



**JOINT EXHIBITION
OF YOUNG VISUAL
ARTISTS AWARDS
WINNERS** Belgrade, Serbia, 2008

Joint Exhibition Of Young Visual Artists Awards Winners Belgrade, Serbia 2008

Joint Exhibition Of Young Visual Artists Awards Winners July 12 - 25, 2008

Magacin, Kraljevića Marka 4
Belgrade, Serbia

Artists:

Irgin Sena (ARDHJE Award, Albania), Mladen Miljanović (ZVONO Award, Bosnia and Herzegovina), Vedran Perkov (Radoslav Putar Award, Croatia), Barbora Klímová (Jindřich Chalupecký Award, Czech Republic), Bekim Gllogu (Artist of Tomorrow Award, Kosovo), Boris Petrovski (Denes Award, Macedonia), Katarina Zdjelar (Dimitrije Bašičević Mangelos Award, Serbia), Lucia Nimcová (Oskár Čepan Award, Slovakia), Luiza Margan and Miha Presker (OHO Award, Slovenia)

Exhibition Organizers: The Foundation for a Civil Society, New York, Dez.org and Kontekst, Belgrade

Main Partner:



ERSTE Stiftung

Supporters:

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Dom omladine Beograda



**YOUNG
VISUAL
ARTISTS
AWARDS**


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www.yvaa.net

**YOUNG VISUAL ARTISTS
AWARDS WEBSITE**

Get information on all awards in 10 countries, contacts and portfolios of awarded artists and finalists, and follow related news.

Supported by:

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Dear Friends,

It is very exciting that the Third Joint Exhibition of the Young Visual Artists Awards (YVAA) is being hosted by the Kontekst Gallery and DEZ ORG, Belgrade, Serbia. It is very significant and challenging as well as a tribute to the program that young artists from nine Central and South Eastern European countries (Albania, the Czech Republic, Slovakia, Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, Serbia and Slovenia) are exhibiting their prize winning work in Belgrade at this crucial time. Plus, the organizers from all those countries plus the newest addition, Bulgaria, are meeting in Belgrade with the YVAA artists, the guest critics and curators from Europe, the US and Istanbul to discuss the activities of the Center for Exchange in Visual Arts: exciting new collaborations, travel and cooperative projects.

The History: I had the great privilege of living in Prague from 1983 to 1986 when my husband, William Luers, was the American Ambassador. Those were dark days of communism and isolation. We hosted prominent American painters and writers at the magnificent American Ambassador's Residence and invited their translators and colleagues, who were the "dissidents" opposing communism, to meet them. We knew then that independent thinkers and fascinating people occupied the artistic space in closed communist Czechoslovakia. Among them were Václav and Olga Havel, art historians Jindřich Chalupecký and Jiří Šetlík, and artists Joska Skalník and Theodor Pištěk.

The legacy of Jindřich Chalupecký's heroic commitment to keeping contemporary art alive in the most difficult of

circumstances is not only the renowned Chalupecký Award in the Czech Republic, but the expansion of the YVAA to nine other countries. The model, created in 1990 with President Václav Havel and a dedicated group of Czechs, was designed to establish an open and transparent competition without the nepotism and favoritism of communist days.

The Model: it provides a young artist under 35 not only with the opportunity to have a joint exhibition of the finalists at a prestigious gallery or museum in his or her own country presented by the local organizers, but also to travel to the United States to the International Studio and Curatorial Program (ISCP) and to participate in the dynamic art scene in New York. Following the return from the US, he/she has a solo exhibition in his own country. It has become a truly significant award and most of the artists are represented in major collections in their countries and often participate in important biennials and other international arts events.

Since 1990, The Foundation for a Civil Society, with generous funding from the Trust for Mutual Understanding, has managed the US part of the fellowship, receiving the artists, arranging their program and travel. Each country's organizing committee conducts the in-country competition, the exhibitions, the fund raising and the award ceremony. We were so impressed and excited by the quality of the artists, their work and their enthusiasm for the opportunity in the early years that we decided to replicate the model first in Slovakia, and then in the other Central and South Eastern European countries.

In 2006, the Slovak Foundation/Center for Contemporary Art received a grant from the European Cultural Foundation on behalf of all the YVAA organizers which supports a comprehensive website exhibiting the work of all the winners and finalists, as well as providing information and opportunities for travel, competitions, and collaboration. It provides a place where international curators, collectors, galleries and organizers of arts events can view their work and contact them.

I would like to take this opportunity to especially thank our hosts, Ivana Marjanović, Vida Knežević and Jelena Radić of Kontekst Gallery and DEZ ORG, Belgrade, for all their hard work and hospitality; to ERSTE Foundation and Boris Marte for their support of this exhibition, this catalogue and the curators, critics and artists travel; and to the US Embassy and Ambassador Cameron Munter and Marilyn Wyatt. In addition, thank you to Irena Kovarova, FCS's YVAA Program Director, Barbora Pizlova and to the Trust for Mutual Understanding (TMU) for their loyal and essential support since 1991. Wendy Newton and Carrie Thompson of the TMU will be in Belgrade representing their director, Richard Lanier.

CONGRATULATIONS!!

Wendy W. Luers

President, The Foundation for a Civil Society
June 2008, New York City

Like its two predecessors, the third joint exhibition of the winners of the prize for young artists from Eastern and Central Europe is indeed a colorful undertaking. Artists from Albania, Bosnia and Herzegovina, Czech Republic, Croatia, Kosovo, Macedonia, Slovakia, Slovenia and Serbia often employ very diverse manners of expression. Diverse, too, are the themes they address in their works. Their countries of origin have had similar experience with totalitarian regimes. In contrast with the generation of their fathers, however, these young artists have in common both artistic and civic freedom. This is a prerequisite for a critical inquiry into social issues that forms – along with the discarding of traditional painting and sculpture – probably the most striking common trait in the works of artists in the present exhibition.

Artists of Eastern and Central Europe are no longer in the position of an uninformed and exotic endemic species. The world is far more open to them than even the wildest optimists dared imagine a mere two decades ago. **Boris Petrovski** lives in Macedonia. The street-art approaches he employs in his work, however, are global currency intelligible everywhere, just like the techno-parties for which he creates sets. His gallery works, too, draw on the geographically and historically unlimited arsenal of cultural references.

More critical and at the same time humorous is **Bekim Gllogu** from Kosovo. He is trained as a painter, but works in other media as well. On his large photo realistic canvases

he inserted his own image to a portrait of a rock group Coldplay, pretending to be another member of the band, or he surrounded himself with smiling panda bears. He used global language of traffic signs to comment on local social situation.

The use of digital technologies has become widespread in Eastern Europe, particularly in countries where there was not a strong tradition of modern art. Albania's **Irgjin Sena** uses the video camera as a tool for recording subtle moments of personal significance, as well as a device which apart from a subjective atmosphere captures the broader symbolic meaning of everyday occurrences.

It is not just information and technologies that freely trot the globe; it is, above all, people. As the biographies of each artist represented in the exhibition show, nearly all of them have lived abroad, either in study-abroad programs or as artists in residence. Such experiences lead to a need to bring one's own cultural context closer to those not familiar with it. Seemingly naive in their documentary style, the photographs of **Lucia Nimcová** from Slovakia are reminiscent of amateur snapshots. The sharp iridescence of the photographic flash reveals not only the visual aspect of her homeland, but also the social structures, which, in spite of political transformation in the last decades, have hardly changed at all.

The works of the artistic duo **Luiza Margan** and **Miha Presker** from Slovenia remind one of scientific experiments. The objects of their inquiry are various biological systems

- but simultaneously also human nature. Their installations frequently use an overhead projector. In their rendition it is not just a technical device, the projector becoming instead a metaphor of the visualization of the issue they explore. If they let live ants create a moving social ornaments, they undoubtedly also tell us something about people.

The lives of some artists are closely shaped by their unique life experiences. **Mladen Miljanović** from Bosna and Herzegovina went through a military school and army training. Although later he left the army, it remained the main subject of his work as an artist. His oeuvre fuses his own experiences with the image of the army as reflected in the media and popular culture. With a cruel irony he substitutes the language of art for the language of war, interchanging artistic and military strategies. He uses the ironic image of war to heal the war traumas, which in his country represent no mere abstract notion.

On the other hand, the range of many artists is cosmopolitan. **Katarina Zdjelar** may come from Belgrade, but her work reflects the problems of the many places she has encountered around the world. She is concerned with the ways in which education, culture and language form human mentality. In particular she is drawn to repressive political regimes in the midst of transformation, the clash of different cultures, or by people who cross between different cultural codes and languages.

A dialogue with the art history of her own country was attempted by **Barbora Klímová** from the Czech Republic.

Her revisiting and reenacting of the works of Czech performance artists of the 1970s was prompted by an effort to better understand her own tradition and at the same time to show how radically the context in which artists worked then and now has changed. It is for this reason that her project is relevant not only to local viewers but is also able to reach out to international audiences.

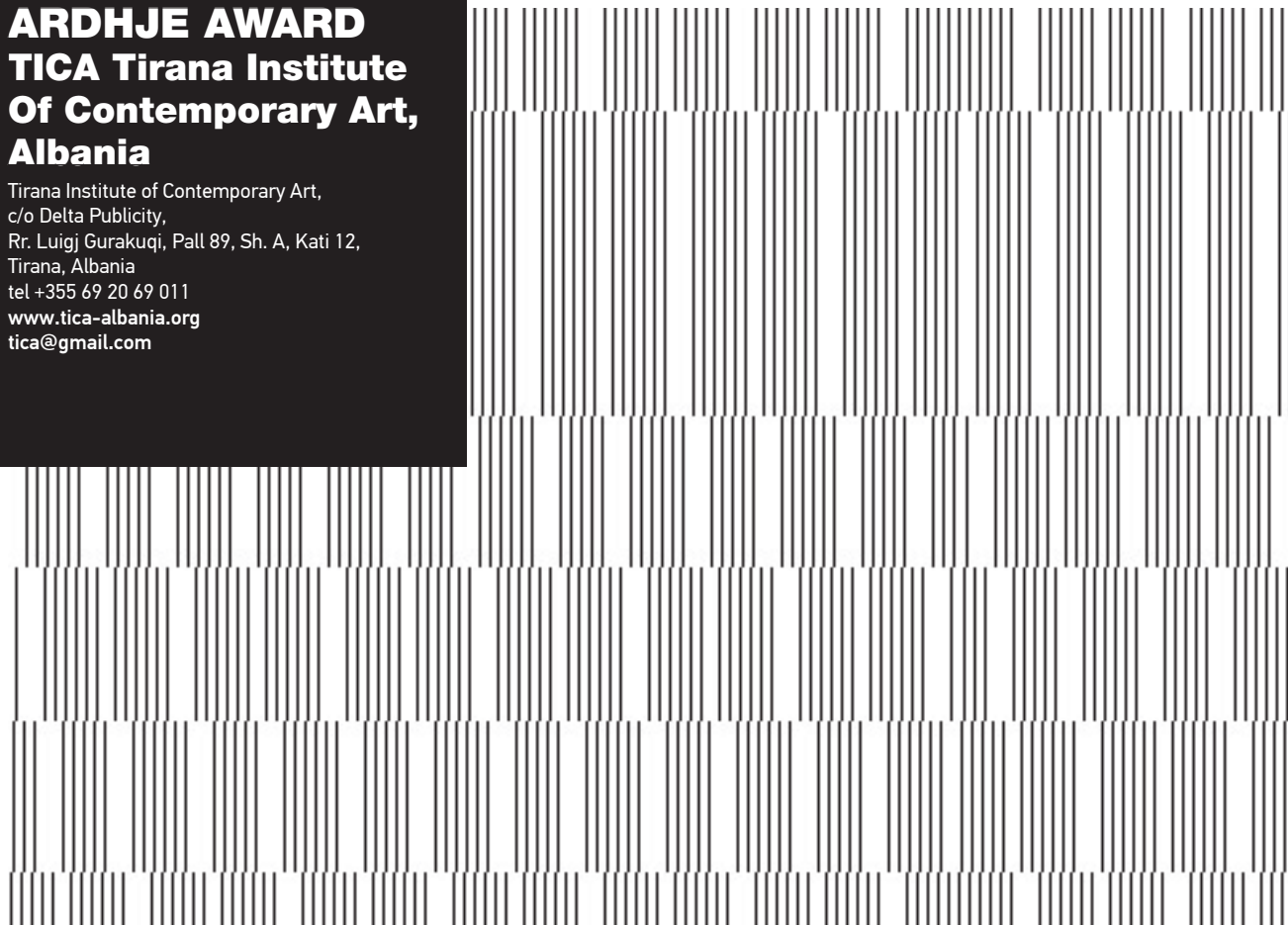
In his extensive oeuvre, **Vedran Perkov** from Croatia carries on a critical dialogue with all of 20th-century culture. He freely appropriates artistic tendencies as well as pop cultural icons. He pays tribute to them while mocking them, testing the endurance of each one of them. He points out the stereotypes of our thinking by amplifying them to an absurd scale.

