**Bio:**

**Zorica Zafirovska** is an artist, cultural worker, and a worker, born in Skopje, Yugoslavia. She graduated from the Faculty of Fine Arts at the “Ss. Cyril and Methodius” University in Skopje. Since 2022, she is a MA candidate at the same faculty. In between, since 2011, she has been a failed MA candidate in cultural studies at the Institute of Social Sciences and Humanities “Euro-Balkan”. In her work she deals with socio-political topics, such as human trafficking, homelessness, consumerism and ecology, by creating specific time-space installations, small actions, and using collaborative and volunteering practices. Since 2008, she has been a member of F.R.I.K. (Cultural Development Association Formation) and one of the selectors of the video program part of the FRIK Festival. She is a co-founder of the Art I.N.S.T.I.T.U.T. art collective and artist run project space in 2009, and together with six women artists from Skopje, she co-founded the initiative “MOMI” in 2011. In 2013, she initiated “The Space”, an art project in a private space in Skopje, and that same year she became a member of Jadro - Association of the independent culture scene. In 2014, she was selected for the open call for young artists at the “Agency for Serious Interests” gallery. In 2016, she received the young visual artist award “DENES” of the Center for Contemporary Arts – Skopje and FRU – Faculty of things that can’t be learned. She works multidisciplinary and has held over 20 solo exhibitions, actions, and projects in public and noninstitutional spaces in North Macedonia, New York, Greece, and Germany.

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**Statement:**

My university education was quite classical, individualistic and conservative, so I constantly try to avoid the formal expression that imposes it. In contrast, my cultural and artistic upbringing is informal, which I am continiusly developing.

It took me a long time to call myself an artist, to admit that art is a very large part of my identity, which, in different time periods, was and still is quite fluid. 7. About the art that I create, I can acknowledge with certainty that it is intertwined with work and care, which are essential for my practices and my very existence.

At a time of deep socio-economic inequality, being an artist is certainly a privilege, regardless of whether and how secure or precarious one's social role is, and regardless of whether and how many professions and roles one has to fulfill in order to be an artist. 3. 4. Awareness is important for fulfilling the artistic role and creating art, as well as socio-cultural responsibility. 1. 2. 12. 14.

As consumerism and hyperproduction is growing exponentially, I do avoid creating objects as works of art and increasingly try to develop non-material practices, as well as moderately participate in residences and projects of other artists and collectives. 13. 15. 16. 19. 20.

Organizing a serious solo exhibition in North Macedonia is not easy; state institutions and the educational system are very inert and conservative, funds and conditions are more than constrained, in any sector, and therefore, in defiance, I increasingly prefer to collaborate with people with whom I can jointly improve the quality of the programs being implemented. 21.

As an artist and cultural worker, I am a member of several initiatives and organizations and collaborate with individuals, festivals and institutions, in an attempt to develop sustainable artistic practices, togetherness and community building, as well as connecting and developing programs for young artists, independently and within the non-governmental cultural sector. 19.

In North Macedonia and throughout the world, most cultural institutions, museums and galleries predominantly support male artists and there is definitely a big gap in opportunities for ethnic minorities, different genders, and, women. In recent decades, although these institutions present women as objects, the number of women working in culture has been increasing and they have the opportunity to improve the conditions. Consequently, art and culture lately is being done with care, maintenance, and the invisible and unpaid labor of women is seen more, often resulting in (un)realized potential and “balance” in professional, social and private life. In culture or out of it, women, regardless of their social and financial status, are increasingly dealing with stress, emotional and physical alienation from work and family, often suffering from exhaustion and inability to take care of themselves, despite their immense efforts to build a comfortable environment for their loved ones, colleagues and collaborators. 11.

In early 2012, as an attempt of the women's artistic association, the artistic initiative MOMI was formed together with: Ana Ivanovska, Kristina Hadzieva, Maja Kirovska, Marija Sotirovska, Tatjana Ristovska and Hristina Zafirovska. Together, we presented individual or joint works, keeping diaries of personal, intimate, social and momentary insights that we share with each other, which include interventions in the works of the members, as well as involving the audience in exhibition and presentation of ideas, works, etc. The exhibitions, although often depoliticized, I think are important for presenting closeness, intimate and sometimes opposite female perspectives, issues and practices. 11. 19.

