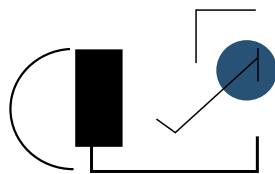# (Un)disciplined:
A Construction of An Archive

– program produced in the context of the international project
"Collective Domain of Cultural Memory" (CDCM)

Collective Domain of Cultural Memory

International
Symposium

Hey,
What Do We
Have to Lose?

Archiving as a Collective Act of Resistance

May 31st – June 1st, 2019

Artist in Residence
Program
May 29th – June 13th, 2019

Exhibition Program
Museum of Contemporary Art Skopje
May 31st – June 6th, 2019

Mobil Gallery –
Contemporary Art Center CAC Skopje
June 10th – June 15th

International Symposium
"Hey, What Do We Have to Lose?
Archiving as a Collective Act of Resistance"
is a part of "(Un)disciplined: A Construction of An Archive"
a year-long curated program produced in the context of the international project
"Collective Domain of Cultural Memory" (CDCM)
May 31st – June 1st, 2019
Skopje, Republic of North Macedonia

Collective Domain of Cultural Memory (CDCM) is an international project on the ethics of cultural heritage and the capacity of artistic practices to unfold new relations and understandings of history.

The program of Press to Exit Project Space apart from the two-day symposium – understood as an elastic and performative model of content presentation – will also include a residency program and an exhibition. The focus of all activities is on the collective processes, policies, tools and technologies of archiving, by exploring citizen strategies of taking responsibility for the collective cultural heritage and the future of collective memory.

(Un)disciplined:
A Construction of An Archive

"(Un)disciplined: A Construction of An Archive"[1] is a year-long curated program produced in the context of the international project "Collective Domain of Cultural Memory" (CDCM).

The International Symposium "Hey, What Do We Have to Lose? Archiving as a Collective Act of Resistance" will examine deviant processes of archiving as a collective act using key notions of fragmentation, discontinuity, contingency and consistency of action.

The prelude of the idea is an incident from April 21st, 2017 when a fire destroyed the Institute for Town Planning and Architecture in Skopje. Located in a set of barracks from the 1960's, the institute housed an archive of the post-earthquake reconstruction of Skopje (1963). The archive of the institute, consisting of plans, memos, reports, booklets, books, urbanism studies and models, all very much related to the modernist Macedonian architectural heritage, was badly damaged by flames, smoke and water, and was left for grabs by passersby. The devastation was complete without the civil duty to clean up and organize. In absence of institutional duty for organizing and clearing, the damage was of enormous dimension.[2]

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After the fire, Press to Exit Project Space along with local and international artists[3] and state institutions such as the State Archive and the Museum of the City of Skopje, organized an action to clean up and secure some of the devastated documents and objects from further damage. This gesture and the collected documents will be the starting point for the Macedonian program of CDCM [4].

When we experience loss of something associated with our collective history, whether it is a document, a building or a person, we feel that we've lost our footing both in the present and the future; it is a disconcerting, disorienting and ultimately, debilitating experience.

The project proposes concepts of acting together and imagining the future of this archive by working with the concept of (de)modernization of the past marred with institutional/systematic neglect of modern architectural heritage in post-socialist Macedonia. The ideology of commemorating and archiving is also directly set inside the actual absence of an archive.

One of the key questions is how processes of fragmentation, discontinuity, contingency, multiplicity, consistency and associations, ultimately can be applied in re-contextualizing the process and visualization of the burned books, maps, reports and other collected materials. These artifacts remain guided by our collective memories proposing a different, more *disassociated* logic of archiving.

Yane Calovski and Hristina Ivanoska

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3. International guests involved in the initial process of rescuing material from the site included the Viennese artist's collective <dienstag abend> (Ludwig Kittinger, Ana de Almeida and Phelim McConigly), architect Mauro Gil-Fournier (Estudiosic, Madrid) and young Macedonian artists Klelija Zivkovic, Elena Chemerska, Natasha Nedelkova and Igor Trajkovski. Together with Sebastian Cichocki, chief curator at the Museum of Modern Art in Warsaw, they were all guests in the frame of 6th International Symposium Curating Exchange "Spaces, Functions, Fictions and Other Commons", organized by Press to Exit Project Space, on 12 May 2017, Social Center "Dunja", Skopje.
4. www.cdcm.eu

Hey, What Do We Have to Lose? Archiving as a Collective Act of Resistance

Program
Museum of Contemporary Art Skopje
Working language:
English

20:00 Welcome address and
introduction of the program and guests by
Yane Calovski and Hristina Ivanoska

20:15 Panel I
Presentations and discussion
Sabina Sabolović (HR),
Charles Esche (NL),
Sebastian Cichocki (PL),
moderated by Yane Calovski (MK)

22:00 DJ Set / Party with Sonja Ismail

Symposium
Day I
31.05.2019

**Symposium
Day II
01.06.2019**

Program
Museum of Contemporary Art Skopje
Working languages: English and Macedonian

12:00 Welcome coffee with the artists
Antonis Pittas(NL) and Tjaša Kalkan(HR) /
Registration for the day

12:30 Panel II
Presentations and discussion
Nataša Bodrožić (HR), Marjoca de Greef and
Anastasija Pandilovska (NL/MK),
Yane Calovski and Hristina Ivanoska (MK)

