavljanje istog rada. Svakim performansom istražujem različitu urbanu situaciju pojedinog grada i različite aspekte vezane za tehnologiju i/ili kontrolu, a isto tako koristim različite strategije interakcije s publikom. Osnovni elementi su uvijek isti, ali se sve ostalo mijenja. Najviše me zanima kako postići da te promjene svaki put budu uspješne, i kako konstruirati jaku poveznicu između izvedbe i određenog grada.

IZMEDU KONTROLE I BRIGE

● Unutar tematskog okvira Festivala pažnja je usmjerena ne samo na video-nadzor u javnom prostoru, nego i na suptilnije varijante mehanizama kontrole. Na koji način u svom radu problematiziraš različite razine nadzora? —

Mogućnost promatranja s povišenog mjesta nesumnjivo može biti prilično moćna, ali i potencijalno opasna



Kroz zagrebački performans želim istražiti napetosti između kontrole i brige prisutne u konceptu nadzora, uz reference na prošlost i sadašnjost Gornjeg grada. ● Čini mi se da su vidljivost i kontrola dva međusobno povezana aspekta. Danas se, uz pomoć različitih tehnologija kao što su CCTV kamere, GPS, biometrija i Internet naši podaci, kretanja, djelovanja, ponašanja i obrasci razmišljanja lako mogu nadgledati. To nudi osnovni uvjet za prikupljanje znanja, ali i za kontroliranje. ● Međutim, kako te tehnologije postaju sve suptilnije i same po sebi manje vidljive, i stupanj kontrole postaje mnogo suptilniji (ali ne i manje moćan). Više ne moramo (ili u biti baš moramo) znati pojedinosti kako, od strane koga i s kojom namjerom smo promatrani, ali zbog činjenice da smo svjesni tog promatranja, postajemo oprezniji u pogledu ponašanja i djelovanja. Drugim riječima, počinjemo se samo-regulirati. Bila ta samo-regulacija nešto što radimo svjesno ili ne, nije toliko bitno, bitna je kompleksnost odnosa moći gledanja i bivanja viđenim te način na koji je to povezano s jednostavnim činom gledanja.

● Tvoj performans *Power Tower* referira se podjednako na srednjovjekovne mehanizme kontrole i nadzora kao i na suvremenu situaciju. Kako si doživljavao prostor kule Lotrščak i na koji način povezujete njegovu povijesnu ulogu s današnjom situacijom, Vladom i Saborom te nadzorom kamerama? Čini se da se radi o dijalogu između dvije paradigme nadzora, Foucaultovskoj i deleuzeovskoj...? U svakom je slučaju zanimljiv proces detektiranja sličnosti srednjovjekovnog i današnjeg Gornjeg grada kojih ima mnogo više nego što se na prvi pogled može činiti. ● Bilo mi je važno iskoristiti prostor kule zbog njezine historijske i simboličke značajke. Ako pogledamo povijest nadzora, shvatit ćemo da se on razvija tijekom srednjeg vijeka, tj. razdoblja kada su kule bile sagrađene. To je doba, isto tako, početka modernih gradova. Važno je stoga istaknuti paralelu između razvoja gradova i razvoja mehanizama nadzora. Očito je to povezano s obilježavanjem i čuvanjem teritorija, tj. teritorija novog grada kao i očuvanja društvenog poretka unutar njega. Danas je, doduše, uloga (očuvanja) pomalo mutna. Koga novi mehanizmi nadzora štite i, osim toga, na koji način održavaju društveni poredak? FOUCAULT i DELEUZE pružaju o tome zanimljive teorije. ● U FOUCAULTOVJOJ teoriji, centralni toranj — Panoptikum — je od ključne važnosti. Opisuje ga kao simbolički objekt moći, tj. mjesto s kojeg se može gledati, a da se ne bude viđen. Možda su zato razni teoretičari povlačili paralelu između središnjeg tornja i CCTV kamere. FOUCAULT opisuje ovaj način promatranja kao disciplinsku mjeru. U tome se razlikuje od DELEUZE koji govori o kontroli utemeljenoj više na prijeviri i mamljenju putem manipuliranja mogućnostima i željama nego jednostavno na prisilama i ograničavanju. ● Mogućnost promatranja s povišenog mjesta nesumnjivo može biti prilično moćna, ali i potencijalno opasna. Kao što LYON tvrdi, nadzor ima dva lica, "isti proces, nadzor — nad-gledati — omogućava i ograničava, uključuje brigu i kontrolu". Tu vrstu tenzije želim istražiti u radu *Power Tower*.

● Svoje radove često izvodis u javnom prostoru. Na koji način takav kontekst (za razliku od galerijskog prostora) uvjetuje finalni oblik tvojih radova? Kako se nosiš sa specifičnim datostima koje javni prostor sa sobom nosi? Čini mi se da se ponekad bolje snalazim u javnom, nego u galerijskom prostoru. Nakon što sam diplomirala, shvatila sam da je galerijski prostor, mnogo više nego javni, uvjetovao konačni oblik mojih radova. Ima nešto prilično obojno u klinički bijeloj kocki galerije. Osjećala sam se neprirodno izlažući ili stvarajući svoje radove (ili većinu njih) u takvom prostoru. Pretpostavljam da je to dijelom zato što uglavnom izvodim performanse i moj rad nije vezan za prostor ateljea. Tek preko fokusiranja na publiku i interakcije s njom pronašla sam način djelovanja u galerijskom prostoru koji mi najbolje odgovara. ● Danas u jednakoj mjeri radim i unutar i izvan bijele kocke. S obzirom na to, uvijek sam svjesna koje sve transformacije treba napraviti da bi izlaganje rada u oba prostora funkcioniralo. Kod *The Walking Project* upravo mi je zanimljivo simultano djelovanje u oba prostora i njihovo povezivanje.

ISTOK I ZAPAD

● Budući da si dio života i školovanja provela u zemljama koje nazivamo "Europa" ili "Zapad" kao i na takozvanom "Balkanu" ili u "istočnoeuropskim" zemljama, kakvo je tvoje iskustvo s ta dva kulturno-umjetnička konteksta. Do koje mjere je ta opreka konstrukt, a koliko je stvarno vidljiva? Prilagođavaš li svoj pristup temi ili radu obzirom na sredinu u kojoj trenutno djeluješ? ● Jako sam zahvalna što sam imala priliku raditi i živjeti u obje regije i naučiti nešto od svake. Nastojim ne prilagođavati svoje radove "zapadnoj" ili "istočnoj" publici, iako sam shvatila da su njihove reakcije ponekad različite. ● Rasprava o "zapadnoj" i "istočnoj" umjetnosti još uvijek je dosta prisutna, iako vjerojatno mnogo manje nego prije pet ili deset godina. Sigurno ima nešto istine u toj opreci, iako je dosta toga konstruirano. Teško je ta dva konteksta uspoređivati na istoj razini jer u svakom postoje različite prilike. Trebamo se prisjetiti da "zapad" ima tržište koje je na "istoku" mnogo manje razvijeno. Svidjela mi se jedna rečenica koju je u svom radu izrekao jedan od članova Grupe Sestorice autora (Mladen Stilinović, po.ur.), a koja ide otprilike ovako: "Na Zapadu su suvremeni umjetnici počeli primati plaću za svoj rad, pa imaju manje vremena da razmišljaju o tome što rade". Zvuči malo pojednostavljeno, ali ima nešto istine u tome.

● Do koje je mjere razvijeno i kojim se kanalima odvija ulaganje u suvremenu umjetnost u Švicarskoj? Kakve su mogućnosti infiltriranja u scenu i koliko je zahtjevno tamo početi izlagati? ● Mislim da Švicarska generalno ima zanimljive mogućnosti financiranja umjetnosti. Ulaganja dolaze jednako iz državnih i privatnih izvora te funkcioniraju na lokalnoj ili razini kantona, od kojih svaki ima posebne mogućnosti i pravila financiranja. To scenu čini vrlo

zanimljivom, jer se čak i u najmanjim ili slabo poznatim mjestima može naići na nevjerojatne muzeje ili festivale. ● U smislu postojanja dijelom scene, i ovdje kao i drugdje treba vremena da se snađe.

KONTEKST I PROSTORI IZLAGANJA

● Kakva je umjetnička scena u Makedoniji? Iako već duže vrijeme ne živiš tamo, i dalje se deklariraš kao makedonska umjetnica. Nosiš li kulturno-povijesni kontekst Makedonije kao dio svog naslijeđa gdje god da se nalaziš, ili je školovanje u Londonu imalo veći utjecaj na tebe? ● Drago mi je da su se stvari u Makedoniji ponovno pokrenule i cijenim to što ljudi često rade u teškim društveno-ekonomskim i političkim uvjetima. Mlada generacija umjetnika puna je entuzijazma i u posljednjih je nekoliko godina predstavila nekoliko zanimljivih izložbi. Ono što nedostaje u Makedoniji je konstruktivna kritika i teorijske rasprave o problemima unutar suvremene umjetnosti. Mislim da se male institucije ili organizacije trude oko toga, što je sjajno, ali isto tako inicijative mora biti i od strane velikih institucija. U pogledu identiteta — naravno, na mene su utjecale različite kulture u kojima sam studirala i radila, ali u krajnjoj liniji uvijek ću biti Makedonka.

● Dok si bila na istraživanju u Zagrebu, u tijeku je bio prosvjed za očuvanje pješačke zone u Varšavskoj. Ima li sličnih inicijativa nevladinih organizacija u Skopju i Zürichu? ● Nisam vidjela sličnih inicijativa u Zürichu. Ali bilo kakva promjena bi tamo bila prikladna izložena građanima dotičnog područja i vjerojatno bi glasno mogli odobriti takve promjene. Možda se činiti pomalo čitunski, ali to je definitivno način na koji se stvari rade. ● S druge strane, u Skopju vlada pravi kaos u pogledu mjesta na kojima se većina zgrada gradi. Možete naići na najneprikladnije zgrade sagrađene na najneprikladnijim mjestima. To je do te mjere izmaklo kontroli da je većina ljudi odustala od prosvjedovanja.

● Kakvom ti se čini zagrebačka scena, posebno novosagrađeni MSU? Možeš li prokomentirati neke od izložbi koje si ovdje pogledala? ● Vidjeti različite prostore i kontekste u kojima se održavaju izložbe u Zagrebu, kao i kritičke rasprave o umjetnosti bilo je vrijedno iskustvo. ● Novi muzej je impresivna zgrada s impresivnom kolekcijom. Osobno, draže bi mi bilo vidjeti više hrvatskih autora u stalnom postavu. Od svega što sam vidjela, najbolji mi je bio dokumentarni film KRISTINE LEKO i GORDANE BRZOVIĆ o Grupi Sestorice autora. Jako je dobro napravljena i priča ne samo priču o umjetnicima nego i o društveno-političkoj situaciji i umjetničkoj sceni u Hrvatskoj. Izložen je na pomalo skrivnom mjestu u Muzeju, ali jednom kad se pronade, definitivno je vrijedan gledanja. X

Gregoric, A. and Podlesnik, M. (eds) 'Verica Kovacevska', in: 255 804km²

Mestna Galerija Ljubljana, 2010 / Brot Kunsthalle, Vienna, 2011

Exhibition Catalogue

Verica Kovačevska Vsakodnevna umetnost, umetnost vsakdana Everyday Art, the Art of the Everyday

V enoletnem projektu z vnaprej določenim časovnim okvirom (od 3. januarja 2005 do 3. januarja 2006) je umetnica vestno, natančno in pogosto obsesivno opisovala, kaj se je zgodilo vsak dan v letu, in svoje misli o tem. Orisala je različne življenjske situacije (priprave na razstavo, iskanje službe, okrevanje po operaciji, potovanje), beležila svoje prozaične »rituale« (obroke, spanje, gledanje televizije) in razmišljala o aktualnih temah (makedonski umetnostni sceni, vojni proti terorizmu, režimu vizumov).

Besedila so pogosto humorna in (samo) kritična ter niso le opazovanja in analize okolja, v katerem živimo, ampak predstavljajo tudi samorefleksijo, s katero se lahko vsak identificira.

Tudi vsakodnevno metodično in mehansko »umetniško delo« je oblika raziskovanja odnosa med umetnostjo in vsakdanjim življenjem ter zastavlja dve bistveni vprašanji: *Ali je umetniško ustvarjanje lahko rutinska in disciplinirana vsakodnevna dejavnost?* in *Ali je vsakdanje življenje nepretrgan umetniški performans?*

Delo je postavilo pred preizkušnjo tudi umetničino vzdržljivost in samodisciplino v odločilnem letu v njenem življenju – po diplomi in selitvi nazaj v Makedonijo, ko se je odločala, ali naj si izbere poklicno pot umetnice ali ne.

Končni proizvod tega projekta so kartice, 365 unikatnih kartic z besedili in fotografijami (ki jih je posnela ali našla umetnica), po eno za vsak dan. Tukaj so kartice prvič predstavljene v elektronski obliki, in sicer tako, da besedilo vsakega dne sledi svoji sliki.

Originalne kartice so bile razdeljene med občinstvo v Muzeju sodobne umetnosti Skopje 22. septembra 2006.

In this one-year project with a previously determined timeframe (03 January 2005–03 January 2006), the artist meticulously, and often obsessively, described what happened each day of the year and what her thoughts on it were. She illustrated different situations in her life (e.g. preparing an art exhibition, looking for a job, recovering from a surgery, traveling), noted her mundane "rituals" (e.g. eating, sleeping, watching TV), and discussed current topics (e.g. the Macedonian art scene, the war against terror, the visa regime).

Often humorous and (self-)critical, these texts not only observe and analyse the environment we live in, but also present a self-reflection which everyone can identify with.

The everyday methodical and mechanical "making of art" is also a form of research into the relationship between art and everyday life, raising two key questions: *Can the creation of art be a routine and disciplinary everyday activity?*, and *Is everyday life a continuous art performance?*

The work also put the artist's endurance and self-discipline to the test through the course of a crucial year in her life – after graduating, moving back to Macedonia and when deciding whether or not to pursue a career as an artist.

The final products of this project are the 365 unique cards, including texts and photographs (taken or found by the artist), one for each day of the year. The cards are presented here for the first time in a digital form, with every day's text following its picture.

The original cards were handed out to audience members at the Museum of Contemporary Art Skopje on 22 September 2006.

2005–2006, enoleten projekt / one-year project
365 kartic / cards



25 January 2005 - WEDNESDAY

I had to wake up earlier today to meet up with my German friend, his girlfriend Vera and my cousin. I was so tired. I barely slept last night. We all went to the Museum of City People to see the USAM (Association of Fine artists) exhibition. There were some surprisingly interesting pieces, including the old photographs of Skagge. We then went to the national gallery in the Old Bazaar, where we also had lunch.

Afterwards we went to New Age Café, where I had a very strong Arabic coffee. When I got home I stuffed myself with food, all kinds. Naturally, I then felt sick and wanted to throw up. I don't know why I'm doing this to my body. I can't stop overeating. I'm doing that almost every day and every time I say it's the last. But of course it never is. I think I use overeating to punish myself, because I still feel guilty and disappointed in me for returning to Macedonia. I still haven't come in terms with the fact that I'm back home after studying and living abroad for almost four years, after all the money spent, after all the efforts, after all the good grades and distinctions. I'm dark and I'm unhappy, unemployed, uninspired, ungratified, unloving, and unwilling to settle. In the evening I looked back over the photos I took today and realized that today had been a good day and maybe a beginning of something new.

27 January 2005 - SATURDAY

I was supposed to wake up at 8am, but instead I woke up at 11.30am. I'm so tired at this early waking up because (although for some time to not when that early). My aim for the day was to find the negatives of the photos someone took of my artwork in high school. But I couldn't find them anywhere. It was as if something came and swallowed them, a big monster-like or something, you probably the same creature that had swallowed my pictures, my wallet, my pack of cards from high school, and my One with great music, some of which I don't even remember. Anyway, forget about the monster. But what that I need to report not all the money that I took my art work and show it to this fucking guy on Monday. So I took out from under my bed (it's what was left of my high school art stuff and some photos of it). I then cleaned up all of them in Thelashia and was pleased that I had at least sorted the thing out.