In my opinion, feminism and its advocates are too focused on aligning social and gender roles in most society, but are insufficiently aware of the oppression, control and exploitation that exists over the entire living world, the earth, the water, and even the sky and air. 5. 6. 7. 8. 10. In contrast, the ecological feminism expands its range of representation and action, therefore, in addition to gender equality and the questioning of non-patriarchal or nonlinear structures, it includes and respects the entire living world and the environment, respects its organic processes, uses collaborations, rhizome sharing, forgotten knowledge and the knowledge of the elderly, to develop relationships based on understanding, solidarity, community and coexistence. 9. 14. 15. 16. 18.

I do believe that all art is political, even when it is at the level of decoration created by apolitical artists and placed in private homes or collections. I strongly take that art should be constantly questioned and redefined, must not be commodified and represented as a mere object that can be hung on a wall, placed on a shelf or pedestal. I think it is very important to separate art from the products of the creative industries and artificial intelligence, regardless of whether it is created in a system in which there is an art market.

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Зорица Зафировска е уметница, културна работничка и работничка, родена во Скопје, Југославија. Дипломирала на Факултетот за ликовни уметности при Универзитетот „Св. Кирил и Методиј“, а од 2022 година е на магистерски студии на истиот факултет. Во периодот од 2011 година, таа е неуспешна магистерка по културни студии на Институтот за општествени и хуманистички науки „Евро-Балкан“. Работи на општествено-политички теми, како што се трговијата со луѓе, бездомништвото, конзумеризмот и екологијата, преку создавање специфични, временски просторни инсталации, мали акции, соработки и волонтерски практики. Од 2008 година е член на Ф.Р.И.К. (Формација за развој на иницијативи во културата) и еден од селекторите на дел од видео програмата на ФРИК фестивалот. Таа е соосновачка на Aрт И.Н.С.T.И.T.У.T., уметнички колектив и проектен простор воден од уметници во 2009 година, а заедно со шест членки на истиот ја соосноваат иницијативата „МОМИ“ во 2011 година. Во 2013 година го иницирала Постор, уметнички проект во приватен простор во Скопје и истата година станала членка на Јадро - Здружение на независна културна сцена. Во 2014 година беше избрана на отворениот повик за млади уметници на галеријата „Агенција за сериозни интереси“. Во 2016 година ја добила наградата за млад/а визуел(е)/на уметни(к)/чка „ДЕНЕС“ на Центарот за современи уметности – Скопје и ФРУ – Факултет за работи што не се учат. Таа работи мултидисциплинарно и има реализирано над 20 самостојни изложби, мали акции и проекти во јавни и неинституционални простори во Северна Македонија, Њујорк, Грција и Германија.

<https://linktr.ee/zoricazafirovska>

Моето факултетско образование беше доста класично, индивидуално и конзервативно, затоа постојано се обидувам да се ослободам од формалниот израз кој го наметнува. За разлика од тоа, мојата културна и уметничка надоградба е неформална, и сè уште ја градам.

Долго време ми требаше да се наречам себеси уметница, да си признаам дека уметноста е многу голем дел од мојот идентитет, кој во различни периоди бил и сè уште е флуиден. **7.** За уметноста која ја создавам, со сигурност можам да кажам дека е испреплетена со работата и грижата, кои се важен дел од моите практики и самото мое постоење.