13:30 Book launch "*Consumer Culture
Landscapes In Socialist Yugoslavia*"
by the project Motel Trogir

14:15 Short break

14:30 Panel III
Presentations and dissension
Jasminka Namicheva, Museum of the City of Skopje (MK),
Suzana Stamboliska Mechevska, State Archive of the
Republic of North Macedonia (MK),
Vase Amanito Petrovski, photographer (MK),
Lidija Pajevikj photograph conservator (MK),
Vlado Danailov, architect (MK),
Noemi Chausidis, architect (MK)
Moderated by Klelija Zhivkovikj

16:30 Lunch / Informal conversations

17:30 End of program

Presentations
May 31st – June 1st 2019

Hey, What Do We Have to Lose?
Archiving as a Collective Act of Resistance

- presentations
(in order of appearance in the program)

Sabina Sabolović will talk about the curatorial approach to the archive as something that goes beyond rigorous or scientific definition. Rather, she wants to understand archiving as something which stretches through time and connects, allowing ideas, topics, memories, absences, obsessions to return to public attention. This can be done in different formats and as one example of an exhibition experience the talk will present the 2nd Industrial Art Biennial entitled "On the shoulders of the fallen giants". WHW curatorial collective curated the exhibition in 2018 simultaneously in the cities of Rijeka, Pula, Labin, Raša and Vodnjan, in the region of Istria.

Oscar Murillo, Reconciliation Institute, 2018, August's Temple, Pula, "On the shoulders of the fallen giants", 2nd Biennale of Industrial Art, photo: Marko Ercegović.

Set in the Museum of Modern and Contemporary Art Rijeka (souvenirs from the Archeological Museum of Istria, Maryanto, Focus Group), 2018, "On the shoulders of the fallen giants", 2nd Biennale of Industrial Art, photo: Marko Ercegović.

Charles Esche's illustrated talk will focus on the museum and its use of its collections, documentation, memories and relationships in exhibitions and research projects. In a certain sense, the museum looks upon all the material in its custody as archive material. Usually a distinction is made between artworks and documentation or personal memory but actually all can be seen as performing a role within an institutional archive and within the collective cultural memory of the city of Eindhoven or even the international art world. Thus archives and archiving become crucial tools and learning devices for how to handle the material available to the museum in creating exhibitions and programmes. The talk will look at some specific exhibitions and projects that have been developed with the art collection and also within the context of the Deviant Practices Research programme which has been running since 2017. He will also look at how artists have intervened in the collection or made use of the material in the archive for their own work.

Making of Modern Art, 2017

Museum of American Art Berlin and Van Abbemuseum, Making of Modern Art, 2017

Jonas Staal, Rojava Parliament, 2018

Picasso in Palestine 24 June-20 July 2011

Khaled Hourani, Picasso in Palestine, 2011

Sebastian Cichocki's presentation titled "To See the World. The Case of Bródno Biennale" brings notes and observations about the experiment of Bródno Biennale (Warsaw, 2018), which was at once a conceptual proposal by the artists Paweł Althamer and Goshka Macuga and an exhibition located in a specific space and time, with an accompanying public program. Althamer and Macuga proposed that Warsaw's Bródno neighborhood be nominated as an exhibition, focusing on the neighborhood's defining features: store windows, school playgrounds, holes in the ground, faucets, marketplaces, empty lots, architectural details, and even the interiors of businesses and private apartments. One of the journalists visiting the exhibition, Paulina Olszanka, noted down: *You receive a map with the 80 locations, but end up visiting none of them, except for the ball of ravens (they live there) and a lovely sculpture-cum-greenhouse or greenhouse-cum-sculpture where people grow vegetables.* The program devised by the artists is part of a longer history of avant-garde artistic experiments that all hinge on the refusal to manufacture new artworks. These include *Happsoc I*, a 1965 event in which the artists Alex Mlynárčik and Stano Filko, together with the art theorist Zita Kostrová, announced the "annexation" of Bratislava (also for nine days). The Bródno Biennale was (or rather, has been) an exercise in seeing and perceiving, focusing our attention, and performing critical interpretations using tools developed in the fields of sociology and thing theory, alternative tourism, psychogeography, and critical ethnography. One of the interpretative tools which might be used here is Oskar Hansen's open form theory, which was based on the assumption of *changing the hierarchy between the architect and the user, opening the process of design for user's participation and creating adaptive frames to expose the richness of everyday life.*

Bródno Biennale, photo: Wojciech Radwański, 2018, courtesy of the Museum of Modern Art in Warsaw.

Scale model from the UN competition from Kenzo Tange,
1965, owned by MGS, from the exhibition
Performative Archive: Skopje Discussing Urban Reconstruction,
GTA, 2014, Zurich

Jasminka Namicheva's presentation will focus on the number of significant gatherings of objects - models from the international competition, organized by the United Nations with the help of a committee of international experts headed by Ernest Weissman, where 4 foreign and 4 domestic - Yugoslav architectural bureaus, create the eight solutions for the reconstruction of the center of Skopje.
The objective of the competition is to collect ideas that future winning teams would develop together with local authorities and experts, creating a final variant of the urban plan for the center of Skopje. The collection contains the models of the first awarded award of Kenzo Tange (first prize with 60% realizations), as well as Radovan Mišević and Fedor Venscler (second prize with 40% realization), as well as materials from the plans of the end-cutting and regulation the Vardar River, panels from the analyzes at different stages of the plan in the production of the Institute for Urban Planning of Skopje. The Museum of the City of Skopje, founded in 1949, acts as a museum complex that connects activities in the field of archeology, history of architecture, history, ethnology, art history and the region of Skopje.