Even though I had to go on with my high school art teacher, Daria. I wasn't seen for in two years and was really looking forward to this. There was so much I wanted to tell her about my work and myself, and I think that actually she will be pleased with the work I've accomplished. We talked for about four hours, as she also had a lot to tell me about what went on in her life. She also offered to help me with one exhibition and was really supportive of what I do. I was very happy to see her again. After I got home, I started an art class at a massive market. I couldn't stop taking photos of myself!!! I felt as if I was watching my own body, forcing myself to see the progress and at the same time being forced by the camera. It was as if it had a life of its own. I couldn't control it anymore. I felt violated, raped even. I wanted it to stop, but I didn't know how to stop it. One again things went out of control in my head.



02 February 2005 - WEDNESDAY

Tired and brain-dead.

14 February 2005 - MONDAY

I went to work early today. I got a lift from the guys, which was nice as I didn't have to pay for a taxi. The rest of the people in the company came back from their business trip in Germany. They had a great time and I saw a little bit of them. Lucky for me though, I was given the first real assignment, although it wasn't much of an assignment. I was asked to update the company's website and translate it in English (for FREE!!!). As much as I hated the idea of working for free, and believe me it was a lot of work, I still agreed to do it as I thought I'd learn something new. I spent the rest of the day doing information about the company, as we now kept a record of the events so even about the company it was willing to share them with me. Luckily, I had no leave early as we had the Italian embassy to check what documents are needed for a visa. I was given a list of 11 documents most of which of course referred to my exhibition there.

After that I went to "Frank to Exit" gallery for the opening of the new art data/ performance/installation called "I AM" by Orlan. Daria, Vera and her partner Andre and Daniel also had a part in the project, but only as an outside resource. They made the installation (including the plans) as part of their professional state-specific installation course from New York City which seemed very busy, and involving. Orhan, whom I met for the first time tonight, seemed very interesting and somehow got me meeting everybody drink and food. After I have my legs started to hurt and I had to sit down. We then watched an old Black Panther movie. drank wine and talked about art. It was an amazing night, although I wish John was here as well.





06 April 2007 - WEDNESDAY

Woke up around 12pm, Jon and I first went to the Museum of City People to see an exhibition by a painter named Tsvetkov. As we walked around the gallery I was wondering what went on in his head when he was painting. The paintings looked weird, and very dream like. After the exhibition we went shopping and then went back home for lunch.

In the evening we met Liuba and Rui for a coffee, and then went to dinner with another group of people. I didn't really like the whole evening as I felt uncomfortable with some of the people and also wasn't really in the mood to go out. It all seemed a bit forced. When I got home I was very tired, but couldn't sleep at all! Again, we saw and was very uncomfortable and also I touched my own abuse.

10 May 2007 - THURSDAY

The show went well this morning, and I went to bed late last night, so I wasn't too happy about waking up at 8am. It was my birthday from the Museum of Contemporary Art, telling me I got in at the British Museum exhibition, and also asked me if I could help out with some more exhibition work, which of course I said I would. On my way there, I got a call from another curator, who works at the City Gallery, inviting me to do an exhibition there with one of my works called "The Circle". He said they'd even have a small catalogue for the exhibition. He must have been in the West! What have I done to deserve this?



Media Research, The Circle



13 May 2007 - FRIDAY

Today's the Biennale, I was so excited all day I could barely function. I even had to drink a few glasses of wine to calm down. I wonder if it's going to get any easier in the future. Anyway, the Biennale was a tremendous success, because I'm surprised everyone seemed to like my work. People came to congratulate me and to tell me the effect the work had on them. I was glad people liked my work and felt very pleased with myself.

17 May 2007 - MONDAY

Woke up at 11am, took a shower, had some food and coffee and then collapsed in front of the TV. It was a very long day. Just as I was getting bored from watching TV and thought of possible ways of killing myself, I saw that as a last chance to go to a concert with the children. When I got home, I met one of Jon's friends and a visiting curator from Moscow, whom I had a very nice conversation with. We had a good time. The night was waiting, the night of the party and I was also surprised to have editorial articles from which had heard of me before.



Petrovski, Z. *Focus on Photography*

Skopje: Museum of Contemporary Art, 2011

Exhibition Catalogue

6 FOCUS ON PHOTOGRAPHY

FOCUS ON PHOTOGRAPHY:

Photography in the collection of the Museum of Contemporary Art

The direct impetus for organizing this exhibition are two major acquisitions of photographic works which recently became part of the collection of the Museum of Contemporary Art. In 2009 the Museum purchased ten works by Zivko Janevski while his family donated another 23 works from the period of the 1960s by this exceptional artist. The second major and significant acquisition is the overall cycle of photographs by Ivo Veljanov called "Patot vo rajot" (Road in Heaven), which also came partly as a purchase and as a donation of over one hundred photographs from the artist himself.

The special value of the two acquisitions stems from the fact that it is a selection, i.e. a fully completed series of photographs which are representative not only in relation to the authorship of the two artists, but to the same extent in terms of their exceptional importance for the history of Macedonian photography in XX century. Raising the question of the need to deliberately create a collection which would examine the history and follow the ongoing development of Macedonian photography is a topic which has been conceived since the first statute of the Museum in 1964, and which with greater or lesser intensity has been circulating among the professional staff and programs of the Museum all these years, but for various reasons never passed the threshold of the printed programs, wishes and unfulfilled plans. In concrete terms, the only works by Macedonian photographers represented in the collection in the last thirty years were the four photographs, acquired as a donation from Blagoja Drnkov from his solo exhibition in 1974, and two photographs purchased from Marin Dimeski in the late 1970s. Therefore, now we want to perceive the two major acquisitions of works by Zivko Janevski and Ivo Veljanov as the beginning of the implementation of these intentions and as a moment of establishing the lost link between history and the recent development of photography in Macedonia.

The aim of the exhibition is to present for the first time since the opening of the museum, the photographic collection in the widest range of photographic works from straight photography, to all those who embrace this medium in any other forms. The exhibition is also an attempt to show and to explore the works of a number of artists in the international collection which have never been exhibited before.

The history of this collection begins precisely with the aforementioned acquisitions of photographs by Blagoja Drnkov and Marin Dimeski, which are actually the first photographic works to ever enter the museum's collection. The donation from Drnkov is a series of photographs created between 1969 and 1974 atypical for his usual realistic approach in the portrayal of the idealized Macedonian landscape. In this series from which *Crust* and *Tree 3* remain in the collection, Drnkov is experimenting with close-up shots and the graphism of the negative with which he reduces the motif to the level of abstract textures and linearsms, thus approaching to painting of the Informel of that period. Both photographs by Marin Dimeski represent two genres in two different periods of his work: the first is from 1976 and is part of a series of urban landscapes in fog, in which the perspective indicated by street signs immediately disappears in the misty greyness, in the atmosphere of desolation and hopelessness as a mute testimony of the burden of certain social and existential conditions. The other work by Dimeski is a portrait of the photographer Viktor Acimović and is part of a larger series of technically remarkably made portraits from the 1980s, formally close to Richard Avedon, and in which Dimeski gives a picture of the Macedonian intellectual and artistic setting of that time.

Shortly after these initial acquisitions, the collection of works made in the traditional photographic techniques gets enriched and actually starts getting the outline of a collection with a series of donations from a dozen international artists which arrive in the early 1980s. One of the first and extremely valuable donations is the group of five color photographs by the Italian artist Franco Fontana, which is part of his best known cycle of landscapes made in the mid-1970s. These works provide an overview of the main features of his distinctive authorial "linear concept", which consists of reducing the ele-

ments of the landscape to an almost abstract composition of lines formed by the horizon, a coast or fields with carefully selected and pictorially treated coloristic relationships in nature. In this sense, the donations from three Austrian artists from Graz can also be mentioned, namely, Branko Lenart, Richard Kratochwill and the *Vegetation plus* portfolio by Elizabet Kees-Kraus, in which she explores the relationship between city and nature, as a metaphor for the relationship between the intimate space and the public or social space. Among the artists from Graz, still, what needs to be emphasized is the group of four photographs by Branko Lenart which are part of his portfolio *Tito in Reproductions*, made in the period after the death of the President of Yugoslavia in 1980, and in which in a witty way he makes an incisive study of the situation in that society.

The period of 1980s was a period of expansion or replacement of the traditional arts disciplines with various multimedia techniques, among which the use of photography occupies a central place. That process, which began at the time of the historical avant-garde and especially within the conceptual art of 1960/70s and continues intensely up to this day, has also in turn contributed to a change of the traditional, documentary understanding of photography above all, and its approximation to the representative techniques and concepts of visual arts.

The second segment of the collection consists of a series of major donations from the beginning of the 1980s and mainly represent approaching media "melting pot" and the opening of the space for the new photographic expansion. Bigger part of the works which integrate photography and various graphic techniques. In the several graphic series of photographs by Duk Jun Kwak, this Japanese conceptual and video artist deals with the breaking of the relationships between the image and its power to communicate at the time of its overproduction. The self-portraits in broken glass, and his face confronting the powerful U.S. presidents and their great statements from the front pages of Time magazine ironically speak about the fragmentation and the alienation of individuals in media and information society.

In the photo-graphic collection, the work *Landscape as an Attitude* by Luis Camnitzer particularly stands out; the author of which is a member of the first generation of conceptual artists and today is an influential theorist and critic. One of the main features in his politically and socially engaged work is the use of the image and the language messages, as is the case with *Landscape as an Attitude*, where this artist who comes from Uruguay and because of political repression forcibly immigrates to the United States, turns his own face into a landscape with children's toys for a house, animals and a tree as a representation of home and family, referring to questions related to issues of homeland and moving, identity and diaspora.

Photography as part of the ephemeral practices in conceptual art is present through the photographic records of the cryptographic and mystical performances by the famous Romanian artist Ion Grigorescu and by several Hungarian artists, including the work by Orsolya Drozdik, who in her photo performances treats issues of the female identity in the patriarchal society. One of her most important early works is the series of photographs *Individual Mythologies*, in which, referring to the dance and gestures of Isadora Duncan, she discusses the limitations in society and in the world of art which women who are determined to persevere in their art until recently encountered.

During the 1990s, the decade when there comes to a major change in favor of the market status of the medium and art in general, the international acquisitions of photographs fade almost completely. Digitization, which had a rapid onset since the beginning of the 2000s and which in spite of the initial doubts about the nature and endurance of photography as we know it, has contributed to its further revival and almost unlimited possibilities of application.

Among the four international donations from the last decade, a typical example of some of the new technical and discursive possibilities which are opened with the digital and computer technology is

given by the works by Ilya Chichkan and Luchezar Boyadjiev. In *GastARTBeiter* by the Bulgarian artist Luchezar Boyadjiev, through a photographic and textually rich narrative structure, we follow the self-portrait of a transitional artist, which is actually a deep scan and critique of some of the hidden games of the art system and the global market. The donations from Barbra Riley and the series of 40 photographs by E. L. Smith from his exhibition at the Museum in 2005 are in the field of classical photography recorded with the use of digital techniques.

However, what we should note as an important change in the structure of the acquisitions over the last decade is the presence of a relatively respectable number of works by Macedonian artists acquired solely through donations from the authors themselves. First, the donations from Robert Jankuloski, Elizabeta Avramovska, Violeta Chapovska, Oliver Musovikj, Ljupka Deleva, and Irena Paskali, and since recently those of Verica Kovachevska, Milcho Manchevski, and the couple Carol Cho and Marko Georgiev, who altogether give the possibility at least for a paradigmatic observation of their individual works, and of the development and the conditions in Macedonian photography in the last two decades as well.

One of the key authors and researchers at the same time of the early history of photography in Macedonia is Robert Jankuloski. In the series of projects implemented during the 1990s, Jankuloski experiments with the integration of the medium in other fields of visual arts while he constantly addresses the autonomous specifics of photography and its history. His donation of the photographic installation *Ciao Dianne* from 1997 is a typical example of Jankuloski's deconstructive procedures of that period. Reproducing a portrait photography session, Jankuloski's work is a dedication to the poetics of Dianne Arbus and her suggestive photographs about the conflict between human and social anomalies, but at the same time a dedication to the great history of photography which can disappear in the media labyrinth.

Unlike dealing with issues of nature and language of the medium, for a part of the Macedonian artists who are present with the recent donations, the technical value of the photographic recording has a secondary meaning and in the broadest sense it is only a suitable means of communicating their ideas. One example of this is the installation by Elizabeta Avramovska, in which through a taken and enlarged image of sky filled with children's airplanes in a military formation, and laid on the floor, in a witty way reflects the political conditions, threats and anxiety from the events in former Yugoslavia and the War on Kosovo. The negatives of the photographs of children's faces set in a fluoroscope in the installation *Cleansing the Soul* by Violeta Capovska also deal with the feeling of anxiety from the violation of innocence in the clash with alienation in the systems and institutions of power.

Oliver Musovik, who in an inventive manner uses the narrative possibilities provided by digital "snapshot" photography, in *Hypsiphobia* talks about facing your own fear of height, and at the same time requires the viewer to see the photographs and his statements in this installation mounted on a wooden staircase, reminding us of the dramatic scenes of confrontation and overcoming the fear of the main character in Hitchcock's *Vertigo*.

Ljupka Deleva in her photo and sound installation *Sound vs Silence*, explores the synesthetic effect of photography, while the double self-portraits in the performance *Learning to Love Me* by Verica Kovachevska inventively reveals the internal dialogues and the subjective identity conflicts in an individual. In the unusual interpretation of the self-portrait in the project donated by the couple Carol Cho and Marko Georgiev, the photographs, which also resemble some dramatic forensic shots, are actually a self-portrait of a romantic relationship built exclusively through the traces and signs of the minor injuries to the limbs. The latest donation which came this year from Milcho Manchevski consists of records of his travels, recording of film projects or everyday situations, organized into a collage-like series of sequences of five photographs which build their own structure of parallel internal relations

at a level of narration and forms which are united into a single and closed art composition, freed from the documentary touch to a level of abstraction.

The last presentation of donations from Macedonian artists takes us back to the initial conclusions about the lost relation to the history of Macedonian photography and the works of Zivko Janevski and Ivo Veljanov as key links in bridging that gap. As Lazo Plavevski and Valentino Dimitrovski indicate in their extremely important work *The History of Photography in Macedonia in the Period from 1945 to the Mid-eighties of the XX Century*, within the book *Photography and Film in Macedonia* (MANU 2007), Janevski and Veljanov are the authors, each of which have significantly contributed to a consistent modernization of the photographic language, firstly by abandoning the idealized and somewhat folkloristic expression cultivated after World War II, and by accepting the trends of contemporary documentary and authorial photography (Janevski), and then by even more explicit acceptance of the concept of author's, subjective photography (Veljanov). The selection of thirty works by Zivko Janevski represents the most prolific period in his work in the sixties when all the features of his authorial expression are defined in the spirit of documentary, life photography. Janevski's masterly skill in the application of the Cartier's dictum for the "decisive moment" in capturing and separating a moment from reality in an unusual incident can be seen in *Unusual Idyll*, *At Dusk*, *Index Bar no. 2*, *Nuns* in which he shows a remarkable sense of composition in catching the spontaneity and immediacy of the view of the event in the shot. The lyrical character and the quiet intimacy of the compassion for the characters in a pronounced subjective interpretation of the themes is yet another author's feature in Janevski's photography (*The Man with a Cigarette*, *Last Guests*, *First Snow*, *A Girl in Kindergarten*, *A Child with a Broken Arm*), which somewhat deviates from the life model in this sense. The third group of photographs in the collection by Janevski consists of portraits, which represent one of the dominant genre in which he accomplishes the highest achievements (*The Man on a Terrace*, *Painter no. 1*, *Nora*, *Child in Winter*).

The cycle of over one hundred photographs by Ivo Veljanov is a continuous series of photographs taken on trips of the artist and his partner in the period from 1976 to the mid-eighties. In Veljanov's traveling project, the joys of the nomadic movement and the hedonism of the unconstrained and fulfilled living of the moment, become a scene for an exciting photographic narrative. The typical use of wide angle foreshortening, large grains and extremely strong contrasting of light and dense dark parties emphasizes the connection of open space, the joy of light and the pleasure of the tactile sensations. By all its features, Veljanov's work exceeds the threshold of documentary photography and belongs to the so-called author's photography, which involves personal, subjective attitude presented in a certain conceptual series.

The exhaustiveness of the collections by Zivko Janevski and Ivo Veljanov which are briefly discussed here is the model of formation and design of a serious Macedonian photography collection, which we would not want to be only an incidental event and just another cycle of unfulfilled desires.

