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^**ПАТЕМ**ByTheWay
Limited Liability Company:
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Gjorgji Krsteski and
Stanko Pavleski

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^**ΠΑΤΕΜ** *By the Way...*

THE TEXT AS A WORK

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Time-script

Compendium or reality prefiguration

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I.
Introductory notes: Searching for the reasons or causa sui of the writer...

"They are not in the context of art, but art will subsequently take them as its context". (Лазо Плавевски, „Робеспјер", 2000)

Reading the text I wrote six or seven years ago about the activities of the *ByTheWay*-company in 2017, I shall self-critically determine that the written word could emanate in a more elaborate or more argumentative way, but also that my interpretation of *ByTheWay*-art then and now, does not really differ much.[1] The challenge lies in the given opportunity to write again about the *ByTheWay*-artists, despite the initial objection, to what extent the critic could be implicated in a creative becoming of an artistic discourse outside the institutional predicate of historical criticism as such. Hence, I feel my involvement in the *ByTheWay*-critical discourse as a *call* (in Sartre's sense[2]), namely as a response to the question: *Why* does anyone write?, as a commitment to what "common choice" means, both for the artist and the critic. On the other hand, the role of the critic (here) is not exclusively a *writing* one, it is a *reading* one, because the written works of *ByTheWay*-writers of art are an impetus to ask from the other one to the same extent *what* they ask from themselves.[3]

In an attempt to solve the artistic "problem" with a foundation in contradiction, anart[4] – art, dialectics – aesthetics, point of view – artwork, non-artistic elements enter into an artistic post-production, when editing filmed material that exists (only?) due to the need to "document" a certain event, and as evidence serves (only?) to record a past activity. Hence, the

problem of the artist transposes as a problem of the critic, the interpreter, because the application of the reading model obliges to neglect or take over, as a ready-made fact, the procedures of the entry (spontaneous, informal, randomly registered) perhaps as a previously thoughtless procedure that enters into a thoughtful phase of refining the art form and its aesthetic reality. Even though the idea of completion lies behind the projectivity of the work, montage procedures as part of the author's intention usually come with the process of viewing, montage seeing, and then the recreation of the final image, the second time mediated by the author-observer's eye, the author who detects a problem and creates a new one, setting up an ontological conflict among the creator, the idea of reality, and, reality itself. Aesthetic considerations are materialized as an experience of the totality of the work[5] (idea, creative practice and individual or collective? poetics) and, hence, it is probably impossible to search for a greater reliability of the offered reality than the one offered by the work itself.

Having in mind the previous collaborators within this perennial development line of *ByTheWay*, which started in 2013, but also builds on previous experiences within the activities of *AtP*, having in mind the hesitations of the eminent colleagues from the more mature, and, critically more authentic generation than the current one, their sometimes even sharp remarks, critical observations and confrontations of criticism and/with art, lead to the conclusion that – it is complex to speak from the inside, especially when one needs to sign an artistic idea that was continuously changing, was exposed to changes and conditions that called into question its general definition or possible destination as *art*, as some (or any kind) of artistic practice. The tendency to relativization, the pragmatism that makes us think in already established categories of art will bring to surface the question – so what is new and different in the action of the *ByTheWay*-community, when artistic practices of this kind are at least fifty years old "tendencies", known from several different contexts, and perhaps even delayed[6] to these areas... or loosely said – already exhausted categories. So firstly, and reflexively we think – is it even possible to ascertain something new and bring it to the level of *relevance* when speaking about the artistic practice of the *ByTheWay*-company? It is exactly this

inertia that has its own logical gravity, in what as a historical and even as a social term means – *tradition*. The established ways of reading art are no less retrograde than the established ways of thinking about art... The aspect of *tradition* possesses a duality in a conceptual sense, and may be considered an "enemy" of art, but the tradition of the historical reading of a work of art, *is* directly a humanistic idiom.[7]

The authority that "approves" through *tradition* is "nameless", and what has been handed down to us as "power over our points of view" forms our *historical being*. Liberation from tradition means ruling our own thought, but the duality or ambiguity of the term "tradition" (in Romanticism perceived as the "antithesis of the freedom of reason", "historically given", "abstract", "conditioning") is precisely the moment that does not lie in taking over the tradition, but in creating with a free(d) insight or insight based on reason.[8] Historical changes do not reject tradition in either of these two notions, on the contrary, they are motivated by the "element of freedom"[9] contained therein, and the active factor (affirmation, acceptance, nurture).[10] In that line of contemplation, the revolutionary feat (of art and its interpretation) could be posited/postulated as a hypothetical proposition, as the antithesis *of* something, whereby the old one is combined with the new one in order to create new values (Hans-Georg Gadamer) or, to recreate "the new one as a collision with the old one" (Eugen Berthold Friedrich Brecht)[11]. Relying on the thought of the semiotician and literary theorist Juri Lotman, who has said that "any innovative work is built on traditional material" and that "if the text does not preserve the memory of the traditional composition, its innovation ceases to be perceived"[12], reading the *ByTheWay*-art tries to propose theoretical, and sometimes purely factual discourse, extension of the meaning, to assume reconstruction[13] and integration of the *ByTheWay*-experiences into the existing categories of artistic, cultural and social discourses, without trying to establish (to see) something that cannot be seen, or that does not exist.[14] Taking into account that interpretation may bypass the original intentions and endeavors of the author, or "impoverish" or overshadow the "meaning" of art[15], the reading of extensive materials (texts, books, videos and photographs, schemes, notes) persists on an interpretive restraint, in order not to alter the

meaning (both within its own, but also in the general course of artistic practices of this kind).

The interpretative axiomatic was imposed at the starting point, in the manner of mediating the overall opus or the potential application of a methodology that may blur what the subject of interpretation is [*ipso facto*], therefore the choice of the critical apparatus as an appropriateness, during the course of writing was reconsidered. Having in mind that every single historical writer was probably facing the same, the notion of interpretation itself was reconsidered throughout the reading/writing process. The complexity imposed itself in the clarification (or recognition) of the problematic issue of art, while the discussions with the authors complicated the overall perception of the selected material - subject to interpretation, indicating that the "magic of the word" would be necessary in order to capture the essence. The concluding perception was completed when focusing on the envisaged barriers that the authors deliberately left as a riddle, both for themselves, and for us, the other readers of their ideas, works, and strolls through the semantic spaces of the "life-art".

Borrowing a little from Wittgenstein's manners who ascertained that "the situation could be described but not named"[16] or that the very "naming is subjective"[17], writing found itself in the wake of what it means to "be in the language" where "language barriers denote the barriers of the writer's world"[18]. Consulting Sartre's thought: "writing is a certain way of desiring freedom", the quest turned to freedom that has been swallowed, masked, unavailable, impure, such that it needs to be purified, since it was not given[19]. The call addressed the feelings (that the artist creates with), whose origin lays in the freedom, and the feelings the writer borrows from that freedom.[20] However, there is a "trap" for the writer who applies a theoretical method, from/in using the "foreign" language and the inability to form his own or isolated method.[21] So the starting position is some endeavor of the written autonomy[22], necessary for the objective reader of art, who through various forms of conversation or dialogue[23] with the artists, recognizes the place of the critic and the space at his disposal, while necessarily maintaining the necessary distance of observation.[24]

The review of the cumulative parts, of the individual passages to the common expression, accents, efforts, still allows access to the whole.[25] "The art of understanding"[26] as Gadamer called it, stipulates from thorough theoretical research and universal cultivation. Here it is necessary to emphasize the term "practice" [*praxis*][27] as "action in history and on history", which implies choosing not only the time range of a period, but also choosing the place of the writer within the chosen historical frameworks. In this sense, the creation of the "text" and the "context" is the task of contemporary artists and writers, as Boris Efimovich Groys has pointed out, who in addition create the "myth" and its "criticism", the "artistic object and the accompanying commentary", and finally the "history and the way out of it".[28]