Suzana Stamboliska Mechevska's
presentation will consider the State Archive as
a service for the citizens and address its core
business, functions, competencies, network
of regional archives, document management
inspections in state bodies, public institutions
and the capacity of depot. Further more, she
will talk about the international cooperation of
the Archive, promotion of historical
documents, ways in which documents are
used by citizens and the exercise of civil rights
through the documentation from the State
Archives. Her presentation aims to point out
that the purpose of the Archives is to protect
the identity and a collective memory.

The former building of the State Archives of the Republic North Macedonia

Lidija Pajevikj's presentation focuses on her project "Research on Photographic Collections in the Republic of North Macedonia" that aims to change the conditions and to initiate a new dialogue in the protection of the photographic cultural heritage. It is the first serious attempt to systematically document and interpret the status of photographic material in a way that will provide a lasting effect on the protection of collections. The offered project methodology is based on international standards and positive practices of the Western countries and is for the first time applied in the institutions of the North Macedonia: on the photographic collection of the Museum of Contemporary Art in Skopje and the photographic collection of the Manaki Brothers at the State Archives of the Republic of North Macedonia - Department of Bitola.

Pajevikj's project pays particular attention to the plan for distribution of results that includes: a report from the survey including recommendations for further action of the two institutions and a public forum for protection of the photographic cultural heritage, where the project is presented to the expert public. With this distribution plan, the project goes beyond the frames of the two institutions that it poses and stimulates positive changes at the wider, national level.

Vlado Danailov's presentation will focus on the recent publications of ARHI.TEK and the way it tries to clear up space for critical reflection / review on diverse topics concerning architecture and wider cultural context determined by present time-space conditions. The publication presents sundry positions and perspectives via short essays, interviews, sketches and photos. The editors like to think it contributes towards broadening the disciplinary frame of architecture.
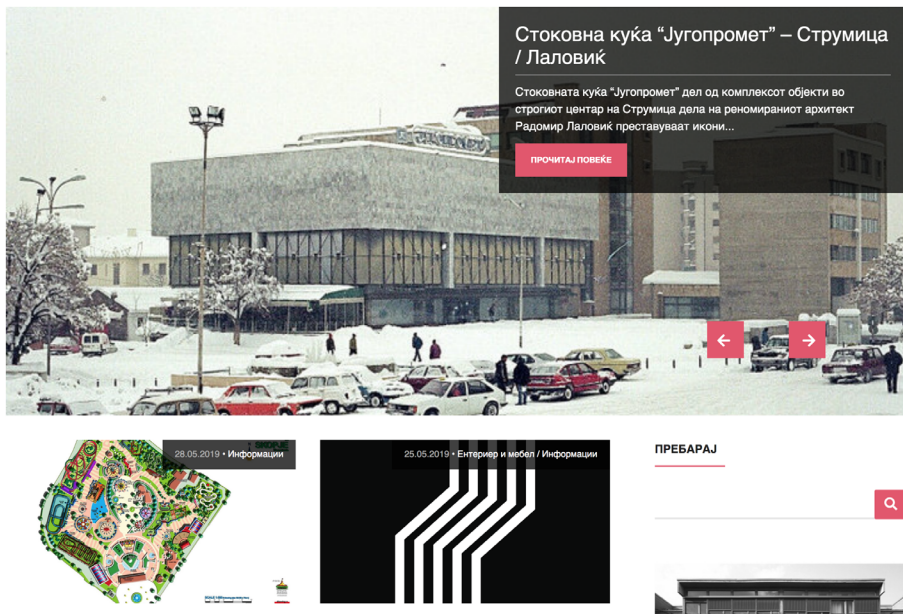
Screenshot from the webpage marh.mk

Noemi Chausidis will present Marh — an internet space dedicated to promoting Macedonian architecture to the public through past and present projects, concepts and ideas. This webpage tries to publish all the available information on architectural projects, both realized and otherwise, that are not well known among the public; the competition entries and citing projects by students that have not been officially presented, as well as the famously courageous Macedonian architecture from the 1960s until the 1980s. The goal is to raise self-awareness and self-confidence of the profession, and to have an educational impact on the wider audience who is presented with a wide range of architecturally unsound project as a part of the urban chaos. The website aims to show the domestic values that have been hidden or are invisible to the public.

**Nataša Bodrožić will present the new book by Motel Trogir, project titled:
"Consumer Culture Landscapes in Socialist Yugoslavia"**

Socialist Yugoslavia was a unique experiment with progressive
social forms that were matched by specific urban development.
Since the mid-1960's until the country's disintegration in the
1990's is a period of ambiguity: while according to some
researchers, the market-oriented economic reforms brought a
much needed opening and liberalization, according to others it
marked the beginning of an end of the revolutionary demand
for equality. Thus, the anti-utopianism of the consumer welfare
reflected in the rise of the middle class with its recognisable habits
and taste.