Во време на зголемена социо-економска нееднаквост, да се биде уметник е привилегија, без разлика дали и колку неговата општествена улога е сигурна или прекарна и без разлика дали и колку професии и улоги треба да исполнува за да биде уметник. **3. 4.** Свесноста е важна за исполнување на уметничката улога и создавање на уметничкото дело, како што и општествено-социјалната и културолошката одговорност е дел од тоа. **1. 2. 12. 14.**

Да се организира сериозна самостојна изложба во Северна Македонија, не е едноставно; државните институции и образовниот систем се многу инертни и конзервативни, средствата и условите се повеќе од ограничени, во кој било сектор, затоа, како одбивање на сето ова, сè почесто претпочитам да соработувам со луѓе со кои заеднички можеме да го подобриме квалитетот на програмите кои ги спроведуваат. **21.**

Како уметница и културна работничка сум членка на повеќе иницијативи и организации и соработувам со поединци, фестивали и институции, со кои се обидуваме да развиваме одржливи уметнички практики, заедништво и градење заедници, како и поврзување и развивање програми за млади уметници, самостојно и во рамки на невладиниот културен сектор. **19.**

Во Cеверна Mакедонија и во светот, повеќето културни институции, музеи и галерии претежно поддржуваат мажи уметници и дефинитивно има голема разлика во можностите за жените, различните родови и етнички малцинства. Во последните децении, иако во овие институции жените се сè уште претставени како објекти, сè повеќе се зголемува бројот на жени кои работат во културата и имаат можност да го променат тоа. Следствено, уметноста и културата се создава со внимание и грижа, а невидливиот и неплатен труд на жените станува сè повеќе видлив и често резултира со (не)реализиран потенцијал и „баланс“ во професионалниот, социјалниот и приватниот живот. Во културата или надвор од неа, жените без разлика на нивниот социјален и финансиски статус сè повеќе се справуваат со стрес, емоционално и физичко отуѓување од работата и семејството, често страдаат од исцрпеност и неможност да се грижат за себе и покрај нивниот неизмерен труд да градат удобно опкружување за нивните блиски, колеги и соработници. **11.**

Во почетокот на 2012 година, како обид за женско уметничко здружување е соосновањето на уметничката иницијатива MОMИ составена од: Ана Ивановска, Кристина Хаџиева, Маја Кировска, Марија Сотировска, Татјана Ристовска и Христина Зафировска. Заедно се претставувавме со индивидуални или заеднички дела, кои вклучуваат интервенции во делата на членките, водење дневници на лични, интимни, социјални и мигновени сознанија, кои ги споделуваме меѓу себе, како и вклучување на публиката во изложување и презентација на идеи, дела, итн. Изложбите, иако често деполитизирани, мислам дека се важни за претставување на блискоста, интимните и не толку заеднички женски перспективи, проблематики и практики. **11. 19.**

Во време на конзумеризам и хиперпродукција сè помалку работам на создавање објекти како уметнички дела и сè повеќе се обидувам да развивам нематеријални практики, како и одмерено се вклучувам и во проекти на други уметници и колективитети. **13. 15. 16. 19. 20.**

Мое мислење е дека феминизмот и неговите застапни(ци)/чки се премногу фокусирани на порамнување на социјалните и родовите улоги во некои општества, но се недоволно свесни за опресијата, контролата и експлотацијата која постои и над целиот жив свет, земјата, водата, па и небото и воздухот. **5. 6.** **7. 8. 10.** Наспроти тоа, еколошкиот феминизам го проширува својот дијапазон на застапување и делување, затоа покрај родовата еднаквост и преиспитувањето на непатријархалните или нелинеарни структури, го вклучува и почитува целиот жив свет и средината, ги почитува неговите органски процеси, користи соработки, ризомско споделување, заборавено знаење и знаењето на постарите, за да развива односи кои се темелат на разбирање, солидарност, заедништво и соживот. **9. 14. 15. 16. 18.**

Верувам дека секоја уметност е политичка, дури и кога е на ниво на декорација создадена од аполитични уметници и сместена во приватни домови или колекции. Силно верувам дека уметноста треба постојано да се преиспитува и редефинира, не смее да биде комодифицирана и претставува многу повеќе од објект кој може да биде закачен на ѕид, ставен на полица или постамент. Мислам дека многу е важно уметноста да се издвои од продуктите на креативните индустрии и вештачката интелигенција, без разлика дали е создадена во систем во кој постои пазар на уметнички дела.