Zoran Petrovski



Љупка Делева / Ljupka Deleva
Тишина наспроти звук/Silence vs Sound, 1998



Верица Ковачевска / Verica Kovacevska
Учам да се сакам себеси/Learning to Love Me, 2005



Ирена Паскали / Irena Paskali
За наше добро, Made in Macedonia / In Our Benefit, Made in Macedonia, 2002

Cankulovska-Mihajlovska, M. *Two and a Half Rooms*

Skopje: National Gallery of Macedonia, 2012

Exhibition Catalogue

Верица Ковачевска
Verica Kovacevska

ДВЕ ИПОЛ СОБИ
TWO AND A HALF ROOMS



НУ НАЦИОНАЛНА ГАЛЕРИЈА НА МАКЕДОНИЈА
NI NATIONAL GALLERY OF MACEDONIA



МИНИСТЕРСТВО ЗА КУЛТУРА НА РЕПУБЛИКА МАКЕДОНИЈА
MINISTRY OF CULTURE OF THE REPUBLIC OF MACEDONIA



Мала станица, Скопје, декември 2011 - јануари 2012
Mala Stanica, Skopje, December 2011 - January 2012

"Two and a Half Rooms" as a subliminate of space

As the title suggests, the exhibition *Two and a Half Rooms* by the young artist Verica Kovacevska consists of "two and a half" segments as a subliminate of the characteristic moments of her art practice. In keeping with her current interests, this multi-segmented and multilayered show exposes dualities and connections such as private/public, art/technology, artist/audience, past/present, virtual space/physical space, work/life... They are expressed through performance elements and documentations of projects that often highlight the social context.

With regard to this exhibition, we can come back to an earlier conclusion without hesitation: Verica Kovacevska continues to develop her practice by insisting on three components: "*use of space* (public, private, gallery); *interaction with the audience/the role of audience in the creation of the artwork* (the audience consciously or unconsciously participates in creating the work); and *autobiography*." (The Large Glass, no. 23/24, 2008/2009).

Apart from these elements, which are the main focus of her interest, a more constant and present element has certainly become *the use of different kinds of modern technology*. Whether this is just as a static video camera monitoring the action, or more specifically, documenting and presenting the action as an artwork with a limited duration (such as the different videos from Room no. 3); an active instrument in the hands of the audience to navigate/create/control the actions of the artist (as in Room no. 2), or (again) an interactive tool for exploring the virtual space of her exhibition (in Room no. 1).

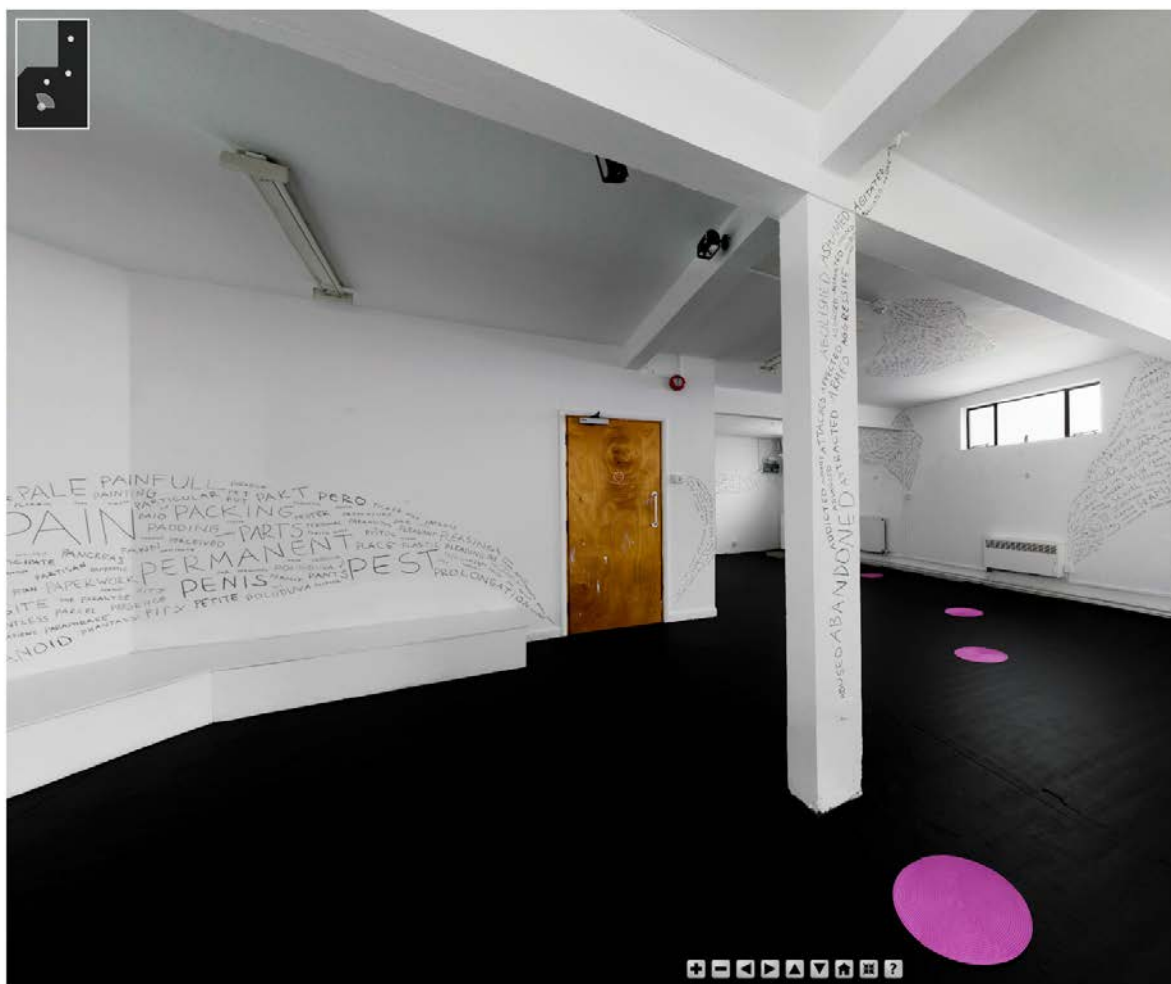
Looking back at the title of the exhibition, it is inevitable to feel that its significance goes beyond its literal meaning. The free and "shortened" definition of a room

is a synonym for space, a place enclosed by partitions/walls or some kind of boundaries, i.e. a place in which events occur. In the exhibition *Two and a Half Rooms*, the different rooms offer various presentations and experiences of different spaces in which the event takes place.

Room no. 1 offers the experience of a gallery space and its "exhibition" (an interactive virtual tour of the artist's exhibition *Studio no. 4*). Room no. 2 is a documentation of an action performed in various cities/public spaces. Room no. 3 displays a reconstruction of the artist's living room, her private space marked by the presence of personal items and a video archive.

In order to locate the most precise common denominator of all previous works of Verica Kovacevska we can go back and re-emphasise the research of the term most inevitably linked to the aforementioned notion of a room: *Space and the boundaries of space*. By actively exploring the different concepts of space, whether physical or virtual, analysing the absurd limits of space and the existence of its margins, Kovacevska suggests the necessity of redefining personal, artistic and social boundaries.

Maja Cankulovska-Mihajlovska





1

Верица Ковачевска е родена во 1982 година во Скопје. Во 2004 година дипломирала на универзитетот „Плимут“, Велика Британија, отсек Визуелни уметности со театар и перформанс. Магистрирала во 2007 година на универзитетот „Кембриџ“, Велика Британија, отсек Уметност и образование. Од 2009 година живее во Цирих.

Досега има учествувало на голем број меѓународни изложби и фестивали меѓу кои *Ре.акт.феминизам* (Берлин, Љубљана, Ерфурт); *Белград: Немецта*, Музеј на современата уметност (Белград); *Ова не е портал фестивал* (Лондон); *255 804 км²*, Брот Кунстхале (Виена); *Други можни светови*, Казино Луксембург (Луксембург); и *Биенале на современи уметности* (Москва).

Во нејзините самостојни изложби се вбројува *Секојдневна уметност*, *Уметноста на секојдневието* во Музејот на современата уметност (Скопје) во 2006 година.

Verica Kovacevska was born in 1982 in Skopje. She graduated in 2004 from the University of Plymouth, Great Britain, in BA Visual Arts with Theatre and Performance. In 2007 she obtained her MPhil in Arts, Culture and Education from the University of Cambridge, Great Britain. Since 2009 she is based in Zurich.

She has taken part in many international exhibitions and festivals, such as *Re.act.feminism* (Berlin, Ljubljana, Erfurt); *Belgrade: Nonplaces*, Museum of Contemporary Art (Belgrade); *This is Not a Gateway Festival* (London); *255 804 km²*, Brot Kunsthalle (Vienna); *Other Possible Worlds*, Casino Luxembourg (Luxembourg); and *Moscow Biennale of Contemporary Art* (Moscow).

Among her solo exhibitions was *Everyday Art, the Art of the Everyday* at the Museum of Contemporary Art (Skopje) in 2006.

1 Studio no. 4, 2008/2011

Инсталација, интерактивна виртуелна тура
Installation, interactive virtual reality tour
(Соба бр. 1 / Room no. 1)



1



2

4





3



- 1-3 *The Walking Project*, 2006-2010
 Инсталација, пет перформанси документиран со видео
 Installation, five video documented performances
 (Соба бр. 2 / Room no. 2)
- 4 *Forced Actions*, 2003-2004 / 2010-2011
 Инсталација, седум видео перформанси
 Installation, seven video performances
 (Соба бр. 3 / Room no. 3)

EMANCIPATORSKE IZVEDBENE PRAKSE

ZAPISI-FRAGMENTI POLAZNIKA/POLAZNICA ISTRAŽIVAČKO-PRODUKCIJSKE RADIONICE, ODRŽANE U SKLOPU ARHIVA PERFORMANSA RE.ACT.FEMINISM#2 U GALERIJ MIROSLAV KRALJEVIĆ, ZAGREB, 4. I II. SVIBNJA

DANIEL BEDE, IRENA BOČKAI, DINA RONČEVIĆ, MARTA ŠUŠAK

S radionice, održane u sklopu arhiva performansa *re.act.feminism#2*, na kojoj se raspravljalo o povijesti, teoriji i praksi performansa, i to u okviru dviju glavnih tema – *Zoosena i eat art: izvedbena, izložbena i glumstvena životinja te Performativna glazba: od bruiluzna do domaćih primjera lezionizma: kolažno* (odabir navedenih radioničarskih tema: Suzana Marjančić u dogovoru s Ivanom Bago) – donosimo kolaž zapisa polaznika/polaznica, i to u abecednim slijedom: Daniel Bede, Irena Bočkai, Dina Rončević i Marta Šušak. Više o prezentaciji arhiva performansa *re.act.feminism#2* koji se može u ovoj zaista jedinstvenoj prilici pogledati do 26. svibnja u Galeriji Miroslav Kraljević usp. <http://www.reactfeminism.org/>

U VIDEO MEAR EN ESPACIOS PÚBLICOS O PRIVADOS ITZIAR OKARIZ U MRTVO OZBILJNOM STAVU, MALO ZADIGNUTE SUKNJE, MOKRI NA STUBIŠTU ZGRADE, U HODNIKU HOTELSKE SOBE, NA FONTANI, NA KROVU AUTOMOBILA... RAD OSTAVLJA MOMENT UZBUĐENJA (MOKRENJE NA TAKVIM MJESTIMA NIJE DOZVOLJENO), ZAČUDNOSTI (UMJETNICA MOKRI STOJEĆKE, KAO MUŠKARAC)...

DANIEL BEDE: I MUST BE CLEAN BY VERICA KOVAČEVSKA Arhiv performansa *re.act.feminism#2* predstavlja vrlo informacija i dokumentacije, kao stvoreno za mene i moje potrebe. Kao neafirmiran i akademski neobrazovan performer cijenim svaku priliku za prikupljanjem informacija koje će mi dati uvid u povijest performansa.

Dvodijelna radionica u sklopu arhiva za mene je imala dodatan edukacijski karakter, kao i priliku za djelovanjem u smislu interpretacije jednog rada iz arhiva i predstavljanja jednog od svojih video radova. Na radionici sam imao i priliku upoznati Vericu Kovačevsku, koja nam je predstavila svoj performans *I must be*. Taj rad, naročito prvi dio *I must be clean*, naprosto me oduševio.

Rad se sastoji od četiri dijela ili teme: *I must be clean*, *I must be beautiful*, *I must be tidy*, *I must be happy*. Moja se interpretacija ponešto razlikuje od motivacije same autorice koja se njime referira na performans Marine Abramović *Art must be beautiful*. *Artist must be beautiful*, ali vjerujem da ostaje u okvirima tematike. Na kraju krajeva, to jest samo interpretacija, moja interpretacija.

Za mene taj rad predstavlja, odnosno progovara o brojnim opsesijama društva. Najjače rezoniram s prvim dijelom *I must be clean* u kojem umjetnica tematizira opsjednutost čistoćom/higijenom. Za zapadnjačko društvo, koje svoj razvoj temelji na odvajanju od svog okruženja, odnosno prirode, indikativna je težnja sterilizaciji, tj. stvaranju sterilnog, artifičijalnog životnog okruženja. Svakodnevni primjer toga naša je opsesija prikrivanja vlastitog mirisa, pomoću raznih (često otrovnih) kozmetičkih proizvoda. Toliko nam je to postalo normalno da smo zaboravili da je naš miris i miris ljudi oko nas bitan nositelj informacija, koji omogućava i olakšava komunikaciju, odnosno

indikator je kompatibilnosti karaktera, što je vrlo bitno za uspostavu zdravih, uspješnih i sretnih međuljudskih odnosa. Na taj način, pretjeranom higijenom sami sebi otežavamo komunikaciju i suživot sa svojom vrstom. Još je drastičniji primjer da sve više pojedinaca naglašava kako im je higijena preduvjet seksualnoj aktivnosti s drugom osobom. Na kraju vodimo ljubav i zadovoljavamo svoje seksualne potrebe s dezodoransima, parfemima, kremama, sapunima i gelovima za tuširanje naše/g seksualne/og partnerice/a.

Seks sam po sebi je nehygieničan, i treba biti kako bi došlo do razmjena informacija (fizičkih, emocionalnih i duhovnih). Vrhunac za mene predstavlja sveprožimajuća dogma o HIV-u i sigurnom seksu. Sveti kondom koji štiti od SPB-a i stvarnog intimnog kontakta. Nekad davno nije se smjelo posumnjati u popovu riječ, a danas u doba znanstvenih činjenica nije moguće istraživati, a kamoli dovesti u pitanje neke općeprihvaćene (znanstveno neutemeljene) teorije. Kao i u religijama, vješto se mijesaju činjenice (istina) s dezinformacijama. Upravo je to mehanizam kojim se postize vjerodostojnost manipulativnih procesa u društvu. Uzmimo za primjer razlike u funkcioniranju mozga, odnosno dominantne aktivnosti lijeve odnosno desne hemisfere u žena, odnosno muškaraca. Iz tih se razlika ekstrapoliraju legitimacije za...

U toj opsesiji za čistoćom pokušavamo se riješiti prljavštine. Prljavštinu primarno predstavlja zemlja (blato, prašina...), a zemlja je upravo građivni element naše planete, naše Majke, čiji smo neodvojivi dio. Pod premissom da se kao društvo nalazimo u dobu adolescencije, to odbacivanje Zemlje, s jedne strane, označava odvajanje od roditelja (Oca boga i Majke Zemlje), a u krupnom se planu manifestira androcentričnim sustavima i društvima. Feminizam i ostali emancipatorski pokreti, konkretno njihova afirmacija u tom krupnom planu, pokazatelj je izlaska iz adolescencije i ulaska u zrelo doba koje nam predstoji.

Osvrnut ću se na drugi dio performansa *I must be beautiful* Verice Kovačevske koji za mene oslikava opsjednutost društva prikrivanjem, odnosno alternacijom vlastitog fizičkog izgleda. Kozmetička industrija računa i temelji svoje marketinške strategije na djelomičnom ili potpunom nedostatku samoljubavi i samopoštovanja. Što je ljubav prema sebi samoj/samome veća i prihvaćanje vlastitog tijela obuhvatnije, to je želja za prikrivanjem i mijenjanjem vlastitog tijela manja. Još uvijek na vrlo djetinjast način shvaćamo da "ljepota dolazi iznutra", odnosno još je zaborav na dubinu te izreke velik. Ljepota je rezultat ravnoteže svih elemenata ili aspektata naših samih – našeg fizičkog, mentalnog, emocionalnog i duhovnog tijela. Naša je koža onoliko čista i lijepa koliko u nju i sebe u cijelosti ulažemo; koju hranu i na koji način jedemo; da li zadovoljavamo potrebe svog tijela za pokretom u mjeri u kojem mu je to potrebno; koju vrstu kozmetike i zašto koristimo; koliko smo svjesni sebe i iskustava koja doživljavamo, itd.