Following a specific architectural typology, this book delves into
this period which brought along social and economic changes.
It focuses on the sports and shopping centre Koteks Gripe in Split
and similar architectural complexes in Sarajevo, Novi Sad, and
Prishtina all designed by the Sarajevo based architect Živorad
Janković and associates, gradually expanding towards broader
considerations of the architectural practice, contention and
coalescence within the Yugoslav modernist project.

Exhibition Program
May 31st – June 15th, 2019

"(Un)disciplined:
A Construction of An Archive"
– collaborative exhibition -

Curated by Jovanka Popova (MK)
Artists:
Antonis Pittas (NL),
Tjaša Kalkan (HR),
and Yane Calovski (MK)

The exhibition "(Un)disciplined: A Construction of An Archive", that is envisioned to present three works of the artists Antonis Pittas, Tjaša Kalkan and Yane Calovski at the Museum of Contemporary Art in Skopje, focuses on the ways in which the artists interrogate the past and how art's methodology contributes to new historical and cultural interpretation of the present.

The exhibited works recall to the events and social relations from the past, and provoke the present, by involving artistic research in an interdisciplinary manner that deals with historical gaps, silences and fragmented narration as a result from ideological forms of history writing.

Hence, the project questions the ways in which artists engage with complexities of hegemonic ways of dealing with oppressed cultural narratives; the approaches towards forgetting by interpreting the memory politics; the ways in which artistic inventions fulfills the lack of archiving methods; the possibilities of art interventions against the process of overwritten histories and political manipulations;

The three artists in the show are also conducting a two weeks long production-in-residence in Skopje. The artists additionally will develop ephemeral installations throughout the city including the Mobil Gallery of Contemporary Art Centre at the Park of the Francophone.

The work of Antonis Pittas is characterised by the historical awareness he holds whilst addressing contemporary social and political issues. More an observer than an activist, Pittas explores topics such safety and control, economic crises and acts of resistance, as well as violence and vandalism.
He has a context sensitive practice whose focal point is directed at targeting such moments as a gesture of public discontent, unrest or simply the need for expression of ones personal creativity.
Pittas usually develops mixed-media installations and spatial adaptations that provides a context for interpretation. Starting point for his residence in Skopje is his project "Hybrid 2018" he treats the issues of the public space regarding in connection with the questions of power and responsibility in the local context of the city of Skopje.
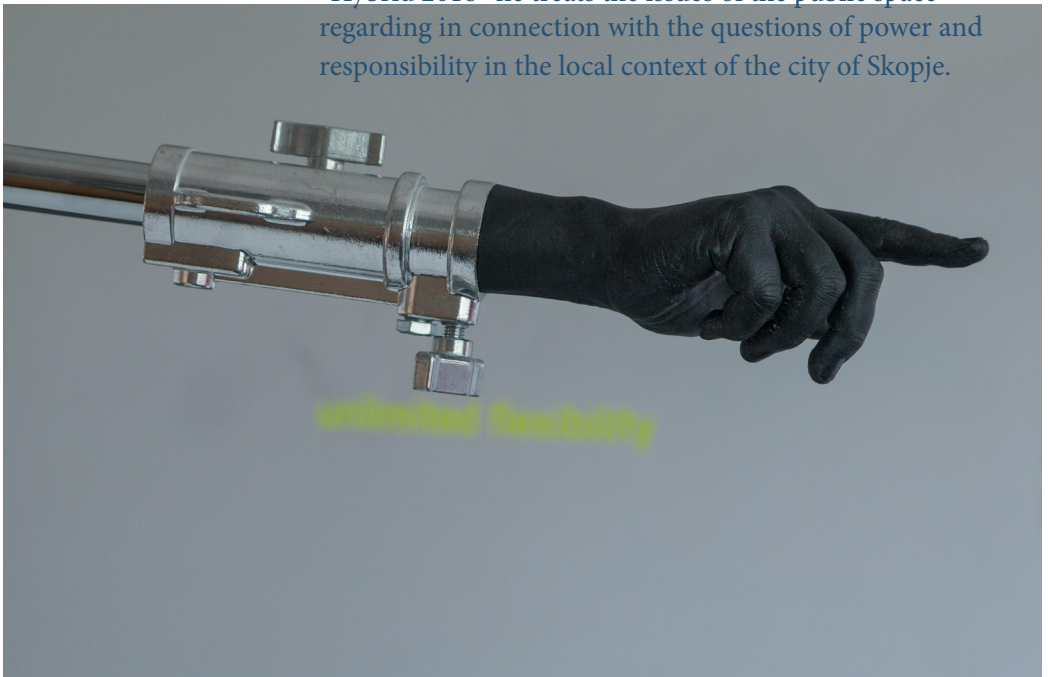
Antonis Pittas, Hyper, 2018, Amsterdam. Image courtesy of the artist

Tjaša Kalkan, analytical in her artistic approach, uses irony to defuse the pervasive commercialization and the increasing regulation of public space. Starting point for her residency in Skopje is the work "Sunset Beach", that writer Staša Aras has called "a contemporary absurdist play" seen as an act of resistance to commercialization and devastation of space and a "fine-packed horror that we consume by participating in it."