**Works:**

**1.**

**2006-2007, 99% Natural, installation and action of collecting samples and human hair at the Cultural Centre Magaza, Bitola**

The collection of organic materials, specifically pieces of human hair packed in small plastic bags, clearly points to the confrontation between the natural and the artificial. But that is not all that the author wants to show in her project - the installation of 50,000 bags containing pieces of human hair, as well as the action of cutting pieces of human hair in order to take individual data, are just a way of posing a question that is of great importance today - and that is the question of the meaning of life in today's modern environment when, with the help of genetic engineering, it is possible to cause a situation in which what we have learned during a lifetime is transferred to the future and thus our destiny is filled prematurely. The root of the hair contains genetic data and, depending on its length, it can contain data about our physical and psychological state. Hence the fact that each hair is an image and reflection of our life. By hermetically sealing them in plastic bags, the author alludes to the glut of the artificial today and at the same time offers the assumption and possibility that it can be replaced - the hermetic packaging can take up only 1%, and the rest can be natural. This means raising questions such as: what is the next step in the era of mass cloning and cloning manipulation that leads to dangerous mutations? Is it a clear need for man to change himself by opening up the questions and dilemmas regarding cloning and all the criminal acts related to it, or will he decide on the next step, leaving aside the possibility of genetic manipulation, coming to terms with the situation, because “Alea iacta est” - the genetic die has been cast and everything we have learned in a life and which is placed in our DNA will be able to shift our current understanding of reality - but would it be good to know our talents and our weaknesses ahead of time? Zorica Zafirovska's project is a process that lasts and is constantly changing, and regardless of the direction in which it will be realized, the most important moment is focusing on the questions of the origin of man and his future evolutionary development.

**text by Biljana Isijanin**

**2.**

**2008 July, promotion of the research book “Pocketpedia of Human Trafficking in the 21st Century” and exhibition of drawings at Magor Book Cafe.** The informative “Pocketpedia” represents a short review of events in all the continents, especially in the crisis regions; it contains testimonies, statistics, actions, and reactions of governments, organizations and groups, statements of institutions, which are fighting against trafficking with people. I used newspaper articles, Internet stories, drawings that i made out of photos. Today, human trafficking is deeply infiltrated in modern society, so this “Pocketpedia” introduces all the types of this inhuman trade. One of my main goals is to reach the whole public in order to disclose the number of victims of trafficking and the billions of profits that are realized out of their abuse.

<https://www.opafondacija.org/zaum/wp-content/uploads/2017/04/2008_Zorica-ZafirovskaPocketpedia_human_traffic_by_zorica_zafirovska.pdf>

**3.**

**2011 May, ”Welcome on board” and 5 min. video “drilling to 20000 ft” at MALA GALERIJA – Skopje,** made from photos from a drilling well – a visual story about work and stay on Ensco 72 gas platform, curated by Ivanka Apostolova, realized with the support of Bojan Ivanov.

The drawings on the wallexplore the signs and representations of a reality that is only seemingly alien and distant. Namely, it is the reality of new migrant workers, of the new work environment and of the different, often unfamiliar ambiances of everyday life.

<https://www.facebook.com/media/set/?set=a.1969913937797&type=3>

**4.**

**2016 October "Temporary-positional reexaminations" -** clips from self-recorded videos during work on the Noble jackup rig in the North Sea north-east waters of Scotland, United Kingdom, exhibited November 2022, at CAC Mobile Gallery, Skopje, at the group exhibition "Instruments of power - The worker and workers’ rights in conditions of global economic crisis" curated by art historian Angela Vitanovska.

In the period from May 2008 to December 2017 in the waters of the North Sea, the artist participated in the oil and gas production industry as a migrant worker. During this period, in the already mentioned spaces, she reflects on her impermanence as an artist, while performing her work role in this highly lucrative and extractive industry. While performing tasks of maintenance and care, she asks herself is she performing her invisible role or is she just obsessively fulfilling it? Do these tasks alienate her from her primary role, or can they lead to the development of an everyday artistic practice? Do and how do these income-generating parts of her life bring value ​​to her role as an notearning artist, and vice versa?