DANIEL BEDE se bavi performansom i video radovima. Svoj debi imao je u *Noći performansa na tjednu izvedbenih umjetnosti "Perforacije" 2010*, gdje je izveo rad *Ekološki uzgoj* koji tematizira ekološki i biodinamički uzgoj hrane, nježno certificiranje, proklamirane visoke ekološke standarde trgovaca i proizvođača te marketing, kao i proturječnosti proklamiranih ekoloških standarda i marketinških praksi. Usp. <http://goo.gl/jvxtl>

IRENA BOČKAI: NECKAR Na radionici, u dijelu u kojemu su sudionici/ice predstavljali vlastite projekte ili performanse iz arhiva performansa *re.act.feminism#2*, predstavila sam svoj projekt *Neckar* koji je nastao uz pomoć



Irena Bočkai, *Neckar*

mojih kolega i bliskih suradnika skupine Dr. Inat u Puli. *Neckar* je nastao u mojoj režiji, a u predstavi, uz mene igraju Sabina Aličić, Vladimir Butković, Barbara Čaleta-Markežić, Sara Škrobe i Ivan Tudek. Scenografiju predstave potpisuje Ivan Tudek, a ton majstorica je Vanja Zaimović. *Neckar* još uvijek nije imao službeno premijeru, a izveden je prošle godine u prostorijama Kazališta Dr. Inat za užu krug publike. Unatoč tome kao projekt se "osamostalio". Naime, u obliku video zapisa, *Neckar* je bio dio izložbe *Dimenzije humora* u Galeriji Kazamat u Osijeku te na istoimenoj izložbi u Dioklecijanovim podrumima u Splitu.

Vezano uz prvi dio radionice u kojoj se raspravljalo o izvedbenoj, izložbenoj i glumstvenoj životinji, a koja može imati funkciju objekta, subjekta i/ili simbola, u predstavi *Neckar* koristim zoolom – skulpture labudova odsječenih glava. Prva asocijacija na simboliku labuda jest elegancija, plemenitost i smionost, iako njegova simbolika u različitim kulturama naravno pretpostavlja i raznorodna tumačenja. Zanimljiva je činjenica da labud pripada i alchemičarskoj simbolici, a u *Rječniku simbola* A. Gheerbranta i J. Chevaliera navedeno je kako su alchemičari u labudu prepoznali amblem žive jer labud ima njezinu boju i pokretnost pa i volatilitnost, koju najavljuju krila. Labud iskazuje mistično središte i sjedinjenje suprotnosti (voda – vatra), u čemu nalazimo i njegovu arhetipsku vrijednost androgina. Simbol obezglavljenih labudova u predstavi upućuje na tankočutnost umjetnika koji se na ritualan način lišava provjerenih formula i statusnih simbola koji će ga plasirati u sam vrh društveno prihvatljivih, krajnje prostituiranih obrazaca ponašanja.

Neckar je likovno-scenski projekt koji se dotiče pjesništva našega avangardnoga pjesnika Dage Ivaniševića (1907–1981) i Friedricha Hölderlina (1770–1843), ali i obezglavljenosti koje nameće struktura društvene prisile. U predstavi se poigravam motivima iz pjesama Dage Ivaniševića – tu su šljunak, mlijeko, pero, kruh u lancima, stjuardese, a romantičarskog pjesnika Hölderlina pokušala sam smjestiti u njegovo prirodno okruženje gdje protječe voda Neckara s labudovima lupkim što uranjaju glavu u vodu svetu i trijeznu. Hölderlin je posljednjih 36 godina života proveo zatvoren u kući, zapušten i zaboravljen. Provodio je cijele dane u šetnjama od jednog zida do drugog, ili bi pak gledao kako protječe voda Neckara, ili je pisao na komadićima papira i na marginama knjiga, i sve što je pisao bacao bi na pod te po tome gazio.

Devet takvih bačenih pjesama preveo je Ivanišević, a među njima je i pjesma *Polovina života* u kojoj se pojavljuje motiv labudova:

*Sa žutim se kruškama
I s puno divljih ruža
Nad jezero nadvio brijeg,*



*I vi labudi ljupki,
Od cjelova pjani,
Uranjate glave u vodu
Svetu i trijeznu...*

Njegovih labudova sjetit će se Ivanišević u pjesmi *Hölderlin* (Dnevnik, 1957), gdje im je odsjekao glave. Ostali su labudovi samo s vratovima, labudovi na Neckaru:

*Labudovi odsječene glave
i trave što se kažu trave
a nisu
Srce je tako puno gladi pjevanja
i sna
Grčka! na koju nikada ljudska noga nije stupila*

*Ipak vrijedi pričati taj san
koji je tako prozračan
da ga je i jedan osmijeh
mogao umoriti.*

*Umoreni san nedosanjan uz labudove
odsječene glave
na obali Neckara.*

IRENA BOČKAI (1986) trenutno je na diplomskom studiju kroatistike pri Filozofskom fakultetu u Zagrebu. Niz godina bavi se kazalištem u pulskoj skupini Dr. Inat. U svom radu izražava se kroz neverbalni teatar, performanse, akcije i intervencije u prostoru na granici likovnosti i kazališta. Nastupila je u mnoštvo predstava skupine Dr. Inat u zemlji i inozemstvu.

**LINE SKYWALKER
KARLSTRÖM KAO DA SVOJIM
PERFORMANSOM QUEEN
DEERS OBUHVAĆA FILOZOFIJU
ODNOSA DANAŠNJEGA
DRUŠTVA PREMA ŽENAMA
(UMJETNICAMA I OSTALIM) I,
DJELOMIČNO, NE-LJUDSKIM
ŽIVOTINJAMA**



DINA RONČEVIĆ: VELIČINOM I

MOKRENJEM Moja kuja zove se Anuka. Kada je došla u kuću, mene je prepoznala kao najmanje adekvatnu za autoritet pa kako bi označila da je hijerarhijski iznad mene, mokrila bi po podu moje sobe. Zanimljivo je da nisam odmah shvaćala kakvu to ozbiljnu igru igramo obzirom da bi ona mahala repom i veselo me pozdravljala sjedajući na pod dok je usput neprimjetno mokrila. No, nakon nekoliko mokrenja, shvatila sam da moram vratiti svoju poziciju – ona nije samo "došla", već me, ne mojom voljom, pozicionirala ispod sebe.

Iztar Okariz je španjolska umjetnica koja se bavi videom, fotografijom i instalacijama. U videu *Mear en espacios públicos o privados*, koji se nalazi i u arhivu performansa *react.feminism#2*, Okariz u mrtvom ozbiljnom stavu, malo zadignute suknje, mokri na stubištu zgrade, u hodniku hotelske sobe, na fontani, na krovu automobila... Rad ostavlja moment užbuđenja (mokrenje na takvim mjestima nije dozvoljeno), začudnosti (umjetnica mokri stojeće, kao muškarac); na navedeno se nadovezuje i društvena fama o načinu na koji bi se žena trebala ponašati, koji nikako ne podrazumijeva to što Okariz izvodi – preuzimanje obrasca ponašanja, obilježavanja teritorija koje je inače karakteristično za muškarce, mužjake. Naravno da rodne uloge nisu jednake niti ih se može na jednak način izvoditi obzirom na rod, tako da to očigledno i nije cilj rada.

U zagrebačkom ragbi klubu postoji ženska ekipa koja, naravno, daje sve od sebe na svim treninzima i utakmicama, no šanse da igraju ragbi jednako kao i muškarci gotovo da su ravne nuli. Jednostavno, imamo različita tijela. Osim što su različita, od ženskih se tijela nekako intenzivnije, prema društvenim, rodnim stereotipima, očekuje da prate ideal ljepote. U radu *80vs3* Patrycja German, poljska umjetnica, u neutralnom prostoru, kao od majke rođena, pasivno se, sa svojih 80 kilograma predaje u ruke trojici mišićavih mladića koji kao da su izletjeli iz neke reklame za traperice. Držeći je u rukama, prvi napravi nekoliko koraka i predaje je u naručje drugome. Ovaj napravi nekoliko koraka i predaje je trećem mladiću. Ovaj napravi nekoliko koraka i predaje je prvom mladiću... I tako, kroz dvadesetak minuta u kojima ti prekrasni, snažni mladići jedan drugome prenose umjetnicu, pasivno predanu njihovim snažnim rukama, dešava se da mladići postaju premoreni od zadatka, dok umjetnica postaje sve zadovoljnija, trijumfalno uživajući u radnji. Ovdje, za razliku od situacije na ragbi terenu, žena sustavno i promišljeno koristi ono što je u startu označeno kao mana, ili barem, ne kao vrlina, i transformira to u svoju korist. Postoji ta prilično velika razlika između pokušaja rodnog izjednačavanja s jedne strane i suživljavanja s vlastitim, bilo prednostima ili manama, s druge. To su posve različite strategije borbe koje ostavljaju drugačije rezultate na koncu i na sebstvu.

Spomenute, a i neke druge tipove borbe ili prepuštanja istražujem zbog vlastitog rada, u kojemu je rod obično polazišna točka. Završila sam Odjel tekstila u Školi primijenjenih umjetnosti i dizajna. Odsjek animiranog filma i novih medija na Likovnoj akademiji i prekvalifikaciju za automehaničarku. Sve naučeno, uključujući i medije, koristim u svom radu. Osim umjetnošću, profesionalno se bavim i filmskom animacijom.

MARTA ŠUŠAK: ŽENE I NE-LJUDSKE ŽIVOTINJE: VEČINSKA MANJINA

Line Skywalker Karlström, švedsko-danska izvedbena umjetnica, kao da svojim performansom *Queen Deers* obuhvaća filozofiju odnosa današnjeg društva prema ženama (umjetnicama i ostalim) i, djelomično, ne-ljudskim životinjama. Jer, htjele mi to ili ne, ove dvije društvene skupine imaju i previše toga zajedničkog u smislu njihova položaja u androcentričnom poretku.

Obje su skupine shvaćene kao manjina svoje vrste, iako žene (rodom, spolom i propustom) čine 51% stanovništva, a ne-ljudske životinje one ljudske premašuju za više desetaka milijardi jedinki. Obje su skupine označene kao ono Drugo, iracionalno, nepouzdanost (prenepouzdanost da bi vladalo ili dobilo temeljno pravo na slobodu). Te ukorijenjene stavove nisu uspjela iskorijeniti ni četiri vala feminizma, dok pokretu za prava životinja tek predstoje vlastiti valovi i oluje.

Možda je zbog toga logično pretpostaviti da bismo spajanjem dviju verzija Drugoga uspjeli postići barem prividnu ravnotežu. Karlström to pokušava oblačeći apsurdni kostim losa u kojem skače po šumi tražeći šumske životinje kojima bi mogla pričati o velikim umjetnicama.

I dok je gledamo kako u rukama prevrće slike umjetnica koje su zaboravljene ili se u velikim udžbenicima povijesti umjetnosti ne spominju jer u umjetnosti (i povijesti) ženama još "nije mjesto", ne možemo ne pomisliti da je cijelo to pitanje zanemarivanja žena kao skupine dovela do apsurdna (i granice nekontroliranog smijeha), jer je to, prema njoj, jedini način da ga aktualizira. Možda će slušati ako im je smiješno?

Ovaj performans može se tumačiti i kao svojevrsna izvedbena reakcija na Beuysovu akciju *Kako objasniti slike mrtvom zecu*. I dok je Beuys imao jednostavniji zadatak jer je zec bio mrtav, Karlström se postavila na nepoznatu teritorij u kojemu je uljez ona, što joj zadatak čini težim.

Ne samo da životinje ne mare za umjetnost žena, ili žene uopće, nego je odlučuju potpuno ignorirati. To je, smatram, čin mnogo veće izloženosti od ubijanja zeca i njegova postavljanja u galerijski prostor.

Usto, Karlströmin performans bolno je primjenjiv na svakodnevicu u kojoj su žene namjerno izostavljane iz školskih planova i programa, udžbenika povijesti i obrazovnih institucija općenito. Mjesta koja po definiciji nude znanje, svjesno zanemaruju doprinos onih 51% populacije, oblikujući time bezbroj generacija koje vjeruju da sve za usluge o društvenim promjenama ili društvu uopće pripadaju muškarcima.

Možda sam preosobno shvatila vapaj za znanjem o ženama koje se ne spominje jer sam i sama poput Karlström, ali bez kostima losa i kamere, ljudskim životinjama u svome srednjoškolskom obrazovanju pokušala ispričati o ulozi žena u stvaranju povijesti i svijeta kakav danas poznajemo.

Nakon nekoliko pokušaja, nekih manje nekih više uspješnih, shvatila sam da se ciljana skupina (koja sam, eto, htjela "obrazovati" kao da je to moja sveta zadaća) – dakle, djevojke i mlade žene, buduće studentice, žene, majke, radnice – sve više dosaduje slušajući o povijesti feminizma, iako o sufražetskom pokretu nije znala zaista ništa. Iznenadile su se što su im "radili baš TO" (prisilno hranjenje, ubijanje, zlostavljanje) jer su valjda mislile da su žene pravo glasa dobile na pristojan i strpljiv način (kao i sve drugo, uostalom!). Savršeno logično razmišljanje, ako u obzir uzmemo sustav koji je do tada imao zadaću oblikovati njihovo (ne)znanje.

Karlström svjesno postavlja svoj ljudski lik, nevješto pretvoren u losa, u teritorij koji joj ne pripada, prihvaćajući tako sve posljedice koje bi mogle uslijediti. Pa iako je reakcija ignoriranja, njezin odnos prema životinjama odražava svjesnost o vlastitom ranjivom položaju. Nepoznane.

Rizik koji tada preuzima jasno odražava (njezin) stav o postojanju ne-ljudskih životinja kao neovisne skupine ili skupina koje ona, jednako kao i žene, ne smije i ne treba ignorirati.

Zbog toga performansom postavlja i pitanje o ulozi životinje u umjetnosti – mora li ona biti mrtva, raskomadana i ubijena da bi umjetnik ili umjetnica poslali poruku? Je li ona uvijek u službi umjetnosti kao ono Drugo, manje važno, iskoristivo?

Još je važnije pitanje o tome što (druge) umjetnice, kao žene (rodom, spolom i propustom), potvrđuju korištenjem mrtvih tijela ne-ljudskih životinja u svojim radovima. Prenose li one svoju dotadašnju ulogu žrtve, objekta i, doslovno, mesa na skupinu još ugroženiju od njih samih? Čine li time umjetnice životinjama ono što su stoljećima umjetnici činili ženama?