She ultimately subverts photography as both a documentary medium and one of illusions, adapting her lens to see beyond the capitalist values of progress that have become the norm in post-socialist / neo-liberal capitalist societies.
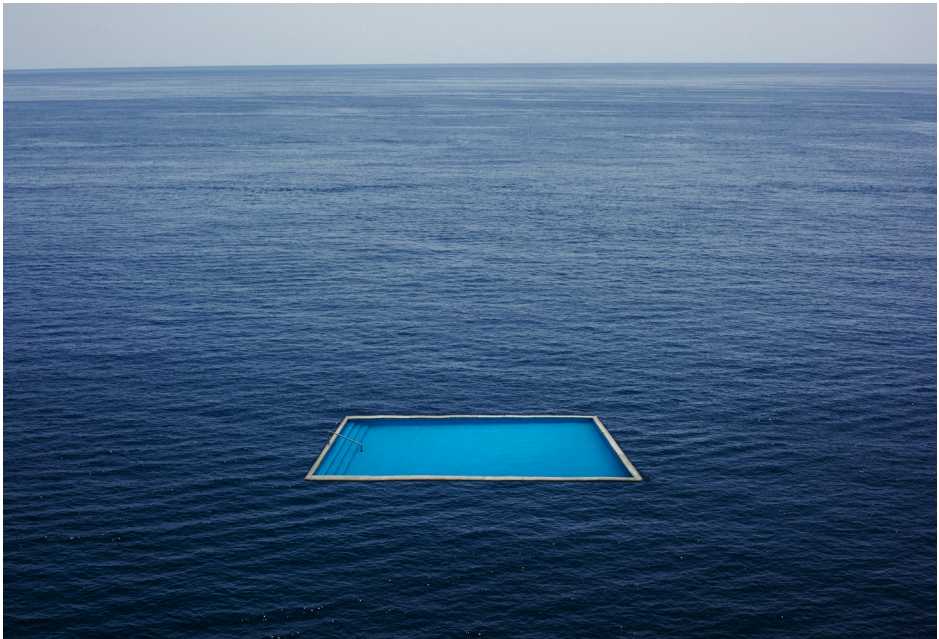
The photo collage Bazen/Swimming pool is part of the work Sunset Beach, which was created during an artist's residency at the Flora Gallery Dubrovnik. The work ironises the obvious commercialization and devastation of space as a consequence of tourism growth and uncontrolled tourism development.

Yane Calovski, "Former City: burning of the modernist past (wallpaper #1)", 2018. Courtesy Zak|Branicka, Berlin.

Yane Calovski's architecturally inspired installations combine modernist archives with empirical ideas situated in the site-specifcity of diverse cultural, social and political geographies. The conceptual elasticity in converging legacy of architectural modernity, notion of performativity, usage of archives and addressing current socio-cultural, economic and political conditions has been in the centre of his artistic practice for many years. While engaging various research and production applications, augmenting a method similar to the immediacy of drawing and durational installations, he construct ofen ambiguous and unresolved visual and archival entities. The current work interconnects modernist architectural narratives that belong to the city of Skopje guided by a non-linear historical time in which our collective memories remain in a state of continual flux.

Sabina Sabolović is a member of the curatorial collective
What, How & for Whom/WHW formed in 1999. Its members
are aslo Ivet Ćurlin, Ana Dević and Nataša Ilić. Since 2003 WHW
collective has been running the program of Gallery Nova,
a city-owned gallery in Zagreb. In 2018 WHW launched
a new international study program for emerging artists
called WHW Akademija, based in Zagreb. In March 2019
members of WHW Ivet Ćurlin, Nataša Ilić and Sabina
Sabolović were appointed as artistic directors of Kunsthalle Wien
in Vienna. WHW as a collective continues working in Zagreb
with collective activities coordinated by WHW member Ana
Dević. Since the first exhibition in 2000, WHW curated
numerous international projects, among which are Collective
Creativity, Kunsthalle Fridericianum, Kassel, 2005; 11th Istanbul
Biennial What Keeps Mankind Alive?, Istanbul, 2009; and One
Needs to Live Self-Confidently…Watching, Croatian pavilion at
54th Venice Biennial, 2011. Recent projects include My Sweet
Little Lamb, (everything we see can also be otherwise),
(co-curated with Kathrin Rhomberg), various locations in
Zagreb, 2016/2017; Everything we see could also be otherwise
(My sweet little lamb), (co-curated with Kathrin Rhomberg and
Emily Pethick), The Showroom, London, 2017; Želimir
Žilnik: Shadow citizens, Edit Russ Haus für Medienkunst,
Oldenburg; I'll open the door straight, dead straight into the fire,
State of Concept, Athens, 2019…

Charles Esche is director of Van Abbemuseum, Eindhoven; professor of contemporary art and curating at Central Saint Martins, UAL, London and co-director of Afterall Journal and Books. He teaches on the Exhibition Studies MRes course at CSM, and at Jan van Eyck Academie, Maastricht. Outwith the museum, he (co-)curated Power and Other Things, Europalia, BOZAR, Brussels 2017; NSK State Pavilion, Venice Biennale, 2017; Art Turns, Word Turns; Museum MACAN, Jakarta 2017; Le Musée Égaré, Kunsthall Oslo 2017 and Printemps de Septembre, Toulouse 2016; Jakarta Biennale 2015; 31st Sao Paulo Bienal, 2014, U3 Triennale, Ljubljana, 2011; RIWAQ Biennale, Palestine, 2007 and 2009; Istanbul Biennale, 2005; Gwangju Biennale, 2002 amongst other international exhibitions. He is chair of CASCO, Utrecht. He received the 2012 Princess Margriet Award and the 2014 CCS Bard College Prize for Curatorial Excellence.