Event: <https://fb.me/e/3jDn7wYr6> catalog: [https://issuu.com/ivanakjsa020Y](https://issuu.com/ivanakjsamandova/docs/not_your_toy_2020Y)

**5.**

**2015 June, I am abused – "8th edition of the Skopje urban stories - Temporary spiritual remediation" - changing the collective memory of the city of Skopje, curated by Ana Frangovskа, organized by DLUM**

**installation, 300cm x 100cm x 40cm,** steel plate, steel wires, pillow filling, cotton candy, food coloring, walking area Macedonia street, Skopje city center.

An intimate visual image that floats between our own thoughts and the thoughts of others, life does extend far beyond its subjective borders and tells a truth. It interrupts the cyclical repetition of stereotypical mentality and shows the core issues of women, men and others. Where everyone creates, performs, destroys, kills, in everyone else's private / non private space and private / non private thought and idea... It applies different rules of life, focused on breaking the dogmas, in a manner to get acknowledgment, recognition and empowerment!

**6.**

**2014 May, ‘Behind the Red Ribbon’ project as a part of “The Politicization of Debris”, an exhibition of works by Kristina Bozhurska and Zorica Zafirovska at SIA gallery, curated by Nada Prlja.**

It deals with the ‘disposability’ of human beings, by objectifying the human body as a strategy with which to criticize its own process of commodification within a social system that dehumanizes the human being.

The drawings are depicting workers making a reference to the current situation of individuals employed to work on various construction sites in the city, related to the ‘Skopje 2014’ project as a direct response to this ‘rebuilding of the city centar’ and critically reflects the neglecting of the human rights of the construction workers – namely, the right to work under safe conditions. The faster and cheaper the buildings and monuments of Skopje 2014 are built, the better (for the commissioners), while basic security measures for the workers are being seriously disregarded. This project is a direct reaction to the present city-context of Skopje, but it also refers to almost all construction workers worldwide**.**

**7.**

**2011 Define and redefine yourself, Series of painted forms, Acryl on mds board**

Gender equality as a fundamental human right is a necessary foundation for equal access to resources, opportunities, and rights in various aspects of life, including education, health, as well economic and political representation, challenging and changing societal norms and stereotypes that perpetuate inequality and imposibility to express oneself.

**8.**

**2016 August - “Border crossing” video and installation exhibition,** **Gallery Idio, Brooklyn, New York, curated by Nataša Prljević with the support from Montana Simone.**

Untitled 6'54''

Video edited by Özgür Demirci

Photos by Nina Komel

“Border Crossing” is an ongoing multimedia project in which Zorica Zafirovska explores mechanisms of empathy and responsibility in relation to the refugee crisis in Europe. This exhibition focuses on two lethal international violations of human rights that took place on the Austrian and Macedonian borders over the past year; the illegal transportation of 71 migrants who suffocated in the truck transporting them from Budapest to Austria in August 2015, and a false rescue map, suspected to be fabricated by journalists and blamed on activists, in order to stage sensationalist struggle photography that led thousands of refugees towards arrest, deportation, and death on the Greek-Macedonian border. As a female artist and migrant worker, native to Macedonia (once Yugoslavia), Zafirovska brings a nuanced and relevant perspective. Text by Nataša Prljević

<https://residencyunlimited.org/programs/border-crossing-zorica-zafirovska/>

**9.**

**2015 November, “Personal/Impersonal”** project at Serious Interest Agency Gallery is composed of works from the past 3 years on different social topics. Notes on the exhibition by Slavcho Dimitrov.

The exhibition is a summary of installations and long-term action of sharing notepads since 2014, streets and galleries of Prague, Zagreb, Skopje, Prishtina, Berlin, Thessaloniki, Sarajevo, UK airports and different locations as “Make a personal plan!” – Action. Installation of the notepads in Skopje (the notepads were later translated in 6 or more languages and shared in public places)

<https://seriousinterestsagency.com/zorica-zafirovska/>

**10.**

**2015 December, “Under the sun or how deep is our need” project at the Gallery of the Faculty of Fine Arts, Skopje, together with MOMI**

Video editing: Angela Manevska

The “Under the sun” project is a self-critique and a critique of the oil and gas industry and the exploitation of the earth's resources. It is a combination of a video from the gas well from the North Sea and photos of the sun as an energy source seen from a gas platform.

