

Vljudno vas vabimo na otvoritev fotografske razstave Milča Mančevskega, ki bo v četrtek, 26. januarja 2006, ob 20. uri.

You are cordially invited to the opening of an exhibition of photographic works by Milčo Mančevski. Opening reception: Thursday, January 26, 2006 at 8 pm.



**Milčo Mančevski
Ulica / Street**

Fotografska razstava
An Exhibition of Photographs

Razstavo je pripravil Emzin, Zavod za kreativno produkcijo v sodelovanju s produkcijsko hišo Senka film.

This exhibition has been organized by Emzin, Institute of Creative Production in association with Shadow Films.

Posebna zahvala za pomoč pri izvedbi razstave:
Mestna občina Ljubljana, Oddelek za kulturo in raziskovalno dejavnost, in
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Galerija Avla NLB, Trg republike 2, Ljubljana
26. januar 2006–24. marec 2006

Nova Ljubljanska banka d.d., Ljubljana
Galerija Avla NLB, Trg republike 2, 1520 Ljubljana
<http://www.nlb.si/galerija>
koordinacija izvedbe razstav: Miranda Južnič, telefon: (01) 476 50 44

Galerija Avla NLB



Milčo Mančevski

Milčo Mančevski, eden najpomembnejših makedonskih umetnikov danes, se je rodil leta 1959 v Skopju. Leta 1982 je diplomiral na Univerzi Southern Illinois in kasneje režiral številne kratke filme – eksperimentalne, dokumentarne, pripovedne in reklamne – ter glasbene videospote. Zanje je prejel številne nagrade, med drugim MTV nagrado za najboljši videospot Tennessee skupine Arrested

Dela:

1. Enosmerna cesta (One Way), 1998
2. World Underworld (World Underworld), 1999
3. Ptička (Birdie), 1999
4. Skopje 1 (Skopje 1), 1998
5. Goci 1 (Goci 1), 1998
6. Nakupovalni center (Shopping Mall), 1998

Na naslovni strani:

1. Zeleno (Green), 1998
2. Rdeče (Red), 1998

Na zadnji strani:

1. Kolo in stavba (The Bike and the Building), 1998
2. Ženska v Pisi (A Woman in Pisa), 1998

Fotografije Mančevskega so preproste, neposredne in izjemno agilne. Nikoli ne pokaže tistega, kar opazovalec želi ali pričakuje. V fotografijah ni nikakršne brutalnosti, nič narcissoidnega, v čemer je njegovo delo bistven odmik od psevdorealizma mnogih sodobnih fotoreporterjev in od abstrakcije tistih, ki realnost predstavljajo kot neke vrste igro. Mančevski ne podaja sodb, ne kriči, niti svojih subjektov ne izbira na podlagi vnaprej določenih preračunavanj. Ravno nasprotno se zdi, kot da zanemarja najbolj pomembne detajle, namesto da bi jih potegnil v središče prizora. Podobe imajo zato resnični občutek ulice, toka dogodkov, ki hkrati poteka na vse strani in ga opazimo skoraj s kotičkom očesa. Venomer je prisotna iščoča želja po individualizaciji nečesa – nekje spredaj, bolj zadaj, na strani, za napol zaprtim

Development. Posnel je dva celovečerna igrana filma, *Pred dežjem* (1994) in *Prah* (2001). Za film *Pred dežjem* je prejel trideset mednarodnih nagrad, vključno z zlatim levom Beneškega filmskega festivala za najboljši film, nominacijo za oskarja ter nagradami za film leta na Švedskem, v Italiji, Argentini, Turčiji itd., nato pa še najvišje državno priznanje Republike Makedonije "11. oktober" za

izjemne dosežke v kulturi. Mančevski je častni član PEN kluba ter Makedonskega združenja pisateljev in član Ameriškega združenja režiserjev. Od leta 1985 živi v New Yorku, kjer je predstojnik oddelka za režijo na Tisch School of the Arts, ki je del Univerze v New Yorku. Mančevski je tudi pisatelj (knjiga *The Ghost of My Mother* in prispevki v številnih publikacijah, med drugim v *New American*

Writing), esejist, novinar in fotograf. Njegova dela so objavljena v knjigi *Ideatheque*, pregledu konceptualne umetnosti, in razstavljena v stalni zbirki Muzeja sodobne umetnosti v Makedoniji. Imel je samostojne razstave na Švedskem, v Italiji, Grčiji in Franciji.