II.
Reality prefiguration: Ten years of the ByTheWay revelation/continuous movement

The finalization of the creative activities of the *ByTheWay*-community, on the occasion of the ten years of dedicated work outside the dominant cultural rhythms, in an exhibition form, was a real opportunity to show a more comprehensive picture of the past projections and the recent activities of the 'group'[1] to the general and the professional art public. That is why an essential aspect to distinguish this moment from the long-standing *ByTheWay*-ideation was forthcoming in the decision on a concept – transformation of the artistic work into an institutional template, a necessity that systematically underlines the essential logic of a decade-long survival "beyond" and "outside" of the official formats and dispositions for cultural and artistic conformity. The expected projectivity in the exhibition mode intonates as a necessity to perceive the absolute, a sustained and relevant antagonistic standpoint against the official universals. Rethinking the potential projectivity, hence the inter-circularity within the official dispositions, the *ByTheWay*-lexicography essentially builds on, on one of the main avant-garde postulates, i.e., disputing the usual value parameters and schematic dictums of the intra-institutional. This counterpoint has been necessary, as the very premise of the B*yTheWay*-projection as an exhibition concept is a double negation of one's own logic, and as such articulately and argumentatively confirms the basic idea of the *ByTheWay*-community – the merging of life and art as one potential preface to the future of art survival. This attitude towards the established topos of the official cultural algorithms shows that the critical notion of the artist as a creator is embedded in the axiom "the artist as a critic", and it is not

indicated or subjectivized as a posterior model or dimension of the subject – artist as a product of the common taxonomic order. The premises "art – nature" and "art – society" penetrate into an essential dimension of the creative process, creating a dynamic field of relations between the singular and its plural manifestations, creating a basic conceptualistic planimetry on which a potential prefiguration of reality is generated. The specific relations that the *ByTheWay*-community has achieved *over* time are key to contemplating the historical and a-historical aspect of the core of art-making, treating them as memento mori of a forgotten disappearance... Starting from that assumption, from the presence before, after, and, today, the hypostasis of *ByTheWay*-concepts such as "retro review" and "retro insight", puts these fixed idioms in brackets, with punctuation at the moment of presence "now", written, embedded, knitted and woven into their mutual plurality. Thus, one of the basic principles that the *ByTheWay*-suggestibility is built on, is the content rhizome that inevitably influences and predetermines the form of the expression. Intertextuality, as the starting point of the conceptualist premise, is based on careful observation of the cultural and historical context, addressing through the forms of comparativeness of the highlighted reality and modern concepts that underline the meaning and presence of heritage, the foundations, the ontological claims that are questioned again. This entire surrounding (conceptual approach) receives adequate creative expression, boldly entering into a performative contradiction, contradicting its own claims, setting the statement through an alternation of topics, structuring a compact whole conditioned by a particular, clearly defined/conceptualized intention. Using a complex mediation such as video art, a composition of elements has been created, engaged quite logically as in traditional media, but with a sequence that intelligibly distributes the time movement. In this way the inscription, the document on the *ByTheWay*-reality represents a possible trajectory of cognition, which is dictated, directed, commented on, underlined, sharpened, blurred, intensified, accentuated, objectified, relativized, in a word – structured, and as such is a matter of structural concept, or as Lotman has said: "the artistic idea is unimaginable outside the structure".[2] Hence, the traditional representation is treated as an intra-aesthetic object, broken down, disseminated,

structured, according to one of the essential fixed features of the video – the duration. The possible interpretation of the *ByTheWay*-projectivity suggests vigilance, while at the same time pointing to possible conclusions that further imply an aspectual interpretation.

III.
Towards the problem aspects of the ByTheWay-projectivity

In the conclusion that in the (re)naming of the idiom "nature-society" there is a certain longing and aspiration to change the passive reception of the given reality, in an attempt to articulate the conceptual projection of "art" and "life" as relational terms, the activist component of the society, guerrilla-activism, inherited from the "avant-garde" endeavors, is forthcoming. Antagonism as one of the possible extensions of avant-garde dialectics is based on the expressed resistance[1], not – to tradition, but to the "conformity trying to conquer the heritage" (Walter Benjamin).[2] Moving the artistic possibility *into* nature is (some) act of "social protest", manifested in the very action of art (e.g.: the document as an art form), i.e., "alienation from tradition" as a reaction to "alienation from society".[3] The approach to social reality-as-nature elaborates its own sense by continuously shifting the simultaneity, denoting its own presence in the world, as an opportunity *for* meaning, i.e. – precedence *of* meaning. The meaning of cutting off a piece of reality in the form of *document* (documentary poetics), contains an ontological premise of/from the critical perspective of the authors, who discover the space (discovered, stimulated, created) for articulation, for action, positioned between the focalization (author's perception, representative) and the place as a category of the topos (location, place) for the *ByTheWay*-events.

The work as a created object loses its meaning in the context of the possible continuity of avant-garde art practices,[4] while "action" as an *act* of the artistic "possibility" (potential, immanence, formative generic) calls for "optimal projection" (choice of possibilities, not utopia) and choice of ways *for* searching our own contextuality. As a legacy drawn from avant-garde

practices in the *ByTheWay*-concepts, we recognize an anchoring into the idioms: procedure, process, research, design (not result), i.e. *path* to a certain point belonging to the concepts *time* and *event*.[5] We perceive the interdisciplinarity of *ByTheWay*-projects as the cross-cutting and intersection of creative categories outside the (pre)defined disciplines of art, whereby the media projection itself questions the limits of the possible objectification of "experience".

According to the records of the great Romanian-French philosopher and essayist Emil Cioran: "There are experiences which one cannot survive [...]. Creativity is a temporary salvation from the jaws of death", so subsequently "living-art" is a vital concept, an endogenous and cyclical becoming that dwells on the movement for internal reasons, of internal origin, despite the wide perception of the inability of the autonomy of art, fully and extra-institutionally. Therefore, experience as transitional, has been registered through various types of documentary mediation, including the "film image as a projection of reality", a concept that moves and shifts taking into account the Benjamin era, where all our knowledge is more or less mediated. The given "evidence/obviousness" [*evidentia/videre*] of the documented material is contextualized in relation to the term "sense", which in the philosophical lexicon denotes an already existing presence in the world, which makes the meaning possible, preceded by the meaning.[6] Thus the proposed "finality" [*telos*] as an "aesthetic enunciation"[7] assumes the *modality* of direct time, time as the "most obvious marker of temporality" (life as art) with the potential to encode the complex connections between artistic "enunciation" and life "events".[8] Calling on the sources of life is "safe from contamination of the tradition because it possesses a kind of naivety" (Rosalind Epstein Krauss) and this is where that the claim of originality, conceived as a "literal origin, a beginning from scratch, a birth", is based on.[9] The question of originality is certainly not uncalled for in this context, inasmuch as it is necessary, to perceive the original intent of the author's texts (= works) written in a specific (kernelistic) *context* [*sensus literalils*][10]

IV.
Towards ByTheWay (2013 – 2023) and "nature-society" as a manifestation of comprehension

The *ByTheWay*-company consists of Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski as members, and a varying composition of the *community*, which includes "on-the-way/by-the-way" authors. Each of the members contributes with its own way of "observing" the matter towards the whole. Some of the videos from the last creative *ByTheWay*-phase (2017 – 2023) represent some kind of artistic texts (individual and collective works) whose structure suggests an inherent "internal organization" (in each author individually) and thus take part in the shaping of the "structural whole"[1] of the *ByTheWay*-syntagmas (a set of artistic statements). The perception of "what" an artistically constructed space is, becomes complex, since the structure of the artwork contains a series of non-constructive procedures (source documentary material) interpolated in the fermentation of various form discourses, whose artistic predicate is their placement in a materially expressed form. The transition phase from *AtP 5* to *AtP 6* is defined as "searching for the essence", which the authors at that time thought that after all "it does not need to be found" (roaming and wandering) so as a little more *of* the potential may remain regarding the quest in the next cycle of "journeys". The stay in Globochica (2013) inflexibly changed the idea of holding the future meetings, not to be a ten day-stays biennially, but to have "weekend events" or frequent celebrations of art. Conceptual titles were designed, and the stays were given a thematic title, with preconceived notions of work-creation on spot.

The absence of Gjorgji Krsteski from the last closing cycle of *ByTheWay*-visuality could presumably be noted as a necessity arising from the (out)lived experience and (in)comprehensibility of social art-living. Without

the need to subjectively go in(to) the depths of this act, the poem "Late at Night" (1954) by the French poet (Krsteski himself – a poet as well), influential among historical avant-garde artists Pierre Reverdy, perhaps most literally describes the "round table" on which the dialogue is still ongoing. The same applies to the wider scope of participants, some of them moving forward their individual paths, while some of them (going) back to the idea of the *ByTheWay*-community. That's why it naturally comes to mind: Why nevertheless, we remain in *ByTheWay*? Similarly, to some of the Dada features, dedication for the sake of the life-art unity, so the *ByTheWay*-company tries to "participate in life"[2], acting through the space free(d) for the artistic experiences of its members. Why, *ByTheWay*-art deserves to be marked with special underlining within the general outline of what we can establish as the young contemporaneity of our spaces, into which we have often entered briefly and held our breath, and then left with great sighs? Because *ByTheWay* rewrites or tries to rewrite, in its own way, the ontological questions unwritten in time, on time, in their own time – about the "possible" art in a specifically designated/occupied space, because it is necessary to think – not in general, but in specific topographical and historical contexts, from the sidelines of the world events, which somehow, considering the global networks, seem to be within our reach, but in the end we reassert our value positions in this (topographically) constrained environment.