The video is a segment of an artificially induced environment freed from life's energy, located 20,000 feet below the earth's surface, whose content includes original images devoid of coloration of a fragmented and long mechanical process of obtaining the raw material..

Everybody’s involvement in this project is inevitably global...

<https://www.facebook.com/7momi>

**11.**

**2014-2016, Unspoken Embroideries, embroidered bedsheet, framed embroidery at "The Event of a Thread: Global Narratives in Textiles" at the Museum of Contemporary Art - Skopje** organized by ifa (Institut für Auslandsbeziehungen) and MoCA - Skopje, and curated by Susanne Weiß, Inka Gressel, and Jovanka Popova.

“In her works, Zafirovska reframes what we consider unequivocally real, and challenges the sensory self-evidence of the existing order, removing the veil of patriarchal violence that still organizes and defines our experience and social existence.

The repressed history of violence comes to light as a possibility and basis for the maintenance and hegemony of fetishism towards commodities and the maintenance of the heteropatriarchal oicus - as an archive of the past and present marked by violence, discrimination, exclusion, exchange, and rape of women - as a symptom-blem of the idealized image of family and social comfort.

In the banal everyday life of patriarchy and capitalism, Zafirovska interrupts the word ‘rape’ as a monument, as well as the violence implied in the gender division of society. In the grammar of everyday life, through the cracks of the well-known words with which we sterilely sink into the world around us and follow the enthusiastically promised paths of happiness, Zafirovska, as a "feminist killjoy" (S. Ahmed) speaks with the language of the silenced and ashamed, the cry of those considered less human and animal – like the language of equality.” text by Jovanka Popova.

[https://msu.mk/%D0%BE%D0%BB3/](https://msu.mk/%D0%BE%D0%BD%D0%BB%D0%B0%D1%98%D0%BD-%D0%BA%D0%B0%D1%82%D0%B0%D0%BB%D0%BE%D0%B3-%D0%BD%D0%B0%D1%81%D1%82%D0%B0%D0%BD-%D0%BE%D0%B4-%D0%B5%D0%B4%D0%BD%D0%B0-%D0%BD%D0%B8%D1%88%D0%BA%D0%B0-%D0%B3/)

**12.**

**2018 September, "Spaces of placelessness" solo exhibition at o.T. Projectarium,** project space, Berlin, text by Elena Veljanovska, with the support of Ivana Sidzhimovska.

The exhibition oscillates between situations that were lethal for the risk-taking refugees, and the need to create a space in a situation of placelessness and displacement. It observes and shows the various dangers that these people have faced, the lack of human rights and dominant power structures that exist in these gray zones of existence, but it also shows the need to settle, to create a space and the necessity to hope for a better life. Like in all her previous works, Zafirovska is approaching these situations with an abundant feeling for sensibility and responsibility. By facing the viewer with the crude material, it points to the vulnerable social groups and circumstances, and calls to action against social injustice and systemic violence!

<https://otprojectspace.wordpress.com/2018/09/25/spaces-of-placelessness/>

**13.**

**2019 February,** **Gallery of the Ephemeral, Removed, Discarded, Lost and Found, gallery of the Youth Cultural Centre, Skopje**

**Installation**

The project is in various dimensions and media and it consists of statements for artworks that do not exist, are discarded, lost and found. The work itself is created by powdered substance that is applied on walls as dust from removed artwork, the substance consists of: institutional moss and dust, gallery ash and dust, construction site sand and soil, coal and coloring agent.

This personal gallery of the ephemeral, existing and non-existent artworks aims to include stories of works by other artists and slowly grow into an international digital gallery of works that no longer exist. There are already 10 works by different authors from Europe in the collection.

