

Yane Calovski

PREFACE

Our project, based on the preliminary Master Plan and studies compiled by the City of Skopje and collaborated on by the United Nations, manifests a system by which the mechanism of our contemporary society could be transformed into a spatial structure.

This structuring system would continue to create the bridge between our ever progressing civilization and the constant factor of humanity.

pages 1-3, 6-9, 12: *Obsessive Setting (drawings)*, 2010, graphite, guache, ink, pencil on paper, set of 74, 29,7x21 cm

pages 4-5, 10: Exhibition view at ŽAK | BRANICKA gallery, 2010

page 10: photographs of the original model for *Master Plan* from 1965 by Kenzo Tange

Yane Calovski
Obsessive Setting

ŽAK | BRANICKA

After the dream, they set out in search of that city; they never found it, but they found one another; they decided to build a city like the one in the dream.

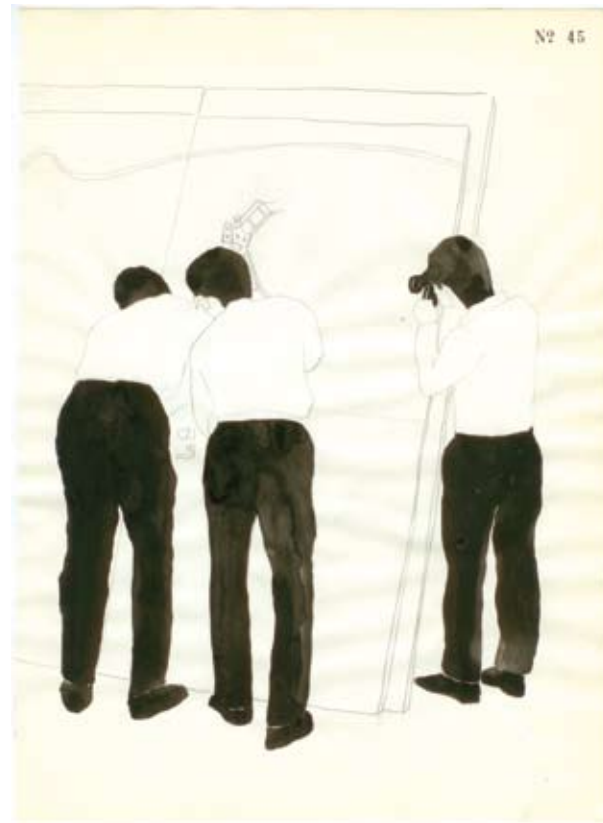
Italo Calvino, *Invisible Cities*

On July 26th, 1963, Skopje (Macedonia) was hit and destroyed by a devastating earthquake. In 1965, a team of Japanese architects, 'Kenzo Tange Associates', was invited to compete for and eventually won the opportunity to construct a new Master Plan for the city. However, this original plan was never fully implemented.