For the artists exhibited here, winning the prize means the opening of a new phase in their lives and careers in art. Their work has received acknowledgment in their home ground. Thanks to the residence scholarship in New York, they have to prove themselves also in international competition. The importance of dialogue, however, does not lie merely in the distance of its parties. The encounter in Belgrade contributes to the survey of diverse artistic positions in Eastern and Central Europe. It shows how young artists from this region intensely exercise their possibilities and reach for new ones.

Tomáš Pospiszyl

ARDHJE AWARD
TICA Tirana Institute
Of Contemporary Art,
Albania

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c/o Delta Publicity,
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tel +355 69 20 69 011
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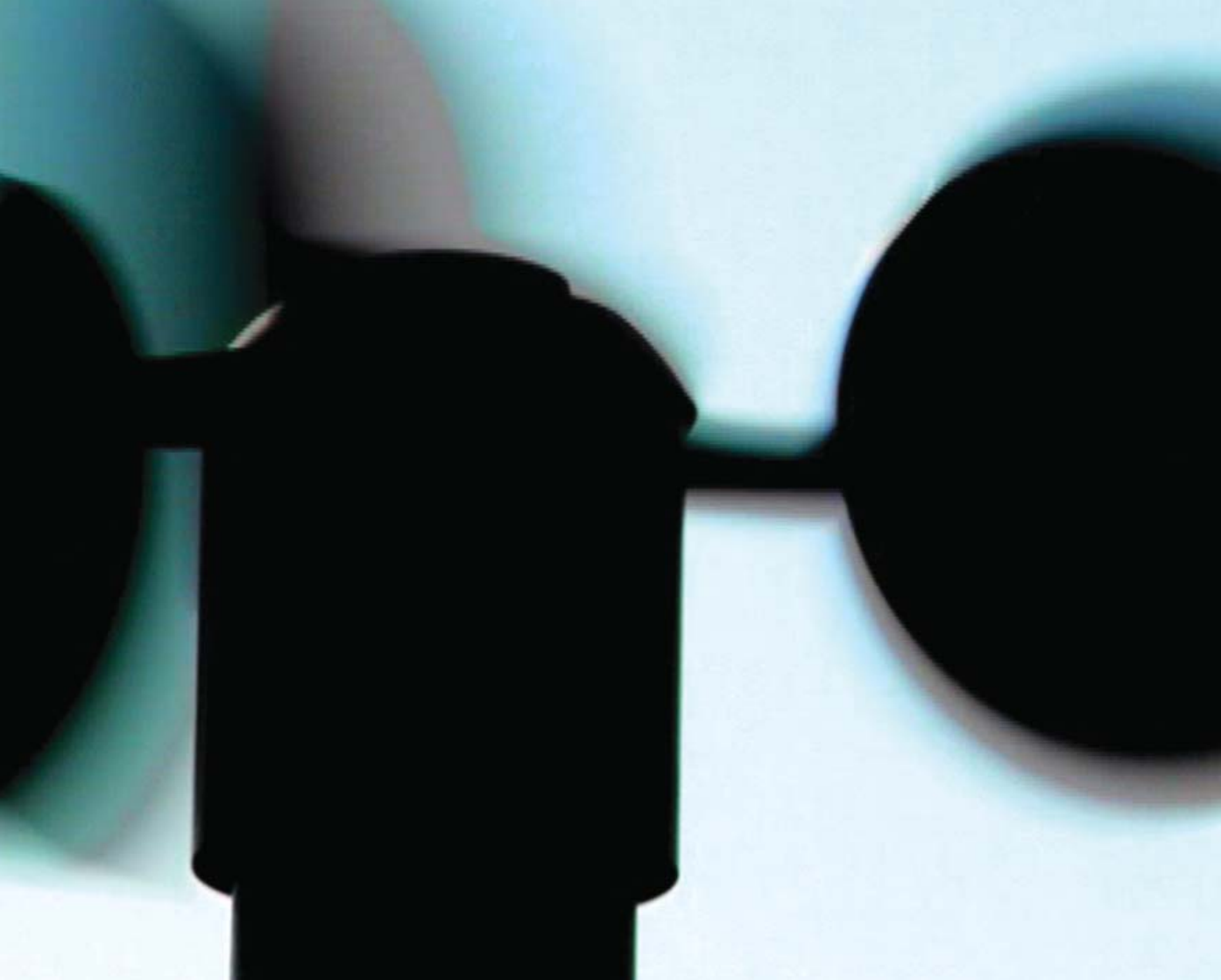
TICA is the first center for contemporary art in Tirana that offers a much needed permanent platform for Albanian and international contemporary art. In the last years, the Albanian scene has seen various events of different size and quality. The Tirana Biennale has been Albania's most ambitious art event. However, the biennale only takes place every second year and this leads to a serious discontinuity in the art scene that also suffers from a highly limited institutional and private support, respectively. TICA has thus been an important complement to support a vital art scene on a more continuous basis through a diverse program of exhibitions and events, as well as provide a forum for discussions and debate about art, politics and power.

Another important function of TICA is its international A.I.R. program. The residency program is the first structure to offer support and encouragement to promising local artists, while also enabling cross-cultural exchange in the Balkan region and beyond, as a tool for in-depth experiencing of respective cultural contexts. A great awareness and a strong engagement in gender-related issues and concerns permeates not only the activity of TICA, but also its organization as a whole. TICA is collectively run by: Joa Ljungberg, Edi Muka, Tina Finnas and Monica Melin

Ardhje Award

The Contemporary Art Award ARDHJE is a new art event on the Albanian contemporary art scene, conceived in 2007 in cooperation with the Foundation for Civil Society in New York. The event adds to the variety of TICA's programs and efforts, aiming at increasing the support for Albanian-based artists, while at the same time extending the dialogue and the exchange with artists and professionals from the region and the world.

ARDHJE allows for an extended research in the contemporary art scene in Albania, usually covering a time span of one year. The focus of the event are young local artists and their development. The exhibition aims at putting on display more than 2 projects per artist in order to show the continuity in their work.



Untitled / video / dimensions variable / 2'45" / 2007

Irgin Sena, in his oeuvre, has been employing situations, moments, fragments abstracted from life that do not seem to have any major importance. Fragments that we do not notice, that we overlook, moments that we let pass by and forget about them, moments of meditation that in everyday life do not have a strong impact; but, they seem to hold and conceal big possibilities and unveil some kind of truth. He makes them visible through videos, video installations, photographs, paintings and drawings. In his research Sena has been exploring themes such as relationships; relationships between inner and outer spaces, between crowd and leaders, stars; information; the power of lighting and the multiple images generated by it; speed and its conditions; decontextualization.

Born in 1982 in Tirana, Albania

Lives and works in Tirana

Education:

Academy of Arts, Tirana

University of Art and Design, Karlsruhe, Germany

Selected Exhibitions:

2005 Tirana Bienale 3, collaboration with Andrea Kuluncic, Tirana

2006 Saze On Tour, Hotel Mariakapel, Hoorn, Netherlands

2006 In Search of Video Art, Galeria e Vogël, Tirana

2006 Tirana Last Show, 1.60Insurgentspace, public space, Tirana

2007 1234567, HFG, Karlsruhe

2007 Lothringer 13, Munich, Germany

2007 A New Visual (E)vocation, Art Gallery, Shkodra, Albania

2007 Tirana Transfer, National Gallery, Tirana

2007 International Exhibition "Muslim Mulliqi Prize", Art Gallery, Kosovo

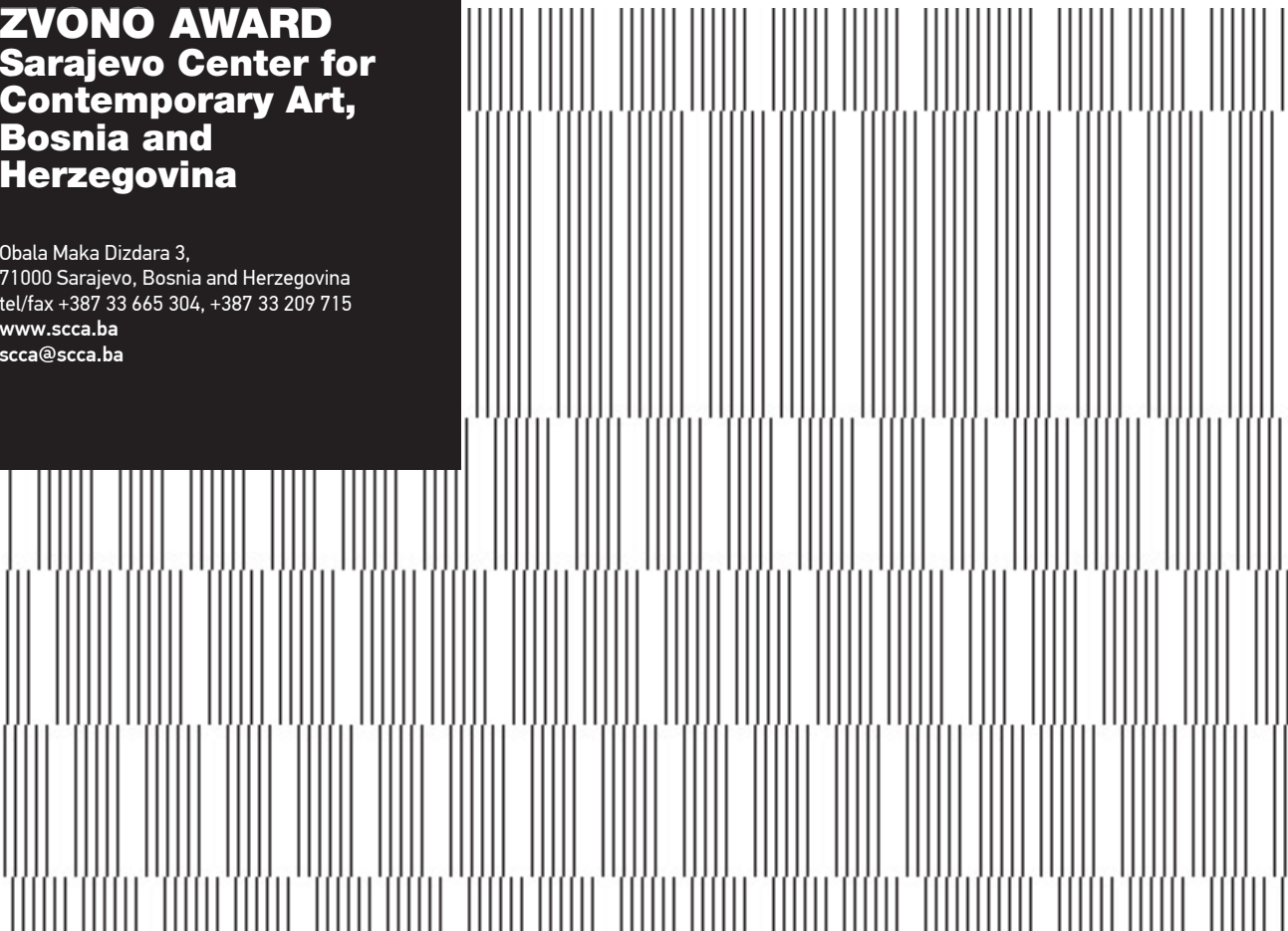
Awards:

2007 "Ardhje" prize for contemporary art, Young Visual Artists Awards

irginsena03@yahoo.com

ZVONO AWARD
Sarajevo Center for
Contemporary Art,
Bosnia and
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SCCA (Sarajevo Center for Contemporary Art) was founded by the Open Society Fund Bosnia and Herzegovina at the end of 1996. SCCA has operated as an independent, non-profit professional organization since 2000.

SCCA does not have its own gallery space. It is a mobile art center, both complementary and alternative in relation to the already existing art institutions.

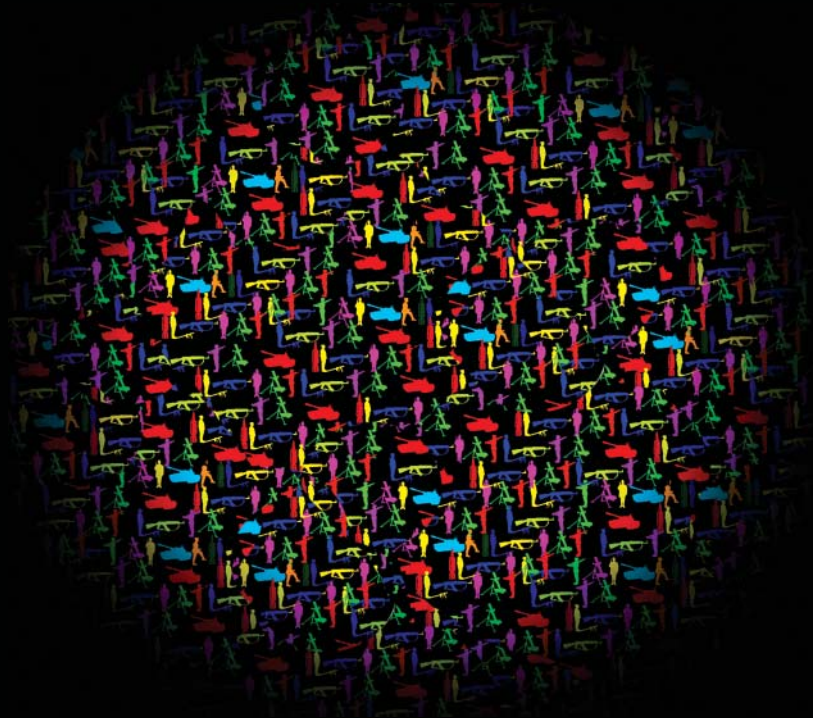
Most of its projects, such as annual exhibitions, are held in open spaces of the city. The change of environment, the relocation from art-oriented space (the gallery) to non-art-oriented places (art in public space, site-specific art, environmental art, activist art, new media art) created a new art scene.

The emergence of this new concept not only relates to a change in the artistic paradigm, but also to a change in the understanding of the function of culture and art. It has also expanded the notion of art and become a corrective agent to local artistic and public life.

SCCA unites the functions of an institution (information/documentation/education center) and an active participant in the artistic scene (production center). It develops two-way communication between BH and international art organizations and institutions, and promotes new forms of art beyond territorial boundaries.

SCCA establishes active cooperation with expatriate BH artists, and with artists and similar centers in neighboring countries and in the region.

The SCCA founded the ZVONO Award in 2006. The name ZVONO (The Bell) was chosen as a tribute to the artistic group formed in Sarajevo in 1982 and active until the outbreak of war in 1992. Its members were Biljana Gavranović, Sadko Hadžihasanović, Sejo Čizmić, Narcis Kantardžić and Aleksandar Saša Bukvić. The group was named after the ZVONO café at which these artists were meeting. Well-informed about current artistic ideas, not yet accepted and recognized by the infrastructures of the existing system, they started to exhibit and present their works and performances in the most unusual venues and locations: in bars, in the street, in shop-windows and at stadiums. Activity of the ZVONO group (specially its engagement in the discourse of cultural space) represents the most radical “behavior” on the BH art scene of the ‘80s.



My Shiny Disco War / audio visual installation / dimensions variable / 2008

MLADEN MILJANOVIĆ

Born in Zenica in 1982. Graduated from high school in Doboj. Graduated from the Military College in Bileća.

Trained 30 recruits for a three-month period as a sergeant. After his service in the army, he enrolled at the Art Academy in Banja Luka. Upon receiving his Bachelor's degree, he undertakes Masters degree studies at AUBL, where he works as an Assistant Professor of Intermedial Studies.

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“My Shiny Disco War” is a paradoxical audio-visual installation which uses an inverted contextual approach to the phenomenon of disco culture. Iconic images of soldiers and weapons are projected onto a disco ball that reflects the images all over the space. The colors of soldiers and weapons are constantly changing, creating a sense of dynamics within the space, accompanied by sound. The audio footage is a piece comprised of a variety of sounds: gunshots, sounds of tanks and explosions (which substitute the bass). The militaristic equivalent of disco, as a pop-culture phenomenon, triggers the issue of war as an ever-evolving trend. On the other hand, the work can be seen as a post-traumatic reflection of growing up in a war-stricken environment.

This work is not a fiction. It represents an assumption, and a utopia of artistic engagement, that everybody in our culture (or any other culture) can exert anthropological influence on culture through art.

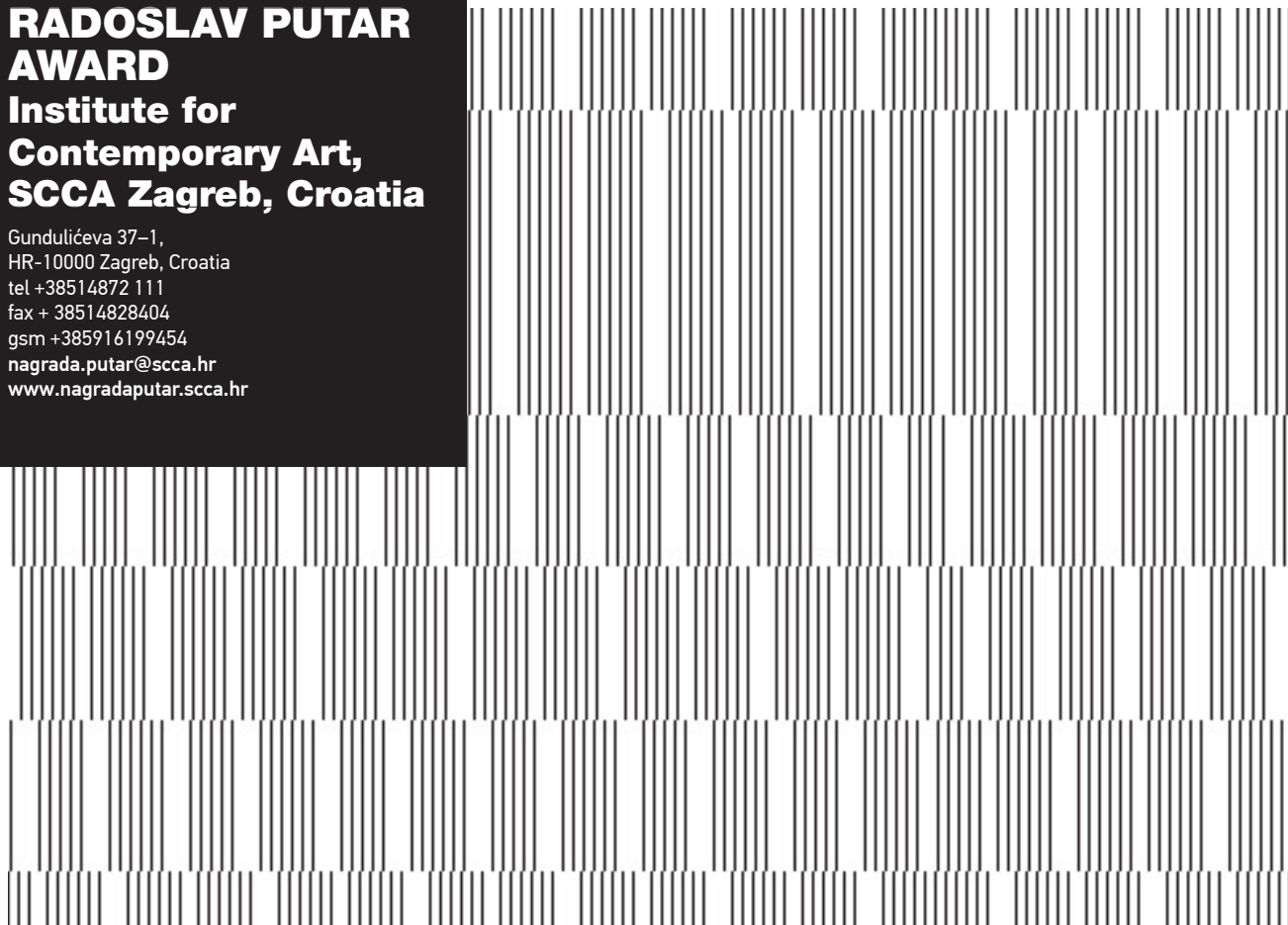
Christina Wolf expounds on this issue very succinctly in her “Patterns of Childhood”: “It is much easier to construct the past... than to remember it.”

For most of it, “My Shiny Disco War” aims at establishing a relation between presence and absence; absence as the past, and presence as the present. The reason for dealing with absence is in the ulterior reflection on personal past: the army service and growing up after recent ethnic clashes, which I mentioned earlier. This may explain why the idea of absence is so important, but the most important phenomenological factor throughout the work is the war (in which I did not take part) and my service in the army. The notions of the army and disco can be understood as a form of existential ambiguity, diametrically opposite to the western (humanistic) philosophical tradition.

When the transposition between the form and the content reveals itself in the work, it is not a synthesis of two elements that are supposed to be one. It is a deconstructivist contention which involves a third agent, something which destabilizes the recognizable manipulative pair. The third element is eclecticism (towards the history), an element of society, both structural and related to critical thought. A critical and mental equivalent to historicism and ideological-cultural paradigms seeks to be established through this work, and thus set up its frame of reference.

