

CONNECTING

the

TWO TWO
CULTURES

through

VISUAL
ART

Publisher:

Faculty of Art and Design
International Balkan University - North Macedonia

ISBN:

978-608-4868-10-1

Circulation:

300

Organizer:

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Art Critic and Art Curator:

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Connecting the Two Cultures Through Visual Art

“Connecting the two cultures through visual art” is a group exhibition of sculptures, paintings, graphic designs via posters produced in the last two years. The exhibition comprises works created by some of the most prominent and innovative artists in the area of the Balkan Peninsula, in this case, we are talking about sculptor prof. Slobodan Miloskeski and graphic designer prof. Laze Tripkov. According to all the assessments of art criticism, both are followers of the Minimalist and Arte Povera movements in the context of the Bauhaus school and design in North Macedonia. We are obviously talking about artists who are not satisfied with the simple artistic and aesthetic creation of works of art but primarily view themselves as researchers of the infinity of artistic creation.

LAZE TRIPKOV

At this exhibition Laze Tripkov presents a series of posters that have already been shown in several countries. These posters, with their content related to the visual concretization of an unusual topic, which comes from the field of language and letters, drew the attention of art critics, which was the key reason that the organizer and curator of this exhibition decided to offer the Sarajevo audience this experience.

The first general impression is that of a graphic designer in this series simply plays with the letters, which are now presented through design discourse, and thus accentuates one type of synthesis: the letters and their symbolic-visual appropriations promoting lexical heritage. In the end, it all represents a radically blurred line between graphic design and "artistic" practice. In that sense, contrast, as a graphic and artistic principle, dominates in the series "Glagoljica", but the so-called "design fiction" or "speculative design" is even more pronounced. Graphic designer Laze Tripkov obviously thinks that the most creative work is speculative by definition, because, as the famous designer Peter Bilak says, "it is created on the basis of incomplete information, includes intuition and explores new areas, which means it risks not always delivering what it promises." The method used here, however, aims at the process of traveling through the past and the future, a design aimed at creating links between art history and the construction of alternative history.

Professor Laze Tripkov, who is the concept designer at the same time, decided to use Glagoljica primarily via lay-outs, sketches that turn into final design solutions. The aim was to constitute specific type of atmosphere and keep the audience focused on to something unknown to the general public. Verbal letters not only denote sounds but also have a numerical value. When a Glagoljica letter denoted a number, a subtitle (~) came above it, and dots around it. This numerical component is certainly important for the author, because in this way he achieves the very essence of his intention to add additional value to the aura of the work of art. Details such as a strong graphic form and focal point (that of a letters drawn from Glagoljica) and distorted typographical elements characterize the identity of the exhibition, by the way guide the audience to feel and sense the aura of the concept as well. In this context, it is also important to note that every Glagoljica letter has a name. According to the names of the first two letters (az and buki), we speak of the Glagoljica alphabet (Azbuka), much like we speak of the Latin alphabet (Abeceda) and the Greek alphabet. The author in this series uses a round and angular Glagoljica alphabet (Azbuka) adapted to design solutions and deformations to fulfill the basic conceptual idea - the spirituality and literacy of some Balkan peoples who used this type of letter.

At the end, the names of the letters are not arbitrary, but they have meaning. For example, the first nine letters of the Glagoljica alphabet (A = az, B = buki, V = vjedi, G = glagolju, D = dobro, E = je, Ž = živjeti, DZ = mnogo, Z = zemlja) express the message "I who know the letters I say that it is very good to live (on) Earth". This thought also states the attitude that knowledge of letters and literacy are the foundation of a good design.



A - Аз - Јас

Оваа буква го означува почетокот и се однесува на Создателот, А, Ас(о) или Јас. Јас постојам.

Глаголица

“A - Аз - Јас”

Vector Graphics

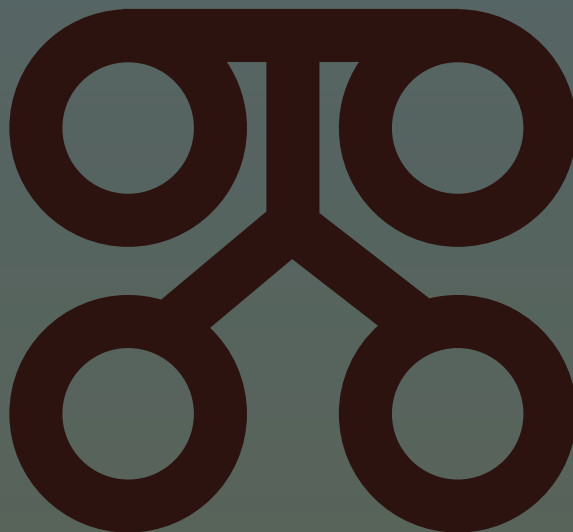


Ч како Чреви, Црвене
Значењето на знакот Ч означува:
црвенење, срамење... „Не се
черви, не се срамувај... Ч како
черешни, зрели убави.

Глаголица

“Ч како Чреви, Црвене”

Vector Graphics



М како Мислите
Старословенското име на М
означува: „Мислите„. Тие се
мокта на умот, кралви на
душата, М како Македонија.

Глаголица

“М како Мислите”

Vector Graphics

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SLOBODAN MILOŠESKI

Contemporary sculpture knows no bounds. There is no material or technology, from basic raw materials to video that the sculpture will not collect and use for its own purposes, and there are no formal parameters as in the case of painting to limit the plane. Of course, at the moment there is no style that sets visual or conceptual constraints. The only thing that sculpture cannot tolerate, at least in theory, is the limitation of two dimensions. This makes the sculpture a zone of immense creative freedom.

In such a context of freedom and field of creativity, the Macedonian sculptor Slobodan Milosheski decides for this series of sculptures to emphasize the importance of small-scale sculptures. According to him, it is evident that the small format is a very special measure and criterion in achieving the creative possibilities of an author. This means portability, closeness to the human body, handmade and tangible real size with a certain resemblance to the model. Slobodan Milosheski is considered by art critics as one of the best Macedonian sculptors from the group of artists who as a concept develop the problem in the field of constructed sculpture, even in the field of small format sculpture. In his work he uses simple geometric shapes and industrial-improvised materials to create works of various scales. His sculptures give the impression of rigor and rationality that relies on pre-prepared postulates and logically articulated ideas.

Although Milosheski uses geometrically solid shapes in the sculpture, the final impact is not rigid or static. In fact, when you look at his sculptures from several angles, they do not give the impression of a perfect arrangement. Besides them, you get a feeling of vibratory movement and tactility that comes from the emphasized straight lines and networks, in most of his works. This "construction" gives these cultures a human aspect and a spiritual side. It is obvious that the artist realized his basic idea of the work to be a "conductor of spiritual affairs".

Finally, it should be mentioned that of the recognizable techniques for making sculptures, although it has been proven in the field of modeling and carving, the sculptor prefers assembling and constructing techniques. Constructed sculpture in various forms is obviously a major trend in his art, including moving sculptures. Skillfully uses a wide range of techniques including bending, sewing, welding, fastening, tying, weaving and balancing in the construction of sculptures. As a complete sublime of all the above, his sculpture develops continuously, acquires compact features, possesses geometric and constructive clarity as an aesthetic blend of the expressive subjectivity of the vision and a certain level of the author's rationalism.



“Loneliness”
14x12.5x12cm



“Uncertain to the End”

18.5x17x13cm



"Cut off Memories"

25x24x12cm



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