

## Pisano / Писано

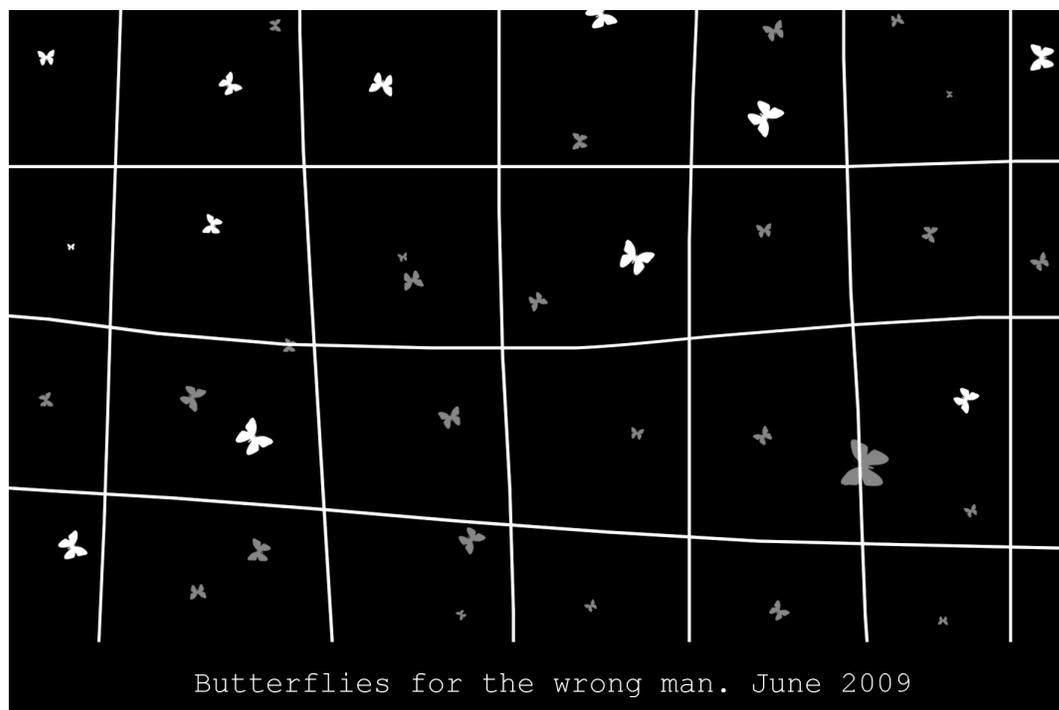
*Писано* is an archaic Macedonian word, which is being used in few different contexts on which depends its meaning. It can mean "written", "pretty", or "destined". So, these small (all 10x15 and 15x 10 cm) graphic series is an experiment in pretty writing. They are minimal graphic stories, with none, or one, or two sentences of personal story, and they seem like a "documentary" drawings.

This project was started two years ago, and was exhibited (group exhibitions) in Macedonia, Serbia, Bosnia, Bulgaria, Moldova, Romania, Venezuela...

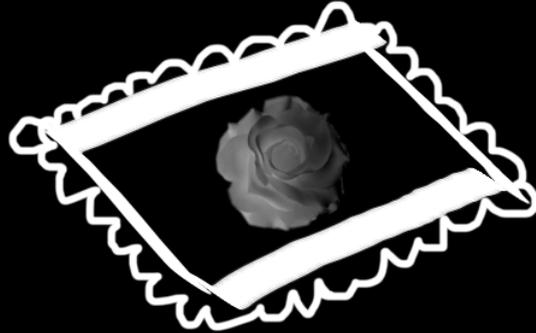
Material: Digital prints on forex

Each piece's dimensions: 15 x 10 x 0.5 cm or 10x15x0.5

Year of production: between 2007 and 2010



You are looking at a 'JORGAN' right now.



This is for my friend Marie, because she is French and they don't have 'Jorgan' in France. Skopje, May 2009.



The pregnant belly of my  
beloved friend Ivana R.