**RADOSLAV PUTAR
AWARD**
**Institute for
Contemporary Art,
SCCA Zagreb, Croatia**

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Radoslav Putar Award was established in Croatia in 2002 by the Institute for Contemporary Art and is the only annual national award for young visual artists up to the age of 35 in Croatia.

The Award was named after Radoslav Putar, an eminent art historian, critic and curator, who, by his efforts, introduced the contemporary visual arts language to Croatian culture.

His work was also significant in its social aspect, because he promoted the ideas of democracy and advocated dialogue, tolerance, freedom of expression and openness to other cultures.

Our initiative to name the Award after Radoslav Putar reflects our desire to promote clear-cut attitudes, active participation and high professional standards as means of the affirmation of democratic processes, which are interdependent with the development of culture, cultural institutions and the arts in Croatia.

The aim of Radoslav Putar Award is to provide support to young creative artists and facilitate the continuation of their activities by shifting them from a marginal to a central role in society by creating a positive context for new art, creativity and innovativeness with which society could and should identify. The additional aims of the Award are to invigorate the Croatian art scene, help young artists with affirmation and professional work, and to enable the sharing of experiences on regional and international level.

Institute for Contemporary Art in Zagreb is a non-governmental and non-profit institution established in 1993. Mission of the Institute is to promote contemporary creativity as a social value, to create, encourage and realize innovative projects and to raise professionalism in the Croatian art scene, through collaborations, partnerships and knowledge transfer to younger generations.



Penalty Kicks / video installation / loop / series of 3 / 2'17" / 2007

- the video documents my goalkeeping efforts while a number of people shoot penalties
- actions play out quickly with Mariachi music in the background
- incessant repetition
- spectators can help themselves to a beer and sit on the pack; comfort and coziness
- problems of the position of an individual / artist are represented through the unenviable position of the goalkeeper
- although my knowledge of football, a typically male thing, is limited, I get the feeling of acceptance and belonging by playing the game
- critique of gender stereotypes, rules of games and enforcement of values

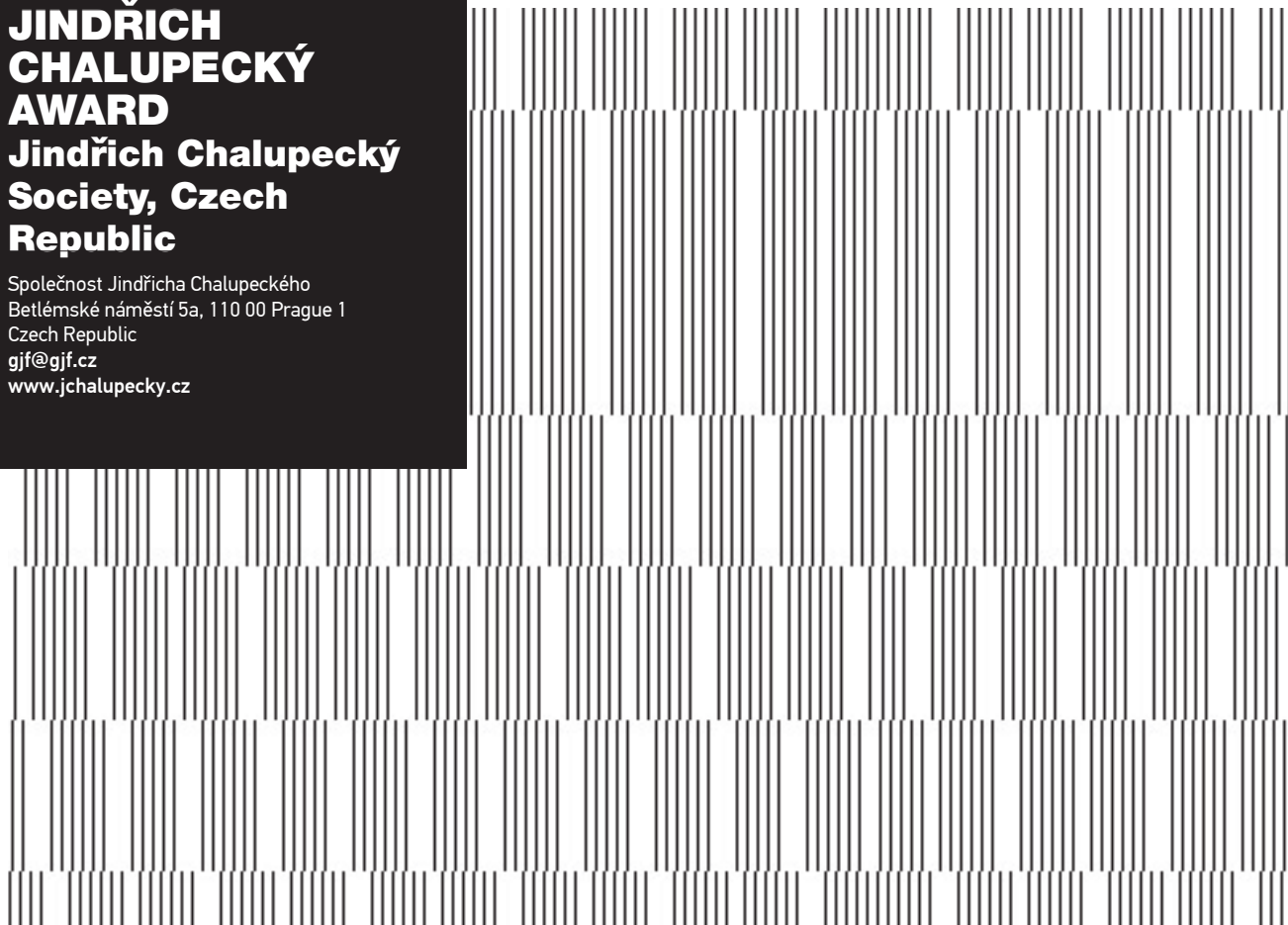
Vedran Perkov

Vedran Perkov was born in Split in 1972. He completed his painting studies at the Art Academy Brera in Milan, Italy. He is now teaching at the painting department of the Art Academy in Split. He is a member of HULU, Split and HZSU; he has been exhibiting in Croatia and abroad since 1997.

JINDŘICH CHALUPECKÝ AWARD

**Jindřich Chalupecký
Society, Czech
Republic**

Společnost Jindřicha Chalupeckého
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Czech Republic
gjf@gjf.cz
www.jchalupecky.cz



Initiated by playwright Václav Havel, artist Jiří Kolář and painter Theodor Pištěk, the Jindřich Chalupecký Award was first presented in 1990, and the competition was set to repeat annually. The name of the award honors Jindřich Chalupecký – art and literary critic – for his life-time achievements and unwavering dedication to the promotion of freedom of thought and expression as a pre-requisite for the existence of art.

The winner is selected by an international jury, which is appointed for a period of three years. To enter the evaluation process, a candidate must reside permanently in the Czech Republic and must be up to 35 years old. Former winners of Jindřich Chalupecký Award include, among others, now internationally well-known artists like Markéta Othová, Ján Mančuška or Kateřina Šedá. The Jindřich Chalupecký Society organized individual and group exhibitions of the winners in different galleries in the Netherlands, Hungary, Germany, Russia, Romania and United States of America. This year the prize will be awarded for the eighteenth time.

Award is supported by the Ministry of Culture of the Czech Republic, and co-organized with the American foundation Trust for Mutual Understanding and Foundation for a Civil Society, as well as by many other organizations and institutions. The winner will be awarded with a six-week stay at the International Studio and Curatorial Program in New York, with financial support for his/her creative project or publishing of his/her catalogue, as well as with a solo exhibition in Galerie Václava Špály in Prague. In addition, the general partner, Reflex magazine, will contribute a check totaling CZK 50.000 to help further the winner's creative development.



Replaced – Brno – 2006 / Installation view / 2006

For my Replaced-Brno-2006 project I chose five performances from five artists that took place in Czechoslovakia in the 1970s and 80s. The main prerequisite for the selection was that the performances had been conducted (or could have been conducted) in public space. Instead of composed, clearly identifiable performances, gestures or acts that bordered on normal behavior fitted my plan.

I was interested in what way public space and everything related to it (politics, urbanism, architecture, as well as social conventions and rules connected to certain places) had been transformed.

I met with almost all the artists from the original performances and spoke to them about their experiences and why they carried out such performances. It became evident that, besides a probe into public space, my project would reflect and alter the way we now view their performances.

Simply put, it was meant to show what happens when we transfer previously recorded gesture to a completely transformed reality.

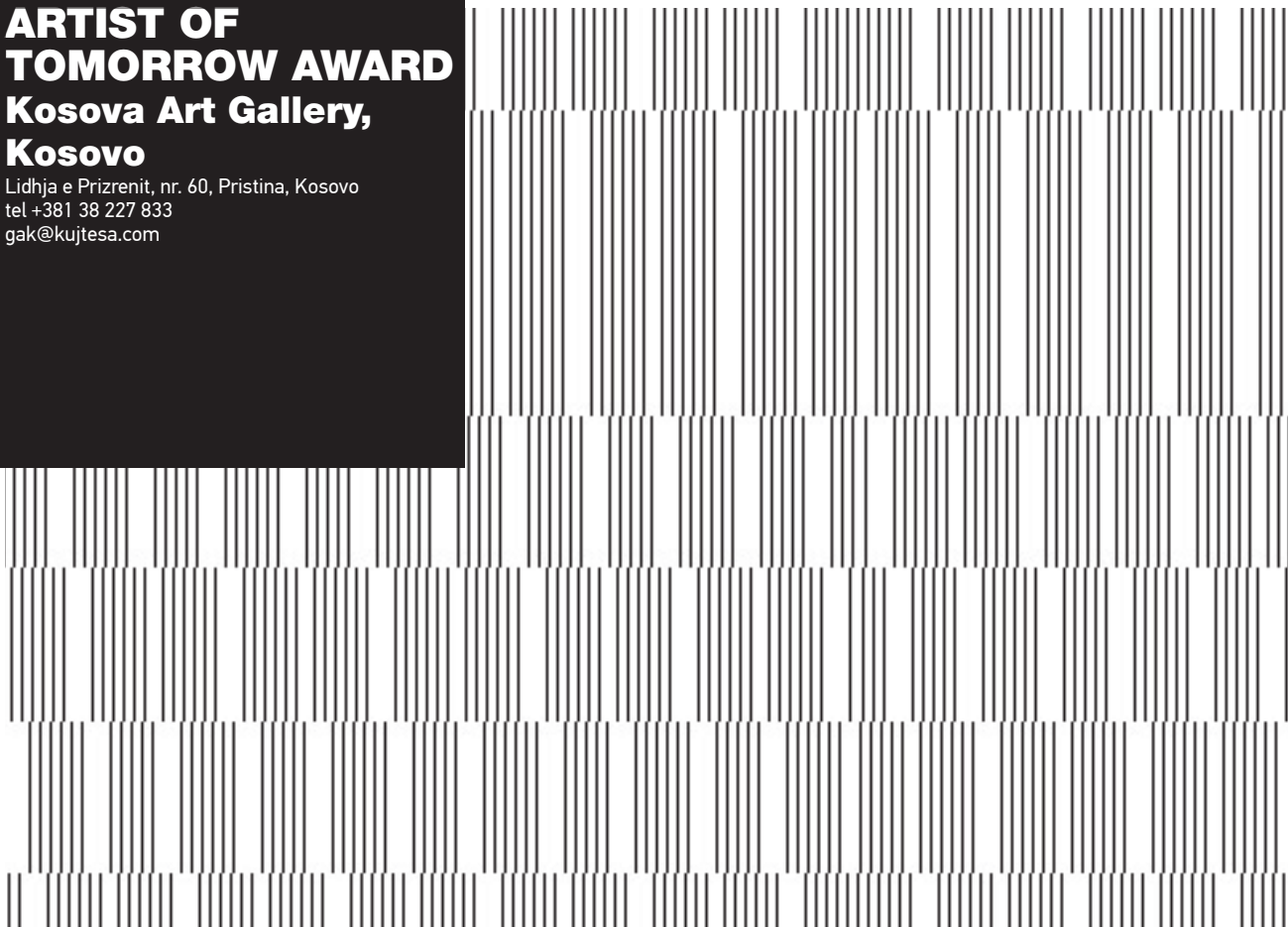
Barbora Klímová

Barbora Klímová (1977) lives and works in Brno, Czech Republic. She has exhibited in numerous solo and group exhibitions, including Hot Destination / Marginal Destiny IV., Motorenhalle, Dresden; Re: Place, Siemens_artLab, Vienna; Beursschouwburg, Brussels; CCNOA, Brussels; Anxiety of Influence: Bachelors, Brides and Family Romance, Stadtgalerie Bern, Bern; PRAGUEBIENNALE 1, National gallery, Prague. She is holder of the prestigious Jindřich Chalupecký Award, awarded annually to Czech contemporary artists.