Sebastian Cichocki lives and works in Warsaw, where he is the chief curator at the Museum of Modern Art. Selected curated exhibitions include the Polish pavilions at the 52nd and 54th Venice Biennales, with Monika Sosnowska (1:1) and Yael Bartana (... and Europe will Be Stunned) respectively, the latter project co-curated with Galit Eilat, "Making Use. Life in Postartistic Times" , Museum of Modern Art in Warsaw (2016), "Rainbow in the Dark: On the Joy and Torment of Faith", Konstmuseum Malmö (2015), "SALT" Galata, Istanbul (2014), "Zofia Rydet, Record 1978-1990", Museum of Modern Art in Warsaw (2015), "Procedures for the Head", Kunsthalle Bratislava, Slovakia (2015), New National Art. "National Realism in the XXIth Poland" Museum of Modern Art in Warsaw (2012), "Early Years, KW Institute for Contemporary Art", Berlin (2010), "Raqs Media Collective, The Capital of Accumulation", Museum of Modern Art in Warsaw (2010), Oskar Hansen. "Process and Art 1966-2005", Museum of Modern Art in Skopje, Macedonia. Cichocki is a curator of The Bródno Sculpture Park, a long-term public art programme initiated in 2009 with the artist Paweł Althamer. He has curated exhibitions in the form of a novella, radio drama, opera libretto, garden, anti-production residency programme, and performance lectures.

Antonis Pittas (Athens, Greece, 1973) lives and works in Amsterdam, the Netherlands. He studied at the Athens School of Fine Arts, the Piet Zwart Institute in Rotterdam, and the Sandberg Institute in Amsterdam, and has been an artist-in-residence at Bard College in Annandale, New York. Over last decade, he has been (guest) teaching at many academies across Europe and the United States. His work is part of several public and private collections, and has been exhibited in solo and group shows at various venues world-wide, including, among others, Annet Gelink Gallery, Amsterdam; Hordaland Kunstsenter, Bergen; Stedelijk Museum Bureau Amsterdam; Bozar, Brussels; Benaki Museum, Athens; Van Abbemuseum, Eindhoven; Hessel Museum of Art & CCS Bard Galleries, New York; De Appel, Amsterdam; Stevenson Gallery, Johannesburg; MACRO Museum Testaccio, Rome; Kunsthal, Antwerpen; Centre of Contemporary Art, Glasgow; Kunsthal Charlottenborg, Copenhagen; the 5th Thessaloniki Biennale of Contemporary Art; the 4th Athens Biennale; and Manifesta 12, Palermo.
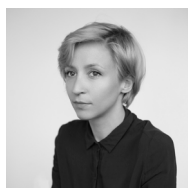
Tjaša Kalkan was born in 1987. She holds a master's degree in Photography and a bachelor's degree in German and French Language and Literature from ADU University and the Faculty of Humanities and Social Sciences Zagreb. Throughout her work Tjaša is exploring socially shaped structures of everyday life, she is visually and conceptually focusing on physical spaces, trying to reflect over ways we relate to them. Her work is a playful and witty practice of disobedience directed toward norms we blindly follow. She exhibited her work in more than 10 solo and over 20 group exhibitions. In 2017 she received the RC Young European Art Award from Austria and the Audience Award at the HT-Croatian Contemporary Art Competition at the Museum of Contemporary Art Zagreb. She received a Special award for best young author at the festival Rovinj Photodays in 2012. She lives and works in Zagreb, Croatia.
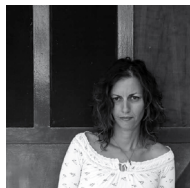
Nataša Bodrožić is a curator and cultural worker from Zagreb and Trogir, Croatia. She is the initiator and co-founder of the Motel Trogir project, as well as of Loose Associations, a contemporary art platform. A strong believer in collaborative creation, she co-edited several books in the field of contemporary art, cultural policy and heritage activism, such as *Politics of Feelings / Economies of Love* (2014), *Motel Trogir: It Is Not Future that Always Comes After* (2016), *Modelling Public Space(s) in Culture: Rethinking Institutional Practices in Culture and Historical (Dis) Continuities* (2018) etc.

Marjoca de Greef has developed a number of exhibitions for project space Suns and Stars; investigative exhibitions in buildings with historical, cultural or industrial value. The point of departure for these exhibitions is always the location, both practical and material as well as historical and discursive. Her curatorial practice is characterized by a high degree of openness and knowledge exchange. It is vital to engage others in this process of development, therefore she works in close relationship with artists, art-professionals, and individuals or organisations that operate beyond the field of visual arts.

Anastasija Pandilovska is an Amsterdam based artist and researcher. She is currently part of the Lectoraat Art & Public Space (LAPS) where she is doing a research in the agonistic as a form of new public space. Her work has been shown in many shows among which: "Exercising Publicness in a Place in Time of Cut Trees" (Skopje, 2018), "Paragaphie" (Ljubljana, 2018), XII Biennale of Young Artists, (Skopje, 2018) "A Decorated Room with Invaded Ideas" 2017/2019, Poetics of Space (Amsterdam, 2018) "Time, Space and Architecture" (Amsterdam, 2017), "Emptiness and Infinite Space" (Amsterdam, 2017) and Wijsgerig Festival DRIFT (Felix Meritis, 2016), "Space Invaders IV" (Helsinki/ Espoo, 2016), "Biocentric readings" (Perdu, Amsterdam, 2016). In 2016 she received the EECMAN prize for contemporary drawing in Bozar, Brussels for her work "Mémoires d'images récurrentes".

