

List of works

1. Ervin Babić

Give Me a Million and I Will Make a Masterpiece, 2008
drawing

2. Aleksandra Domanović

19:30, 2010

19:30 is an anthology of television newscast signature tunes from the region of the former Yugoslavia since 1958. The newscast signature tunes have been collected for distribution among musicians who would use them for techno-music remixes.

3. Dušica Dražić

and Deqa Abshir

The Amazing Technicolor Dreamcoat, 2011

The Amazing Technicolor Dreamcoat is dedicated to the Somali emigrant community in Kenya as well as to many others who have had to leave their home all over the world. Organized and produced by the Goethe-Institut Nairobi, Kenya

4. Neda Firfova

Book: EXTRA ARTISAN TRADE WORKSHOP EXPORT COMPLETE IMPORT PROGRAMME

Author and designer: Neda Firfova

Print production: Jo Frenken

Offset printing: Andi Druk bv, Maastricht, NL

Silkscreen printing: Drukkerij Ernes, Landgraaf, NL

Co-published by press to exit project space, Skopje, MK. November, 2009.

Size: 12 x 17 cm, 32 pages

Technique: Offset, Silkscreen

EXTRA ARTISAN TRADE WORKSHOP EXPORT COMPLETE IMPORT PROGRAMME is an interactive book, designed in the attempt to preserve old shop signs and their important graphic design value. This book is designed in a way that the content is hidden and remains a surprise until the reader decides to engage him/herself into discovering it. How much and in which way the content is discovered depends solely on the reader and therefore, each reader is capable of creating his own personalized copy, at any time.

The shop signs featured in EXTRA ARTISAN TRADE WORKSHOP EXPORT COMPLETE IMPORT PROGRAMME come from the Skopje Old Bazaar. They have functioned through the years with the utmost originality of advertising strategy. Shop owners had changed, businesses had developed, practices had closed down but the standard of hand produced typography and masterfully created neon signs have remained. These signs have been standing proud, inseparable from their cityscape, growing into signs of the times, rather than signs of retailing communication.

The designer and author of this book, Neda Firfova, organizes performative interactive sessions with special guests who scratch the book, explore it and discuss the issues this book touches upon. This event, named Scratch and Wine has so far been organized in Skopje in April 2010 and in Tokyo in 2009. It will take place for the third time in Ljubljana as part of the 255,804 km² exhibition in Mestna galerija.

5. Bekim Gllogu

Sugar Was Leaking, 2006
video, 4' 12"

6. Ibro Hasanović

the name of the film is... i cannot remember the name of the film, 2008
DVD, 15', colour, stereo

7. Gjorgje Jovanovik

The Confession of a Cake Monster, 2008
performance at the opening event and video, 15' 13", PAL 4:3

Is group therapy the only way of sharing our stories? How are our obsessions formed? "The Confession of a Cake Monster" is a performance where I share with the audience my obsession and passion for eating sweets. I also invite the audience to share their experiences with eating sweets or to talk about their obsessions. This performance reveals the lost sincerity in communication among people.

8. Verica Kovačevska

Everyday Art, the Art of the Everyday, 2005/2006
one-year project, 365 cards

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.

9. Arman Kulašić

1/4 of a rug and missing 3/4, 2005–2007

installation, 1/4 of a hand-woven rug, two mirrors, 2 x 1,5 x 1,85 m

The installation *1/4 of a rug and missing 3/4* represents an heterotopic attempt to metaphorically heal and to restore the lost fragments of my childhood, as well as to articulate and to question the space between traditionally imposed individual and collective as well as private and public space-identity relations. Therefore this work can be seen as an attempt to form a critical dialogue on the functionality of these interwoven segments in our postmodern society by using a rug as a specific cultural artifact on which we human beings project our subjective interpretations, which are always loaded with symbolical meanings and traditional connotations.

10. Mladen Miljanović

Oath to Independent Art, 2008

video, 3' 37", 2 channel

- I an independent artist, gravely compel to depend on artistic constitutional order, to defend it from entire artistic system, that I will protect and build diversity of artistic influence. I will always be conscious and disciplined in imploring and begging for exhibitions and projects, but at the same time respecting charity: made in blood line of nepotism, honorably gained by lobbying mayor, cunningly taken from art foundations, grant recommendation suffused by sweat and piece of art cheaply both for ambassador collection. From those reasons, I will be ready to give away last piece of my art to get exhibition in great world center. So help me minister.