The sniper is waiting for Lejla.  
Sarajevo, fall 1992.



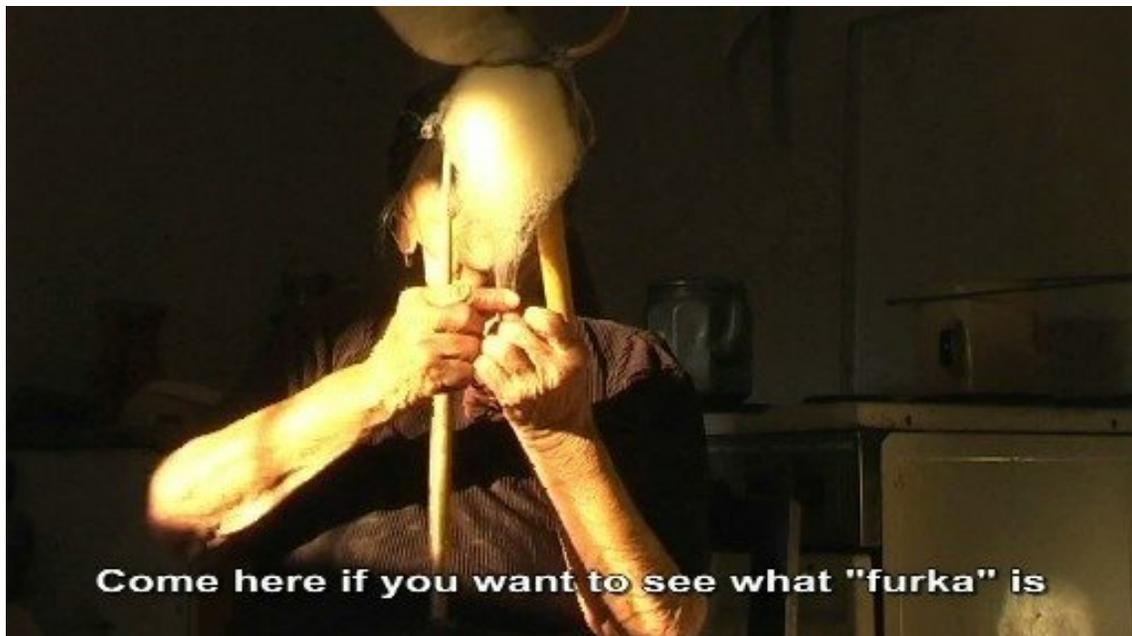
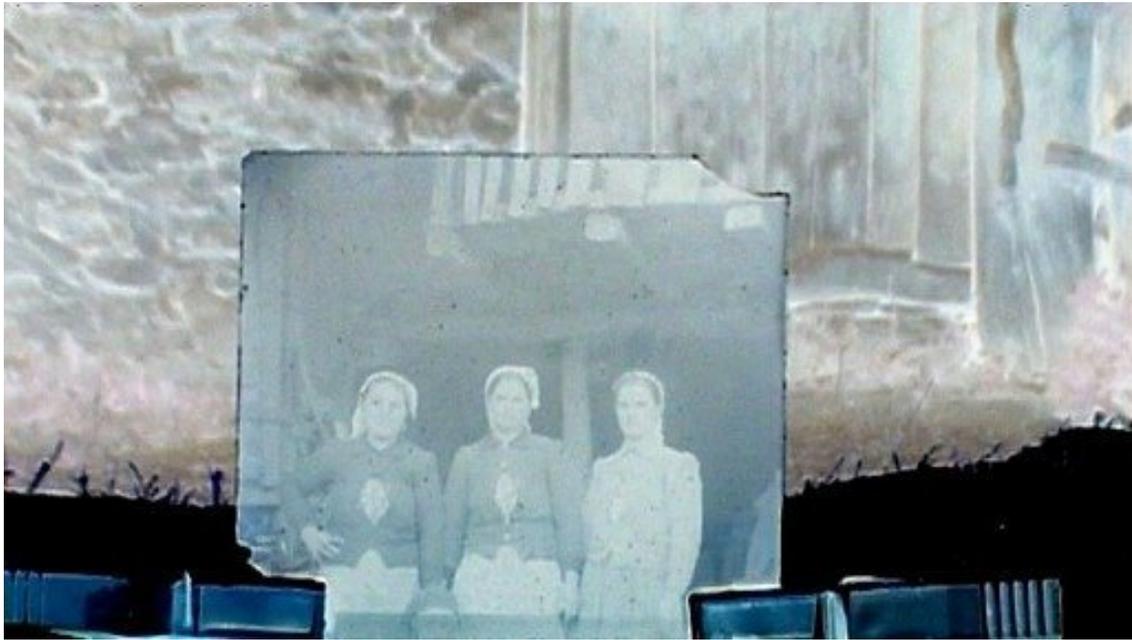
His bellybutton .  
And my lifethread.