Jasminka Namicheva-Architect-Curator Advisor at the Museum of the City of Skopje. From 1985 to 1989 architect conservator in the Conservatory Center of RM, from 1989-2019 curator architect for the collection of urban and architectural models and plans for reconstruction of Skopje after 1963 in the Museum of the City of Skopje in the Department of History of Architecture of the City of Skopje. She participated in numerous expert and scientific conferences in the field of museology and history of architectural heritage. A special focus of Namičeva's research was included in the analysis of archival documents from the Competition for the reconstruction of the central city sail of Skopje from 1965. She has curated a number of exhibitions including some of the most prized artefacts of the collections of models such as the model of the Kenzo Tange proposal or that of Vencler-Mishcevic (ETH Zurich, Mori Art Museum, Tokyo, MOMA-New York, Exhibition Center, Maribor; Cultural Center, Krakow, etc.).


Suzana Stamboliska Mechevska(1966, Skopje) is a archivist, reseracher, and a conservator. She hold an undegraduate degree from the Faculty of Philology at the University of St. Cyril and Methodius in Skopje, a masters degree in cultural menagement, and hold a post-graduate consevrvation degree from the National Institute of Cultural Heritage in Paris, France. She has participated in a number of inportant study programs, conferences and has lectured on a number of specialized subjects related to archiving. Since 2014 she has served as the Head of the Department of Document Inspection at the State Archive of Republic of North Macedonia.

Vase Amanito Petrovski (1981) is a photographer that works in the field of visual artist for more than 20 years. In the past 10 years his main field of work is photography. He finds inspiration in things around him and he always strives for new experiences and challenges. Great admirer of forms and structures, hence architectural photography is in his main focus. Despite photographing commercial projects for different architectural studios, he is also a photographer of several research architectural projects and exhibitions like "Skopje verticals" in the Museum of the City of Skopje, "Endangered Species" at the Natural History Museum in Skopje, "Modernist Skopje map", "The Future as a Project: Doxiadis in Skopje" at The Benaki Museum in Athens etc.

Lidija Pajevikj lives and works in Skopje, Macedonia. She studied in the Faculty of Law in Skopje were she has graduated with Batchelor Degree. In 2008 she took part in the three-year certified training "Fundamentals of the Conservation of Photographs" organized by the Getty Conservation Institute and the Academy of Fine Arts and Design in Bratislava. In 2012 she continued her education and hands-on practice within the internship program in the North East Document Conservation Center in Andover, USA. Her engagement in photography conservation aim to enable photography to receive the consideration commonly accorded as other objects of cultural property (antique statue, icons or paintings) through preventive conserv ation of the photographic cultural heritage and through advocating new initiatives in this field in Macedonia.
From 2007-2018 she was working in the Macedonian Center for Photography. Now, she works as a freelancer. She is an author of the "Lexicon of the Basic Terms in Conservation of Photography" - the first publication on this topic written in Macedonian language.
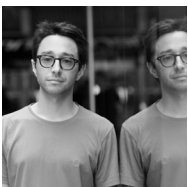
Vlado Danailov (1990) is an architect and researcher with interest in theater, visual art and literature. He worked as a researcher at Strelka Institute for Media, Architecture and Design in Moscow (2013/2014), and as an associate teaching assistant at the Chair of Public Buildings at the Faculty of Architecture in Skopje (2014-2018). Vlado is co-founder of Studio 90, contemporary studio for architecture and culture based in Skopje, and editor-in-chief of ARHI.TEK.

Noemi Chausidis was born in Skopje, 1994. She studies at the Faculty of Architecture in Skopje and is currently preparing her Master thesis dealing with the urban revitalization of the site Skupi. She has participated in a large number of student exchange programs through YES program, IAESTE, across Europe, and contributes to the civic activism, especially about the protection of the City Shopping Mall in Skopje. Noemi is part of the MARCH / Macedonian Architecture team since 2016, exploring the Macedonian medieval building heritage.

Jovanka Popova is a curator and program coordinator at Press to Exit Project Space in Skopje. She works as a curator at the Museum of Contemporary Arts, Skopje and she is an executive director of JADRO – Association of the Independent Cultural Scene. She has curated exhibitions in the contemporary art field in the country and worked on international curatorial projects, including the participation of North Macedonian Pavilion at 58th Venice Biennale (2019), "The Third Space" (2019), "All that We Have in Common" (MoCA Skopje, 2018); "Where (not) to go?" (New York, 2016) etc. She has also presented her work at the Humboldt University, Central European University Budapest, Goethe University Frankfurt, Hankuk University of Foreign Studies, Seoul, Kunst Historisches Institut, Florence, Bahcesehir University, Istanbul, Trondheim Academy of Fine Arts and other institutions. She also serves as President of the Macedonian Section of AICAInternational Association of Art Critics.