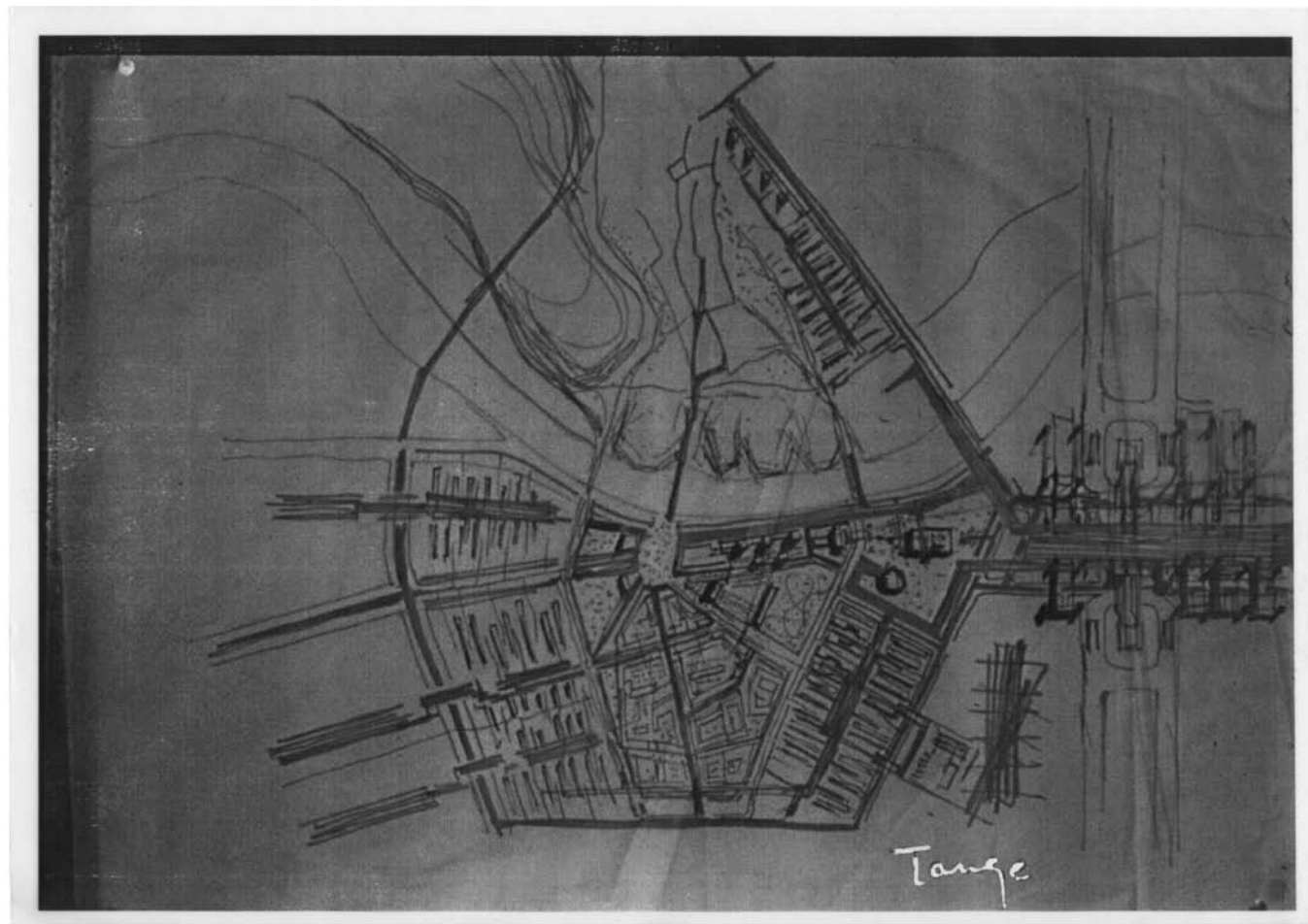
Yane Calovski's investigation of the process of articulating and executing Kenzo Tange's Master Plan delves deep into the conflict between individual utopian dreams and those of a collective body, at the time especially significant in Eastern Europe as well as in the rapidly changing Japan. Calovski collects evidence of displacements and transformations through diverse narratives, scrutinizing the details of production, of failures and unrealized ambitions, and finally the causes for these lapses - here adding his artistic interpretation.

The project, entitled *Obsessive Setting*, consists of 74 works on paper and a prototype for an archive. It also includes editorial works such as video and photographs. *Obsessive Setting* continues Calovski's ongoing *Master Plan* project that was presented at *Manifesta 7* (2008) and in *Book 3 – Lapses* for the Turkish Pavilion at the 2009 Venice Biennale: "... *The project is also about the memory construction of a nation. Kenzo's Master Plan of the city of Skopje clearly indicates a common dream, which indeed failed and could only be applied to a certain degree. [...] Planning the city suggests designing the lives of its inhabitants. In that respect, Master Plan was the subject of this beautiful future dream. Somehow, it faded out...*" (Başak Şenova curator of the Turkish Pavilion at the 2009 Venice Biennale).