## The Grandmas' Village

A rustic, mountain village in Macedonia has a total population of 15 grandmothers. The mythological origin of the town and its slow pace (punctuated by energetic gossiping) are cleverly illustrated as the filmmaker inserts herself into the village and its grandmas.

Documentary 18'

Year of production: 2007









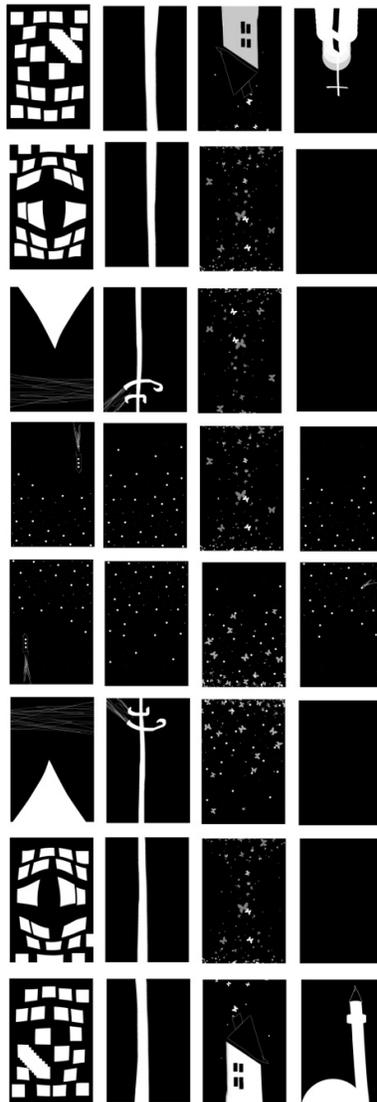
## Impossible Valentine 2001

The piece is a suite of 32 black-and-white pieces of digital graphics [15cmx10cm].  
I made this as a response to the "famous" 2001 in Macedonia, and it's about which, two smart  
people could not have their Valentine because of the shootings.  
32 stands for chess and for chocolate bar.

Material: digital prints on forex

Size: 15x10.05 cm

Year of production: 2009



## In our village

Not very far from the city there is a village. A village that practically disappears in front of your eyes.

These series of graphic tales are about one nasty village that has a lot of style and character. The inhabitants of the village are not very much into post-modernism because post-modernism does not help in the process of seeding, harvesting, or milking the goats. They are anthropomorphically absent in the pieces, but it is still obvious that their (dogmatic) agenda is being applied 24/7.

Material: Digital prints on forex

Each piece's dimensions: 15 x 10 x 0.5 cm

The text should be written below each piece with a pencil on the wall. Preferably – not absolutely neat.