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**ARTIST OF
TOMORROW AWARD**
**Kosova Art Gallery,
Kosovo**

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The Kosova Art Gallery was founded in 1979. During its existence, especially in the last nine years, the Kosova Art Gallery has organized numerous group and solo exhibitions, both on local and international level.

The most successful exhibitions, organized annually, are: the International Artistic Photography Exhibition, "Gjon Milli" Award; the "Muslim Mulliqi" Award International Exhibition, the International Ceramics Exhibition, the November Salon, the Drawing Biennial, etc.

The Kosova Art Gallery has published many catalogues and brochures, among which are monographs "Contemporary Arts of Kosova" and "Kosova Fenix".

Being the main cultural institution for presenting visual arts in Kosova, this institution deals with promotion of contemporary art. The Kosova Art Gallery has its doors opened for artists from other countries, or, for that matter, institutions interested in enriching the cultural life in Kosovo or sharing experiences in art.

Up till now, the Kosova Art Gallery presented Kosova art in many international exhibitions in the following cities: Paris, Tokyo, Bombay, Augsburg (Germany), Brno (Czech Republic), Tirana etc.

Artists of Tomorrow Award

When the Young Visual Artists Award was first organized in 2002, it became a „cultural boom“, first of its kind: a chance for young artists to break down barriers of traditional art and create their own new art using new media.

"Artists of Tomorrow" is not merely an award: it is an institutional recognition of contemporary art in Kosovo. For the young artists, the Award is a chance to present their art to the world, as well as establish cooperation with the artists and organizations from other countries.

The organization of the award was initially supported by the Soros Foundation and Swiss Cultural Programme. It is continuously supported by the US Embassy.



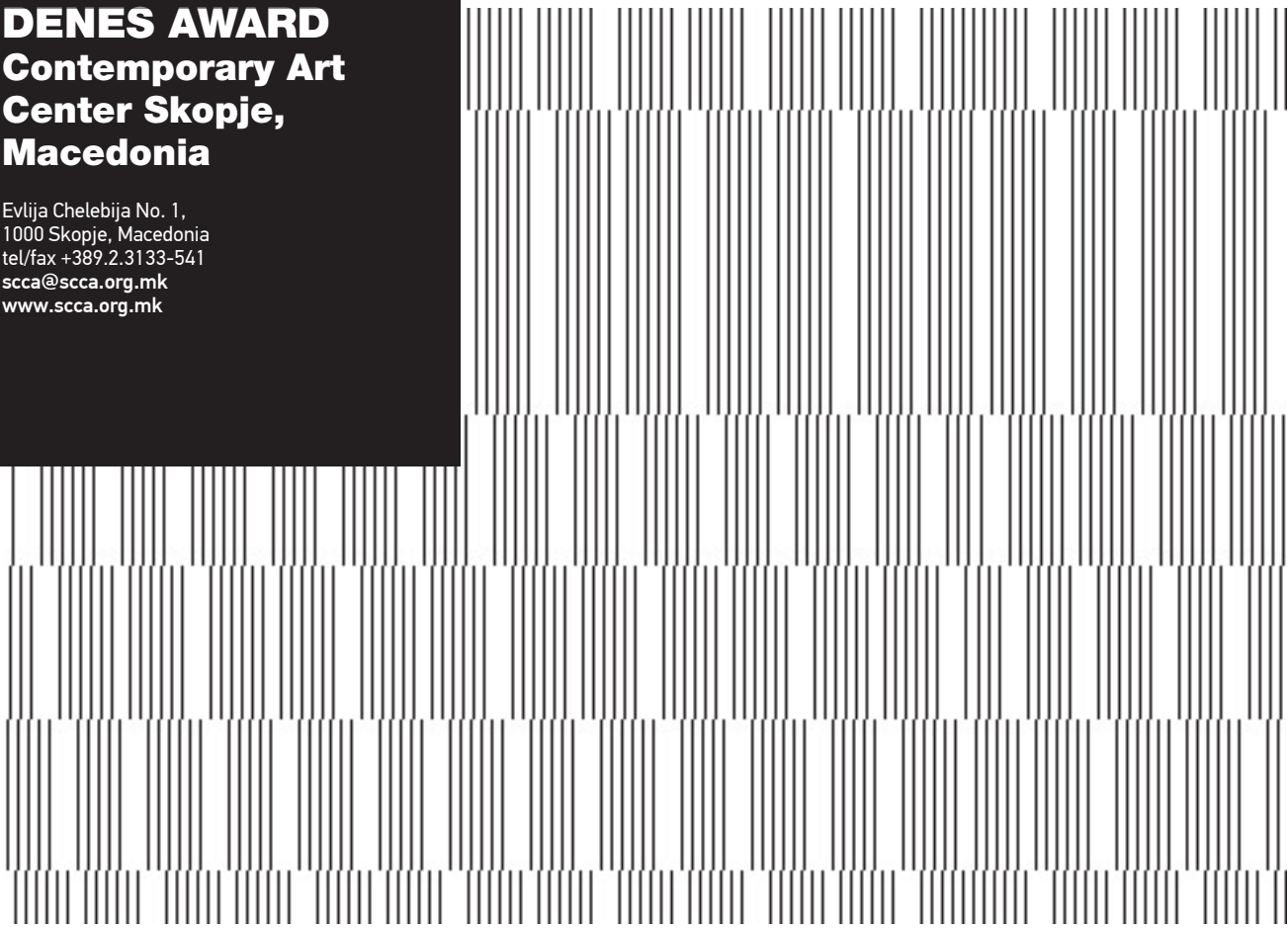
Two Days Notice / Installation / 2008

This work is an installation which was realized in public space. It is a traffic sign installed in the street. This sign is different from the other traffic signs because it shows a beggar. It was put up on April 26, 2008, and was taken away by the police two days later.

Born in 1986 in Pristina. His most important exhibitions are: Festival 404 (Trieste, Italy, 2008), Independence (Tirana, 2007), Muslim Mulliqi (GAK Pristina, 2007 - first prize), There is no place like home (Venice, 2007); U2 is not coming in Pristina this summer as well, (Lemonade, Pristina, 2007), Artists of Tomorrow 2007 (GAK Pristina), Art is not a mirror, it is a hammer, (Rizoma, Pristina, 2007), Onufri 2006 (Tirana - third prize), Ubensmite rituale, (Frankfurt, 2006) etc.

DENES AWARD
Contemporary Art
Center Skopje,
Macedonia

Evlija Chelebija No. 1,
1000 Skopje, Macedonia
tel/fax +389.2.3133-541
scca@scca.org.mk
www.scca.org.mk



The Contemporary Art Center – Skopje, in collaboration with the Foundation for Civil Society in New York, has, since 2002/2003, established an annual award for best young artist in the Republic of Macedonia under 35. The first award jury decided to name the award DENES, after the renown artistic group from the sixties.

The rationale of the project is based on the lack of this kind of opportunities for artists in Macedonia, the non-existence of such awards, the professional interest from 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 establishing of this award creates a competitive structure and strengthens discussions among institutions and young artists. We wish to emphasize that the award achieves its purpose by exposing creativity of youths to a wider audience, 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 awarding process is comprised of several steps:

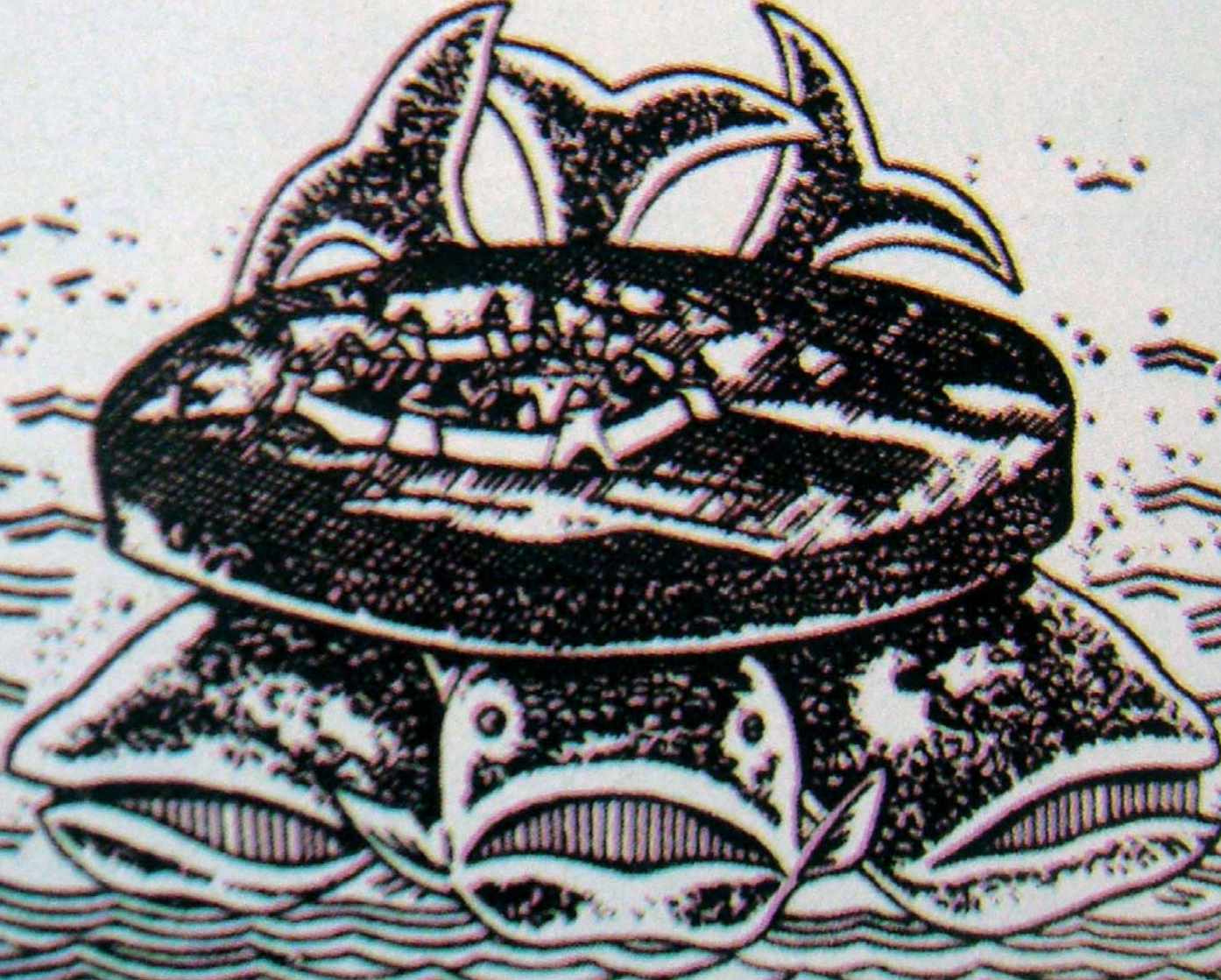
- Selection of awarded artists
- Group exhibition of the 4 awarded artists in Skopje
- Residency in USA for the first awarded

The method of the selection was divided in two phases:

- Submission of nominations, by renowned art critics and artists from Macedonia
- Announcement of the winners, after the award jury has reviewed all nominations.