The *ByTheWay*-project requires a continuously different approach of interpretation due to the change of the projectivity of the concept, from "action"[3] in nature with indefinite post-production conception that is generated in the process of "becoming art" only for the sake of art, to predetermined concretization in the form of a document (text, book-work, photo or video with specific media finality), but not as a total or absolute "artistic image"[4]. The specificity of the media is conditioned by several assumptions,[5] among which, that perhaps, not every art form has a medium (it is unclear whether every art form has a medium to begin with) but also that the media-essentialism, if determined, possesses some "teleological structure".[6] If we believe that "the art form has an unchanging nature inscribed in the medium and that this unchanging nature further dictates stylistic features" then we will

remain attached to a "false idea" (Noël Carroll), because "art forms are made (…) to serve human purposes". That is why being guided by the idea that "art forms are not unchangeable" leads to interpretive possibilities for establishing "adaptability, variability and reinvention of the art form", especially from the conclusion that "the content of any medium could always be another medium".[7] Hence, the *ByTheWay*-archives, the documentary materials, serve their multi-purpose as *source* and as *choice* for some other and subsequent author's view. Entering into imaginary post-production is considered not only as an a posteriori, as a subsequent act of the record ("document" in various transmissions), but as becoming art "for the second time" broken through the "hand" the "lens" of the artist-critic, even when he is self-staged, in an autopoetic position.

V.
From AtP towards ByTheWay...

When starting to read the *ByTheWay*-projectivity, a certain continuity is recognized, rebuilt as a redesign of the basic principles on which the nine-year endeavors of artistic activity in the nature of a group of participants (a total of twenty-seven) from different creative areas *AtP* (*Artistically through the Phenomenal*, 2004 – 2013) are formulated. Over forty works and projects have been realized within *AtP* where the last activity in one of the entries designated as "creation and artistic induction of nature" (2013), represents a transition from *AtP 6*/*ByTheWayArt 1-6* towards *ByTheWayArt* as an open participatory concept of articulating social interaction in tangible and intangible works, participatory, group and individual actions and performances, primarily based on documentary photo, video and audio materials.[1]

According to the theorization of the art historian and art critic Nebojša Vilić, the project *Artistically through the phenomenal* strives for an "isolated setting", where "appearance in nature" is a sufficient incentive to generate relationships between "the subject (the author)" and "the object (the mountain)", "the individual and the group", an opportunity to face "autonomy in the creative act" or "influences" towards, and from "other autonomies" (members, authors of the group). Vilić points out that the confrontation and sharing of reflections on art in the group leads to a questioning of the works, to which further answers are sought. "Living in a group" is emphasized as a specific aspect of the existential adjustment to the creative circumstances, but also "isolation", which in itself is a provocation for action, the result of

which is procedural (creative methodology, creative form, creative essence, creative content).[2]

The fundamentals of *AtP* were established through the following principles: "reassessment of authorial, accidental and induced", "response to a situation", "influence of the group", "dialogue, conversation, exchange of experience and different ways of thinking", "individual stepping out of the group", "relationship to nature", "introducing previous experiences", "reassessment and adjustment", "the stay itself – is enough art in itself", "space of expectation and anticipation", "exchange of creative energies", "art is equated to living".

Namely, during the last *AtP* event, the authors (Stanko Pavleski, Vesna Dunimagloska, Gjorgi Krsteski) tried to formulate new possible claims that would "trap" the projectivity of the concept, problematically treating the "act of naming"[3] of the new form of artistic journey in *ByTheWay*. If previously the initial concept was carried out without title, related to the universal notion of search, the projectivity now is conceived as searching for location. Once the idea matures experientially, it is only then that the next steps are defined, defining the project points. The idea, among other things, is to incorporate the exhibit into the *ByTheWay*-visuality.

We recognize the essential difference between the *AtP* and *ByTheWay* activities, in the concept of "self-sufficiency" of staying in nature and in the instigated or self-occurring events that are materialized through the "sufficiency" of the documentary record (photo, video, audio) in pure or uncorrected form, through the act of registering, expressing and historical transferability of events. On the contrary, *ByTheWay*-events are projected through video recordings and *montage* as a basic (creative/poetic) means, which emphasizes the idea of additional or rearrangement of the documentary material through which the past (creative) experiences have been marked. In this sense, the montage can be analyzed according to the aesthetic theory of Adorno as a conceptual-language tool with the function of "organization in a constellation similar to writing [*schrift*]"[4] Here, language is considered to be an active component that performs a multitude of functions.[5] The experience of language

as a "time-script" is not equal to the experience that is written through language, but language is equal to what is written, embedded as form or content in the unity of its own form-content. This does not mean that we are talking about the "pastness of experience", but about the "recognition" of the experiential moment as "unique", as an ex-tension of the creative act in an attempt to keep the "experiential becoming" by creating *a situation* of "rewriting" or reading the experience "from the beginning". "Time" as a structural element of the life of a work of art is one of the prerequisites for perceiving openness (of meaning, of form and of content). As Marlo has argued, "the work of art is not fixed by nature", although "it always stands for unity as opposed to the chaos of the ordinary, given reality", "the domain of its meaning is in a state of continuous change", "'metamorphosis' is the very law of the life of the work of art".[6] How else would we believe in the persistence of art, if not in its causal relationship with time and the creation of contexts for inscribing that time. One of the authors of *AtP*, Stanko Pavleski expressed that desire, that need, saying that "*AtP* has enough reasons to last"[7] even though not all the authors involved in *ByTheWay* shared the same opinion with equal longing, or perhaps did not believe in the reasons, much less the necessity for this type of artistic creation. If we overcome the Duchamp gesture through which the function of art acquires its full understanding, and underline Joseph Kosuth's concept in the essay "Art after Philosophy" (1969), which states that "aesthetic considerations are irrelevant to the functioning of the object, to the reason for its existence"[8], then we will again find ourselves at the beginning of our attempt to bypass, according to which the "linguistic form" is "in favour" of "what has been said". The reception is essential in this context, since the function and perception of art is conditioned by the context of aesthetic reception. This is not the aesthetic dimension in the sense of Kant's "transcendental", or as Thierry de Duve has said: "... would have been completely lost before Kazimir Malevich's 'Black Square' or one of Marcel Duchamp's redemptions", nor that the "art world" would completely change and that one day "the system of fine arts would collapse" and pave the way for *art in general/art at large*.[9] The aesthetic dimension is that of relations, of the presumed

sensus communis which De Duve doubts we can trust in a "disillusioned world".[10]

The last achievements of *ByTheWay* through the moving images are a call for "double reading"[11], a methodology that opposes them (Sergei Eisenstein), confronts the elements with a different constitution, a combination of images that "express something about the 'image'" but "belong to different media contexts" (living of art and art that begins to live transferred to the medium of moving images). Eisenstein's hypotheses indicate that "the influence of two visibilities" can make "something invisible" "to become visible". Obviously, it is a matter of constructing a context in which art could apply the stated principles, fundamentals, strategies and concepts. However, the resulting situation refers to the "method of thematizing the medium" as its "confrontation with another medium"[12], i.e. the content, the topic, the motives become an imminent sign for the *ByTheWay*-contents, what these authors tirelessly pursue, while at the same time retreat (bypass/avoid them) for morphological reasons. So maybe instead of a balance between the concepts of form and content, the focus of the content will turn into a ballast, which will try to distract the attention from purely formal procedures, to gravitate towards the intentions, goals and aspirations of the group, but since this is not about "pure" conceptual works, the procedures should be clarified. The emphasis is on the difference between *framing* and that which is *framed*.[13] The former is "art"; the latter is "life-art".

VI.
Towards the ByTheWay-Syntagmas...

The openness of the new concept of the ByTheWay-project diverges to potential categories of art destinations: flash art, incident art, in situ art, movement art, action art, social art, route art, life art, holiday art, and, by the way art.

New forms of communicating the artistic experience in the form of tangible and intangible group and individual works, actions and performances, materialized through the medium of documentary photography, video and audio material are implemented through a network presentation, as an act that partially (in an engaged sense?) avoids the conventional institutional form of stimulation or mediation (museum, gallery or other representative space).

The *ByTheWay*-company, consisting of the following artists: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski presents its *Manifesto*[1] defined through "Thirteen aspects of Projectness":

- Open participatory art project in one-day, weekend or multi-day travel explorations and camping at specific locations;
- Creative activism of a variable group of authors from different fields of art;
- Autonomous artistic response over the sociopolitical setting;
- Belief in life as art;
- Expression of social fellowship in participatory. group, and individual works;
- Thinking about the creative potential of the place;
- Reconsidering the mental and physical limits of the person in limited conditions for living and creation;

- A step towards boundary states and manifestations in the spheres of travel, narration, rest, recreation, fun and life ephemeralities;
- Theming of events, without restricting the individual positioning;
- Potential for in situ and site-specific projects, artistic acts, performances, videos, photographs, spatial interventions, etc. as well as initiations for a posteriori production;
- Forms of exposure to a location;
- Fictitious-virtual participation in the ByTheWay-events with a work or pre-project work with corresponding contents;
- Nurturing the ByTheWay-community.

The following stages of redesigning and adapting to the new perceptions around the *ByTheWay*-projectivity are defined through the "Ten aspects":

- ^ΠΑΤΕΜByTheWay as a work;
- Virtual living of nature and society;
- Company meetings in person during the year;
- Documentary from the online meetings of the company;
- Independent individual production of the company;
- Observing significant ByTheWay dates;
- Net exhibitions;
- Film
- Expanding and nurturing the virtual ^ΠΑΤΕΜByTheWay community;
- It's about time for a web-site with some art.