MARTA ŠUŠAK (19 godina), militantna aktivistkinja za prava svih životinja pa i ljudi, koja se nada da je budućnost feminizma veganska. **B**

Knaup, B. 'Feminine drag and pleasurable acts', in *re.act.feminism - a performing archive*

London: Live Art Development Agency, 2014

Book

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FEMININE DRAG AND PLEASURABLE ACTS

Questioning, deconstructing and reconstructing ideals of female beauty and gender norms in art and society has been a major theme in feminist (performance) art since the 1960s and 1970s. Heteronormative femininity was seen by many as a repressive instrument of standardisation, and the focus of many works has therefore been on its deconstruction, on withholding representation, and on breaking the (male) gaze. In contrast, several artists developed a strategy of critical affirmation as early as the 1970s. They applied a method of playful appropriation and performative exaggeration of (female) gender roles. Since the 1970s, Colette has assumed different female personae while transforming her public and private worlds into a baroque gesamtkunstwerk. Up until the 1980s, Manon staged and styled her own body as a feminine, androgynous, erotic, artificial being. Martha Wilson performed and expanded the repertoire of contemporary female stereotypes in *A Portfolio of Models* (1974), while in Rose English's performance *Quadrille* (1975), six women wearing aprons, leather harnesses, horse tails and high-heeled hooves performed a choreographed dance that resembled both a dressage show and nightclub performance, oscillating between absurd beauty and painful restriction. Finally, the hybrid autoerotic scenes in Orshi Drozdik's *Pornography (I Embrace Myself)* (1978/1979) both reproduce and undercut the stereotype of female desire by describing it as a construction that can be changed. These performances could be interpreted as a form of 'feminine drag' because they reveal gender roles to be inherently constructed and powerful at the same time – while they can still be the source of pleasurable reinventions. While there is no 'outside' of gender norms, there is at least room for something 'next to', 'more than', or 'less than', that can be experienced and researched, expanded and presented in these works. The strategy of 'feminine drag', as well as the defiance of laughter, that refuses to be pigeon-holed, or the resilience of the sensuous and desiring body, is also used by many contemporary artists. References to striptease, burlesque and drag shows abound in their works, as do playful appropriations of mass media formats like soap operas, fashion shows or self-published porn videos. (BK)

Eleanor Antin, Antonia Baehr, Anne Bean, Anat Ben-David, Renate Bertlmann, Marijs Boulogne, Nancy Buchanan, Maris Bustamante, Colette, Katrina Daschner, Vlasta Delimar, Orshi Drozdik, Ines Doujak, Rose English, Patrycja German, Lynn Hershman, Jakob Lena Knebl, Verica Kovacevska, Katarzyna Kozyra, Christina Kubisch, Katalin Ladik, La Ribot, Kalup Linzy, Natalia LL, Manon, Muda Mathis, Sands Murray-Wassink, Narcissister, Funda Özgünaydin, Tanja Ostojić, Carolee Schneemann, Melati Suryodarmo, Annie Sprinkle, Hannah Wilke, Martha Wilson and others.

> Narcissister, *Untitled (cigarette blonde)*, 2012, c-print, 40 x 30 inches, courtesy Narcissister and envoy enterprises, New York



^ Katrina Daschner, *Vincent*, 2002, photo collage, courtesy Katrina Daschner and Galerie Krobath

✓ Verica Kovacevska, *I Must Be*, 2003, video, courtesy Verica Kovacevska

✧ Kalup Linzy, *Conversations wit de Churen V: As da Art World Might Turn*, 2006, video, © Kalup Linzy, courtesy Electronic Arts Intermix (EAI), New York



Soppela, T. *Performance Voyage 4*

Helsinki: MUU, 2014

Exhibition Catalogue

PERFORMANCE VOYAGE 4

[2014]

PERFORMANCE VOYAGE 4 presents video performances by 15 artists and collectives. The theme of self-portrait offers a variety of possibilities for the artists as well as the audience: the works challenge spectators to reflect upon their own self as well. The artworks explore such themes as identity as an act and as a process; autobiography and everyone's right to their own story; the artist in a social context; the self in relation to others and otherness, and more. One thing lacking in the submissions was interrogation of social gender, a staple theme in self-portraits and performances for decades. Has it already been exhausted through art? Do we live in an age of denial and silence? After all, the submissions comprised over 200 video performances from different social contexts. Performance Voyage 4 suggests that nudity, tapes, scissors, mirrors, clothes and food still remain at the core of performance art.

PREMIERE 4—27 APRIL 2014, MUU GALLERY, HELSINKI, FINLAND
WORLD PREMIERE: 22 FEBRUARY 2014, LA NEOMUDÉJAR, MADRID, SPAIN.
THE JURY: TAINA ERÄVAARA, LEENA KELA AND TIMO SOPPELA

PERFORMANCE VOYAGE 4 | ARTISTS AND WORKS

Anastasia Ax & Marja-Leena Sillanpää SCREAM TO SCREAM [2013 SWEDEN]	Marianne Myungah Kim REMEMBER EVERYTHING [2004 KOREA/USA]
Alex Bodea NINE LINE POEMS OF ALEX BODEA [2013 ROMANIA/GERMANY]	Verica Kovacevska THE ARTIST [2013 MACEDONIA/SWITZERLAND]
Elina Brotherus FRANCESCA WOODMAN'S AUNTS [2013 FINLAND]	Julia Kurek MESSAGE [2007 POLAND]
Cristian Chironi STICKER (EXCERPT) [2007 ITALY]	Mariika Orenius TALKING ABOUT... [2013 FINLAND]
Chun Hua Catherine Dong WHEN I WAS BORN [2010 CHINA/CANADA]	Benas Šarka WALL SOUL [2013 LITHUANIA]
Allison Halter SALT LICK [2013 USA/GERMANY]	Minna Suoniemi LULLABY [2012 FINLAND]
Constantin Hartenstein FIT [2012 GERMANY]	TOTAL DURATION: 63 MIN
Marja Helander TRAMBO [2014 FINLAND]	INSTALLATION IN MUU GALLERY:
	Romulo Banares FEED ME BACK 2013 SPAIN



Anastasia Ax & Marja-Leena Sillanpää
SCREAM TO SCREAM
 [03.10. 2013 | SWEDEN]

SCREAM TO SCREAM took place in the NYC subway on 14 April 2013, 14.00 – 19.30 h.

The duo Anastasia Ax and Marja-Leena Sillanpää have collaborated since 2011. Their mission is to examine the thin boundary between life and death in a direct and fearless way.



Alex Bodea
NINE LINE POEMS OF ALEX BODEA
 [05.53. 2013 | ROMANIA/GERMANY]

In her self-portrait exercise, Alex Bodea chooses to reveal the quirky, Dadaist, playfully inventive side of her personality. The mental qualities are depicted using visible, material means: lines, formulas and words. The display takes place on a transparent Plexiglas surface that superimposes it over Bodea's face; the performed content and the performer are one.

Alex Bodea, born in Romania, revealed her two-fold interest in drawing and writing by imitating handwriting while still an illiterate child.



Elina Brotherus
FRANCESCA WOODMAN'S AUNTS
 [02.59. 2013 | FINLAND]

Two photographers work to make a self-portrait with a large-format view camera. They pay homage to Francesca Woodman, who is young enough to be their niece.

Elina Brotherus works with photography and video. In her early work she explored personal yet universal experiences, the presence and absence of love. She probed the relation of photography to art history and found inspiration in the iconography of classical painting. In her current work, she returns to the autobiographical approach, although more distanced than in her youth.



Verica Kovacevska

THE ARTIST

[02.18. 2013 | MACEDONIA/SWITZERLAND]

The Artist is a short split-screen video that features the artist herself. In the video, she performs a series of repetitive actions that document an artist's working process – research, creativity, management, construction, marketing, etc. As the work becomes more and more affordable in the video, **The Artist** critically examines the value of creative production in today's market-based economy.

Verica Kovacevska, born in Skopje, has lived and worked since 2009 in Zurich.



Julia Kurek

MESSAGE

[09.57. 2007 | POLAND]

Message won the first prize at the Biennale of Art in Piotrkow Trybunalski, Poland.

Julia Kurek, born in Szczecin, began her artistic career at the Academy of Fine Arts in Gdansk. After graduation, she applied for doctoral studies at the Academy of Fine Arts in Krakow, finishing in 2012.



Marika Orenius

TALKING ABOUT...

[05.06. 2013 | FINLAND]

Are we free to talk, dance, sing and scream? I am concerned about spaces as well as our freedom for bodily response and action. My aim is to make visible ideas concerning philosophical and socio-political structures. In the video, I sit on my bed, figuring out the relationship between an individual and the world.

Marika Orenius works with moving image, photography, drawing, performance art and installation. She is currently a doctoral student at Aalto University.



Benas Šarka

WALL SOUL

[06.51. 2013 | LITHUANIA]

Solitude and boredom are the origin and eternal source of poetry. Poetry can be the last resort, knowledge that pre-exists conscious knowledge in the human mind. Or existing afterwards, when all illusions of knowledge fade away.

Benas Šarka is a well-known Lithuanian performance artist who works with alternative theatre as a director and an actor. In 1987, he founded an independent theatre company called Glukai, which focuses on public spaces: streets, storehouses, industrial spaces, etc.



Minna Suoniemi

LULLABY

[03.39. 2012 | FINLAND]

Lullaby is a revisioning of the many mother and child motifs in the history of art. The mother lies on a bed while the child plays with her face. The mother growls and shows her fangs, but the child has no fear of her beast mother.

Minna Suoniemi has worked actively as visual artist since 1996. She has exhibited her work in major museums in Finland as well as internationally. Her video Little Red Riding Hood and Wolf won the Palokärki Prize of the Finnish Artist's Association in 2012.



Romulo Banares

FEED ME BACK

[2013 | SPAIN | INSTALLATION IN MUJ GALLERY]

Feed me back is an installation in which the visitor is invited to participate in the work by lying on a bed. An image of the visitor lying on the bed is recorded with a webcam and projected back on the bed. When the visitor gets up, he/she can see his/her own image on the bed like a virtual copy. This work tells about the ways in which the technological environment affects our mind, how our subjectivity is deeply affected by the use of the new media in the post-capitalist era, and how these new technologies induce emotions and desires in us. Identity as a feedback loop in which our body is just an image among others, digital information that we can manipulate, share and copy – the myth of Narcissus in the era of social networks.

Romulo Banares is an artist born in Valencia, Spain, and living and working in Madrid.

Blackwood, J. 'Verica Kovacevska', in *Critical Art in Contemporary Macedonia*

Skopje: Mala Galerija, 2016

Book



Born Skopje, 1982. Graduated in Visual Art with Theatre and Performing Arts from the University of Plymouth, England., 2004; completed MPhil in Arts, Culture and Education at the University of Cambridge, England, 2007. Has exhibited widely in Europe in the last decade. Lives and works in Zurich, Switzerland.

www.kovacevska.net

Verica Kovačevska

What are your earliest memories of art?

VK: I started drawing very early on. I drew everything that I saw.

Then I went to school and I stopped drawing. My interest shifted to literature. For a long time, I was not interested in art. However, when I was in high school, our art teacher introduced us to contemporary art¹. Suddenly art became more than just a visual thing, it was also intellectual. There was a challenge to it, and a newly found freedom. I remember being so excited about it.

What do you remember of your art education and how do you view it now? Is what you learned during your art education relevant / important?

VK: I did my art education in England. I completed a double degree program in BA Visual Arts with Theatre and Performance, and later did an MPhil in Arts and Education.

This interdisciplinary education allowed me to have a broad perspective on art, while at the same time focusing more closely on performance art.

After all, performance art is by definition fluid. It borrows elements from other arts disciplines – from fine art to theatre, and from dance to new media. It constantly reinvents itself; it challenges us to question what performance is, or rather where performance ends and something else begins. To me this was very interesting and some of my early works dealt with these issues.

Overall, however, everything I learned during my education was very useful. Not just the theory, but many practical things too, like research, writing, time management, documentation, developing the right methodology, etc. These are all important skills to have as an artist.

1. The name of the teacher is Slobodanka Stevčeska, a prominent Macedonian artist who is part of the art group OPA. The high school art program was part of the International Baccalaureate Diploma Program (the equivalent of British A levels). It offered a different art curriculum than a regular high school.

You worked closely with Bojan Ivanov and Mala Galerija, and had a live exhibition in Bradford that was also presented in Skopje. How important was this project for your development and what do you remember of it?

VK: The Skopje/Bradford work remains one of my favourite exhibitions, probably because it was one of the more ambitious ones.

I should explain it briefly. The exhibition was called Colour Caller: Live and Recorded. During the opening, the audience in Mala Galerija was asked to choose one of four colours displayed on a screen. This triggered a sound that was transmitted live to me. I was located in Bradford – Skopje's twin city. The sounds were then interpreted by me as directions for a walking performance in Bradford. My position in the city during Colour Caller was fed back live to the audience via GPS/Google Maps. The performance was documented by video and later screened again in Mala Galerija.

I worked closely with Bojan Ivanov and Maja Cankulovska-Mirhajlovska, who was the curator of the project. As I was physically absent from the gallery, I had to rely on them to ensure that everything ran smoothly – from technology and audience participation to the complex video documentation. It was very nerve-wrecking, as a lot of things could have gone wrong. Luckily it went better than expected. The audience was very involved: they had their own interpretation of the work. Some guided me through the city with a lot of thought, others wanted to draw something on the map by using my movement. There was also a discussion on the role of technology in our lives, the aspect of surveillance, the relationship between performer and audience. These questions are all raised in the work, among other things².

This experience helped me to further develop The Walking Project of which Colour Caller was a part³.

2. For more information on Colour Caller visit: <http://www.kovacevska.net/documents/Bibliography.pdf>, pp. 58-62.

3. For more information on The Walking Project visit: www.thewalkingproject.net.

Macedonia, culturally, is perhaps more isolated than neighbouring states such as Kosovo or Serbia...

How would you account for this?

VK: I think there are very good artists working in Macedonia. However, Macedonia is currently facing a multitude of challenges which also affects the art scene. As a consequence, Macedonia is to some extent currently in a more introverted phase, making international exchanges less of a priority. Also, unlike in other places, there is no strong support system in place for the art scene, adding further obstacles to being part of an international network. Much of it also has to do with a lack of funds, also from international supporters, and therefore much depends on the personal initiative of the artists and curators.

How easy is it to keep in touch with developments in Macedonian art from Switzerland?

How much is known about contemporary art from the region?

VK: I keep up with things through friends and social media and I also stay in touch with people when I visit Macedonia.

There was a lot of interest in the region a few years ago. Art from the Balkans was promoted through several festivals here, and there was an exchange with artists and curators organised by Pro Helvetia. However, the focus (intentionally or not) has since shifted more towards Serbia, Croatia, and Kosovo. It is probably fair to say that most people in Switzerland have not seen much contemporary art from Macedonia.

What are you working on right now?

VK: Currently I am finishing a project about the prefabricated houses in Skopje that were built after the big earthquake in 1963. The project is a bit of a departure from my other works, at least in the presentation. But I think it is an important story to tell. These houses are slowly but surely disappearing. And they are such an important part of our history.



Verica Kovacevska, Studio no. 4, installation, 2008.
Photo: Roman Richers.

As all of them have long surpassed their intended ten-year lifespan, they have become a kind of a phenomenon. A unique, but authorless architecture, they have shaped our city and the lives of three generations of people, including mine.

Are you optimistic, or pessimistic about the future of contemporary art in Macedonia?

VK: I remain cautiously optimistic, as I believe the country has great potential, but to fully develop it, certain things would first need to change. One such area is art education which often is still very traditional, focusing on classical subjects with little, if any, attention given to the contemporary art of the last decades. This obviously also has an impact on the audience and their expectations.

Another area concerns structural changes that would be helpful, including an increased independence of cultural institutions from politics, a broader funding basis that does not rely exclusively on state funding, ideally the emergence of an art market, greater exchange first with the region and then also the rest of the world.

