



ВАНА VANA

LOS CAPRICHOS Y LA GARROTE

Галерија Графички колектив Београд
Gallery Grafički kolektiv Beograd

11 – 23. април 2011.

Mocking the Dark Forces

During her work as an artist, involving several stylistic phases, Vana Uro evik has continued to develop, determined to explore unremittably the world of inner chasms, wonders and monsters. She does this wittily and sarcastically, inventively walking on the tightrope over areas in which reality and unreality intertwine. In this strange mixture, in this labyrinth of two worlds, Uro evik divulges fears and bad dreams, turning them, sometimes mockingly, into a lucid game with the enigma of two contrasting situations, transforming threatening dark forces from unexplored depths into a subtle game in which, nevertheless, the joy of life eventually triumphs. Using a novel background, silk, on which, by means of a special technique, she crafts discreet associations of objects, sceneries and figures, Vana Uro evik has set Goya's original image in silkscreen printing as a negative or positive image, having synthesized the contrast and then added subtle color variations – one step further towards the unity or chain of suddenly discovered coincidences in which the mental eye of the observer recognizes a reality of only seemingly disconnected temporal and spatial coordinates. By focusing their attention, the observer comes to a certain analytical touch, to the manifestation of the same content which is projected and distributed visually and spiritually from unreal to real, and vice versa. It is in this way that a unique artistic code about the relativity of reality is elucidated, while this code simultaneously becomes a ritual scrutiny of the possible transformation of various spatial-temporal forms.

Vana Uro evik's new project, Caprichos and Garrote, is the result of a careful and multifaceted exploration of contrasting questions related to the notions of guilt, fatal error, and sin. Other questions come to mind immediately: Who deserves to be accused, and who accuses whom? Who has the right to put this horrible device around the neck of the condemned, and who dares to be the judge? Yet other questions remain before us: Is there a role change in the accuser-accused relationship? Do Inquisition trials take place in our subconscious, while the garrote remains in the halls of reality? Does this torture instrument herald the end of trials and accusations, or is it only their beginning? Perhaps, from an artistic point of view, the garrote has some visual beauty, and beauty seduces ... and then produces visions, only to lead to resistance and invoke questions such as these: Why? Who? With what purpose? What appears as a threat, as an execution device, becomes a reason to rise in opposition and rebel.

Viktorija Vaseva Dimeska

1799, 1. Desengazo Street, Madrid, the shop window of a liquor and perfume shop, a small album in a grey paper cover: Los Caprichos – Francisco Goya y Lucientes, eighty sheets, 220 x 320 mm, 267 copies.

I have always wondered: how much he enjoyed elaborating that unbelievably gruesome scenography – the beauty of the ugly?

A February morning in 1799, 1 Desengazo Street, Madrid, the shop window of a liquor and perfume shop, a small album in a grey paper cover: Los Caprichos – Francisco Goya y Lucientes, eighty sheets, 220 x 320 mm, 267 copies.

Messengers travelling through time.

What is it they carry? Moral teachings? Amoral lessons?

Messengers of the night. Messengers of death. Messengers of brutality.

They carry convincing messages about virtue, honour, mystery.

I thought it was possible to interpret them but then he mixed day and night scenes; he erased the boundaries between life and dream; everything is equally real and elusive:

a carnival revelry, the world turned upside down, a place for an anarchic and chaotic protest, passion parade.

And where is it that he is, does he reveal too much or does he conceal himself? Why? Is it only an act of sacrifice in which he, creating his work, does an act of compensation?

Or is it a dialogue with us about the meaning of life, ethics, sexuality, the needfulness of fantasy.

And then – Fear as an element of play steps onto the stage, and the states of fear are restored to memory.

This project has been designed as a survey; visitors are expected to answer a question, formulate an idea that flows through time, and their own messenger and read the message.

Vana Uro evi

El si pronuncian y la mano alargan al primero que llega

Оне кажу „Да“ и дају своју руку првом који наиђе

Tal para qual

Нашла врећа закрпу

Nadie se conoce

Нико никог не препознаје

El amor y la muerte

Љубав и смрт

Muchachos al avio

Момци на делу

A caza de dientes

У лову на зубе

Dios la perdone: y era su madre

Нека јој бог опрости, била јој је мајка

Todos caeran

Сви ће пасти

Si sabra mas el discipulo

Да ли ће ученик знати више од свог учитеља

El sueño de la razon produce monstrous

Сан разума ствара чудовишта

Mucho hay que chupar

Има доста масних

El vergonzoso

Све до смрти

Aguarda que te unten

Сачекај да те намажемо

Born in Skopje

Graduated and completed post graduate studies from the faculty of Fine Arts in Beograd. Study trip to Paris, 1987 and specialization at the faculty of Fine Arts in Venezia in 1988. In 2003 represented Macedonia at the Venice Biennale.

Solo exhibitions: Beograd, 1987, 1992, 2002, 2009; New York, 2010; Skopje: 1989, 1998, 2001, 2003, 2007; Struga, 1996; Bitola, 2003; Venice Biennale: 2003; Ljubljana, 2009; Selected Group exhibitions: Osnabruck, Sarajevo, Geneva, Beograd, Soča, Skopje, Paris, New York, Berlin, Ljubljana, Hamburg, Roma, Vienna.

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1987.
1988. 2003.
1987, 1992, 2002, 2009; 1989, 1998, 2001, 2003, 2007; 1996;
2003; () 2003; 2009; 2010.

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