11. Alban Muja

1. *Tibet*, 2009

video, 5' 52"

The video is about a Kosovo Albanian who lives in Switzerland, or rather, about his unusual name, Tibet. The story of how he got his name is interesting and strange.

As a society, we are used to names that bear some relation to the history of our country and we often name children after war heroes and heroines. I am amazed when I hear names that break with this tradition. The name of the character in this video has no relation to the history of the country he comes from, nor to its years-long conflict, but is instead an act of solidarity.

Tibet was the second child in the family. He was the first male child, which for his family was a source of the greatest happiness. Apart from showing their solidarity with the country and the situation there, which in many ways shared the same aims and ideals as Kosovo (home country of Tibet), such as liberty and human rights, his family had another association in mind: Tibet – the world’s highest region.

2. *Palestina*, 2005
video, 6’ 45’’

Palestina is an Albanian girl. Even though her name may sound strange and unusual, it is Palestina.

The name has been thrilling to her since she came to understand its history. She feels proud of it and of how she came by it.

Palestina herself relates this story on video. At the time her mother was pregnant with her and waiting to give birth, she was stunned by a tragedy that took place in Palestine. Israeli soldiers had killed a young Palestinian in front of his girlfriend. Saddened over the cruel killing of her lover, the young Palestinian girl filled her car with explosives and crashed this car bomb into an Israeli military convoy, killing as many as 20 people. This was back in 1982, weeks before the birth of this Kosovo girl later named after Palestine.

Palestina’s mother decided immediately that if the baby were to be a girl, she would be name her Palestina. Her husband and the entire family were vehemently against this unusual name, but the mother was determined and refused to yield under pressure.

Through this video I wanted to present the importance of interpretation and the influence of news upon global society, including news dealing with tragic and horrifying events that spark extreme reactions, as even today it is not particularly easy to distinguish the boundary between heroism and madness.

12. Fatmir MustafaCarlo

Crème de la Crème, 2008
postcards

13. Andrea Palašti

*Albania, a new Mediterranean love*¹, 20085

photographs

From 1945 to 1990, Albania suffered under one of the most repressive authorities in Europe. The communist dictator Enver Hoxha forbade religion, ruined great numbers of churches and mosques, closed the country's borders, forbade freedom of speech, and youths were trained in defence strategy at the young age of 15. Hoxha built thousands of bunkers against enemy attacks that never materialised. The bunkers were made of reinforced concrete and iron, and most were just big enough to hold two people and their rifles. Model bunkers were tested on dogs. Most of the bunkers were built between 1974 and 1984. There are approximately 700,000 military bunkers throughout the country, and they are everywhere: on the beaches and in the mountains, in vineyards and pastures, in villages and towns, even on the manicured lawns of Albania's best hotels. Today, some of them have even become meeting points for lovers.

14. Vedran Perkov

Everything Is Clear, 2002

public installation, banner

15. Renata Poljak

Great Expectations, 2005

short film, 17', super 16mm, final format HD

Man and architecture speak the same language. Human and architectural violence are the result of the same viral infection – "Great Expectations".

Reflecting on people's inconsiderateness and about the birth of a hybrid pseudo-urban context, the author has found connections and an interlacing of family relations, the architectural urbicide that is taking place in Split (Croatia) and its surroundings, and the violence at football stadiums which finally led to the incident reported in the crime section of the daily newspaper.

16. Danilo Prnjat

The Tempo Project, 2008

video performance, DVD, 0'58", colour, sound, loop, press articles and textual description of the project

In Serbia, the first half of 2008 was marked by continuous tensions produced by the media as a result of the declaration – followed by the recognition – of the independence of the province of Kosovo. At the time this project was made, Slovenia held the

¹ Touristic slogan of Republic of Albania and its promotional clip on the American network CNN (www.albaniantourism.com).

presidency of the European Union, which was positively disposed towards the independence of the province. As a result, a great number of Mercator supermarkets, owned by Slovenians, were targets of anonymous bomb threats, tips and attacks.