The project is financially assisted by:

City of Skopje, Foundation Open Society Institute Macedonia, The Contemporary Art Center - Skopje



Perfect Harmony? / sound installation / print on paper / dimensions 120 x 120 cm / 2008

How many people take care after the Perfect Harmony in the world???

All the animals, insects, people... on this soil, in the air and water are important for the existence and the future of this planet. Usually people do not take care after our planet, but some of the animals really work on it. Like the whales...

There are many different kinds of whales, but not all of them are same. Some whales are killers, some whales are really amazing in their way of living and their harmony, the harmony that produces enormous positive vibrations and that is really important.

I believe that whales are the most perfect and most intelligent animals on this planet and we must do our best to protect and save them. We all know that everything works better if fuelled by positive vibrations or positive energy.

The whales are so important for creating and sending the positive vibe out of this planet because we (humankind) are forgetting how to create good vibrations.

This project is related to a legend...

Long time ago a man believed that the Earth was flat and that there were 3 whales swimming in the ocean, carrying the Earth on their backs.

I would like to establish a connection between this legend and my thinking about the future of this planet because we have to know that the whales are very important for us, for this planet, and that they really carry this planet on their backs.

My opinion about this legend is that the man was not mistaken in his vision. What he got wrong was the shape.

So I believe that the whales are the most important element of our future, of our life, and if we lose the whales we will lose this planet and ourselves too.

Whales are the only peaceful creatures on this planet and a unique species that sends real positive vibe and peaceful messages to the Universe.

This project is a silent call for saving the whales, the earth and saving ourselves.

Boris Petrovski

BORIS PETROVSKI

Born January 8, 1975 in Skopje.
Graduated from the Faculty of Fine Arts in Skopje, 1998, Department of Sculpture and Graphic Design. Lives and works in Skopje as a free-lance artist from 1998.

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SOLO EXHIBITIONS:
2007 Disfigurements,
Gallery MC – New York
2007 Dehumanization,
Open Graphic Art Studio –
Museum of the City of Skopje, Skopje
2007 Transformation, SKC, Belgrade
2006 With Night,
Open Graphic Art Studio, Skopje
2006 Disfigurements,
Mala stanica, Skopje
2005 Transformation of the Experience,
Youth Cultural Centre, Skopje

**DIMITRIJE
BAŠIĆEVIĆ
MANGELOS AWARD
KONTEKST gallery /
DEZ ORG, Serbia**

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tel +381 11 263 96 39 +381 11 2183 792

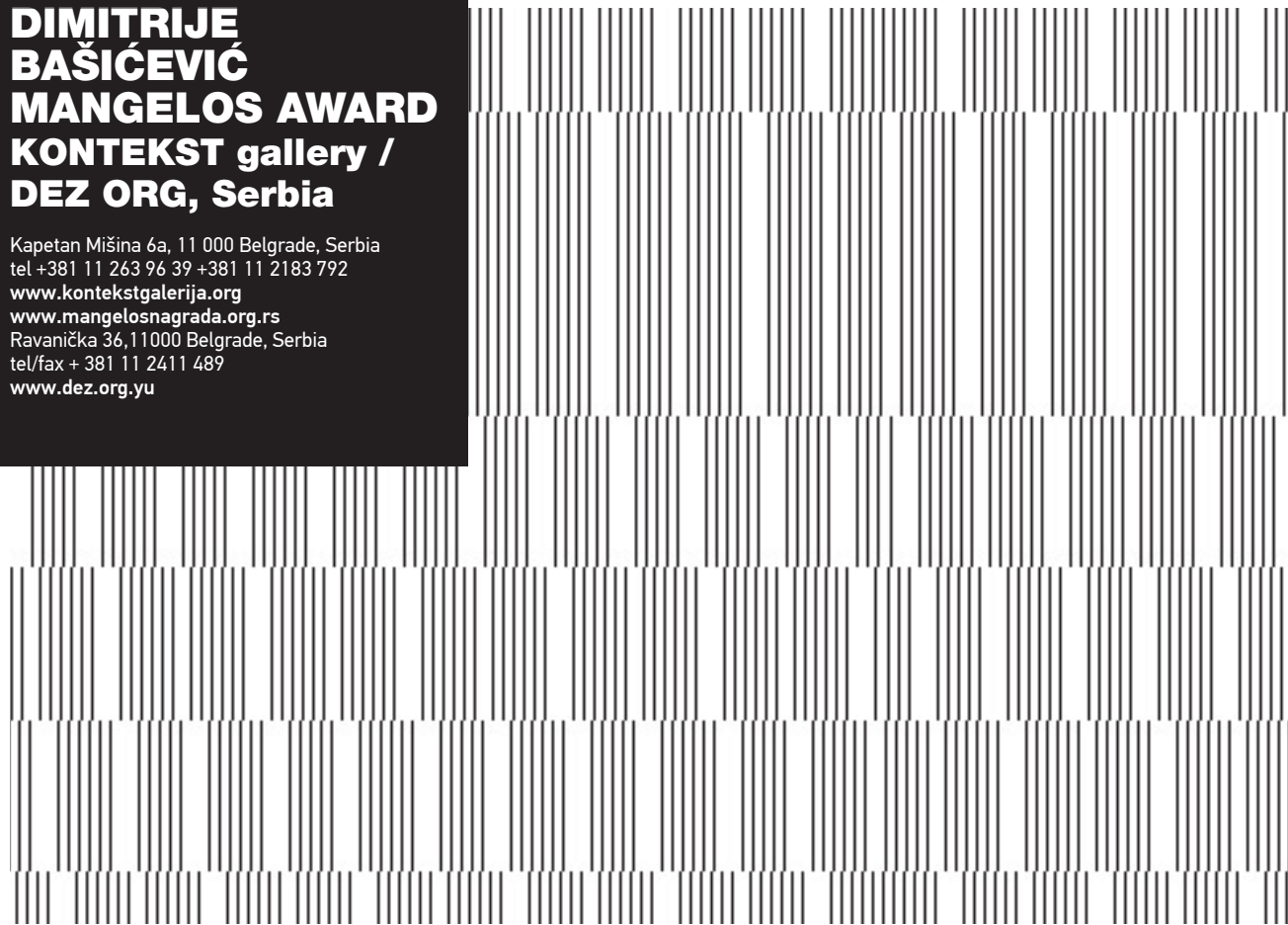
www.kontekstgalerija.org

www.mangelosnagrada.org.rs

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About Dimitrije Bašićević Mangelos Award, its organizers and their position

The Dimitrije Bašićević Mangelos Award was founded in 2002 by the Center for Contemporary Art in Belgrade (former Soros Center for Contemporary Art) and the Foundation for a Civil Society. The award was named after one of the most important conceptual artist and art historians of former Yugoslavia.

In 2006 we - the Artist Association DEZ ORG and Kontekst Gallery from Belgrade - were asked to take on the organization of the Mangelos Award, as the Centre for Contemporary Art Belgrade was closing its operation. We thought that the organization of Mangelos Award should not be terminated as it is the only award for young visual artists in Serbia and we considered that it will be a chance for us to get to know the scene better.

As the Mangelos Award's local organizers, we decided to co-ordinate the YVAA joint exhibition because we feel that this event could have significant local impact in the context of raising awareness about the importance of the support for visual arts.

However, the YVAA network is bringing together a range of different organizations and people with divergent (a)political and professional positions: from an US Foundation to former Soros Centres for Contemporary Art to alternative independent spaces and groups such as Kontekst, DEZ ORG and others. Thus, the understanding of work in the field of art varies between the actors, from a strategic and branding approach on one side, to a more socially, politically and critically-oriented one on the other.

In the framework of the YVAA project, the crucial questions which we are posing are related to the roles of Western European and US foundations (public or corporate) in the processes of democratization of post-socialist societies, as well as in the processes of transplantation and implementation of the concept of civil (or open) society and neoliberal capitalism in the former Second World countries, with regard to the role of art and culture in the processes of Euro-Atlantic integrations.

We are concerned about the totalitarian regime of capitalism and its "democracy", implementing its system of constant surveillance, control and censorship when it comes to real critical positions. Recent examples in contemporary art and activism can be found in the censorship and brutal control of the activist protests and artistic and activist projects organized against the G8 summit in Rostock (Germany), the NATO Meeting in Bucharest (Romania) or in our local context the censorship of the exhibition Exception, Contemporary Art Scene from Pristina in Kontekst Gallery in Belgrade.



Yes, lets start with the
March of Independency.

The video piece “Don’t Do It Wrong” suggests how social rituals build and promote the sense of belonging and creation of a “we”. It was filmed in a primary school in Istanbul and documents a daily morning ritual in which the director of the school and teachers choreograph the entire event. To hold a flag is a special task, but it is too heavy for a boy and a girl has a panic attack. But, once in their positions, pupils sing the Turkish National Anthem, recite an oath by which they pledge to Atatürk, promising to keep his legacy alive, to love their country even more than themselves. This work investigates how the process of bonding and binding to one collective body occurs. It focuses on the way the power is imposed and exercised. It makes visible the mechanism and invested effort of implementing the sense of national cohesion. This ritual has been occurring every day for five years in all Turkish primary schools and in the army since 1920s.

The video piece “Don’t Do It Wrong” is shown internationally and is part of the MACBA collection, Museum of Contemporary Art in Barcelona, and collection of Isabelle and Jean-Conrad Lemaître.

Katarina Zdjelar (Belgrade 1979) is an artist based in Rotterdam, NL.

Her work focuses on language, belonging and cultural identity.

Recent exhibitions and projects include:

Solo: CASCO, Office for Art, Theory and Design, Another Project, Utrecht, NL (2007); Gallery of Contemporary Art, Bez prevoda, Pancevo, RS (2007); Platform Garanti Centre for Contemporary Art Istanbul, Workin’Progress..., Istanbul, TR (2007); Mirta Demare Gallery, Back to back by heart, Rotterdam, NL (2006); Hedah, Center for Contemporary Art, Would that be alright with you if I bring my cat along, Maastricht, NL (2006)...