Milčo Mančevski

Milčo Mančevski, one of the most important contemporary Macedonian artists, was born in Skopje in 1959. He graduated from the Southern Illinois University in 1982 and directed numerous short forms, including experimental films, documentaries, narrative films, commercials and music videos. He won a number of awards for them, including best MTV video for Arrested Development's

Tennessee. He made two features, *Before the Rain* (1994) and *Dust* (2001). *Before the Rain* won thirty international festival awards, including Golden Lion for Best Film at the Venice Film Festival, an Academy Award Nomination and film of the year in Sweden, Italy, Argentina, Turkey, etc. He was awarded "October 11" for Major Achievement, the highest peacetime award of the

Republic of Macedonia. Mančevski is an honorary member of the PEN Club, the Writers Association of Macedonia and a member of the Directors Guild of America. He has lived in New York City since 1985, where he is the Head of the Directing Department at NYU's Tisch School of the Arts. Mančevski is also a published fiction writer (the book *The Ghost of My Mother* and fiction

in a number of periodicals, including *New American Writing*), essayist, journalist and photographer. His works have been published in *Ideatheque*, a book of documents on conceptual discourse, exhibited as a part of the permanent collection in the Museum of Contemporary Art in Macedonia and were shown in solo exhibitions in Sweden, Italy, Greece and France.



1.



2.



3.



4.



5.



6.

oknom, na vrtu, v senci ali v lokalni trgovinici – česarkoli, kar razkriva življenjski tok, sled človečnosti.

Pri teh fotografijah nima smisla pričakovati, da nam bodo dale lekcijo iz zgodovine, nas pripravile do krika bolečine, podžgale jezo ali upor. V podobah ni nikakršne utehe. Čeprav se zdijo poznani, so ti kraji, ti obrazi večno zaviti v tančico skrivnosti in polzijo v lasten svet, ki ga niti gledalec niti fotograf ne bosta nikoli popolno doumela. To je tisto, kar me je pri teh fotografijah najbolj presuniло. V času globalnih informacij, ki pronicajo v vse stvari in izravnavajo vse razlike, ko obstaja razloga za vsak pojав in ni nikoli časa za pogled pod površino, je čutiti olajšanje, da lahko svoje gotovosti utopimo v meglemem, enigmatičnem, nejasnem toku ulice.

Andrea Morini

Bologna, 4. maj 1999

Street. The title of this photographic journey plunges us immediately into the depths of social landscape. Traces of humanity captured as if by chance, in the rhythm of their day-to-day life, routine gestures, figures met at the moment when pressing a button – who then slip away – visual structures stolen from environments that shirk every attempt to decode them. Mančevski seems to shy away from highlighting details, his method does not underline the particular, indulge in dramatic twists or promote a certain viewpoint at the expense of another. He flees from any technical or figurative expedient that may give the photograph an immediate, transparent meaning and cheat the observer of the pleasure and surprise of ambiguity. This is where his provocative style surfaces, the same character, the same stare that remains both involved yet distant, immersed yet subtly objective, the style that I had admired so much in *Before the Rain* which can now be found on every page. Here again, his incredible ability to suspend and at the same time render dynamic the subject of the frame, is apparent. It may be a single image or a sequence, but what is important is his ability to confer a polysemous structure on his work that permits the

discovery of a multitude of interest points that give depth to his communicative power and are never exhausted at the first viewing.

Mančevski's photographs are simple, direct and extremely agile; he never displays what the observer desires or expects. There is nothing brutal in these photographs, nothing narcissistic and in this respect his work is a significant move away from the pseudo-realism of many other contemporary photo reporters and from the abstraction of those who render reality as a type of game. Mančevski does not judge or scream, nor does he select his subjects on the basis of predefined calculations. On the contrary: he seems to neglect the most important details rather than push them into the centre of his shots. This way the images give a real sensation of the street, a flow of events that proceed simultaneously in all directions, spotted almost out of the corner of the eye. The curious desire to individualise something is ever present, further ahead, further behind, to the side, behind a half-closed window, in a garden, in the shade or in a local shop, anything that reveals a vital flow, a trace of humanity.

There is no point in expecting for these photos to give us a history lesson, to scream in pain or to flare up in anger or revolt. We cannot expect to find any consolation in these images. These places, these faces even if they seem familiar, remain forever shrouded in mystery, they slip into their own world that neither the viewer, nor the photographer, will ever be fully able to grasp. This is what struck me most about these photographs. In this era of global information, which penetrates all things and which levels every difference, which has an explanation for every phenomenon, and never stops to look below the surface, it comes as a relief to drown our certainties in the steamy, enigmatic, indistinct flood of the street.

Andrea Morini

Bologna, May 4, 1999