In view of the complex circumstances these forms of radical public anti-capitalistic behaviour, broadcast via the media, were seen exclusively in the context of narrow national and political interests and were attributed to certain nationalistic organisations in the country.

My project included a false threat bomb set up in one of the supermarkets owned by a Serbian investor (Tempo) and, through the media manipulation brought about by this, a change of the public reception-context in relation to all of the previous tip-offs/attacks.

Immediately after the project was realised, there were 114 false tips of bombs in Belgrade aimed at key state-ideological institutions (schools, hospitals, courts and similar). We can therefore assume that the project contributed to the *subversion of critical public focus from a foreign-affairs determination of a problem to ideological aspects of the national policy*. In other words, the goal of the project was to demonstrate that the central problem the country was facing – the issue of Kosovo – was actually a problem (of nationalism) determined entirely by our own internal politics, and not a matter of foreign politics, as the Serbian public was led by the media to believe.

Bringing together a supermarket as a capitalistic mechanism and the importance of Kosovo presented as an issue of the greatest national interest, this performance actually raised the question of the meaning of nationalism and its purely material determination in our country.

17. Irena Sladoje

Short Stories, 2010

video, 1' 52''

Three short stories made up of photographs taken while I was making puppets for the puppet show and of the audio recording of a television speaker's voice reading articles from a newspaper's police blotter. The piece speaks about the relation between constructive and destructive, and between image and sound.

18. Small but Dangers

(Mateja Rojc and Simon Hudolin-Salči)

paintings, variable dimensions:

1, 2009

Note to Readers, 2010

Untitled, 2009

Self-portrait, 2009

In a Toy Shop, 2008

Untitled, 2010

19. SofijaSilvija

A Little Bird Told Me ..., 2007
analogue C-prints

20. Ivana Smiljanić

1. *IDANCE DANCE DANCE*, February 21st, 2008
The Centre for Contemporary Art
La Centrale Electrique, Brussels
performance duration, 120', video, 10' 22''

The performance was realized for the exhibition NO BORDERS (Just N.E.W.S.), organized by The International Association of Art Critics - AICA. Inspired by the exhibition's title, Smiljanić asked each of the participating artists to choose one song for her performance. The AICA team selected 29 artists from 22 European countries. Still, Smiljanić was the only one who needed to complete visa procedure in order to attend the NO BORDERS exhibition and present her work in Brussels.

2. *IDANCE DANCE DANCE*, November 24th, 2009
ISCP Gallery, New York
Performance duration, 80', video, 54' 14''

Music for the performance was chosen by well known characters and emerging artists of the New York art scene.

The performance was a part of "A Dense Dance" exhibition with András Cséfalvay.

21. Son:Da

site specific work

The curator asks: "Would you be as it were invisible and at the same time extend over the entire exhibition, that is, communicate with the entire space and all the exhibited works?"

son:DA answers: "Yes."

22. Mladen Stropnik

1. *My Neighbour Cecily*, 2008

pencil, paper, 24 x 30 cm

2. *Honey*, 2008

marker, cotton, wool, paper, 30 x 42 cm

23. Goran Škofić

CORPUS, 2008

video installation, 4 videos, PAL

In this video installation consisting of several videos Goran Škofić addresses his own body. The individual videos represent the multiplied figure of the artist carrying out a single act in a repetitive rhythm (working out with the weights, running, clapping in a

concert hall, etc.). The artist deconstructs his body to a mere corpus bereft of humanity and also of physical weaknesses such as fatigue or error. Rhythmically and incessantly repeating the same gestures, Škofić's figure appears unnatural and alienated.

24. Marko Tadić

drawings

25. Nikola Uzunovski

Statement, 2007

26. Katarina Zdjelar

We need to have civil conscious and basta, 2010
video, 6' 24"

In her video piece *We need to have civil conscious and basta*, Katarina Zdjelar focuses on a group of concerned citizens in Naples who are gathered around the common idea of making a difference in politics. We follow a crucial meeting, at which they are deciding whether they should become a political party or not. Rather than evolving around the participants' standpoint, concrete proposals, agreements and disagreements, the piece looks at the moment of transition, in which a citizen-enthusiast becomes a politician.

27. Lulzim Zeqiri

drawings 20052011

colour pencil, paper, variable dimensions

28. Velimir Zernovski

site specific work , wall drawing