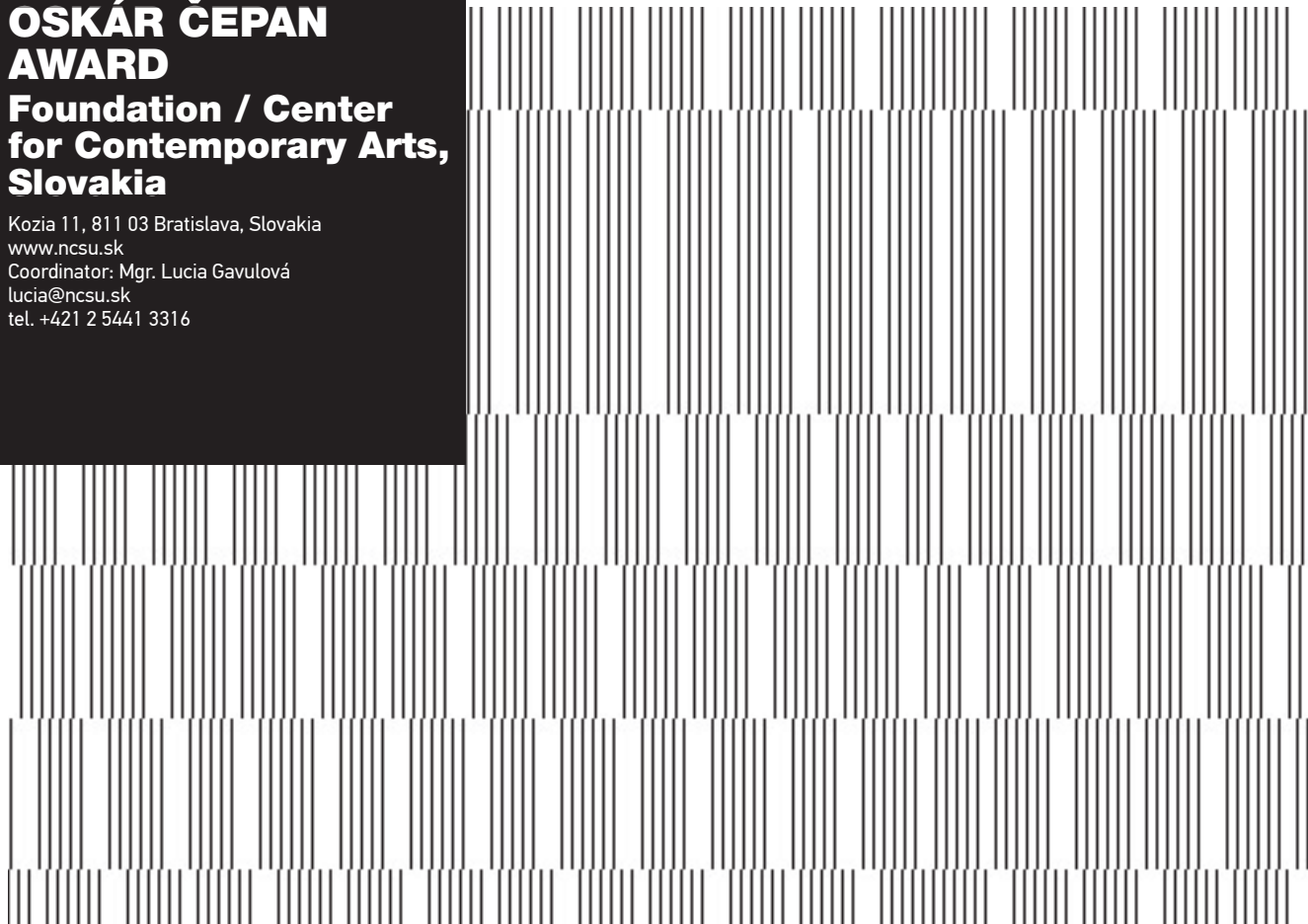
Group: The Chelsea Art Museum, The Promised Land, New York, NY, USA (2008); MKE, Barcsay Hall, Visibility Works, Budapest, HU (2008); MuHKA, Museum of Contemporary Art Antwerpen, If I can’t dance I don’t want to be part of your revolution, Antwerp, BE (2007); FMP, Finnish Museum of Photography, The nature of evil, Helsinki, FI (2007); Fries Museum, Buro Leeuwarden, Wolkom in it Heitelan, Leeuwarden, NL (2007)...

Katarina Zdjelar is co-editor of Another Publication book project (2007) and Resonant Bodies Voices Memories book (forthcoming 2008), both published by Revolver, Frankfurt and the PZI, Rotterdam.

OSKÁR ČEPAN AWARD

**Foundation / Center
for Contemporary Arts,
Slovakia**

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The Oskár Čepan Award is a competition designed for young visual artists. It was initiated in 1996 by Wendy Luers, the Founder and President of The Foundation for a Civil Society (USA). The competition bears the name of the leading Slovak art theorist Oskár Čepan (1925 – 1992) and is annually awarded by Foundation – Center for Contemporary Arts.

The main objective of the competition is to support young artists, to dynamize current Slovak visual art scene, and present the art created by young people at both local and international platforms.

Since 2006, young artists under 35 years of age are shortlisted for the prize by the Selection Committee comprised of Slovak art theorists and curators. At the same time, they can also register individually on the basis of an application form and relevant visual documentation. They may present their work in painting, sculpture, graphics, drawing, installation, photography, multimedia and video art. The Oskár Čepan Award winner is decided by an expert commission made up of art theorists and visual artists appointed by the Foundation – Center for Contemporary Arts.

The winner receives a pecuniary reward and a scholarship in New York (USA) with a possibility to organize an individual exhibition afterwards. Winning in this competition is generally considered a quality guarantee.



Exercise / video / 5' 53" / 2007

The visual language of the photographs plays with the archival attitude. Nimcová works to abandon her own sensibilities by mimicking the formal qualities of found photos. Stumbling upon an archive of pre-revolution photographs, she was moved to rediscover the people presented in the photos, to see them move again, dance again, simply be again. She finds her subjects, oddly enough, in the same spaces as before with the wrinkles added. When her familiarity with photography takes over, she moves to video, changing mediums to destabilize her own position. She treats the video much like a still image. Very little movement takes place. She requests a simple task from her models: to exercise. She allows them to set the complete choreography, location, tempo, action, costume. All is left to the subject. She wants them to exercise. Thus she opens the image so as to see an individual, and the historical imprints that have shaped it. The exercise triggers memories of army training, school mornings, perhaps an amateur dancer. Nimcová polishes the residue, and gives us shiny images of what it was and what it is now. Ultimately, the subjects transcend the specificities of their own culture, bringing forward the discomforts presented by ageism and our desired collective amnesia of what has failed.

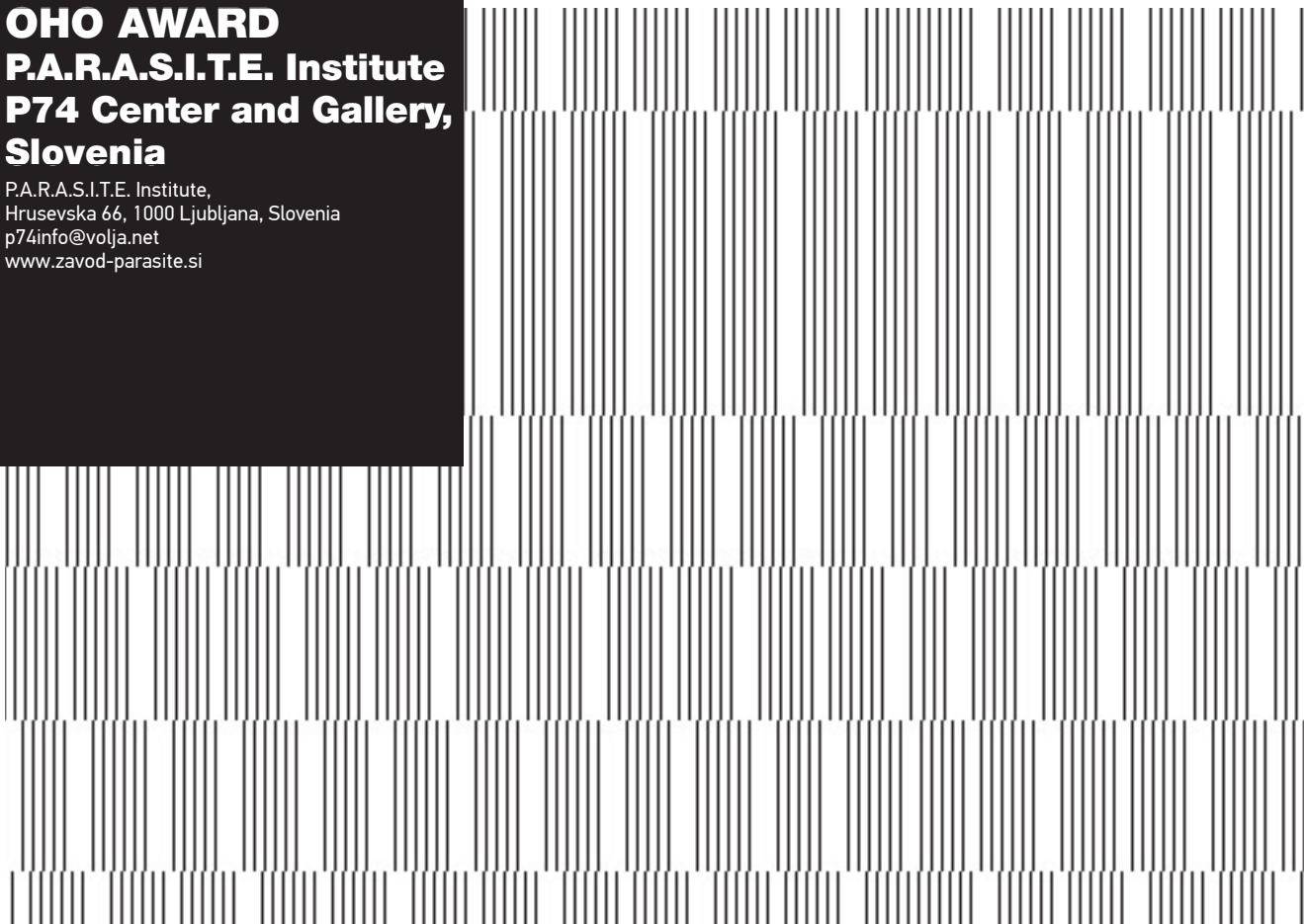
Tala Madani

Lucia Nimcová graduated from ITF in Opava, CZ. The main focus in her work since 2000 have been women in Central and Eastern Europe – the Instant Women project. In 2005, her interest moved towards using archival images, which was featured in her projects Rusyns, Kiss and the latest project UNOFFICIAL. She is currently a resident artists at Rijksakademie van beeldende kunsten in Amsterdam. Recently, she published a book titled UNOFFICIAL.