Year of production: 2010



**The graphics with the text for each:**

1. Shoosh-moosh...shoosh-moosh...
2. </suspense>

3. Achtung ! Roll :
4. In our village, we steal electricity.
5. In our village, people are mainly orthodox, and they get annoyed when someone tries to get to God by other kind of media than a prayer. Once, one kid brought a balloon from the city and the priest told us that we should....you know...the kid....  
Amen.
6. In our village, we digest the diegetic quiet well. Our nationalistic leaders are into mixed genres.
7. In our village some have bigger property, some have smaller property. We heard that in the city, people tend to call this thing "Capitalism and schizophrenia".
8. We emigrate.
9. In our village, the mortality rate is still high, even though our women enjoy delivering whenever they are being told to.
10. The homosexual named M.Faucault once said that our village is a perfect example for heterotopia. According to us though, he should be heterosexual and our village is homotopia.

## **A Never-Ending Story**

Format: video.MOV

Duration: 29

Year of production: 2010

This video is an [self] observation of few friends [artists: Ana Elizabet Horn, Georgi Gospodinov, Bojana Donceviski, Ross Cochrane, Dragana Zarevska and Maria Dacheva], who constantly spin around questions starting with "Am I...?", while playing the post-it-on-the-forehead game.

They play with their own identities [integrated in the game], as well as the names and the identities of some famous historical people [artists, scientists, etc.], while trying to reveal who is the most renown among the group, with the possible tendency and wish, someone else to play with their names [and fame] in future.

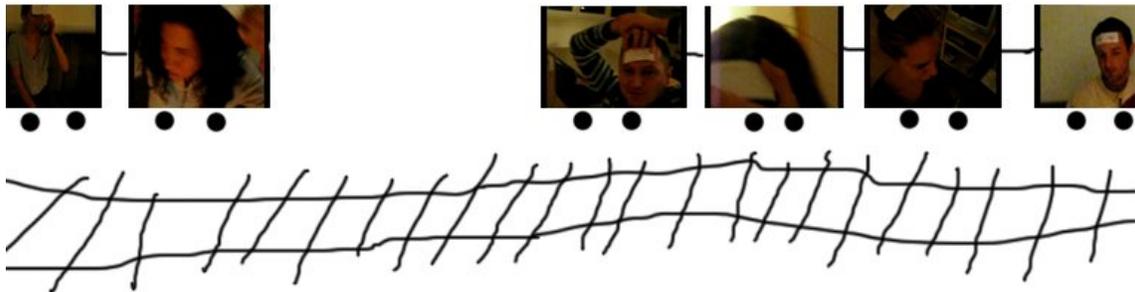
The players are multilayering the action of the game, merging fiction and reality of their own lives, yet integrated in the meta-mix of fiction and reality qualities of the very art work.

Am I contemporary?  
Am I white?  
Am I alive?

This piece is exploring the lame gap and the possible melting point between existentialism and escapism.

A Never -

- ending Story



## The Kiddo Performance [in progress]

*Part of the The Kiddo Simulations chain of collaborations between Dragana Zarevska and different artists*

[www.kiddosimulations.blogspot.com](http://www.kiddosimulations.blogspot.com)



Can a performance have a childhood?  
Do performances change when they grow up?  
Is it possible for a performance to kill its father and marry its mother?

These concerns are appearing around the baby-piece growing up with two young single moms/authors. They both work and travel a lot and come from different backgrounds and nationalities. They are pretty oriented in politics and work as artists in different and various fields, constantly shifting paradigms.

This project is about moving mommas, parenting a non-human, preserving memories and searching for the instincts and independence of a dance piece.

### **Testing and methods**

The tease about this research started when Rebecca Chentinell proposed to Dragana Zarevska that they should do a long and bodily exhausting performance at *festival: display*, Moderna Museet, in April 2011 upon one of Rebecca's idea.

In that time, Dragana was starting to develop an idea of one long-term project, a chain of collaborations, named *Kiddo Simulations*, which actually deals with simulating and preserving pieces of collaborators' childhoods.

"Shrinking" the mass of Rebecca's spring performance, [which has a duration of about 3 hours], and applying Dragana's time machine on it, should start to simulate its childhood.

Sharing custody will be only one of the many concerns regarding this research, but will also develop new methods for following the growth and how to document it.

The main question remains – how did this big, long, massive performance look like when it was a kid, and is the idea about it possible at all?