When designing and during the production of the "Retro..." film, the postulates change, adapt, resulting in an imperative in the first aspect: "*ByTheWay* as a work", transformation into "virtual living of nature and society", as well as the idea of an informative medium, a folder with files on a website, where the *ByTheWay*-works are transferred. The conceptual framework of the problem points during the experience of *ByTheWay (2013 –*

2023): Retrovision for Antithesis arises as a summary in the textual (syntagmatic) sense and the binomials: "nature-society"; "life-art"; "space-time"; "surface-depth"; "self-trinity"; "company-community"; "art-paradox".

VII.
Embedding the ByTheWay-promotion in the ByTheWay-visuality as the penultimate act of communicating the artistic experience, before moving the ByTheWay into the world of network existence

The idea of the concept of *ByTheWay*-as-a work or the relocation of the *ByTheWay*-works into the virtual space is not a consequence of the logic for the abstraction of objectivity, but of the logic of the relations between *the actual* and *the virtual*,[2] through the presence in the indeterminacy of the spatial and temporal specificity, as a continuum of the artistic event. The virtual existence "in the absence" of the artwork appears as a convergence between the different discourses of the interactive/participatory, where the virtual is situated between two poles *the artistic* (of the author) and *the aesthetic* (of the reader), as a space of repetitive composing of the work, as its dynamism.[3]

According to the media theory elaborated by Marshall McLuhan, real products follow the information flow, which means that the artwork as a reality is inferior or conditioned by the possibilities of its mediation, or by the forms of communication.[4] Umberto Eco's semiotic theory leads to the claim that information is a measure of freedom of choice when organizing the coding systems, with its own order criteria and the possibility of establishing communication. Thus interpreted, the information-mediated encoding of archival material (web-exhibition aspect) allows for a more detailed and continuous insight into the content, i.e. recognizing the content elements that correspond to their archive source or their documented form.[5] Continuing the proposed conception, the website as one of the information domains is (kind of) a visual medium, or visual image, whose "superiority lies in the structural equivalence of the features of objects, events, relationships", to their inherent materiality.[6] From the immaterial point of view, Lucy Lippard proposed an interpretation according to which the use of different systems of information

would correspond to the needs of the artist who feels the need to restructure the perception and the relations between the process and the product of art.[7] In the context of modern forms of (networking) communication, data dispersion occurs, where the use of systems with a "social connotation" (Internet location/website) implies entering into, or distribution of art in the sociological domain of the collective (extended forms of the *ByTheWay*-community). Conceptually, Nebojša Vilić defined "the network communication" as "contrary to the linear one" (sorting), as a reassessment of the "causal relationship", as a possible problematization of the "historical notion of time".[8] Moving the artwork *from* its art-reference point (forms of exposure to a location or gallery space) *to* the domain of communication (network) systems, is a formal matter, with a clearly outlined intention that lies in the transmission of the message, in addition to the availability to/of the content. All this does not mean that the information is equated with the form of the artwork, but that the procedure lies in the enforceability whose nature is functional, and as such does not exhaust the potential of the artwork (as a world in itself[9]), i.e. the changing forms of its presentation. Moving the *ByTheWay*-works to the world of network existence as a concept, to a certain extent is a liberation from the substantial of the art object, but it is also an act of "democratization" of the content and form, followed by the dialectic of another form – that of the information media. The rhizomes of aesthetic perception are spread through visual communication, i.e. *quantitatively* (flow) and *qualitatively* (content). According to the French philosopher of aesthetics Étienne Souriau, the virtual presence is conditioned and dependent on a fragment of reality, from a reference point, drawing the missing part, existing in the imaginary as a bridge between span and form, constituted in the void.[10] The sensing of the politics of the gesture (active action) lies in the modalities of institutional criticism, underlining the question: how is art archived today, how is knowledge distributed in/from art in the discourses of public perception. The positioning of the artwork in the domain of mass communication, in the circle of everyday circulation, contains an active (instead of passive, gallery) component, which, through the social context as a potentially open system for perception, re-

writes the meaning of the aesthetic structure of the work, restores the phenomenological, the very appearance, the impression and the experience of each new virtual experience. In that sense, the *ByTheWay*-dialectic and the digital way of inscribing art, responds to the social order, to the dominant technological progress, accepting the irreversibility of the digital age and the ways in which (perhaps predominantly) knowledge is mediated.

If we accept the claim that technological society is "the most revolutionary" of all and that every part of the technical civilization corresponds to the social needs generated by the technique itself, then consequently the artist is perceived as "a seismograph who records the fluctuations of man and society" (Jacques Ellul).[11] From the social philosophy point of view, the technique is more than a machine technology - the technique refers to complex standardized means, intentional and streamlined to serve pre-conceived results.[12] But the search for meaning for the use of the technique is not in the conception that technical activity is the most primitive activity of man or that the technique is an intellectual means, but that despite its autonomy, the technique is a sum of means, which relies on its previous technical procedures.[13] As a sociological phenomenon, technique is a rational method whose effectiveness is reflected in every area of human activity.[14] On the other hand, there is the claim that technique as an artificial means is transferred to the assumption that "technique as art is the creation of an artificial system" and that although the essence of technique is the "transformation of quality into quantity"[15] the art which uses the technical means, must (should) find its own aesthetic reason. According to the aesthetic theory of Theodor Adorno, *aesthetics* implies a conceptual unity between *technique* and *technology*, as a consequence of the development of internal aesthetic technique, related to aesthetic technological progress. So, the formulation of the term [*technik*] as an artistic technique refers to the mastery or intervention of the material forms a dialectical tension with the expressive mimetic gestalt [*gehalt*], which, according to Adorno, is not the same as content. Adorno finds the right terminology in the term technology [*technolgie*], which more appropriately and collectively establishes the artistic [*künstlerisch*] and the aesthetic condition.[16] The use of aesthetic techniques as a matter of reproduction also entails the concept that

the work in the virtual space is exposed to the plural subject - the audience, and as such it is already its own reproduction.[17]

According to Ellul, art as a "collective product" requires a broader conceptual elaboration, because certain aspects of cultural production do not appear directly in the production of a work of art. Technological prerequisites along with the aesthetic codes or genres converge in the draft idea of the work, which are sometimes invoked or only to some extent appear in the collective work.[18] The starting premise is the idea of the work, the collection of documentary, material or other physical artifacts that would fit into the sketched "collective" language of creation, which often unites or maybe excludes the starting concepts in the final work or its performance. The performing side of the collective work is the involvement of several subjects (creators, authors), including the audience, which is not treated as a passive consumer waiting to read the work, but as an active recipient that registers but does not complete the meaning, which would otherwise recede into the "myth domain".[19] In that active component, the audience is usually part of the chain of art production in the social institutions that dispose of the public discourses (museums, galleries, particular/designated places for artistic perception).[20] Hence, the social production of art can be properly understood only in the political dimension of cultural production, where each of the constituents/elements (artwork, institution, audience) has equal meaning in the braid of the meaning of art in the public domain.[21] The social production of art is itself a plural agent, as is the meaning that the audience "reads" in/from the artwork, and as such it is partly built by that audience. Considering that cultural codes as well as artistic language are endowed or permeated with a complex system of connotations and meanings, they have multiple readings.[22] To a certain extent, the reader of art is also guided by the "logic of question and answer", whereby on the one hand he "asks questions", but to the same extent he remains "open to the answers" that he himself offers in that setting. Openness as anticipation of the reader is a property that could be driven by several factors, emancipation of the reader, the potential to form a critical response, but primarily from the aspect of openness of the work or "open work" [*opera aperta*], by Umberto Eco, a complexly formulated concept.[23] Contained by a series of references

from historical and other ways in approaching openness, the idea underlining the concept of "open work" is the concept of "work in motion", which probably at several points overlaps the concept of *ByTheWay*-art, generated, stimulated and created by/in the movement as a concept of the *time-script* in the last series of works (2019 – 2023). Openness together with the concept of "movement" is in a dialectical relationship with the "organic" completion of the work, forming an interactive field of relations, left to be revealed by the addressee, who chooses how to perceive the totality of the incoming stimuli. According to Gadamer, the understanding of art as well is a concept of "movement", a continuous going back from the whole to its constituents and vice versa.[24] Implicitly or explicitly, the open work poetically informs about the unlimited range of possible readings, which inversely construct its vitality, or inexhaustibility, contained precisely in that openness. Formal innovations in art, often argued either theoretically or practically brainstormed by *ByTheWay*-artists are a consequence of ambiguity, as one of the features of the open work.

VIII.
Particularization of the general wholeness... (ByTheWay: 2013 – 2016)

The *ByTheWay* activities from 2013 to 2016 took place within ten thematic titles and events,[1] with subsequent presentation of the artistic production.[2] Individual and collective works were presented through various cross and pure media forms: video installation, documentary photography, communication created on the basis of event photos, audio transcription, drawing, performance, intervention on a found object, photo-installation, video-animation of a performance, digital photos, happening and installation, video, musical performance, printed texts and audio recording, texts, organized events, documentary video, animated video-performance, poetic video-performance, sound-speech composition, video object, digital print, digital photo-drawing, sculpture, analog photographs, poetic performance.[3] A significant part of the production of the three authors (Stanko Pavleski, Vesna Dunimagloska and Gjorgji Krsteski) between 2013 – 2016 was source material for the production of the following works within *ByTheWay (2013 – 2023): Retrovision for Antithesis - Virtual Nature and Society*.