www.luco.sk

OHO AWARD
P.A.R.A.S.I.T.E. Institute
P74 Center and Gallery,
Slovenia

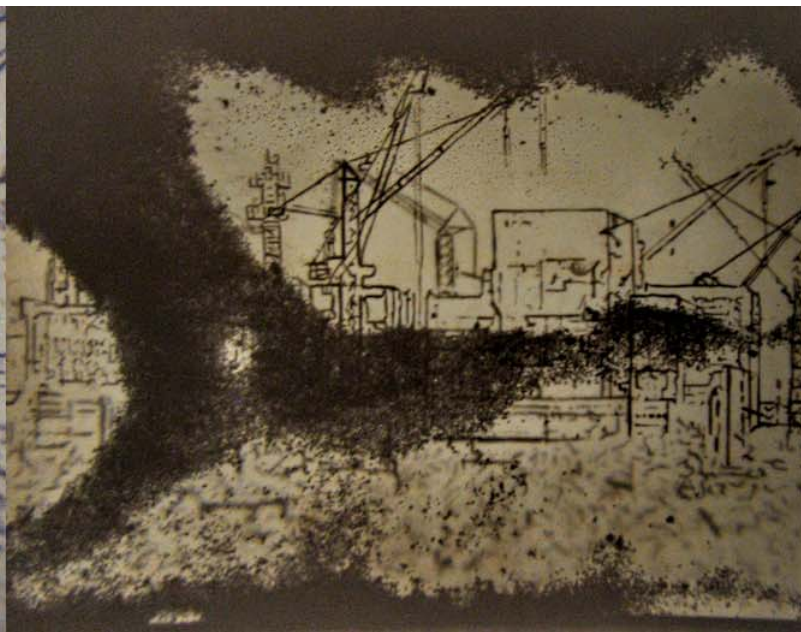
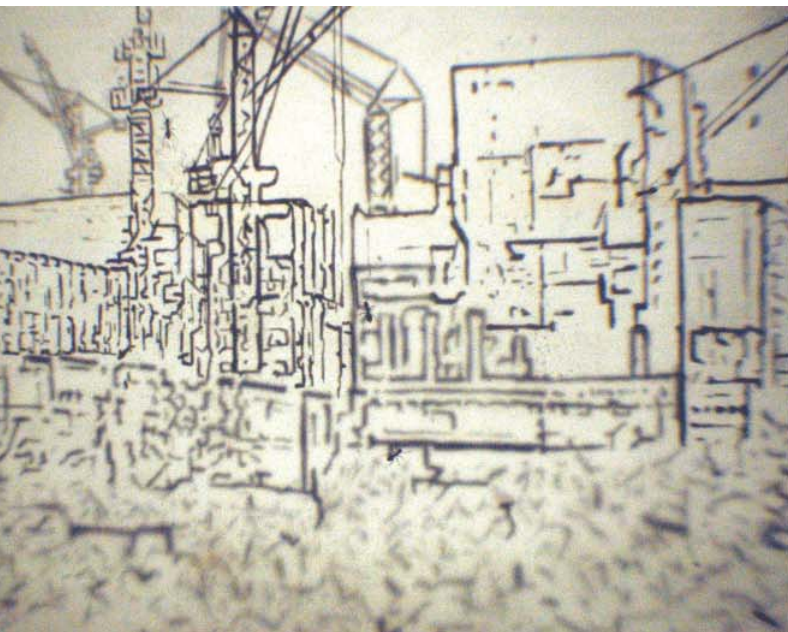
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The award has been named in honor of the OHO Group, an important neo-avantgarde group of Slovene artists who were active in the late 1960s. Even today, this group continues to be a model and inspiration for young contemporary artists in Slovenia. Just as the OHO Group brought new openness, freshness, and dynamism to the world of art in the 1960s and also succeeded in penetrating the international art scene, it is our hope that the OHO Award will exert a positive influence on the work of young Slovene artists and open doors for them into the international art world.

P.A.R.A.S.I.T.E. Institute (Zavod P.A.R.A.S.I.T.E.), founded in 1999, is a non-governmental institution that operates in the field of culture, art and education. The Institute's principal activities are the preparation and organization of exhibitions and music events, as well as educational programs in the fields of contemporary music, visual arts and intermedial arts.

P.A.R.A.S.I.T.E. Institute runs the P74 Center and Gallery (in the last decade, it organized more than 100 events, exhibitions, workshops, round table discussions, lectures, evolving into one of the leading contemporary art spaces in Ljubljana) and the CAPSULE, new project space and bookshop in the city center.



Formication / Installation / dimensions variable / overhead projector, living ant colony, plants, sugar, 6 drawings on transparent foils, white wall / 2007

LUIZA MARGAN & MIHA PRESKER

The installation “Formication” deals with the meaning and function of an individual in the sociological system of constant progress. It explores the structure of an image through layering and merging of its parts. The installation consists of 6 transparent drawings positioned further or closer from the source of light, an overhead projector. A living organism, a real ant colony is connected with the layers of drawings, producing uncontrollable movement and functioning as kind of an error inside the image. The middle layer is the most active, the one which is in sharp focus and through which the ants are moving in order to get to the food and back to the colony. The overhead projector projects the final image (a construction sight), together with the ants' motion, on a large-scale wall. The viewer has a chance to observe and compare fragments of drawings and the merged image in the projection. He can follow the process of sculptural change in time, since the installation is an unpredictable process, changing as the ants carry sand and food across the drawing.

Luiza Margan was born in 1983 in Rijeka, Croatia. She studied at the Academy of Fine Arts and Design in Ljubljana and at the University of Applied Arts in Vienna.

Miha Presker was born in 1979 in Maribor, Slovenia. Studies at the University of Applied Arts in Vienna.

Margan and Presker have collaborated on several art projects since 2006.

They won the OHO Award for young visual artists in Slovenia in 2007 and were residents of the ISCP, in New York. They have participated in solo and group exhibitions in Europe individually, as well as with joint projects.

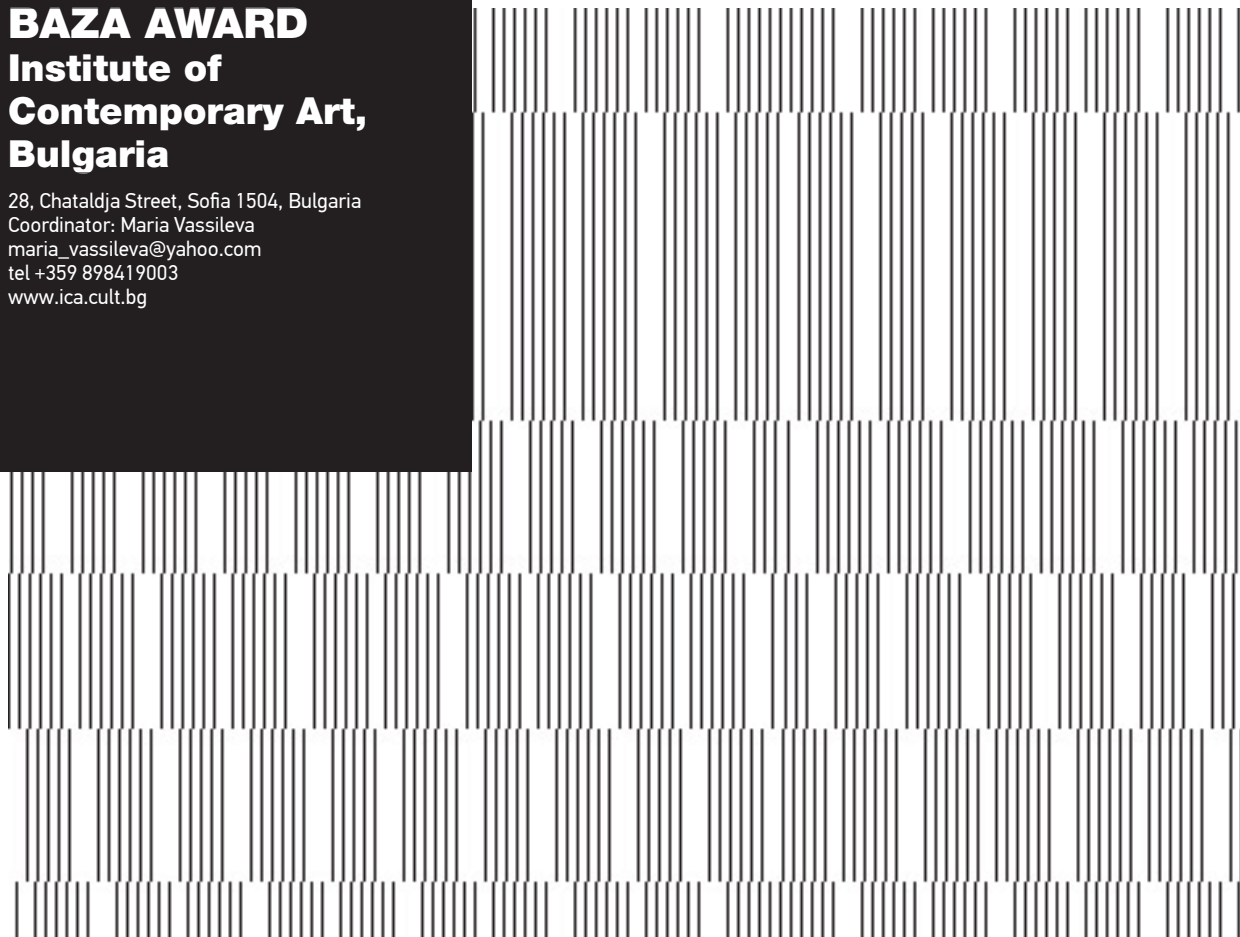
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A new award was established in Bulgaria during the production of this Joint YVAA Winners exhibition. Six artists (Bora Petkova, Vasilena Gankovska, Vikenti Komitski, Violeta Tanova, Lazar Lyutakov, Rada Boukova) were selected by the jury and their works were presented in a joint exhibition at the Sofia Art Gallery in May 2008. Rada Boukova is the first winner of the BAZA Award in Bulgaria.

The Institute of Contemporary Art – Sofia is a privately owned, non-profit NGO, an association of curators, artists and cultural theorists. It is dedicated to the study, understanding, promotion and practice of the visual arts of the late twentieth and early twenty-first century, the reestablishment and furthering of dialogue between cultures and art scenes, and the search for an open art dialogue with everyone. The history of ICA is rooted in the professional partnership between friends who, after 1989, shared the vision of an open and developed Bulgarian contemporary art scene.

The goals of ICA-Sofia are focused on the development of contemporary art scene in Bulgaria in relation to the world at large. The primary objective is the constant deepening and improving of relations with the international art world. This should be achieved in a reciprocal manner, by triggering and facilitating a two-way flow of artists, curators and critics, projects etc. The result would not only be the exposure of Bulgarian art to the international general public, but also bringing the international art world to Bulgaria.

The spectrum of ICA activities comprises international and local projects featured in shows, publications, conferences, seminars, short-term educational activities, lecture series, etc.

Members of ICA-Sofia are:

Iaroslava (Iara) Boubnova (curator), Luchezar Boyadjiev (artist), Mariela Gemisheva (fashion designer), Pravdoliub Ivanov (artist), Alexander Kiossev (cultural theoretician), Kiril Prashkov (artist), Kalin Serapionov (artist), Nedko Solakov (artist), Maria Vassileva (curator), Krassimir Terziev (artist), Stefan Nikolaev (artist), Ivan Moudov (artist).

Exhibition Organizers: The Foundation for a Civil Society, New York, Dez.org and Kontekst, Belgrade
Coordinators: Nana Radenković, Ivana Marjanović, Vida Knežević, Jelena Radić, Irena Kovarova
Technical Installation: Miloš Lužajčić

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Belgrade, July 2008