Karic, M. *From Diaspora to Diversities*

Belgrade: Remont, 2016

Exhibition Catalogue



Rajko Radovanovic, *Last Line of Defense#1, Marshes of Bayou Rigolettes, Lafitte, 32 miles south of New Orleans, LA, Latitude: 29 - 37'28"N, Longitude: 090-07'35"W*. Photo: Alison Radovanovic, 9. jun 2010, Boatman: Gary Hodges

Rajko Radovanović

LAST LINE OF DEFENCE

Radovi pripadaju seriji site specific intervencija koje su realizovane kao direktan odgovor na tragičnu ekološku katastrofu koja se desila u Meksičkom zalivu 20. aprila 2010. godine kada je u eksploziji na naftnoj platformi Deepwater Horizon poginulo 11 radnika. U tom kontekstu, jedan broj konceptualnih "linija odbrane" izvedene su na različitim lokacijama u močvarama Luizijane, južno od Nju Orleansa. Njihov cilj je bio da preispitaju efikasnost i / ili ograničenja tradicionalnih mehanizama zaštite naspram globalne, korporativne pohlepe podržane od strane industrijskih regulativa i političara. Ove prve akcije su bile intencionalno efemerne; trajanje svake intervencije - u rasponu od nekoliko minuta do nekoliko dana - zavisile su od prirodne fragilnosti životne sredine i sile elemenata. Zastave su korišćene u kombinaciji sa osnovnim komponentama koje čine ovaj specifičan ekosistem: trska u oblasti Bayou Rigolettes, pesak na Grand Isle, voda južno od oblasti Venice. Ponovo postavljena u galerijskom kontekstu, instalacija u fokusu ima fundamentalna pitanja u vezi sa rekonziliacijom ekonomskog prosperiteta sa zaštitom životne sredine i kako je služenje interesima šire javnosti propalo. Repetitivna slika koja stvara kontinuiranu liniju pojedinačnih zastava podseća nas da je svako od nas poslednja linija odbrane. (Rajko Radovanović)

Verica Kovacevska

(Master Plan, Winthertur 2041, Future Nomads)

U radovima predstavljenim na izložbi u galeriji Remont umetnica se fokusira na različita pitanja koja se tiču problematika urbane sredine danas, pokušavajući da ponudi neka rešenja ili vizije. Na primer, u radu Master plan (Dečije izdanje, 2014) dvadesetoro dece je dalo svoje idejne predloge za izradu glavnog plana preuređenja Kasernen-Areala, bivšeg vojnog kompleksa u Cirihi. Deca nisu samo pokazala želju za zelenijim i sebi prilagođenijim ambijentom u gradu, već su istakla značaj učešća dece u urbanističkom planiranju. Slično tome, rad Winthertur 2041 (2014) je bio prilika da se publika uz pomoć virtuelne realnosti povede u jedan drugačiji obilazak ovog švajcarskog grada. Turneja koja je obuhvatala posetu nekim od ključnih gradskih lokacija i njihovim mogućim transformacijama u budućnosti stvorila je mogućnosti za maštanje, ali i za kritičko preispitivanje na koji način danas koristimo gradove. Konkretno, rad je pokrenuo pitanja o održivosti, odnosno šta bi bili naši budući mogući problemi u vezi sa hranom, energijom i mobilnošću, i kako bismo mogli da ih rešimo? Konačno, rad Future Nomads (2013) konsteći postojeću infrastrukturu gradilišta i web kamere postavljene na jednom od kranova u ciniškom kvartu Europaallee u fokus stavlja priču o umetnicima i njihovom mestu u gradu. Ispred Live Webcam-a dvanaestoro umetnika, koji će uskoro izgubiti svoja studija usled novog urbanističkog i luksuznog preuređenja ovog kvarta, drže pojedinačne transparente koji zajedno ispisuju "Budući nomadi". Rad ukazuje ne samo na tekući proces džentrifikacije, već i na sve izraženiju nomadsku egzistenciju savremenih umetnika.



Verica Kovacevska, Winthertur 2041, 2014, foto: Roman Richers

Wallace, M. *Captured State*

Edinburgh: The Skinny no.146, 2017

Exhibition Review



Sue Tompkins
The Modern Institute
★★★★★

"This is a reminiscence!" shouts Sue Tompkins in *Country Grammar* (2003), and indeed, this is. Despite being one of her earlier works, the performance piece is the focus of a new film by Luke Fowler, a previous collaborator and Derek Jarman Award winner.

For this, Tompkins' fifth Modern Institute exhibition, the Airds Lane gallery space has been transformed into an auditorium, its walls covered in untidy orange emulsion and a selection of small paintings by the artist. Her wall-projected performance is a stream-of-consciousness game of word association, backed by an internal metronome that paces her distinctive 'shout-sung' delivery. Phrases are abstracted, but in series, and Tompkins' textual process is always on display. Within 'verses' there is no jump in cognition that isn't directly spoken: "for you

faster/ four years later/ this is for you faster."

Fowler's collaged video runs parallel, though not in-synch, with Tompkins' verbal unfolding. His 16mm camera shifts from recording studio, to domestic interior, to outdoors, each time presenting a procedural interrogation of the everyday: removing books from a shelf, peeling back a corn cob husk. There are moments when meaning almost accumulates, before being discarded in a kaleidoscopic flourish for a juicier fragment of word or image.

In the adjacent Brick Space Gallery, a new body of Tompkins' painting is also on display. Her use of shop bought canvases and from-the-tube colour reflects the reworking of the commonplace found in her performance. Unlike recent exhibitions of her painted works, the use of text, here, is limited. Images tread a fine line between abstraction and representation, with thickly layered colour obscuring any semblance of fixed meaning: a toothbrush, sort of; maybe a glue-smeared horizon. This is wordplay reflected as paint-play. The art of transience and pure process. [Jonathan Coward]



Captured State
Summerhall
★★★★★

The former Yugoslavian country Macedonia seems rather distant to the UK, with it being likely that audiences here are not attuned to the Macedonian art scene. However, curator Jon Blackwood unites six art practitioners with work centring around ideas emerging across the international art world. The familiarity of themes such as urbanism and consumerism frees the spectator to attune themselves to the cultural specificity of Macedonia, a nation which is infrequently reported on by British media.

Despite stressing the internationalism of artists featured, the exhibition is firmly rooted in Macedonian history and contemporary social issues. For example, Verica Kovacevska's video piece *The House We Grew Up In* (2017) explores the impact which temporary, prefabricated houses had upon the urban space of Skopje, an

anarchic influence which bypassed the dominant architectural voice of the city.

Elsewhere, in *The Artist* (2013) Kovacevska interrogates the role of the artist, measuring the worth (or lack thereof) placed upon the occupation by society. Ironic humour is made manifest via a deliberately cold, detached atmosphere. With this sense of critical distance between viewer and subject, Kovacevska draws on the social documentary's claims of objectivity in order to highlight the frame of prejudice through which the arts are viewed.

A similar theme is picked up by artistic collaborators OPA (Obsessive Possessive Aggression) who use faux seriousness to explore the role of the artist in a society where creative opportunities are limited. Against the backdrop of a politically ensnared economy, OPA questions how artists are able to survive without bending to dominant values and aesthetics, while simultaneously underscoring the power and necessity of art as a tool for political critique. [Megan Wallace]

Until 30 Nov

This Month in Scottish Art

November brings exciting solo presentations across Edinburgh, Dundee and Glasgow. **John Akomfrah's** acclaimed contribution to the 2015 Venice Biennale comes to Talbot Rice, as Dundee showcases artist **Ulay's** long legacy of politically charged performance

Words: Figgy Guyver

November kicks off midway through Sonica, a festival of visual sonic art from fourteen countries in venues across Glasgow. Don't miss *Phase Transition* by **Kathy Hinde**, in which the artist converts the abandoned Covanhill Baths into a sound installation. Blocks of melting ice will become instruments in a sonic performance raising awareness of climate change. There are a huge range of events during the 11 day festival, so be sure to check out the full programme at sonic-a.co.uk.

Continuing on the theme of sonic art, Glasgow's David Dale Gallery will open a new exhibition by Norwegian artist **Hanne Lippard** on 4 November. Lippard's practice typically explores the production of language using only the voice, and this show, entitled *numb limb* is set to continue her investigation of form and content.

Over in Edinburgh **John Akomfrah's** *Vertigo Sea* (2015) has been installed at Talbot Rice Gallery. The three-screen installation was a stand-out piece at the 2015 Venice Biennale, and uses new and archive footage to explore the beauty and cruelty of man's relationship with the sea. Prompted by a radio interview with young Nigerian migrants, the themes range from whaling to slavery and the current refugee crisis. *Vertigo Sea* will be screened alongside *At the Graveside of Tarkovsky* (2012), which will see Talbot Rice's Georgian Gallery filled wall-to-wall with pebbles.

The weekend commencing Friday 10 November will be a busy one if you're in Glasgow: exhibitions open at Tramway, The Modern Institute, Transmission and Mary Mary Gallery.

Tramway presents a new body of sculptural work by **Amanda Ross-Ho**. This will be the LA-based artist's first solo exhibition in the UK, and will include her trademark production of comically oversized objects. The new pieces are inspired, in part, by Charlie Chaplin's political comedy *Modern Times* (1936), and will appear within an installation resembling a factory floor.

Opening at The Modern Institute's Osborne Street space will be a new selection of appropriated photographic works by **Anne Collier**. The New York artist typically uses found images to examine the embedded meaning and cultural value of photographs.

Mary Mary gallery will present its second exhibition in its new premises on Oswald Street. A trio of painters, **Lisa Alvarado**, **Alex Olson** and **Daniel Sinsel** will present new works reinterpreting their medium and challenging how the viewer reads the painterly surface and the image.

At Transmission curators from **Black Radical Imagination** will be taking over the gallery programme for the month. The collective will present baby boy, a visual art exhibition exploring Black-American male identity in its numerous forms. The exhibition will be bookended by a pair of films, *Baby Boy* (2002) by John Singleton and *Barry Jenkins' Moonlight* (2016).

Meanwhile, in Edinburgh, Fruitmarket opens a new major show on the weekend of 10 November. The gallery will present a mid-career exhibition of sculpture, installation, photography, film and drawing by Glasgow-based artist **Jacqueline Donachie**. Returning to the theme of identity, the artist will use sculpture to explore how we construct and support ourselves in the world. A new incarnation of the artist's *Advice Bar* (1995/2017) will also be unveiled at Fruitmarket: simultaneously installation and performance piece, Donachie will host a programme of advice sessions throughout the exhibition.

On the other side of the Forth, Dundee will also be hosting significant works from an acclaimed performance artist. **Ulay** is known for experimental photography and action works as well as collaborations with Marina Abramovic. Running throughout the month *So you see me* will present challenging works examining the ethical functions of art as well as the appearance and performance of identity. [Figgy Guyver]



Ulay, Dundee, 1973

English Translations

Bocvarova, M. Verica Kovacevska: *Learning to Love Me*

The Large Glass, 19/20, 2005-2006

(Page 6)

For a long time, projects from young artists that would cause a real excitement were missing in our art scene. At the age of only twenty-three, Verica Kovacevska has already made some very interesting video performances, which we have had a chance to see at several art manifestations in Skopje and Veles this year. Her latest performance work was shown at the MKC Gallery, Skopje. Done in a very professional and sophisticated manner, it reminded us of the vitality of our art scene from two decades ago, when, in that very same space, the artists who exhibited in the late 1980s and early 1990s became key figures in the Macedonian art scene.

At the turn of this century we can notice new impulses, especially coming from artists who were educated abroad. Kovacevska is the first one to combine Visual Art with Theatre and Performance at the University of Plymouth in England. According to what she has already presented, we can notice that she has absorbed these two elements very successfully in her work. In particular, we can draw a parallel to the performances of Marina Abramovic and Ulay, namely their use of symbolism and ritual as main components, which Kovacevska has spontaneously incorporated into this new work.

The work took place in a darkened and shortened gallery space, which had several elements typical of post-modern logic, such as simulation of behaviour and introduction of narration. The process of electrically coupling different connections of expression and behaviour looks like a montage of individual structures with parodic aspects of the events.

Typical for her is the discourse in first person, in the sense of repetition (for instance in the video performance *I Must Be* she repeats *I must be clean, I must be beautiful, I must be happy*). This discourse is most highlighted in this new work called *Learning to Love Me*. In it she as an artist is an actor, both in performing and choreographing the actions.

When coming into contact with this complex work we first notice the set-up of five black and white photographs inserted into light boxes, which illustrate a dialogue between two people (her portraits), or a self-dialogue. In fact, her idea in such a process is to provoke a personal conflict, such as self-reflection, self-acceptance and self-hatred. This is achieved with different gestures on the face, caused by the before-mentioned compulsions, but also as a reaction, or avoidance to multiply the identical situations.

The second segment is the sound, which was caused by breaking of glass, energetically knocking on the walls (that separated her from the audience, where the light boxes were displayed), as well as the different sounds and vocals she produced on the spot, and even at times the appearing of her face through the tiny holes on the floor, in order to cause a different dimension and level of shock of the audience. All this was in the function of the concept of real introduction to and completion of the audience's experience.

According to Kovacevska, the work highlights some pains, which are caused by the conditions in society and the norms enforced on us. But I suppose she is not fully aware that in this performance we experienced her positive energy and level of power more, which (not only through the making of the sounds, but also her own gestures in the photographs) transferred this energy in a very sophisticated way. She transformed the complementary aesthetic into an element of play.

Cankulovska-Mihajlovska, M. *Project ONA 3*

Art Republika, 6, 2006

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The complexity of the project ONA 3 by the young artist Verica Kovacevska, which took place on 21 and 22 February at the Cultural Center Tocka, Skopje, is immediately apparent through its production. The project consisted of two phases, split into two days, which can generally be defined through the element of performance.

The first phase of the project was a projection in a gallery space of seven different short video performances created in 2003 and 2004 in England (Copy Cat, 2003; I Must Be, 2003; The Smile, 2004; Foodforcing, 2003; My Daddy Makes Me Sad, 2003; Rob's Four Ways of Using a Rope, 2003; Different Ways of Using a Fork, 2003). The majority of these video performances have not been shown in Macedonia before.

The videos are characterised by the use of one take and thus, generally function as a document of a performance, performed without an audience. In some of them the main actor is the artist herself, who is also the creator of the concept. She uses choreographed movements and elements of repetition and text, to illustrate and even ridicule certain phenomenon – behavioural patterns (mainly forced actions); abuse (domination over people); or use (creativity). All the works demonstrate certain life situations in the most humorous and over the top way with which a dimension of absurdity is gained.

The performative elements that Kovacevska is using and the way that she directs her own energy are close to body art and refer to certain authors (M. Abramovic) whose work is based on examining the physical and psychological boundaries of the human body.

Moreover, Kovacevska puts the accent in ONA 3 on the second part, in which the audience takes a central place, and which consisted of a photo documentation of the event from the previous day, i.e. a documentation of each visitor separately.

Consequently, the first event was a clever 'trap' or an incitement to create an artwork in which the audience takes the central role. Unaware of what was happening while watching the videos, the audience became part of the play which transformed them into an artistic creation.

This project builds into Kovacevska's public action and performance practice (which is documented through video, photography, and text), and is a continuation of the Opening Night Audience series made in 2004 in Como and in 2005 in Milan, Italy. ONA 3 is a completion of this series, in which each performance is done and documented differently.

In Opening Night Audience the action takes place as an 'invisible' performance where the artist describes into a microphone and records the physical appearance of each audience member and their reaction to the artworks. The sound recording is exhibited the day after. In Opening Night Audience 2 two men took measurements (height, length, depth) and names (some members gave a fake name!) of each audience member at the entrance of the gallery and then wrote them on nametags, which each visitor was obliged to wear whilst visiting the gallery. The next day all the nametags were displayed on the wall of the gallery as a written documentation of the opening night of the exhibition. By creating and displaying in the gallery a written/photo documentation of the opening night, each audience member creates the art piece as well as becomes an art piece.

For Verica Kovacevska the audience has a concrete and necessary role in the creation of the artwork. This idea is based on the interchange between art and everyday life, and on certain elements of the aesthetics of reception in which the complex relationship artist-artwork-audience is emphasised. Even though the project is realised in partnership with the audience, still, in this case, the audience is unaware of what the action is or what the final result of the work will be.

By switching the role between the artist and the audience, Kovacevska points out to several problems which have been re-activated on our scene recently through a few art projects, and that refer to the way the audience treats the artwork or more generally to the artist-artwork-institution-audience relationship. The other aspect of her work leaves the questions – *can art be deduced to a game? and how much is the audience a participant, as well as a spectator of the work?* – open.

Cankulovska-Mihajlovska, M. Verica Kovacevska

The Large Glass, 19/20, 2008-2009

(Page 12)

Verica Kovacevska's art career began with the short video performances: *Copy Cat*; *I Must Be*; *Foodforcing*; *My Daddy Makes Me Sad*; *Rob's Four Ways of Using a Rope*; *Different Ways of Using a Fork* (all of them made in 2003) and *The Smile* (2004), which satirically examine personal and social issues, and interpersonal relations, such as man – woman, child – parent. The videos are made simply using one frame, presenting a document of a performance made in front of no live audience. The lead performer is the artist herself, who uses choreographed movements, repetition and speech in order to portray and ridicule certain patterns of behavior.

The performing elements that Kovacevska uses not only in the above mentioned videos, but also in the latter exhibition/performance *Learning to Love Me*, and the way she directs her energy are similar to body art and have a reference to certain artists. One, for example, is M. Abramovic, whose work is based on examining the physical and psychological endurance of the human body.

Kovacevska's presence in our art scene was felt with her solo exhibition/performance *Learning to Love Me* (2005, Youth Cultural Centre, Skopje). This multifaceted event consisted of five black and white photographs placed in light boxes, which were positioned in an altered (shortened) gallery space, and a performance, which the artist made in the background, i.e. in a closed space behind the above mentioned altered space. Through her double portraits of photographs, the artist 'insinuated a dialogue with her own Self' and showed a process of self-acceptance and an acceptance of the current personal condition. This process was illustrated symbolically, that is, with the performance, - breaking glass, shouting, hitting, etc, which accompanied the photographs.