The individual reflections documented through the written material and the artistic production from the *ByTheWay*-activities (2013 – 2016) represent key author's initiatives that allow further understanding of the diverged conceptual decisions for the future video production as an aesthetic expres-

sion, the completeness of which is realized on the basis of the assembled, experientially accumulated for conceptual projection, and the extensive, raw, or already processed in some other artistic statement - archival material.

The three residence stays: *Upwards deep* (Great Lake Pelister, 26 – 29 February, 2016);[4] *ByTheWay365: Folder with veranda, cave Alilica* (v. Tresonche, 15 – 19 July, 2016);[5] ByTheWay365: *A woman in labour without TIAsS2* (Siflujaki, Gevgelija, 5 – 10 August, 2016),[6] resulted in a plethora of works created *in situ*, which in the process of intertextuality are treated as original works (= texts).

Defining the author's vision of projectivity, titled *Blue Blood Baby*, Vesna Dunimgloska outlined the possibilities for the transmission of the social phenomenon, in an attempt to define the relations between *the individual* (the essential need for creation free from the material) and *the system* (institutional context), the existence of the states of "attraction" and "incompatibility", i.e. the mutual "influence" and "balance". What emerges from this dichotomy are the "self-displaced" content aspects, transmitted through photographs and videos, as documents of the ritual act, procedural performance, various forms of contact as haptic art, use of materials found in natural surroundings, practice of bodily art, living together at certain locations as art in itself. By combining the absurd and the irony in the works *Water Lilies* and *Implant – Drawing / Embroidery ± 50%*, "astonishing beauty" is created by constructing the imaginary, and in the same instance the realistic image of "brutal reality" and "the world around us". The attempt to remain in the intangible/experiential is realized through the works *Act 1 – Velvet underground, bride Thought Peace* (2013) and *Act 2 – Housing of Srna By the way* (2014), the former through the drawing as a medium and the latter through photographic material. Both examples treat "reality", the "real act", formulated as "discovered" then "created" reality, thus the dimension of the data (drawing and photo) of the event are the only communication forms or means through which the viewer is "informed". Vesna Dunimagloska's statement

suggesting that the possible "visual speech bridges" and "accumulation of indigenous content on other levels" still does not circumvent the susceptibility of the selected transmission media, because as any other material or subjective performance, they possess immanence of the artistic speech. Therefore, the need to communicate the recipient is the one that challenges the possible ways of contemplating the final, in this case, information mediator. Through the essay "Blueness", Dunimagloska describes the physical and spiritual conditions of the participants when mastering the natural circumstances discovered the conditions in which the phenomena of creativity appear. Through *Hypoxia Hypertension* (2016), the author maps the alienation of the body/bodily, while through *Coil ± 5%: Cloak with tin ends* (2016), *Implant – Drawing / Embroidery ± 50%* (2016) the line of the "ritual form of a laboratory in company" is unfold and developed- *Blue blood baby*, a performance in several acts, referencing the inscription of the body as a "dimension for bridging the visual speech".[7] Through a series of metaphors, the short story *Quitting* describes the advent of the "force", "possession" and "pretense", "flash", "reflection", "ash dust", "dark matter" and "pure light", to make a point of the "existence".[8]

On the other hand, Stanko Pavleski chooses the "small narratives",[9] conveyed through photographs, videos, settings with text, as discursiveness inherited from the line of "written art" (book, short story, essay). In addition to the pure and concise subject elaboration, the author finds various manifestations in a particular location, intervening an author's signature over/in/on the (pro)found reality, sometimes through actions performing the unity of the trinity of singularities life-nature-art as a visual expression. This elaboration anticipates, senses, the future breaking down of the title "Chapter 55: According to my mother and Cioran..." through several intermediate and trans-media practices in the next period, as well as the auto-poetic determination of the "most-*ByTheWay* work" – *Homage to Oldenburg - Peperoni sausage with two holes* (2013 – 2017), the project for a monument to *BYTHEWAY365*, planned for a public, monumental setting, which is essentially an interlexic, quotation

form in the manner of "appropriation" methods for intervention in the prolongium of historical interpretations of great(er) and already established artistic values, instead of the planned "book burning" – *AtP 1-5*. The presentation (photo, video, text) as an opportunity to realize the contextual assumptions of Stanko Pavleski, is in line with the continuity of incorporating pieces/segments/parts of "covered", "projected reality" and "fictions" derived from/in specific conditions of creation-through-interaction with the personal and/or universal concept of nature. Probably the primary conception is the construction of the narrative by establishing of different relationships with other so-called "elementaries" and placing in context certain visual impressions as well as interventions performed in a natural setting. For this purpose, Pavleski uses *found* and *referable* references in the history of art (e.g. *Homage to Oldenburg – Peperoni sausage with two holes*) to create a relocation of the discourse from a category of the already (historically) inscribed, and rewriting as a model for re-reading (the old and the new work). Here it is necessary to distinguish the contextual relations at the level of "artistic language" and at the level of "artistic message".[10] The pieces of authenticity that are incorporated touch the issues of media specificity (changing of the original procedures and media convergence), of thematic focus (new motifs), of contextual continuity (modern topos), of the sign (semantic relocation), irony and commentary (critical observation from a distance), setting the work in the line of textual ambiguity and plurality of the original reference and the newly created commentary (conceptual, creative). The author's intention is not contained only or exceptionally in the possibilities of remediation of the *artistic* work, but also in the possibilities of bringing the "social" challenge as a paradigm for the "valuable" categories of the *historical* work. The unperformed work, "a planned performance of sheet-by-sheet burning of the wonderful edition of *AtP 1-5*", has a different reference, but with the same connotation as *Homage to Oldenburg*..., because the goal is "liberation in the present" of one's own assumptions about what projectivity means in stretching, a symbolic bridging of the *holder* to the *meaning* through *substitution* of the *object*.

We can read the sequence of the author's decisions, of the artistic procedures, and of the discursive layers of the idea, in *The five video etudes* planned in the "sixth" act of the series, as well as in the various interventions, ephemeral inscriptions on the "surface of the water" (*Soft Water – Hard Letter*), on the "scene of the frozen lake" (*Great lake intexting of footprints on the snowy plane*). The dimension of material objectivity (not of the subject) is set at the level of didactic reliability through the claim or title *Soft Water – Hard Letter*, i.e. the metaphorical meaning that suggests that art *is* of/in the experience (sometimes esoteric), inscribed in the (non)material, transient and ephemeral of any substance (water as a memory subject), documented through the photographic record. The essay itself "An essay about a travelogue on Kojnsko and the Irony" discusses the "renewability of transients", the "aura of the natural nature", the probability of the existence of "magic" and "reality" without their mutual exclusion, the "pretending or seeming". Discussion of the needlessness to compare "material reality" to "written art", from which the teleological, real, or less real writing of a text with a feather on water is drawn, among other things excluding the hypothetical reading of *that* written art. This act elaborates the concept of the "displacement of appearance" and any "material functions and meanings", absorbed in the pretended or seeming (un)reality of water.[11] Such notion of "water" is close to the notion of *water* as "the principle [ἀρλη] of everything that exists", *water* as "the substance and essence of the world", a concept of the Ionic philosopher Thales [Θαλῆς ὁ Μῖλήσιος] who was searching the key to the primordial-matter, the primordial-element of all things.[12] Hence, as Alexander Baumgarten would say, what is seemingly (as "phantasm") is sensuous, therefore hypocritical ("poetic").[13] The performative dimension of the transition is marked by the reversible and fictive visual "evidence" of "shooting stars from the midday blue sky", previously created by the author himself as a legacy for the other participants, or as an allusion to the "creative" as a Platonic idiolect or "gift of divine power". The conceptual (pre)setting of "haiku projectivity" by Stanko Pavleski, plani-

metrically encompasses conceptual gradations such as: "meta-focus", "sensation", "experience", "attempts", "outliving", "rearview mirror", "invention", in a situation that could always move and shift their place in the order of enumeration, i.e. each of them could be a starting point for a multitude of variations, as shown in the last production of works, arising from the "retro" imperative or a return to past experiences as a starting point for the reinterpretation. The dialogue form of the statement (among participants in the event "Bogomila Guerrilla") and the story itself *History Has No Garden or The Legend of the Tunnel*,[14] provide a relational-examination of the inability of the syncretic between the historisation of the artistic reality and the apologetic inter-subjectivity of the individuals who register and ascertain that dissonance of the processes. The use of metaphors, such as the "Epicurean Garden" or the "Epicurean School", has its logical solution if the source is followed, or the Epicurean theory of knowledge or "isolation" (life without the pursuit of glory and power), where in the *ByTheWay* artists it manifests the dislocation of the "political", as a digression, as acting outside the official social framework. The idiomatic replacement of the "February March" with "Bogomila Guerrilla" contains a certain parody component, putting in the place of the real conquerors, the potentials of authorship, as a collective, and to a certain extent, the search of the individual facing the general imperatives of art. The transfer (medium: photo, video) of textual or well-preserved [*intrinsic forms*][15] and phenomenological preconceptions is serially engaged through the performance of *Deep intexting*, *Water transfer*, *Horizontal*, conceptually considered as a metaphorical determination of the paradox of artistic leveling in any encountered or created, thought or ideally projected-as-idea – situation. Repeated through numerous examples[16]: "collected ideas that do not acquire a material form" is the basic and starting assumption that art should necessarily exist in an astonished form and covenant relationship with the "effect of meaning" [*effect de sens*] ready for subsequent and repeated (re)ascertions. The term [*effect de sens*] formulated by the French linguist Gustave Guillaume, in semiotic epistemology means "the impression of 'reality' produced