**14.**

**2020 December "Grow me, water me, caress me" - project and video documentary, suported by Lokomotiva, Skopje**

The projecttries to notice the rapid urbanization of the city and the increasing need to restore the care of public green spaces in collaboration with different communal and individual gardeners. The project is a continuation of the previous project "Spoil me, water me, caress me".

Video recording, 30 min.

Editing and visual support: Angela Manevska

Transcript: Marija Kovacheva

Photo: Sofia Grigoriadou

Narrator: Živko Grozdanoski

Web post: [grow-me-water-me-caress-me/](about:blank) link: <https://youtu.be/InOR1_6G7Eo>

**15.**

**2022 November, exhibition "Invisibility of Presence" at the Kavadarci Gallery Museum** curated by Biljana Tanurovska-Kjulavkovski.

The exhibition includes interviews, research in the region, developing an artistic process in relation to and in accordance with the local landscapes, animals, inhabitants of the village Vishnji, southwest of North Macedonia. The process and practice of avoiding leaving traces, and embracing listening, learning, observing, exploring, exchanging and sharing. The exhibition reflects the public space, about and around topics related to the post-human, i.e. the destabilization of ecosystems, the capital scene and its impact on the environment, extractive processes and their impact on the lives of people and other beings, as well as care, community and unifying processes. Text by Biljana Tanurovska-Kjulavkovski.

Website: [/museum-kavadartsi/](about:blank) gallery: [ww.flickr.91](about:blank) video: <https://youtu.be/zh3oBjdTOoI>

**16.**

**2023 September, "Tea and community talks", participatory performance in New Oerlikon Park, Zürich** as part of the program "Coexisting: beyond frames and borders - Switzerland / North Macedonia” / festival PERFORMANCE REIHE NEU-OERLIKON for performance art in public space, co-curated by Maricruz Peñaloza and Biljana Tanurovska-Kjulavkovski.

In the shared space of a park, a common good, where no one owns anything, and the greenery and the space is collective, we can develop and grow a shared life and a genuine sense of community, exchange of thoughts and ideas. Do parks help us feel that cities are ours? Can we take the initiative of creating experience in these spaces?

While sharing tea with group of people we are answering adaptive of the questions:

Community

-Do you think a public space can have transformative and political power and if so, what is that? How can these spaces bring togetherness? How can we take the initiative of creating more experiences in these spaces?

Environment

-How can human beings make less impact on the environment and live together with nature? How do you think we can help in the environmental crises? Can you share practical advice for preserving and reducing waste?

Non-human togetherness

-How does the environment speak to us? How can we make man-made spaces more accessible to non-human inhabitants?

**17.**

**2022 September, performance "On the edge" within Dramaturgies in the landscape project later - Air Vishnji Residence curated by Kristina Todoroska Petreska.**

Together with Tijana Cvetković, Milko Nestoroski, Kristijan Tomanoski, Aleksandra Nestoroska Tomanoska performance in the open space of the village preservation and sustainable solutions for the mountain village of Vishni, at the foot of Jablanica, which, like many other landscapes, instead of being preserved as valuable natural resources, are under the attack of anthropocene influence through exploitation (illegal logging) of wood, water, as well as from illegal disposal of waste.

**18.**

**2023 February, “A Tour of Discontent”, within Landscape of Anxiety, project by MoCA** Skopje curated by Tihomir Topuzovski and Ivana Vaseva

5 videos and a narrative tour

Narrator and guide: Simona Dimkovska

Cinematographers: Nino Ninoski, Kiril Shentevski, Dejan Todorovski and Sasho Petrovski.

Editor: Andrej Risteski

“A Tour of Discontent” takes us on a narrative journey, making us aware of the state of our natural treasures - the Vardar River, the Matka Nature Monument and the Vodno Forest Park, along with the damage caused by the giant OHIS-Skopje, the pioneer of the organic-chemical industry and other city pollutants, while also searching for a solution by inviting us to learn and apply the eco-practices of the Bostanie social garden.

