

Блесок бр. 60, May-June, 2008
Gallery Reviews

YOUNG VISUAL ARTIST ANNUAL AWARD "DENES"

DENES 2008

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The Contemporary Art Center – Skopje, in collaboration with the Civil Society Foundation in New York, since 2002/2003, has established an annual award for best young artist in the Republic of Macedonia under 35.

This project is based on lack of such opportunities for artists in Macedonia, the non-existence of such kind of awards, the professional interest by the Museum of Contemporary Art and the Faculty for Fine Arts in Skopje, as well as the need to expose contemporary Macedonian art to a wider audience in Macedonia and abroad. The initiating of this award creates a competitive structure around the award and strengthen discussions among institutions and young artists. We wish to emphasize that the award achieves its purpose by exposing young creativity to a widened circle of public, the offering of new opportunities to participating artists; and by including a number of various fine art institutions and professionals in an annual and impartial process of reflection and decision making.

The process of awarding it consists of several phases:

- Selection of awarded artists
- Group exhibition of the 4 artists in Skopje
- Residency in USA for the First awarded



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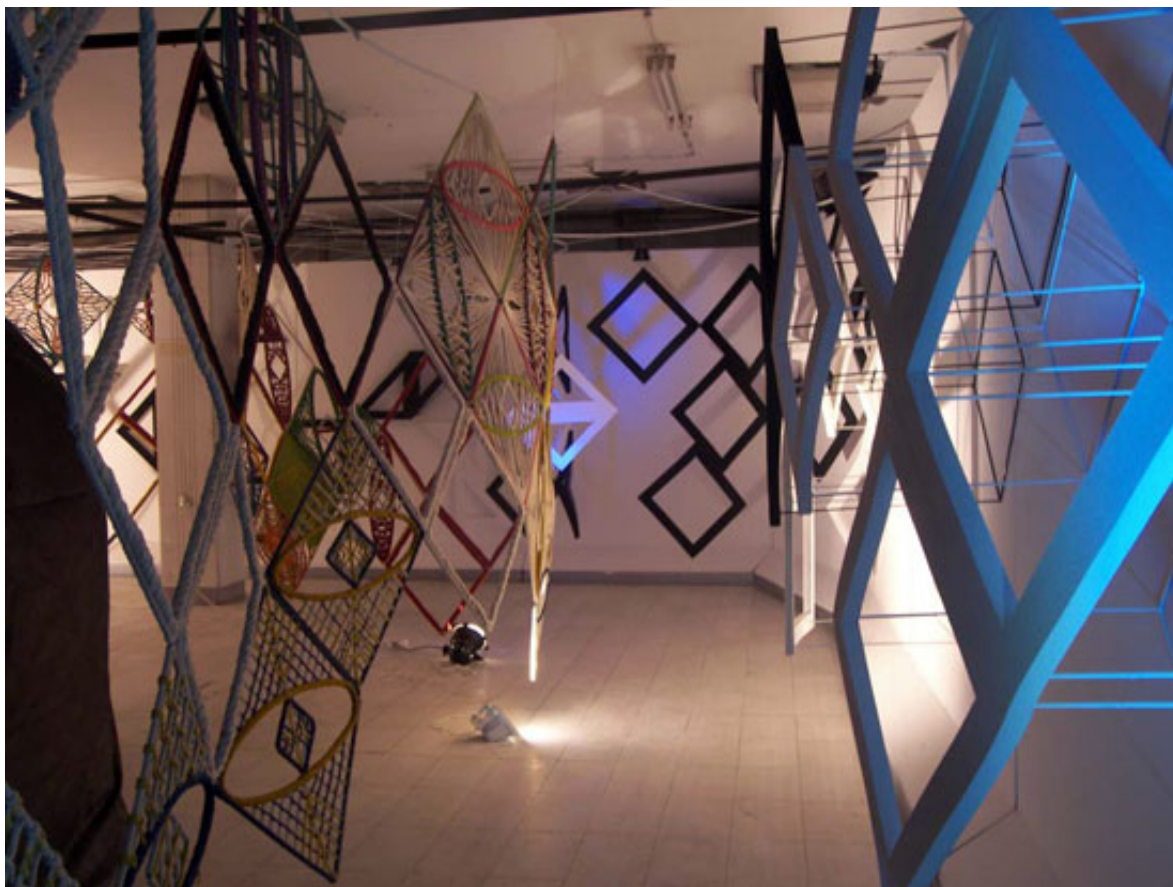
- Nominations of artists, by renown art critics and artists in Macedonia
- Final selection of the awarded, after the reviewing of the nominations by the Board for the award.