by our senses in contact with meaning",[17] i.e., as exemplified by the continuous return of the questions once posed through the *ByTheWay*-semiotics, with a "basic semiotic system", the encounter of "man as a subject" with "the world as an object" (usually the nature as a source for the significant *quest* – as *striving* to the "absurd"[18] and as *(a)telos* which will probably never take its final form). Geril Brutski (the pseudonym of Stanko Pavleski) virtuously explores the nature of his own "critical" potential for recognizing, as he says, the "nuanced zones of creation"[19], left to the power of reasoning of the art reader. The use of metaphor ("That's as far as the eye goes, then?"; "Is it curiosity that got better of them"; "Words of miraculous stories"; "...imagined before the extended puzzle"[20]) as a stylish means of expression, in the *ByTheWay*-neologisms (e.g. "Poe Lab's Adventures", 2014) expresses *the essence* of wandering-after-the essence through conversations and negotiating about the place of conversations in a *ByTheWay*-content. Transforming himself into a narrator (third person) and an internal focalizer (first person) of events, Geril Brutski puts forward his own position (point of view), speaking simultaneously from the inside, and, as a passerby "besides" the evident considerations of the group of accomplices.

Joining poetry to the arts follows as a logical act, considering the previous compilation of the rules of tragedy by Aristotle, who has already treated epic poetry (as well as comedy and dithyrambic poetry) as skill, as art.[21] Connecting painting and poetry, since the time of the Roman poet Horatius/Horace, marked by the slogan "as is painting so is poetry" [*ut pictura poësis*], served to recognize poeticism, as akin to poetry and as a notion that separates crafts from non-craft or noble arts. The very "creation" [ποεῖν] such as "making" [πρὰττετν] and "action" [δρᾶν][22] inevitably opens the perspective of connecting the poetic with the act of aesthetic perception, namely, by the Russian formalist Viktor Shklovsky, defined as the "process" through which the work is perceived (the attribute of *autotelicity*). For Shklovsky, "art rejects the representation of essences, turning to the representation of impressions and perceptions, where only the individual vision of objectivity exists, but not the

object itself".[23] Poetry or poetic was considered to have a transferable or metaphorical potential. For the Russian linguist Lev Petrovich Yakubinsky, "poetics" differs from other human activities, possessing an autonomous value,[24] marked in further interpretations by Tzvetan Todorov as *autotelic*[25]. Exploring the "transcendence" of the spaces we inhabit, Gaston Bachelard believes that the "poetic picture" or "space as poetry" possesses a distinct entity with its own dynamism, referring to "direct *ontology*".[26] Trying to shape the "life on the run"[27] in terms of avant-garde practices, the poetic expression of Gjorgji Krsteski, through the "universe of speech", through *language*, carries within itself the "dialectic of the open".[28] Fiso's poetic performance (the pseudonym of Gjorgji Krsteski) is mostly *in situ* generated, inspired, stimulated and created by staying at a particular location, or as the author says: "poetics... out of confrontation with oneself and the world"[29]. Taking as a starting point Nietzsche's discussion of the birth of tragedy [*The Birth of Tragedy,* 1872] and the Dionysian Rites, Arthur Coleman Danto in the first chapter "Works of Art and Mere Real Things" of the book *The Transfiguration of the Commonplace: A Philosophy of Art* (1981) takes a view related to the belief in the power of creation or the existence of phenomena, according to which it opposes the terms: *re-presentation* (literal presence) and *representation* (standing in the place of something else).[30] In this sense, the textual/verbalized content of Gjorgji Krsteski, intertwined between mythical, fantasy, wit, memory or projection into the future, is a re-presentation of the experience, which visually corresponds to the documentation of the act of performing, in a single symbiotic telos that it creates as *spatial* or *poetic image*. The two types of representation differ, as the "mystical appearance" stands opposite the "symbolic representation", and as such, through the lens of "conceptualist" reflection correspond to: the first – the appearance of *the thing itself* and, the second – the concept of appearance with its inherent and constitutive opposite in relation to reality [*a contrast of appearance and reality*].[31] Furthermore, the analogy is established between the first notion of re-presentation or appearance, with the "concept of art", and the magic of the act of accomplishment that lies ahead

in the concept of "artistic power" in/for the creation of an "event" or "presence of reality" in a "foreign" intermediary or medium. This convincing notability of becoming art-as-a magical concept, generates the consequence of a "logical" belief that the artistic event could reappear elsewhere and at another time. Krsteski's poetic image is performative and transcendental, it moves to its teleological beginning, which it constantly goes back to, through which it passes and from which it extracts the "phenomenon of representation" – "life as art", often through "representation", poetic performance.[32] The poetic expression calls for parallel reading, short, concise and lapidary entries (poetic form) and visual data (photo, documentary video), opening to the universe of possible readings. Krsteski's poetic video performances contain the thread of short narratives, short stories, such as those of De Maupassant or Chekhov, statements with superiority of word/speech. Maintaining the necessary distance to the subject of narration, yet speaking in the first person, Krsteski unravels the personal vision of society and the individual, of "objective and subjective reality" by defining the performative collection of poetry *Mezzanine π* as "a space for their reconsideration, mixing, purification".[33] The performative poetry collection started in 2014, within the project *Artistically through the phenomenal* (*AtP 6*), Vishni village, Struga, under the title *Mezzanine π/5*, edition of five poetic performances. From 2015 to 2016, four poetic performances took place in several locations, titled *Mezzanine π/4*, described as "... spiritual masonry, seasoned with comedy, upward, downward, underwater". Through the *Mezzanine π 1-2-The Ascetic Artist*, the author highlights the borderlines of artistic asceticism, the dualism among the distant points of religious, philosophical, ideological resentment/conviction and finally through the mockery of the ordinary, and the banality of *life*. Such a statement "requires no approval", but, as André Breton wrote in *The Second Manifesto of Surrealism* [*Manifeste du surréalisme*, 1929], "it leaves the public in anticipation of challenges and provocations".[34] In *Mezzanine π 1-3-Altitude* (2016) Krsteski's key reflections are expressed such as: "the time does not exist up there", or "the space is created by everyone according to one's own idea", all

the way to the irony of truth, where, in which place in the phenomenological space, the depths of knowledge and the "depths of the soul" are actually looked for, a search that continues in *Mezzanine π 1-4-Larva* (2016), where the author states his becoming – a "collector of truths". In *Mezzanine π 1-5-Storm* (2016), the syntagmas "awakened at heart" or "I hold an outflow of my soul in my hands", hint at an act of introspection about the origin (perhaps of art?), among else about the needlessness for the created to function in the real, or pragmatism of the world

a) Authorship – collective?

Collective works (e.g. *Seven Rounds of Psychedelic*, 2014) performed as individual interventions of the participants-authors, in the example mentioned, through writing (sewing, drawing, burning) certain signs and symbols, similar to surrealist automatic writing, are of utmost importance for the reading of *ByTheWay*-practices. The collective initiation or co-creating of art is adequately elaborated in the short statement "Group Testing Invention or for the straits of the author's nature and creation" (Stanko Pavleski), which states that the inability to form a true author's solution, sometimes the other or someone else's author's vision, leads to a final perspective on the artistic, conceptual solution/materialization. Previously presented as a concept in textual form, it is further domesticated through the optics of the initiator (the "borrower" of ideas), that is, the initiator as the carrier of the projection (but not the projectivity) of the work, regardless of contextualization or means of expression, as posteriorly determined.[1]

Realized according to the co-author's conception by Vesna Dunimagloska and Gjorgji Krsteski, the happening *Subject blood and beans* (2014) expresses the spontaneity of the artistic experience, the use of means (found, caught) that fully reflect the "randomness" of possible materiality. Handmade – embroidery on canvas with written messages appropriate for the individual

aspects of perceiving the sign mediation of art as semanteme, as an author's voice, as a point of view, as a position from which the artist communicates the self, serigraphically fits into the idea of the common. Performed as a ritual act of celebrating life-art during the transitional event from *AtP 6* to *ByTheWayArt 5 – Bogomila Guerrilla* resulted in *in situ* production of a collective palimpsest to which the monograms of the participants were inscribed.