The tour raises a series of questions, including:

Can this tour, and in what way, cause and develop participatory action or the absence of it, with the common goods it possesses, such as the environment, biodiversity and the local community as its omen and conditionality?

The tour is realized in collaboration with Ana Aleksovska, the Institute for Communication Studies and Kokos Production.

<https://msu.mk/exhibition/11155/>

**19.**

**"Corners of Intimacy", 2023-2024**

**Video and installation with variable dimensions**

**Collective authorship**

**“In Constant Motion” group exhibition in SCS Center Jadro**

As part of the programme "Glittering bodies" and the multifaceted event “Dragoslavia, North Stars“ – Skopje Edition combining entertainment, education and social engagement, a platform is being developed to celebrate the diverse world of drag culture.

Drag performance is the foundation of the event “Dragoslavia, North Stars“, where the most outstanding talent from the local and regional drag community performed in three segments: "Drag is a political party", “Time traveling drags!” and "Dark Seduction".The performers embody various forms of artistic drag expression, including lip syncing performances, live singing, comedy and theatre. For the creation of this temporary collection, personal objects and meanings were lent by:

Linda Socialista, Daria Buffy, Iggy Mona Asentra, Lazarus, Estella Dark, Ruža Ru, Baudelaire, Carly, Mentalika, Elektra Blossom, Brianka, Vesna MDMAzel, Tia Doll, Divon Jane, Dejan Slamkov, Simona Spirovska, Andrej Ostroshki, Aleksandar Dimovski, and Ronda Vu.

The video materials were recorded by Ivana Smilevska and Zorica Zafirovska, and the animation and editing by Tia Doll. The additional items were borrowed, lent and installed within the exhibition by Zorica Zafirovska.

Million thanks for carrying out this project and the programme to the regional art collective Dragoslavia, the volunteers to the event - Raf, Blagoja, Ivana, Aleksandar and Verica, and the supporters of the Open Society Foundation and SCS Center Jadro.

**20.**

2024 June, **“Sprouting branches opening gates”, a port fragment from a private house on “Kole Nedelkovski” street, across 72 ”Ilinden” Boulevard,** part of the project "(Re)Collecting Architecture" by Kristin Wenzel, an exhibition of the research workshop at Private Print Studio.

“And the beloved sun

Is warming softly,

Lush bouquets all over”...

“...Oh, are you still standing?

Are you pleating and burning?

Oh, beyond me—

Huh... is your heart withering?”

Lyrics from the poem „Жиф отруен“ - "Poisoned alive" from the collection "M'lskavitci" by Kole Nedelkovski, written above in the Macedonian alphabet.

The project "(Re)Collecting Architecture" by Kristin Wenzel uses basic molding and casting techniques, by collecting minor fragments of architecture in Skopje together, drawing a line between personal experience and collective memory.   
The workshop results exhibit a micro-archive of fragments of the city, reproduced in plaster, which can serve as a database for collective identity and a thought-provoking approach to a new way of dealing with architectural heritage.  
Participants Kristin Wenzel, Marija Arizankovska, Angela Krstevska, Zorica Zafirovska, Faton Qerimi, Aneta Popova, Ridjet Ferati, Julija Petrovska, Maja Vukadinovikj, Simona Mirchevska, Meri Batakoja, Ana Frangovska, Dragica Nikolovska, and Marija Hristova. The project is supported by the Goethe Institut Skopje.

<https://www.facebook.com/photo/?fbid=927394252724486&set=a.463135069150409>

**21.**

**2024 June, “Why Bostanie?”, at the National Gallery “Mala Stanica” Skopje,** is an educative and discursive project developed in collaboration with the community garden Bostanie, a project by the Green Ark, pupils of the primary school “Kole Nedelkovski” and the National Gallery “Mala Stanica”, curated by Aleksandra Zinevska - Vilić. The project is developing practices as a result of research related to art, ecology and togetherness, as interconnected social and cultural processes of everyday life. It consists of children's workshops in the garden, performance and installation in the gallery, sharing tea and conversations about the project.