The performance caused 'the audience to be shocked', or, as M. Bocvarova points out in her review of the exhibition 'everything seen had the function of a real introduction and complementation to the experience'.

Investigating public space and audience interaction are the main topics of the works from 2004 to 2005. In them we again see the research of interpersonal relations used. Such, for example, is *The Circle* (2004, different cities in Great Britain), whose topic is (self-)alienation, isolation and integration. This idea continues in *Without This We Wouldn't Have Had This Conversation* (2004, a one-week performance, Exeter, G. Britain), where Kovacevska, wearing a colour photocopy of her immigration visa to G. Britain around her neck, initiates a dialogue about the visa policy of this country and the awareness of the effect that this document causes on people's lives (especially those from the West Balkans).

In this period comes *The Phone Box Project* (2003 – 2004), too, which is a series of performances/ public actions performed in several telephone boxes in the city of Exeter. They were documented in a form of a short film, which portrays the artist's desire and effort to include the audience in her works and the problems that she faces within the process (shown at the group exhibition *Art Now!*, 2005, MOCA, Skopje).

The role of the audience in the process of the creation of the artwork is particularly highlighted in the series *ONA* (*Opening Night Audience*, 2004, ex-Ticosa, Como, Italy; *Opening Night Audience 2*, 2005, Careof Gallery, Milan, Italy; *Opening Night Audience 3*, 2006, Cultural Centre Tocka, Skopje). Each event of the series *ONA* is differently performed and documented in a separate way. The two-day event *ONA 3* consisted of a photo documentation of each visitor from the previous evening. On that previous evening, the artist used her video performances as a lucidly placed 'trap', where the attending audience, watching the videos and unaware of what is happening, became part of the play that turned them into an artistic creation.

In the works from 2006 to 2008, such as *Everyday Art*, *Art of the Everyday* and *Studio No. 4* (2008, Cambridge, G. Britain), the artist is reviewing and analysing her autobiography. The initial elements of the project *Everyday Art*, *Art of the Everyday* are two key questions: 'Is everyday life a continuous art performance?' and 'Can the creation of art be a routine and disciplinary everyday activity?'. The artist asks these questions in order to search for a connection between life and art. In this one-year project, with a previously determined duration (started on 03.01.2005 and finished on 03.01.2006), in a disciplined, at times even obsessive manner, the artist notes daily what has happened on each mentioned day and date, and what her thoughts are on different situations from her life – from an art festival application, looking for work, traveling, future works, discussing our art scene, opinions on current existential and political topics in the world, up to personal everyday 'rituals' and most common activities like eating, sleeping, watching TV. The final product of this one-year performance

is a total of 365 cards with a text and photos (from/for every day of the year) – 365 intimate fragments that the artist shared with the audience on 22 September 2006 at Museum of Contemporary Art, Skopje. In that performance, as an act of sharing, the public became private and vice versa.

In 2008 Kovacevska has started the latest project, named *The Walking Project*. This is a series of walks that take place in various cities throughout the world. For each walk she gives a number of rules that specify the starting point, duration and factors, which direct her movement while the walk is taking place. Most of the walks depend on the interaction with a remote audience (who is located in a gallery, public or a virtual space), which is possible only through telecommunications technology. This project, explores the aspect of human-human and human-technology interdependence on the one hand and the tension between our desire and fear of both freedom/choice and control/boundaries on the other.

Until now, three components are distinctive in Verica Kovacevska's practice: *use of space* (public, private, and gallery), *interaction with the audience / the role of the audience in the creation art* (the audience, aware or unaware, takes part in the creation of the work), and *autobiography*. The artist's interest is focused on these three specific directions in the process of art creating. The conceptual frame of performing in different social and cultural contexts is used as construction for the many layers of Kovacevska's works.

Even though a significant number of Verica Kovacevska's works have been created beyond the Macedonian borders, a big number of her presentations take place in our country, too. This fact assures a distinguishing place for Kovacevska in the youngest generation of Macedonian artists. Above all, she has a specific, fresh and mature expression, with a refined sentiment for the role of the different creators in the work of art.

Kaps, P. *Re.act.feminism*

Vecer, 28.03.2009

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Today's series of events and artistic creations look into the rear view mirror of the 20th century. It is a fact that the first decade of the 3rd millennium is inspired by the 20th century. Re-appropriation and re-enactment of art, its practices and methods of work is neither new nor unusual. Time and again, generations of artists, art institutions, and individuals look back into the past searching for things that will benefit them today. In Slovenia for example in the '90s art works and concepts from the past were taken and appropriated in the visual arts as well as other types of visual culture, such as advertising strategies and the phenomenon of celebrity, which reflected on the direct relationship between art and life. It is always a key answer to the question why certain situations echo a period or what/who owns the objectives to pursue and encourage an interest in a certain time period.

The *re.act.feminism* project has in its title the prefix „re“, which generally implies renewed and/or otherwise performed actions. In this regard I quote John Berger from his freshly translated to Slovenian language book *Ways of Seeing*, „if we see the present clearly enough, then we'll ask the right questions about the past.“ If you can say anything about the present, these are feelings of instability, confusion and blur. Perhaps in this lies the answer to the question, what is so powerful, affirmative and inspiring in the performance works to the crowd of artists, theorists and organizers to move backwards and re-stage performances set in today's relationships and contexts. The use of this period serves to resolve the present, the feeling of crisis and suppression within societal and individual reality. The authors of the project *re.act.feminism* Bettina Knaup and Beatrice E. Stammer have focused on events from the '60s and '70s, such as performances, actions, stage work by artists who have acted in the European (so-called Eastern and Western Europe) and U.S. region. Their research establishes a relationship with performance art today. The project was presented to the full extent at the Akademie der Künste in Berlin late last and early this year. I myself was able to see it at the end of January. On offer were an extensive video archive, live performances, and a conference with a series of lectures and talks.

Performance art by its very nature and definition is unstable and changing. Its foundation is rooted in the real and the actual, in the live presence of the artist. It is executed at the time of implementation, in relation to real-time and the audience. One of the issues mentioned above in the handling of performance art is its elusiveness, i.e. the difficulty to archive it and further present it. (Art) archives are thus a node theme of the project. The curators invited artists that deal with the artistic point of view of the phenomenon of archives, documents, and preserved fragments of performance art, and who through these procedure authenticate the phenomenon of live and influence the present matter.

In Ljubljana, the valuable video archive was enriched by lectures and performances, a rare opportunity that offered a view of the artists whose influence extends intensely today. It included 79 units of video clips of performances, video performances and individual parts, fragments of live events and interviews conducted with the pioneers of this form of artistic expression. Younger artists were also included, who in many ways considered already existing works. Of the multitude of quality works as an example to point out some video performance is Verica Kovacevska's (1982-, Macedonia/Great Britain) *I Must Be* (2003). The four-part-video work depicts the artist in intense obsessive compulsive behavior, inducing into the viewer a direct association with Marina Abramovic's performance *Art must be beautiful, artist must be beautiful* (1975). Verica Kovacevska succeeded by repeating gestures to confidently express the imperatives of Western paradigms, namely those of art, which must be clean, beautiful, joyful and stable.

Bogoeva, K. *Each City Opens New Questions*

Skopje: Utrinski Vesnik, 01.04.2009

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The Macedonian artist Verica Kovacevska is staying in her hometown these days, where she is presenting her latest video work in Mala Galerija - the final installment of the *Colour Caller* project. *Colour Caller* was a performance that took place in February when the artist walked in Bradford and an interactive audience in Mala Galerija directed her through a choice of colours shown on a screen. The piece is part of Kovacevska's *The Walking Project*, which began in 2006 when the artist did her first walk at the Urban Art Festival in Skopje. "A few months later I performed a second walk (in Tirana), which led me to develop a series of walks entitled as *The Walking Project*". The idea was (and still is) to create a live interaction with a remote audience, that would navigate my walk in the normally unknown-to-me city, and in doing so open certain philosophical questions regarding the aspect of human-human and human-technology interdependence and the tension between the human desire and fear of both freedom and control" – says Kovacevska.

She indicates that as the project grew the idea to include the urban space as another element in the concept developed as well. "Thus, certain socio-economic and cultural questions began to be explored in each of the cities. For instance, in one of the walks, i.e. in London, where the characters from a TV soap were directing my movement in the part of the city where the soap was taking place, questions were raised regarding the inter-relationship between the individual, the media, popular culture, technology, reality and fiction. Unfortunately, the project needed a long time to take off, partly because of my obligations in the UK, and partly because of the immense logistics, technical and financial support needed for each walk. Nonetheless, now the project has officially started, it has its own website, it sparks a lot of interest, and it receives many invitations for its presentation. In the last nine months it has been presented in seven places in several countries, including the UK, Italy and USA. In the following two years I plan to do more walks, which will take place in less or more known cities in the world and will be part of international art exhibitions and festivals."

Colour Caller connects Skopje and Bradford in its own unique way, presenting some of the commonalities of both cities. "Each city opens questions related to that specific city, regardless whether it is about history, architecture, climate change, or certain socio-political questions such as immigration. In this piece in particular the issue at hand was the history of the two twin cities and their relation to colours and the textile industry. On the other hand, as the title suggests, the piece opened a "call" for communication and interaction between me, i.e. the artist, and the audience, and between Bradford and Skopje. This duality – two cities, two countries, two cultures, two subjects (artist and audience, master and puppet), two actions, two times (live and recorded, past and present), and two worlds (real and virtual) is an important element of not only *Colour Caller*, but *The Walking Project* in general."

Verica Kovacevska was born in Skopje, educated in the UK, and works in both Macedonia and the UK. She says that it is difficult to compare the art scene in Macedonia and the UK because of their significant differences. "For instance what I do is quite current in the UK, whereas in Macedonia it is still abstract and not well-understood. This is because on one hand the technology that I use does not yet exist in Macedonia or it does but it is expensive and not very accessible, and on the other hand this type of art (regardless whether it is new media art, live art, or walking art), is not very appealing here. However, both scenes do deal with the idea of exploring the urban space and our place in and outside it."

When speaking of her relationship with new telecommunications technology and nomadic networks which she uses in her work, the young artist whose work is well received by the Skopje audience points out: "I have to be fully acquainted with the technology that I use, but I also like to experiment with devices and technology I have never used before. For example in London I used for the first time an appliance that allows you to take your living room anywhere with you. This device allows you to connect your television set with your mobile phone so you can get access to all your favourite television channels anywhere you are. Hence, watching television is transformed from a passive activity done at home into an active one that can be done anytime and anywhere. So far, I have strived to use technology that is already existent, and to some extent in massive use, and to change its common way of use. In doing so, I point out to the influence and absurdity (or advantage) of using certain technology or technological devices. Still, I am aware that the technology I use bears certain limitations, however I find that interesting too as it opens new questions. Despite all this, I must admit that I am not technically a very advanced person, so this project is a big challenge. It is as if I am working outside my own skin."

The crossing from one geographical location to another in Europe, as well as presenting and creating artworks in both places is not a problem for the young artist.

“The only obstacle is that performing such a walk in Macedonia is not possible due to the lack of modern technology. Here’s a simple example: Skopje does not have a detailed Google Map. Thus, my movement in Skopje could not be followed by a remote audience. So, from a technical point of view for *Colour Caller* I chose to be in the UK and the audience in Macedonia. In fact, as already mentioned, one of the ideas of this project is to enable an interaction with an audience regardless where that audience might be. Thus, geographical borders are not a barrier for this project; on the contrary they are being collapsed in a time when we become increasingly more mobile and with better communication means and skills with the rest of the world.”

Kutlesa, A. *Interview*

Plan B, 36, 2010

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In art, as in other areas, Croatia is usually looking up to the West. But, while many artists from the USA or Western Europe have made successful careers with their exhibitions, and even reached a cult status, we rarely hear or read about contemporary art events from Eastern Europe. Sometimes we hear about things in Russia, but most of the time the buzz is around exclusive art collections and head-spinning prices. However, what about young contemporary artists coming from contexts similar to Croatia?

We talked to one of them, the young Macedonian artist Verica Kovacevska, who is showing her work at this year's *Urban Festival*. Even though she was educated, worked and exhibited in the UK, and currently lives in Switzerland, she is still drawn to not only Macedonia, but also Albania, Serbia, Croatia... In her work she deals with the body and space, mainly through performance, exploring the border between public and private, personal and universal, control and freedom. The experience she gained from cities such as Tirana and Zagreb is as equally important to her as that gained in Bari or London.

It is exactly this experience that she combines in her *The Walking Project*. In the project she creates rules and interacts with a remote audience located in the 'safe gallery space'. Using various technological tools the audience gives her directions where to walk in the open and unpredictable urban space. Always taking into account the context of each city, such as its history, architecture, geography or culture, she puts herself in the hands of the unpredictable audience while walking in a city that she often does not know. While doing so, she explores the relationships between freedom and surveillance, control and spontaneity, desire and fear.

Your work often deals with surveillance. This is also one of the main topics of this year's *Urban Festival*. Do you think that today we live in a time when everything is controlled and monitored, not only through CCTV cameras, but also through more subtle ways such as Facebook, credit cards, IDs etc.?

I would say that my work deals more with the issue of visibility rather than surveillance. I think that we have become increasingly more visible or transparent through modern technology such as the Internet, surveillance cameras, GPS, biometric technology. And we are not only visible in real space, but in virtual space too. Of course becoming more visible makes us more vulnerable, because we do not know who has access to our data and for what purpose. It is unclear for example what happens to the many pictures that are taken of us every day, as passers-by, customers, travelers, and users of public buildings, nor it is entirely clear what video surveillance is or isn't by law allowed to do.

In your piece *The Walking Project* you're completely letting yourself go to the audience. Using satellite cameras they track and navigate you, as well as control the way you walk and explore a specific part of the city. Do you feel a bit unpleasant in this position?

I feel extremely unpleasant. The fact that the audience can monitor my position in real-time is very nerve-wrecking. It basically dictates how I move in the urban space. I cannot simplify my walking because that would confuse the audience and they would think that I am not obeying their instructions. So, during the performance I have to gain their trust. But, it is definitely very strange to walk in a city following someone else's instructions; especially if it is a city you walk in to for the first time. Sometimes the audience can be more aggressive and send me up and down the same street or through the same area twice. Other times, however, they guide me very carefully and with a lot of consideration.

You're planning to do one part of *The Walking Project* in Zagreb. You've done it already in various cities, such as Bradford, Belgrade, Tirana... What was the starting point of the project? Does it have to do with the fact that you moved from Skopje to Plymouth, and then Cambridge, London...?

I think it might have partly to do with the fact that I have moved to different cities. In fact, my practice always had a nomadic nature. Most of my works have been executed in different cities. But, it was only through *The Walking Project* that I was able to really explore the different cities and make works that are suited for them only. Initially however, the idea was more about the interaction with the audience. I was very much interested in control as a two-way system. On one hand you have the audience controlling me by telling me where to go in the city, and on the other hand you have me telling them how to control me by giving them instructions (e.g. click here, watch my movement on the left screen, wait for 30 seconds between each click, etc.). So, the question of who controls whom remains open. Later on, however, as I added more sophisticated technology in

the works, that control became mediated, and the concept gained another layer.

In 2006 you did your first walking piece in Skopje and last year the project took place in Belgrade. Now you're preparing for Zagreb. How do you perceive these three Eastern European capitals? Could you say that in the past four years the atmosphere has changed? Is the typical Balkan "charm" slowly withdrawing before the neoliberal globalized urban tendencies?

Well, I indirectly referred in my Belgrade walk to this problem – this whole megalomaniac building of new buildings, in order to acquire a more western or modern look, when in fact there is no infrastructure to do so. This is unfortunately the case with Skopje as well. However, in the case of Zagreb I feel that this change or transformation has taken a bit more organic turn. When in Zagreb I was able to find many things that reminded me of my childhood (which I was unable to find in Skopje or Belgrade), and at the same time I felt like I was in a very European city.

What's the art scene in Macedonia like? In general, how do you comment on the difference that's usually made between Eastern and Western art scene? Is it superimposed and simplified or does it make sense to speak of the general difference?