The response of mass society, to consumerism in a wider cultural scope, was elaborated through the collective work *Bodygraphy* (2014),[2] through which the recognition or appreciation of the "beautiful", metaphorically interpreted through the thematic choice (the fashion industry), is assumed. Organized as one of the subspecies of institutional criticism, the choice of beauty, imposes a dualistic notion of the sensory perception of the beautiful, i.e. the general discursiveness, the multiplicity and hesitancy of the term "beautiful", of the aesthetic perception in the domain of material culture. Namely, Théophile Gautier, related the beautiful to the useless, and the ugly to the useful (*Mademoiselle de Maupin*, 1835).

Previously executed and gallery-set as a video installation of six TV sets, the idea for the realization of the video project *Towards AtP 6/ByTheWay*Art *1-6* (2014)[3], reflects the need for what will further (in retro-projects) mature as potential intermediacy and intertextuality, in an attempt to cross (merge) several events into one play as a media assemblage whole. The dialogue between the scenes, their pictorial and audio interaction, the cutting off of some, at the expense of other parts of the *ByTheWay*-archive, will evolve in the following projects and will result in a focus on the montage procedures as an author's omen, as a concept of creative (re)creation, and not just editing. The structure of the selected artistic medium is final, with strict boundaries and robust, but what happens within the structural redistribution of the individual parts within that finality is "disseminated", "crossed" and "altered", and "in each character there are traces of other characters, of other contexts, of previous uses"[4]. The potential for cross-referencing, juxtaposition, mixing of moving images and static frames, layering of audio data, use of close-up or wide lens, blurriness or pure image/clear focus, intra-medium dynamics of different movements in the framed collage, in the following video projects will

be brought to a new semantically interactive situation, based on the idea of a dialogue between different times and spaces, in a series of retro-events, with a presumed determinant – *time-script*.

IX.
Semantic diagonal: ByTheWay (2017...)

The *ByTheWay* activities in 2017 took place at several locations, resulting in an extensive production of works, participation of numerous authors, creative people from different and trans-disciplinary fields.

The elaborateness of conceptual practices as a contemporary and post-discursive lexeme of dematerialized forms of art is partially perceived through the performance *Reading Eboracum* (2017)[1] at the New York Gallery MC in 2017. The reading of art as a performative act is designed through several steps/procedures embedded in the very conceptualization and posterior concretization of the event, conceived as an open platform (open work) for the implication of the unusual, of the astounded observer/participant in the artistic act itself. The content of the book *ByTheWay 2013 – 2016* is revealed through verbalized speech, "reading of a work" as an artistic projection, as an artistic event, as a performative gesture. The layering of the planned and created artistic situation contains a projection of (almost) the same act (verbal interpretation of an artwork), previously performed (recorded/documented) in an "empty" gallery (with no audience and sound), projected the next day (in front of an audience), as a parallel but not simultaneous action, a projection of (the recorded) emptied spaciousness (readers are missing), a projection of the moment of audience participation at the event itself (performance – art reading). The three-part situation (temporal and spatial discrepancy with the momentum of the performance) can be considered as the structural basis of the work, whose formal nature is generated by the unity "form-content" of the "book" itself as *corpus vivendi* of a multitude of artistic activities carried out from 2013 to 2017, as a code base, susceptible to such conceptual

(even tautological) grammar. The first materiality of the work is the "book-as-a-work" itself, which means dematerialized events through a literary and illustrated (presented/represented) documentation; the second materiality is the "reading process" of the work "book-as-a-work" (representation/presentation), whereby the readers-authors are implicated in the process of second-becoming of a work of art/art (a kind of introspection experienced during the act itself); the third materiality is the act of focusing the audience/auditorium with the readers/authors and their work, which in the process of sub-laying becomes a pretext for the newly performed work – the *performance* itself. The materiality of the work is not equivalent to its objectivity, but to its actualization in a certain space and time, *convergent* (projection, performance) according to formal properties and *intertextual* (text = work, contained by a multitude of texts) in its content (form and content as unity). Bringing the authentic activity of artists (different locations/many works) to the level of data (information) is a conceptual syllogism, articulated and activated through "speech" [*parole*][2] while the "act of language", allows the work to become understandable as an open structure (citation openness/reference system) whose autonomy (and artifactuality) is de-autonomized (auto-appropriation), systematically prepared for changes and new formal (co)relations. Discursive shifts (work – activation – speech – situation) anticipating a new relational generative premise (distribution-integration) at a higher semantic level, along the very vertical axis (of meaning), whose denotation is the author-reader, the author-writer, the implicit perceiver of the work, as well as the critical points (the potential of artistic spanning as an infinite structural configuration) contained in the project idea itself. Artistic procedures, such as manipulation of time and space (of the authentic documented events in the book and of the created performance pre-procedures), enable/allow expansion of the "space of text" and the "space of discourse", whose properties are *artistic* (plastic and spatial articulation); *semiological* (representativeness – interaction of the space between text and social space); *semantic* (discursiveness, simplification and temporalization of events and narratives). Hence, the "artistry" of the artistic act is articulated as a "rewriting" of the work (re-temporalization and

re-expansion), whereby the artistic expression is ascertainable and the basis for the structural formation of new possible discourses.

The community, as a concept of openness and potentially replicable artistic situation, exerts its own plurality, by gifting, leaving or sending a book to an address, or in direct communication with bystanders during the trip to New York, 2017.

Vesna Dunimagloska's work *In a relationship, undefined* (2017) was born after the stay of *ByTheWay*-artists in New York, after visiting numerous museums and galleries. Digitally processed, documentary photographs are a testament to the audience's concentration on art, transformed into "looking into emptiness", into nothing. This conception, which according to the author is defined as an attempt to create a "work from the audience", sets a layered connotation, subtly imposing the questions – what are the artist's imperatives in terms of the centers of power, the centers of artistic representation, but also what are the expectations of the audience from the art spectacle they have experienced. Immateriality as an omen, or the emptiness of the walls as a substitute for the artwork, is a conceptualist gesture, one that does not completely reject the subject, but replaces it, i.e. puts something "else" in its place, and that place is not contextless, but (in the world of art) belongs equally to both the material objects and the ideas.

Subsequent stays took place at three locations,[3] which the authors said were part of "the quest for the ideal location for art creation".[4] The lowest, highest and middle point of the geographical ground in relation to the selected locations, were at the same time the places where the future project destinations were contoured – the "Thirteen aspects of Projectness".

Dunimagloska contemplated, created and (video) documented at the (lowest) location, the work *Belly navels, breathe out a day off art* (2017), again using conceptualistic strategies with regards to the transmission of the minimum visual susceptibility for the content selected, for which, as the author states, "is released" at the bottom of the Vardar River. The next resulting work was *Dead Alive* (2017), documentation (photo, text) of a retold legend, fiction or perhaps a real event from 1975, from a chance encounter with a living "soldier eaten by a polar bear". Dunimagloska's next work was drafted on the

Korab mountain (the highest point) titled *7th of August Love We transfer* (2017)[5], where the author, using the methods of the big plan, registered segments of the natural environment, assigning them a conceptual dimension through the title. The sensory experience of the ritual butterflies' dance, the sensations of the refraction of light were captured by the camera lens, which conceptually-impressionistically treats the ephemeral, transient, susceptible phenomenological experience for the eye of the observer. From the stay in the Godivle village, the work *Green Dragons* (2017) was born, as a documentation of the labour of the workers/farmers who have diligently and tirelessly devoted their entire lives to harvesting tobacco, a topic that does not leave even modern life, as one of the links in the consumption chain, i.e. the survival of the capitalist order that extracts the surplus value from the excessive and unpaid time of the worker. The author, cleverly and in a media conceptualized manner, plays with the momentum of the shooting, leaving the portrayed characters waiting to be photographed for two minutes. The idea for the work *In the Aura of Bozidar Mandić* (2017), was born after the stay at the central location, as a concept that refers to the "presence of the aura" even when events are distant past, or their aura is looked *for*, or is renewed *from* the meeting documents, the adventures, the experiences.

In 2017 Gjorgji Krsteski continued and finalized the collection of poetic video performances, outlining the third part composed of the quadriptych *Mezzanine π/3+1*. The first one of the collection, titled *Mezzanine π+1, 4th of July* (2017), was realized in New York, USA, at the time of distancing or departure, where the act of greeting the experience was contextually and linguistically expressive.[6] The stay at the lowest point (Bent, Gevgelija, 2017) resulted in the second part of the last series of poetic performances *Mezzanine π 1, Jet leg* (2017), through which the author ascertained the return to nature-society, the space for possible contemplation or artistic interaction between the subject and his creative emanation.[7] Here the artist is at the center of his mezzanine/universe, at the place where both waters diverge/separate, and where the vision of the inability to choose either one is evident as much as the ephemerality of the word expressed. The short texts, whose formal structure is somewhere between poetry and prose, are often ambivalent in relation to the

treated denoted subject, leaving the reader in expectation, whether he addresses the muse, or the art. Such is the poetic performance *Mezzanine π 2, Sanctuary*, through which the role of the place is revealed, as a source for new reflective anticipations, as an art sanctuary, where the creative is stirred up.[8] The stay at the central point (v. Godivle, Prilep, 2017) resulted in demystification of the creative dualism in *Mezzanine π 3*, namely whether the community, but also the very stay at a location, as an ideological incentive for artistic contemplation is the real event, which the artist welcomes in order to be saved from the "hunger", the "beauty" or the "pathetic", the necessity for a poetic work, for a poetic act.[9] In the final presentation of the works, the visual material often depicts the author at a location, documented in a situation/state that descriptively captures the textual, or complements it, as an overall poetic image, whose space and time are reachable only in the discourses of language, in their spatial and temporal expansion as a process, and not as a final act.

