



**DIJANA TOMIK RADEVSKA**

**MEMORARIUM**

**JUNE 14 - JULY 4, 2006**

**OPENING 6-9 pm.**

549 WEST 52ND STREET  
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Dijana is a special collector of memories. She collects them as others collect rare objects, stickers, insects, all kinds of trinkets. One could say she collects her own biography! This is true. And the basis of *this part* of her collection is childhood. Here, I emphasize the words “this part” since her *biographical collection* – the largest part of her work of twenty years – is autobiographical and self-referential in character. For almost twenty years she has been “digging” through her own biography in different media (prints, collage, video, objects, installations), through the “family iconostasis” and genealogy, through the personal and family stories and genetic codes, thus impressively visualizing her own intimate history. After all, it has never been any different. Art has always been based on the personal feelings and memories, experiences and views, passions and perspectives/fears of the artist. With the death of Modernism and grand projects/themes, it was Postmodernism that opened the doors to “small stories”, personal truths and interpretations. If *what* is no longer important, then, *how* it is definitely important! In this regard, Dijana is a typical meticulous Postmodernist. She is a phenomenon quite rare among her generation of Macedonian artists. The entire structure of her output can be “read” as a compact Postmodern manual of questions and answers based on her exceptional knowledge of art history, the classics of Postmodern philosophy, pragmatic methodology and the rich stratigraphy of her work. During a period of twenty years she has strategically and gradually explored and developed the whole Postmodern arsenal – from intertextuality and intermediality to *écriture féminine*, quotation, self-referentiality, interactivity, etc. Quite comfortably, without any restraint and with a certain amount of perfectionism, using all the available media, her output has practically kaleidoscopically “stratified” all levels of her personality: I and the Other; the question of identity; presence/absence; genetic heritage; memory...

**Zlatko Teodosievski**

I often wonder if certain situations appear familiar to me because they come from my own memory or if it is the famed phenomenon of *déjà vu*. Why is it called a phenomenon when, to me, it is the best form of exercising one’s memory? This is how I fill the gaps which I sometimes have in my memory – by creating new situations.

It was when I re-lived my childhood feelings, when I tried to find out more about myself, that I revealed myself: I did it timidly, but with the nostalgia that I felt for the forgotten reactions.

It is with an open heart and by giving my feelings over to you that I invite you to take a secret look – you must be yearning to peek at someone’s hidden pictures!

In the absence of relaxing and carefree moments and sincere feelings, I took the liberty of creating a world of my own which is now yours, too.

Find such moments for yourselves!

Recall the sincereness of the soul. Do you still have it?

**Dijana Tomik Radevska**