

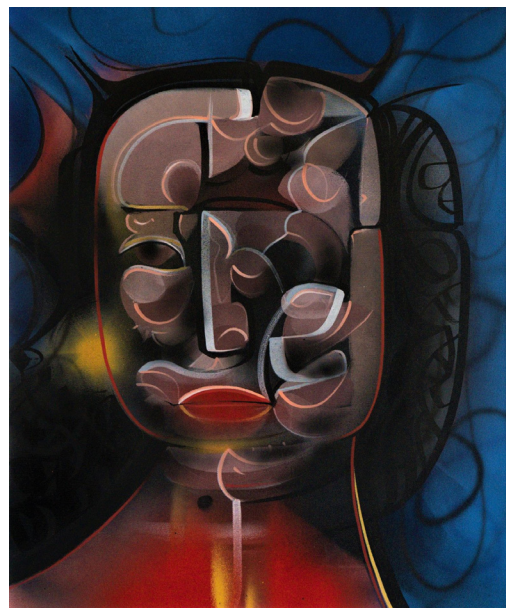
WORDS AND ARCHTEXTURE

exhibition



ALEKSANDRA PETRUSHEVSKA RISTOVSKA

SRDJAN MICHICH



WORDS AND ARCH- TEXTURE



INTERNATIONAL
BALKAN
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Information about exhibition

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Ministry of culture of R. North Macedonia

Throughout her opus, and especially with this series of pictorial compositions, this established artist presents herself as a serious thinker and conceptual narrator of her own preoccupations, emotions and ideas. At least three elements dominate its expression: empty space painting, the surrealist tone of architectural space, and conceptualism as a form of expression. Aleksandra Petrushevska Ristovska primarily understands art as an intuitive and experiential understanding of life. She prefers to emphasize some specific relations of human life such as the meaning of weakness over strength, femininity over masculinity, the space between things rather than on themselves. In such a context of understanding, this young but experienced author concentrates on pushing the boundaries of empty space, or, as a Chinese philosophical proverb puts it, “keeping the ultimate silence.” The final connotation is that empty space is actually the beginning of countless things and that makes it fundamental. Thus, her treatment of empty space is that it is a solid space, a space with its own forms and shapes. In this kind of art, empty space is expected to convey information through the very lack of figurations. The sizes and contours of the empty shapes create rhythm and unity. Solid shapes give meaning to the empty, and vice versa. These empty spaces are often represented in the visual arts through the forms of cloud, fog, sky, water or smoke, but in the opus of Aleksandra Petrushevska Ristovska the empty interior architectural space is emphasized. Exactly this element of interior representation of the space is the second element in the work of Aleksandra Petrushevska Ristovska which is articulated in an unusual surrealist way. It is interesting to note that Surrealist artists have always been fond of architecture - especially the interior. Fleeing the disturbing and hyper-realistic “ideal cities” of the Renaissance, Italian artist Giorgio de Chirico created haunting dream-like scenes, urban spaces inhabited by neoclassical structures, sculptures and medieval fortresses. Belgian painter Rene Magritte also transformed the architecture of everyday life into confusing symbolic images. Of course, the author of these compositions had this in mind, especially if it is known that she combines visual art with literature, philosophy and art theory. This means that the procedure first goes into defining the area of work in a conceptual sense, and then the composition is elaborated in different forms of artistic expression. Conceptual projects are built on the premise of the role of architecture in everyday life in dynamic correlation with the theory of surrealism in which the artist Aleksandra Petrushevska Ristovska argues for the importance of dynamic communication between object, space and human existence. It uses pieces of furniture and various single or folded spaces, denoting their materiality with a slight emphasis on the structure itself and voluminousness, which are hyperrealistically presented. Her narrative is therefore close to that of Austrian-American architect Frederick Kiesler, who says that “sculpture, painting, architecture should not be used as wedges to separate our experience of art and life; “they are here to be interconnected and to connect Dream and Reality.” In the context of such a doctrine, the original internal structures, placed in different perspectives, evolve into stable subject volumes. Something similar, in the manner of Dali, De Chirico and Magritte, the author Aleksandra Petrushevska Ristovska tries to create a configuration that will make the interior space a kind of psychological landscape. Thus, as the final consequence in her painting is all the elements of her compositions to be designed poetically in order to manifest the importance of the basic living and working spaces.