I often get asked this question in Macedonia, and I feel uncomfortable about answering it, because I don't like stereotyping things. If I were to speak of the general difference, I would say that the Western art is more presentation and production oriented, whereas the Eastern art is more process and concept based. This does not mean that the Western art is meaningless, or that Eastern art is less aesthetic, it's just a matter of priorities and markets I guess. The West makes art for an art market, whereas the East makes it for culture. And there's a big difference there. In terms of the Macedonian art scene, I feel like it is becoming more alive again and its re-establishing its contacts and connections with the region and the West. There are several Macedonian galleries abroad that showcase Macedonian art, which is a great way to put Macedonian artists on the map. On the other hand, I would also like to see more foreign artists exhibiting and doing residences in Macedonia. I always make an effort to bring interesting artists from abroad to Macedonia, but there is always a bit of a struggle with the funding.

While you were doing your research in Zagreb, there was an ongoing protest to save the public zone in Varsavska Street. Would this kind of activism be possible in Skopje? What about in London, or in Zurich?

I think the whole Varsavska thing is just an incredible story, and I am not sure it would work as well anywhere else. In Skopje we have the same problems, and people react to it, but never in such a dedicated and organized manner. In Zurich on the other hand, there is less need to protest, because people get to vote on anything – even on whether they want more minarets to be built – and we all know how that vote ended.

How did you find Zagreb and its art scene?

I find the Zagreb art scene very young, vibrant, and rooted in its conceptual past. I think it's great to have that past and build on it. I also found it very performance driven – or at least more so than other Balkan cities, which was something I was able to relate to. Zagreb itself is a great city to spend some time in, and I see why it is becoming an attractive tourist destination for people from around the world.

Krolo, P. and Rimanic, M. *Conversation with Verica Kovacevska*

Zarez, 12: 292, 2010

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Verica Kovacevska is a young Macedonian artist born in Skopje. She graduated in 2004 in Visual Art with Theatre and Performance from the University of Plymouth (UK), and in 2007 received her MPhil in Arts, Culture and Education from the University of Cambridge (UK). She articulates her ideas mainly through site/context-specific performances. She has decided on a participatory practice, which aims to engage the audience in the work as much as possible, and which intertwines personal concerns with current social, cultural, and political situations. Currently she lives and works in Zurich.

In her own words, she is interested in “exploring and transforming space; reducing the element of division between performer and viewer; uniting the psychological with the perceptual / the conceptual with the practical / thought with action; transforming the personal into universal, the public into private, and vice versa; the space between the known and the unknown; both audience and performer experiencing the work simultaneously; the physical characteristics of space, as well as its social, cultural and historical associations”...

Kovacevska stayed in Zagreb in June this year exploring Upper Town and its spatial, cultural, and historical context. Her work *Power Tower*, which she will present at this year's *Urban Festival*, is a result of her focus on a specific part of Upper Town in the frames of her years-long project – that explores and transforms public spaces through walking – appropriately titled as *The Walking Project*.

The audience that takes part in the project can navigate the artist in the urban space and track her position with a navigational system. The balance between the desire and fear of both freedom and control is a ‘slippery slope’ for both artist and audience, even though that ‘slipperiness’ is manifested on different levels. The audience gets the opportunity to control and monitor; autonomously and sovereignty - acting from the shadow – they get the power to be merciless, careful, carrying, strategic, uncoordinated, intentional and unintentional... The artist puts herself blindly and obediently in their hands, accepting the situation of being dependant from their co-operation. By creating possibilities to overtake control, the artist confronts the audience with decisions that, in fact, do not imply any kind of consequences, but, precisely because of that, leaning towards certain type of activity is a symptom of the level on which „opportunity makes a thief“.

You have been working on your piece *The Walking Project* for a while now. Part of that project is about to be performed in Zagreb, and you have already performed it in various cities like Bradford, Belgrade, Tirana... In the piece the audience has control over you, they monitor and direct you via satellite cameras? What was the starting point of the project? What is intriguing in re-performing the piece in new contexts?

The starting point of the project was about wanting to interact with an audience remotely. I liked the idea of being both absent and present in the gallery. My performances have always been “invisible” in some way. I never perform in front of an audience directly – there is either a wall between us (like for instance in *Learning to Love Me* where I divided the gallery into two parts - one for me and the other one for the audience), or I am in a completely different location from them, or in some instances they are not even aware that I am performing. So, these aspects of “invisibility” and “remote interaction” were what started the project. Soon after, I began to think about freedom and control, and turned myself into an urban pawn that the audience could move and monitor in the city. However, doing the project in a different city is not ‘re-performing’. With every performance I explore a different topic about cities, technology and/or control, as well as employ very different strategies for interaction. So, in essence the basic elements are there, but everything else changes. Thus, for me the most interesting part is how to make these changes successful each time, and how to really link each performance to the city in which the walk takes place.

BETWEEN CONTROL AND CARE / In the thematic frame of this year's Urban Festival we emphasised not only CCTV surveillance in public space, but also more subtle mechanisms of control. How do you consider different levels of surveillance in your work?

I think that visibility and control are two aspects that are interlinked. Today with the help of various technologies such as CCTV cameras, GPS, biometrics, and the Internet, our data, movements, actions, behavior, and thinking patterns can easily be monitored. This offers the basic condition of collecting knowledge, of being ‘in control’. However, as these technologies become increasingly more sophisticated and less visible themselves,

the level of control becomes more subtle (but not less powerful). We no longer need to (or in fact do) know the specifics of how, by whom and for what purpose we are being watched, but the fact that we are aware of being watched makes us wary of our behavior and actions. In other words, we begin to self-regulate. Whether this self-regulation is something we do consciously or not, and whether it is intended consciously or not, is not important, what matters is how complex this power relationship of seeing and being seen is and how it is linked to the simple act of watching.

In your performance, *Power Tower*, you are referring to both medieval and current mechanisms of control and surveillance. What was your impression of the Tower of Lostrcak and in which way do you connect its historical role with today's situation, i.e. the government buildings and CCTV cameras? It seems that it's about a dialogue between two paradigms of surveillance, foucaultian and deleuzian.

Well, it's certainly interesting to observe that the medieval and present day Upper Town have more in common than one may think. For me, it was important to use this tower because of its historic and symbolic significance. If we go back to the history of surveillance, we will find that it was developed during medieval times, i.e. when these towers were built. This is also the beginning of modern cities. So it is important to note the parallels between the development of cities and the development of surveillance mechanisms. Clearly this had to do with marking and protecting territories, i.e. the territory of the new city, as well as with keeping social order within the cities. Today, however, the protection part is somewhat blurry. Who do the new surveillance mechanisms protect? And furthermore, how do they maintain social order? Foucault and Deleuze both provide interesting theories on this. In Foucault's theory, a central tower – the Panopticon – is of crucial importance. He describes this tower as a symbolic object of power, i.e. a place from which one can see without ever being seen. This may also be the reason why many scholars have drawn a parallel between the central tower and the CCTV cameras. In addition, he describes this type of watching as a disciplinary measure. This is different from Deleuze who talks about control, rather than disciplinary measures, based increasingly on seduction and enticement through the manipulation of opportunity and desire rather than just coercion or constraint. Certainly, the possibility of watching from a higher position or perspective can be very powerful, and potentially dangerous. As Lyon explains, surveillance has two faces, "the same process, surveillance – 'to watch over' – both enables and constrains, involves care and control." And this tension is something that I want to explore in *Power Tower*.

You are often performing in public space. How does the context of public space (unlike galleries) condition the final shape of your piece? How do you deal with the different characteristics that the public space offers?

I think that sometimes I find dealing with public space easier than with gallery space. In fact, after graduating from University, I found the gallery space condition the final shape of my work more so than the public space. There was something about this white clinical cube that was so uninviting. It felt unnatural to show or create my work (or most of my work) there. I guess part of that came from the fact that I mainly did performance work, so my practice was not studio-based. Actually, it was through the audience, or my interaction and focus on the audience that I eased my way into the white cube. Nowadays, I work as much inside as outside the white cube. Thus, I am always aware of the transformation that needs to be made in order to show the work in both spaces. I like how *The Walking Project* uses both spaces simultaneously, and in doing so connects them.

EAST AND WEST / Having in mind the fact that you have spent part of your life and education in countries being referred to as "Europe" or "The West", but also in so called "Balkan" or "Eastern European" countries what are your experiences with these two different socio-cultural contexts? To what point is this contrast constructed? To what extent do you adjust your approach to a specific topic or project to the context you are operating with at the moment?

I am very thankful to have had the opportunity to work and live in both of these areas, and to learn something from both. I tend not to adjust my works for „Western“ or „Eastern“ audiences, even though sometimes I do find that their reactions are different. The discussion of Eastern and Western art is still very much present, although probably less so than five or ten years ago. There is definitely some truth to that contrast, but a lot of it has also been constructed. It's actually very difficult to compare both on an equal level, because very different opportunities exist in both. Also, one has to remember that the "West" has an art market, which the "East" does

not fully have.

To what level is the investment in contemporary art developed in Switzerland, and through which channels? What are the chances for infiltrating in the scene and is it hard to start exhibiting there?

I think that Switzerland has very interesting funding opportunities for the arts in general. The funding comes from both state and private investments, and usually it works on local or cantonal level. As you know Switzerland is a federal state, so each canton has different opportunities and rules for funding. That makes for a very interesting scene, because even in the smallest or less well-known places you find incredible institutions or festivals. In terms of infiltrating in the scene itself, as in every other country it takes some time to find your way around it.

CONTEXTS AND SPACES / What is the Macedonian art scene like? Although you do not live in Macedonia for a while now, you still declare yourself as a Macedonian artist. Do you carry your Macedonian socio-cultural context wherever you are, or has the education in England been more influential?

I like that things have started to move again in Macedonia and I appreciate that people are working under often-difficult economic and political conditions. There is great enthusiasm coming from the younger generation of artists, and in the past few years there have been many interesting exhibitions by younger artists.

What is definitely missing in Macedonia is some constructive criticism and theoretical discussions on issues within contemporary art. I think the small institutions or organisations put some effort into that, which is great, but some initiative has to come from the big institutions as well. In terms of identity, I will always consider myself a Macedonian no matter where I live. Certainly, the different cultures in which I have studied and worked have had an influence on me, but ultimately I will always be a Macedonian.

While you were on a research stay in Zagreb there was a protest for preserving the pedestrian zone in Varsavska Street. Are there any similar initiatives by non-government organisations in Skopje or Zurich?

I haven't seen any such initiatives in Zurich. But any change in Zurich would be appropriately communicated to the citizens of that area and probably they would have a voting in order to allow such a change to take place. It may seem a little orderly, but it's definitely the way to do things. In Skopje, on the other hand, there is a real chaos in terms of where most things are built. You would now find the most inappropriate buildings in the most inappropriate places. It has gotten so out of hand that many people have given up on protesting.

What do you think of the Zagreb art scene and our newly built Contemporary Art Museum? Can you comment on some exhibitions you have seen here?

I definitely appreciated the different spaces and contexts in which exhibitions take place in Zagreb, as well as the critical discussion on art. The new museum is an impressive building with an impressive collection. Personally, however, I would have preferred to see more Croatian art in the permanent collection. My favorite piece was this documentary film on The Group of Six Authors created by Kristine Leko and Gordana Brzovic. It was very well made, and told the story not only of the group, but also the socio-political situation and art scene in Croatia and how they are interlinked. It's a bit hidden in the museum, but once you find it, it is well worth seeing it.

Bede, D. et. al. *Emancipatory performance practices*

Zarez, 14: 335, 2012

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[...] *Daniel Bede: I must be clean by Verica Kovacevska*

The *re.act.feminism* #2 archive is a source of information and documentation, made perfectly for myself and my needs. As a non-recognized and academically uneducated performer I appreciate every opportunity to gather information that would give me an insight into the history of performance. The two-part workshop within the archive had an educational character, as well as an opportunity to act in the sense of interpreting a work from the archive and presenting one of the videos.

During the workshop, I had the opportunity to meet Verica Kovacevska, who presented her video *I Must Be*. This work, especially the first part, *I must be clean*, quite simply astounded me. The work consists of four sections or themes: I must be clean, I must be beautiful, I must be tidy, and I must be happy. My interpretation is slightly different from the artist's motivation to refer to an earlier performance by Marina Abramovic, *Art must be beautiful*, *Artist must be beautiful*, but I believe that it remains within the subject matter. In the end it is the only an interpretation, my interpretation. To me this work speaks about the numerous obsessions in our society. The first part I must be clean resonates most strongly, in which the artist discusses the obsession with cleanliness / hygiene.

Western society bases its development on separation from its environment, i.e. nature, which is indicated by its tendency for creating a sterile, artificial living environment. An everyday example of this is our obsession with hiding our scent, using a variety of (often toxic) cosmetics. Thus, it becomes normal to forget that our scent and that of other people around us carries important information, which enables and facilitates communication, as well as indicates compatibility of characters, which is important for establishing healthy, happy and successful relationships. In this way, excessive hygiene hampers our communication and coexistence with other people. An even more drastic example is that more and more individuals consider hygiene as a prerequisite for having sex with another person. In the end we make love and satisfy our sexual needs, and that of our partner, with deodorants, perfumes, lotions, soaps and shower gels. Sex in itself is unhygienic, and should be completed in order to exchange information (physical, emotional and spiritual). The highlight for me is the pervading dogma about HIV and safer sex; the holy condom that protects against STDs and actual intimate contact. In the past, one should not have doubted the priest's words, and today in times of scientific facts it cannot be investigated, let alone brought into question some commonly accepted (scientifically unsubstantiated) theories. As with religion, facts (truth) are skillfully mixed with misinformation. This is precisely the mechanism that achieves credibility in the society. In the obsession for cleanliness we try to get rid of dirt. Dirt primarily means earth (mud, dust, ...), and earth is just a building element of our planet, of which we are an inseparable part. Under the premise that as a society we are in the age of adolescence, this rejection of the earth, on the one hand, means the separation of the parents (Father God and Mother Earth), which in the wider picture manifests an andocentric system and society. Feminism and other emancipatory movements, especially their affirmation, indicate the departure from adolescence and the entrance into the adulthood that awaits us.

I will comment on the second part of the performance, *I must be beautiful* by Verica Kovacevska, which to me reflects on society's obsession with concealment or alternating our physical appearance. The cosmetic industry assumes and bases its marketing strategy on the partial or complete absence of self-love and self-esteem. The larger the love for oneself and for accepting one's own body, the smaller the desire to conceal it and to change it. Still in a very childish way, we realize that „beauty comes from within“ or forget the *depth* of that saying. Beauty is the result of a balance of all the elements aka aspects of ourselves - our physical, mental, emotional and spiritual bodies. Our skin is as clean and beautiful as much as we invest in it and in ourselves; the food we choose and the way we eat; whether we meet the physical needs of our body to the extent that it is necessary; what kind of cosmetics we use and why; how much we are aware of ourselves and the experiences that we experience, etc.

DANIEL BEDE creates performance and video works. His debut was at the *Perforations Festival* in 2010, where he performed the work *Ecological farming*, which deals with ecological and biodynamic farming, its certification, the proclaimed high environmental standards for retailers and manufacturers, and the contradictions in stated environmental standards and marketing practices. Link: <http://goo.gl/jvtxl> [...]

[Extract]

Karic, M. *From Diaspora to Diversities*

Belgrade: Remont, 2016

(Page 53)

[...] Verica Kovacevska (*Master Plan, Winterthur 2041, Future Nomads*)

In the works presented at the exhibition at Gallery Remont the artist focuses on different issues within the urban environment today, and attempts to offer solutions or visions for its improvement. For instance, in *Master Plan (Children's Edition)* (2014) twenty children drew their proposals for the Kasernen-Areal, a former military complex in the city of Zurich, and contributed to its forthcoming Master Plan. Their ideas not only highlighted the desire for a greener and more child-friendly environment in the city, but also the importance of children participating in the planning of land use.

Similarly, *Winterthur 2041* (2014) took the public on a city tour and with the help of Virtual Reality showed how several landmark locations would transform in the future. The tour created possibilities for imagination, while critically examining the way we use cities today. In particular, it raised questions about sustainability, i.e. what would our future problems be regarding food, energy and mobility, and how could we solve them?

Finally, *Future Nomads* (2013) used the existing infrastructure on a construction site, a web camera mounted on a crane, to start a dialogue about artists and their place in the city. Twelve artists who would soon lose their studios to a new luxury development (Europaallee) held letters that read „future nomads“ in front of the live webcam. The work reflected not only on the process of gentrification, but also on the increasingly nomadic existence of the contemporary artist and its lacking presence in the city of Zurich. [...] [Extract]