The *Obsessive Setting Prototype*, manifests itself as a repository modular structure that serves as an ideal storage unit for possible processes and meaningful archives. Structurally, the prototype refers directly to Kenzo Tange's original architectural model which is currently stored in the Museum of the City of Skopje. Calovski's object is made up of compartments for writing, drawing, projecting and dreaming. The drawer's contents and the screened videos change in the course of the exhibition, turning the object into a manifestation of Calovski's obsessive, particle-by-particle reconstruction of Tange's extensive work. Calovski consolidates a team of co-workers (Samon Takahashi, FOS, and Srdjan Jovanovic Weiss) and further associates with whom he builds the archive during the course of the exhibition, as well as develop a context for responding to the original Master Plan by Kenzo Tange.





Yane Calovski

Born (1973), lives and works in Skopje, Macedonia

Solo Exhibitions (selection)

- 2010 *Ponder Pause Process (a Situation)*, Tate Britain, London, UK
- 2009 *Hollow Land and Master Plan*, from the exhibition series *Appearances*, European Kunsthalle, Cologne, D
- 2009 *Oskar Hansen's Museum of Modern Art*, HDLU, Zagreb, HR (with Hristina Ivanoska)
- 2008 *Oskar Hansen's Museum of Modern Art*, ZAK | BRANICKA, Berlin, D (with Hristina Ivanoska)
- 2007 *Orphans of culture, legends and heroes*, Kronika, Bytom, PL (with Hristina Ivanoska)
- 2004 *Everything is after something*, BAC -Baltic Art Center, Visby, SE
- 2003 *Nature and social studies: Spiral Trip*, Contemporary Art Center, Skopje, MK

Group Exhibitions (selection)

- 2010 *This is where nowhere is, (Have a Look! Have a Look!)*, Form Content, London, UK
- 2009 *Where everything is yet to happen (2nd chapter)*, SpaPort-International Annual Exhibition of Contemporary Art, PROTOK, Banja Luka, BA
- 2008 *Manifesta 7: The Rest of Now*, Initiative, Bolzano, IT
- Seasonal Cuts*, Academie Lebanese des Beaux Arts (ALBA), Sin el Fil, LB
- Perfect Present Continuous*, The Nederland media Art Institute, Amsterdam, NL; Townhouse gallery, Cairo, EG

- 2007 *Lost Highway Exhibition*, SKUC Gallery, Ljubljana, SI
- Inquiry into Reality: The Disappearance of Public Space*, Museum of Contemporary Art, Belgrade, RS
- traveled to Center for Contemporary Art Sarajevo, Bosnia
- 2006 *Reality. Odense 10'50"*, Kunsthallen Brandts, Odense, DK
- The Spiral House*, Tensta Konsthall, Spånga, SE
- 2005 *Dissent: Political Voices*, SPACES Gallery, Cleveland, Ohio, USA
- 2004 *Multiplications*, British Council in collaboration with Museum of the City of Skopje, MK
- The Violence of Tone*, W139 at PARK, Amsterdam, NL
- PR 04. Tribute to the messenger // 2004 Olympics*, San Juan/Rincon, PR
- Open*, Arcadia University Art Gallery, Pennsylvania, USA.
- 2003 *24/7: Wilno - Nueva York (visa para)*, CAC, Vilnius, LT
- Conceptual Discourse*, Museum of Contemporary Art Skopje, MK
- 2002 *To Actuality*, ARGE Kunst Museo, Bolzano, IT
- 2001 *Perfect Match*, International Project for Art and Theory, Museum of the City of Skopje, MK
- 2000 *Manifesta 3: The Borderline Syndrome, Energies of Defense*, Ljubljana, SI
- 1999 *Prints and drawings from the 60's to the present*, Philadelphia Museum of Art, USA
- 1998 *Selections fall 1998*, The Drawing Center, New York, USA



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