Prof. Dzamil Bektovic
Art critic and art historian

Aleksandra Petrushevska Ristovska



What did we leave behind? 13, acrylic on canvas, 50x50cm



What did we leave behind? 12, acrylic on canvas, 50x50cm



What did we leave behind? 5, acrylic on canvas, 50x50cm



What did we leave behind? 2, acrylic on canvas, 50x50cm



What did we leave behind? 11, acrylic on canvas, 50x50cm



What did we leave behind? 9, acrylic on canvas, 50x50cm



What did we leave behind? 3, acrylic on canvas, 50x50cm



What did we leave behind? 1, acrylic on canvas, 50x50cm

The work of the renowned artist Srdjan Michich is an interesting combination of graphic expression that is performed in two ways: calligraphic-decorative and pictorial. So, he is an author who equally successfully develops his artistic discourse as a painter and graphic artist. Although one of the declared graphic artists in terms of vocation and education, professor Srdjan Michich more than successfully uses the medium of painting to implement his own visions that range from modernist narratives to postmodern research that adapts the concept of artistic thinking. In such a context of everyday preoccupations, in this exhibition the artist Srdjan Michich presents himself to the Istanbul audience with a series of combined techniques and themes that have two common contents.

The first feature of these compositions is the study of the word-image relationship, or more precisely the visual expression through words, calligraphic modifications and decorative patterns. The author's desire and intention are to reincarnate the problem of the almost complete elimination of the text from the overall communication that takes place in images. This artist therefore conceptually problematizes the boundaries of some media with the implementation of an interdisciplinary and multimedia approach. Especially at the center of his occupation are the complete re-examination of the relation of words and images, and in which way to visually represent his own ideas. In this way the author engages in the world trend of solving the key preoccupation of contemporary art: how to respond to the change of the very essence of artistic interest? In other words, it is no longer a question of what is the character of the form (image), but what is the function of the words. The word / idea becomes dominant in relation to the image / form. Marcel Duchamp, the father of postmodernism, says that the artistic experience no longer goes through the eye, but through the mental path from the apple of the eye to the mind. The image now becomes a critique and subversion, analysis and interpretation, or message delivered to the end user. With these views, the artist and thinker Srdjan Michich articulates the intense thoughts about the environment he absorbs and the topics related to cultural, historical and religious identities (Elephant, Tower, Temple). The next determinant that defines the real discourse of the author are the formal elements of art, or more precisely the pure interest in the relation of form and figuration which permeates as a basic structure in his compositions. The form of the lines or graphic expressions are mainly concentrated in the very profiling of the figurative contents and they experience numerous appropriations in the different artistic and graphic compositions. The postmodernist concept of variations mostly corresponds to the mental structure of the author who systematically and very persistently, variably and with numerous imaginative solutions defines his own preoccupations and ideas. Calligraphic and decorative patterns, intensively executed in linocut, are used in his work as an expression, utterance, some kind of color illustration or black and white combination presented to capture or convey emotion. The calligraphic decoration effectively describes the pictorial representation and the emotional catharsis, and at the same time in this way the reconstructed image is seen, experienced in several planes or surfaces. It creates the effect of a structured plate (girih) that attracts the viewer to delve into his compositions and begin a search that follows under the calligraphic inscriptions. Almost by default in the practice of the author Srdjan Michich under the calligraphic records there are different types of figurations (Girl with many things in mind, Words and portraits, Flower blower, Elephant) which requires from the viewers additional engagement in their observation. Not just a blurry observation of strokes and colors, but a complete contemplation of the whole composition that acts on two parallel levels. Such construction and composition building in its final stage culminates in the bivalent relation of the artistic elements. In his compositions, the precondition and intention are not only to create a mystical and extroverted work of art, but also to create alchemy in order to express, first of all, the complex relations related to the whole, and then to create very small images that build one, big one.

Prof. Dzamil Bektovic
Art critic and art historian

Srdjan Michich



Sunday Portrait, acrylic on canvas, 60x50cm, 2020





The Tower, linocut, 45x30cm, 2020



Flowerblower, linocut, 45x30cm, 2019



Something is coming, acrylic on canvas 2020



Words of Perception I, acrylic on canvas, 60x40cm, 2020.



Mountain village, acrylic on canvas, 60x40cm, 2020



Words of Perception IV, 60x50cm, acrylic on canvas, 2020

Words and architecture

Preamble

The above title contains the basic premises of the artistic expression of two artists from Macedonia, in addition university professors at the International Balkan University in Skopje, who define themselves within their own knowledge, preoccupations and concepts of expression. We are deeply convinced that the project "Fusion of two cultures" and through the prism of this exhibition will present to the public in the Republic of Turkey the current art scene and trends that are most often present in the Republic of Northern Macedonia, because the artists Aleksandra Petrushevska Ristovska and Srdjan Michich have been actively participating and creating the current mainstream of the art discourse in the Republic of Northern Macedonia for years.

Within the hybrid Macedonian art scene, with their permanent work, they affirm themselves as ambitious authorial phenomena whose poetic discourses are based on the postulates of modern European painting and graphics. They represent a kind of researcher in the field of visual art which they understand as creating the impression of an ideological, conceptual and visual whole. Figurative and subject-related graphics and images are just one basis from which they start in art research in order to meet the criteria of modern artistic expression.