The project is financially supported by:

- Foundation for Civil Society – New York
- City of Skopje
- Foundation Open Society Institute Macedonia
- The Contemporary Art Center – Skopje

Members of the Jury: Dejan Bugjevac, Katerina Bogoeva, Hristina Ivanovska, Boris Petrovski, and Jane Čalovski, have assigned DENES 2008 Award to **Ana Ivanovska**, for her work **Tunnel**.

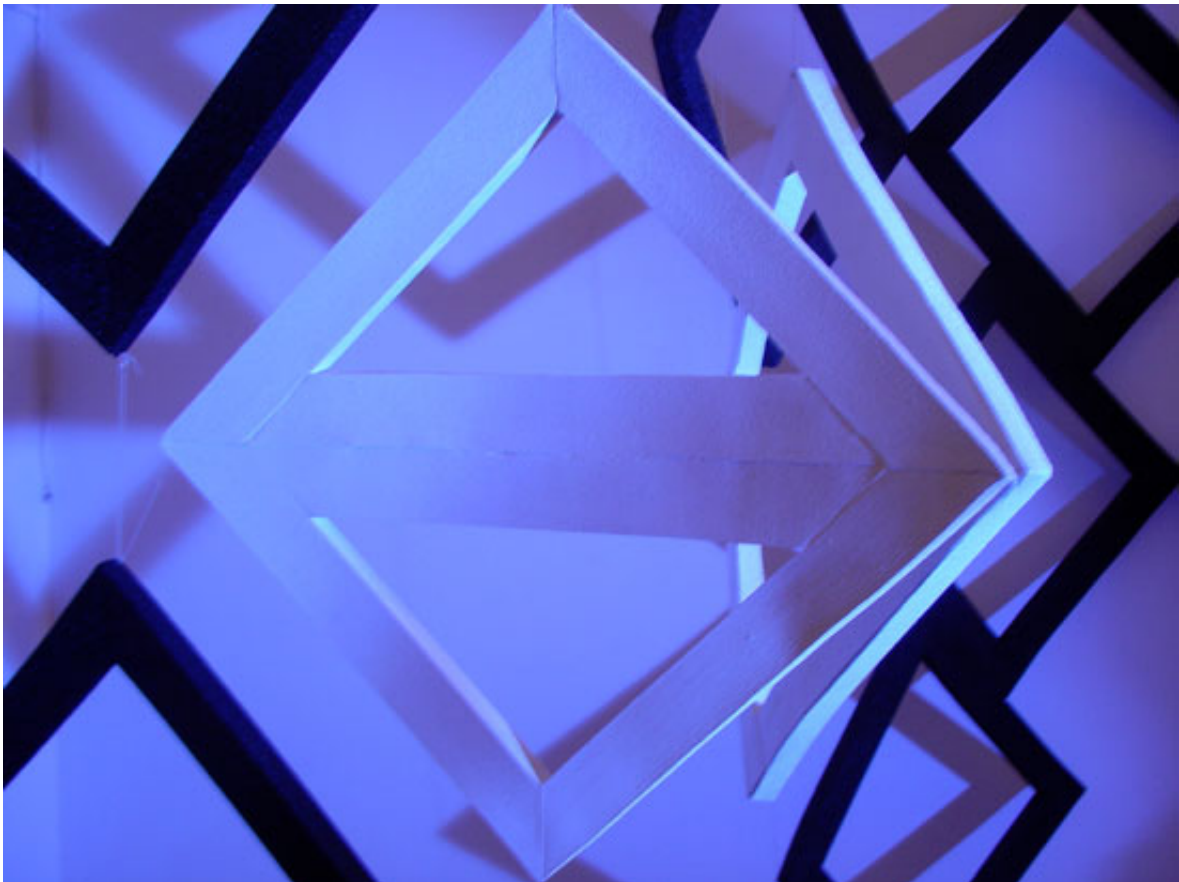
TUNNEL – ANA IVANOVSKA



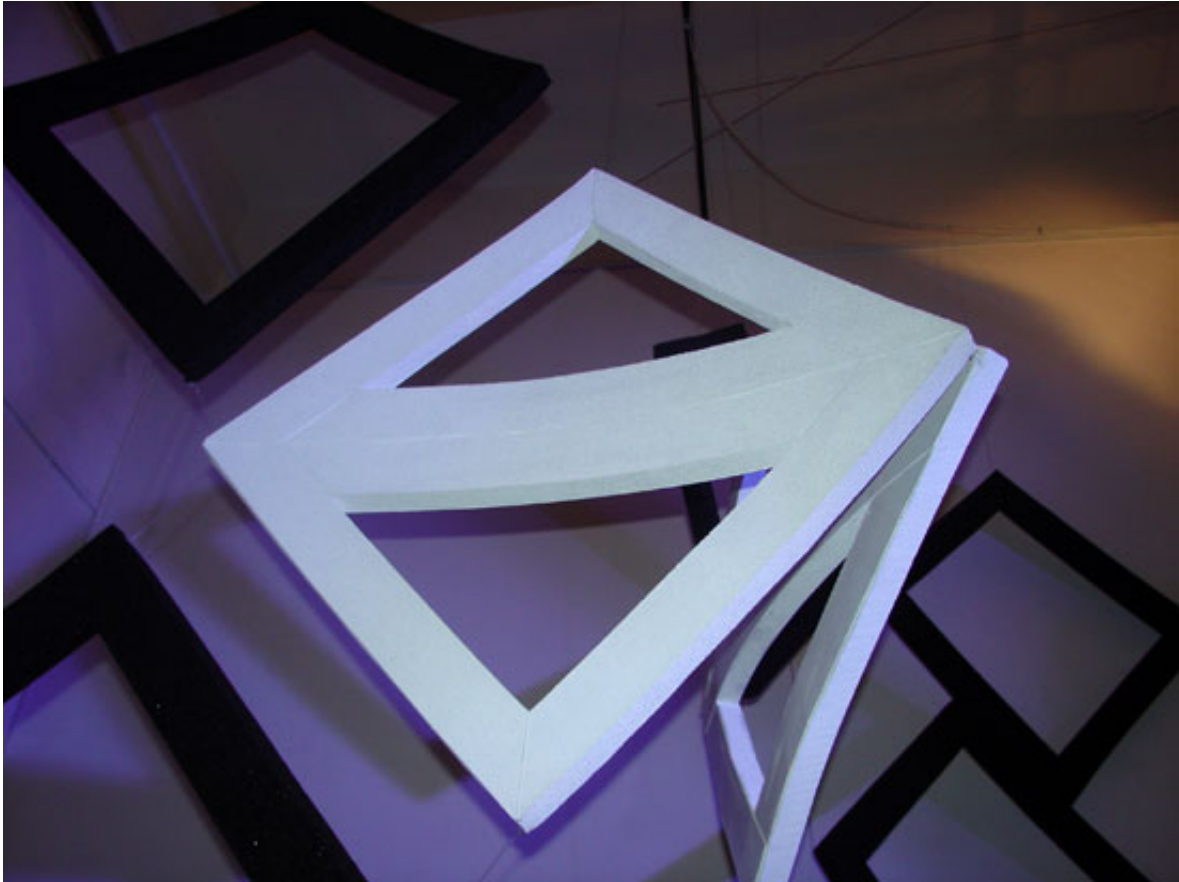
The "Tunnel" installation imposes communication of the work of art with the observer, positioned with enough tendentiousness to entrap and transform the gallery space. The curving movements and the transforming power of the tunnel, spreading and narrowing the expanse, are causing sensations, intuiting movement and sensibility. The recipient is burst, even reluctantly, into a labyrinth of impressions created through the language of visualization.