Klelija Zhivkovikj lives in Skopje. She holds a BSc in Industrial design from the Mechanical Engineering Faculty at the University of St. Cyril and Methodius in Skopje, and an MA in Social Design from the University of Applied Arts Vienna. She has worked with various organizations and institutions in Europe, including the Balkan Investigative Reporting Network, Press to Exit Project Space, The Essl Foundation, University of Applied Arts Vienna, University of St. Cyril and Methodius Skopje, Zurich University of the Arts, the University of Nairob etc. After living in Vienna, she moved to Skopje in 2017 and co-founded the Platform for Civic Engagement Through Cultural and Artistic Practices SocioPatch. Her work focuses on applying artistic methods in the realm of urban research, civic engagement and the commons.

Hristina Ivanoska (Skopje, 1974) works with objects, texts, drawing, video, performance and installation, often interdisciplinary and as a critical investigation into the experience of present-day social and political systems and their relationship to theory and history. She has exhibited at Kunsthalle Darmstadt, Museum of Sculpture – Królikarnia Palace in Warsaw, Research Pavilion at the 57th Venice Biennale, MUMOK Vienna, Künstlerhaus Graz, MNAC Bucharest, State Museum of Contemporary Art Thessalonica, nGbK Berlin, Magazin4 - Bregenzer Kunstverein and other venues. Since 2000 she is collaborating with the artist Yane Calovski. Their projects have been presented at Silesian Museum, Zhejiang Art Museum in China, PERA Museum Istanbul, Museum of Contemporary Art Belgrade, City Art Gallery of Ljubljana, 56. Venice Biennial – Pavilion of the Republic of Macedonia, Malmö Konstmuseum, Staatliche Kunsthalle Baden-Baden, HDLU Croatian Association of Artists Zagreb, ŻAK|BRANICKA Gallery Berlin, Kronika Gallery, and other venues. Currently she is PhD-in-Practice candidate at the Academy of Fine Arts Vienna.

Yane Calovski (1973, Skopje) is an artist, researcher, publisher and a cultural activist. By converging notions of archiving while augmenting a method similar to the immediacy of drawing, his research is focused on designing discursive frameworks for the role of post-medium art in a wider cultural context. Calovski has exhibited at the Museum of Contemporary Art, Zagreb; the Guangdong Museum of Art; Malmö Konstmuseum; Bunkier Sztuki, Kraków, Poland; the Bauhaus Foundation, Dessau; Kunsthalle Baden-Baden; Kunsthaus Bregenz; the Salzburger Kunstverein; Tate Britain; the European Kunsthalle; the Baltic Art Center, Visby, Sweden; the Contemporary Art Center, Vilnius; the Drawing Center; and other venues. His work was included in the Helsinki Photography Biennial 2014, D-0 ARK Underground 2012, Manifesta 7 (Bolzano, 2008) and Manifesta 3 (Ljubljana, 2000). He is a graduate of the Pennsylvania Academy of the Fine Arts (1996) and Bennington College (1997), and completed post-graduate research programmes at CCA Kitakyushu (1999-2000), Jan van Eyck Academy (2002-2004) and Linköping University (2010). He is represented by Zak|Branicka. Yane Calovski lives and works in Skopje and Berlin.

Press to Exit Project Space deals exclusively with a presentation, production, and education in the field of contemporary art and curatorial practices by initiating and supporting theoretical research and projects that arise from the complex socio-political, economic and cultural context. Dedicated to undertaking a critical examination and evaluation of the questions raised by contemporary artists, curators, architects, and theorists in relation to the contemporary socio-political framework in which their practices emerge. It is part of a number of international networks and forums that have been crucial in helping to develop the practice internationally and with more social consequence.
It aims toward creating and establishing partner relations and mutual cooperation between Macedonian, western Balkan and international artists, curators and cultural workers, in order to continue the critical dialogue and cultural exchange knowledge.
website: presstoexit.org.mk

Loose Associations contemporary art practices is a self- regulated artists', curators' and cultural workers' initiative. We are looking for "modes of destabilization of the system of apparent reality through mechanisms of discursive analysis (and visual representation) in order to create gaps, territories of "the possibilities undiscovered" which are to be found outside of the given choices imposed by the dominant politics of culture".
In 2013 we started the project & citizens campaign for preservation and critical re-evaluation of the late modernist architectural heritage. The project is known internationally as MOTEL TROGIR. Within this frame, we organize cultural events, exhibitions, artist in residence programs, study visits, guided tours, but the most important segment is the research of the period 1945-1990 in Croatia and publishing related to it.
The publication *Motel Trogir: It Is Not Future That Always Comes After* was awarded as the best publication in Novi Sad, Serbia.
website: slobodneveze.wordpress.com

CDCM Partner Organizations

Suns and Stars accommodates large scale exhibitions at places of cultural and historical value. These 'location inspired exhibitions' raise awareness of both our cultural heritage and contemporary art. We move fluidly around the drastically shifting art world, looking for new and open spaces. It is vital to engage others in this process of development, so we reach out to individuals and organisations that operate beyond the field of the visual arts. For every new project we invite new partakers to explore and co-create. The elemental spaces inspire to make uncompromised, contemporary and relevant art. The invited participants create new grounds. The concept develops from the designated space, in collaboration with all the partakers, as a set of explicit and implicit relationships with the location and between the reciprocal presentations. website: sunsandstars.nl

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