The Tunnel is constructed of emotions. It is an emotion of a kind. It represents an equivalent to the feminine nature – unpredictable, cyclical, reliant, variable, intuitive. The discovery of this feminine nature is the real life power of the tunnel. Nevertheless, the holistic nature of this work of art would have remained incomplete as such, if the active principle, the masculine one, was omitted; this direct contra position of the passive – feminine. The symbols of the masculine nature are, thus, unobtrusively fibered into this artistic structure.



The specific characteristics of the working material, such as rope and the process of knitting, is another resemblance in correlation with the feminine sensibility, through the traditional knitting, although newly transformed through a structure assembling around a contemporary appearance.



The feminine principle is being eternally associated with the fertility. The subconscious longing for retreating to the womb, as well as the need to feel secure and protected, exists in the life of all people. The seed of fertility is being implanted in the tunnel.



The different experiences and interpretations are awakening the desire for contemplation through the close contact with this work of art. It is an open question of the unknown: *Where we come from and where we are going*. That is, the far forgotten latent memory of the holy act of giving birth and the inevitable human fate, *"the light behind the tunnel"*. The tunnel can be experienced like a healing process, spiritual renewal and an illumination of the already existing truths. Yet, all of these remains open for the observer and his/her emotion.

PYRAMIDS IN H=0 – SLAVČO SPIROVSKI



"The effort" to actualize basic elements of an art exhibition is maybe the shortest description of this project of mine!

This work consists of nine *technical drawings* of my sculptures (created by all means and standards) printed on plotter paper, ordered one next to the other, thus creating a surface (an upper surface of a pedestal) where 27 sculptures are placed (computer edited photographs of my sculptures and their shadows). These are downsized to an illusion of presence, to silhouettes with no focus on a detail, but accompanied with its own shadow they present certain image of the previous state.

The sculptures (computer edited photo presentations) are transferred into another media (graphic films) which spice up the whole work with its transparency.

The surface-*pedestal* "built" with technical drawings is additionally segmented through color gradation, visually "ruining" the floor and presenting "negative" spatiality in three segments.

The drawing used in the exhibition (in my opinion) has unique purpose: to add an element of additional "ruining" of the given surface with its linearity.

The intrigue or contradiction appears from the very title: is it possible for a sculpture "to think" without its height, if *the shadow* (the illusion) is proposition enough for three dimensionality, if *the tone gradation* may create visual spatiality, if *the drawing* (no matter how it looks like) is enough to emphasize or to ruin a surface?...

WESTERN BALKANS (DAILY NEWSPAPER FOR ONE INVENTED REGION) – TIHOMIR TOPUZOVSKI

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Blesok no. 60, May-June, 2008

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Tunnel – Ana Ivanovska

Pyramids in h=0 – Slavčo Spirovski

Western Balkans (daily newspaper for one invented region) – Tihomir Topuzovski

The Bags of Laughter and Forgetting (Exploration into New Grid Systems) – Neda Firfova

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Tunnel – Ana Ivanovska



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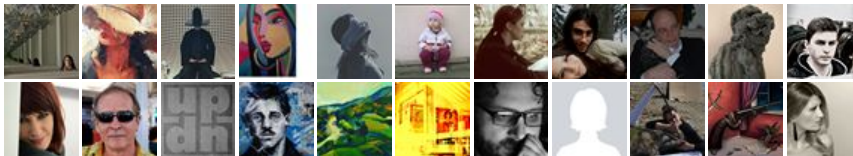
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