For Stanko Pavleski the stay in New York, and the performance at the Gallery MC, was a shift in the experience towards the field of practical knowledge of the possibilities of speech as a plural form, as well as of language, one of the means of performative practices. In this context, the idea for the project *Five New York photo-etudes* was born, later realized on the basis of the recent memories, but as a refined vision, about the formal procedures for the selection and combination of the shaped photographic objects and the other documented urban sensations. In his search for the shaped solution, Pavleski noted the aspectual relationships between the "strange", the "surprising", the "inventive" or the "innovative", and, as he said, the "conceptual" and the "contexts".[10] Cutting the frames along the contours of the illusionist objectivity, trapped in the two-dimensionality of the photographic medium, as well as in the approach to determining the serigraphic combination of one and the same shot at different time sequences, the author's approach is structural and minimalistic, imposing the point of view as primary in terms of content coverage. The art, understood as a communicative means, was generated during the trip on the Staten Island Ferry, for afterwards the documentation to be drafted from the e-mail exchange, and the subsequent sending of material by ordinary mail, to a passenger who found the generated, the artifact left by the

author, and as an occasion to establish communication (perhaps fiction?). Created *in situ* (in project contextual "space" in a gallery space) "the three minimalist sketch drawings" were the announcement of the following events of *ByTheWay* in 2017 titled *Triangulation MKD Featherless Elevation 44-2764-1447 m Bordering Water* (2017) was born at the lowest point (r. Vardar, a border line with Greece), as a kind of commentary on the absurdities, according to the author, arising from the geopolitical delimitation of national territories. The photographic document *Reading the Art of the Other* (2017), shows the curiosity (of two of the participants) about the group's project *SEE* (Marija Boshkovska, Ljupco Iljovski, Darko Komnenović and Pero Tanchev), thus the act of reading the proposed-work has become a work in itself, i.e incorporating the methods of the collective reception into the projectivity of the work implied. The essay "Kids who forbid the Bend* lids" is almost entirely metaphorically conceptualized, by assigning the essential omen – "living art" "banality" to the syntagmas, performing "verbal fiction" about events and happenings to and among the colleagues, hiding them behind pseudonyms or only behind "One of the Others..., One..." etc., whose role and function was perhaps the conceived, anticipated or missed purpose of art. Broken through the personal (sub/ob)jective, Geril Brutski speaks about the aspects of engagement, the social, the political, the one of ideas, aesthetic movements, or value categories as imperatives of incentive.[11] Certain empty positions, as an opportunity to transform them into semantic fields, are believed to keep the secret of a text, of a work. On that principle, on the way to Korab, Pavleski *in situ* built the idea of the work *Mantra in the House of Two Streamlets* (2017), whose potential meaning was directed to the perceiver through sound data (taken from nature), previously absorbed under the glare of sunlight, artistically handed over as an empty signifier ("light colored"), or connotation without tangible reference in reality. During the stay at the central point (v. Godivle) the idea of *Housing Center* (2017) was born, partly projectivity, partly fiction, as a crossing of the linear reach to the sky, as a potential home, found in the center of the *ByTheWay*-project diagonal between the lowest and highest altitude in Macedonia. The place as a source for rethinking what was already

seen, or a new perspective of the obvious and the encountered, was memorized through the lens of the device, once within the *Artistically through the phenomenal 3*, in 2008, and the second time for *Coincidences* (2017). Both works *Rooting* and *New Headquarters of OHO*, derived from the project *Curve Radius – ByTheWay-caravan* (2017), the former being a photo document of the act of donating a randomly found object to an artist friend (Bozhidar Mandić), while the latter was an intervention in the historical, fictitious and factual space, renaming (declaring/assigning) an empty object as a "home". This creative act derived from the idea of completing/recording the scheduled and justifiably unfulfilled meeting with Marko Pogachnik.

Of the many stays in different locations, the artists that joined *ByTheWay* created a variety of artworks, the starting point of which was the anticipation of a creative incentive on location, a consequence of living art.

The work *Small Mountain* (2018) by Goran Despotovski treats issues of ontological affiliation, of space, of nature as a creation, of man's place in society. Jordan Dukov's photographs and text titled *Dreaming of the dream* (2017), show the contemplative side of the *ByTheWay*-artists. The work *Rovko* (2017) of the art group *SEE* creates an intervention on site, in the manner of land art practices, similar to the work *Crossing into a section* (2017) by Darko Komenović or the burning of various objects and the work *Zh... sh... Z'sh* (2017) by Marija Boshkoska. Through the works *Converted dehumanization* and *Cognitive scheme-bilateral symmetry* (2017) Ljupco Iljovski deals with the multiformity and shaping of the spatial component, considered through the physical assumptions of polarities, symmetry, etc. Playing with words and their combination in the title of the work *SE – nishto, SE – nishta, SENISHTA* (2017) Pero Tanchev creates a rhythmic silhouette through the abstract, or the absolute form, which in the subsequent work *Who are you/Where are you?* (2017) is transformed into a sign, signal, or data of the unknown identity. Matt Neff sought the materiality of the ephemeral, creating a polymorphic signification visualized through the works *Constellation I* and *Constellation II* (2018). Damjan Gjurov tried to capture the archaic in the materials through the pure formal aesthetics in the works *Bent I* and *Bent II* (2018). The graphic essay *How I spent my summer vacation* (2017) by Mile

Nichevski, cleverly interpreted/names and dialectized, the icons/elements of mass culture, extracted and dislocated from their essential immanent contexts in the field of visual and linguistic intertext. The works of Stojan Pavleski, *Above Level*, *Below Elevation* and *The Cricket* (all from 2017), semantically treat the question of what remains after death, of the transferable energy of art, of the physical or phenomenological presence, as well as the duality of expression, authorial introspection (self-observation) and artistic reflection. Through the work *The Bridge is the Middle* (2017), Irena Pejović subtly and conceptually conceived the aspects of inevitability, the middle as inevitability. Through the drawings, Ivancho Talevski recorded the daily events in relation to the existing references (drawings by Marko Cepenkov), creating the works *Folk Tale No. 1* (2017), *Folk Tale No. 2* (2018) and *Pigeon Fancier* (2018). The work illustrates the act of nature/mountain worship, where the bodily is pushed to its limits in order to find higher spiritual and mental cognitions. The bodily as a space for exploring self-existence and searching for the timeless truth is the subject of the work *A drop* (2017) by Ana Lazarevska. The road/path as a space for recognition of the same, but different covered in various time sequences is part of the photographic polyptych *Way* (2015) by Yasenko Rasol. Pero Atnasov took part in an expedition on Korab, identifying himself with the artists, mostly because of the closeness of living in and from nature as the uniqueness of real experiences in such an environment. Jovan Ivanovski and Bojana Stojmenova outlined the works *Landscape Unwhisperer 1, 2, 3* (2018), *Landscape Layers 1, 2, 3* (2017) and *Interwoven Landscape 1, 2, 3* (2017) exploring the landscape as a variable structure, as "a cultivated horizontal natural topographic surface and pronounced material and performance characteristics".[12] The intericonic, intertextual and convergence methods between a documentary photography and an element – framed and segmentally embedded in a new artistic suggestion (temporally and spatially stretched) are subject to creative determination by Kata Mijatović in the work *Relocated* (2018). In the work *The Voice of the Artist* (2018), Zoran Pavelić used an often-exploited phrase "voice of..." taken from the public media, performing the act of naming as an author's gesture, in the process of appropriation and interpolation of text on existing material (photographic document).

The end of this journey through the various experiential and artistic contexts was marked by the musical performance of Blagojche Stojchevski and Dragan Teodosiev.

Collective works: *Triangulation MKD Featherless Elevation 44-2764-1447 m.* (2017), *Nowhere to go* (2016/18) are in the form of a video document, which senses or gives a (more) tangible impression of performing artistic situations by living in the contexts and spaces of the real and phenomenological experience.

X.
Archive-based art: Production (individual/ collective works) 2013 – 2023

> *"the fate of every great work is inseparable from the dialogue (though at times a dialogue of the deaf), between the changing human present and the work's own, continually changing significance, […] it is a dialogue between the continually changing meaning of the work and the shifting values of each passing century, […] capable of resurrection and thus defying time, even if speaking a language different from that which it had originally spoken." (Malraux, La Psychologie de l'art, Le Musée imaginaire, 1947)*[1]

In the context of the *ByTheWay* production, a joint (collective) archive[2] of filmed (documented) material becomes a source for the production of several (various) works of art, as a proposal, as a suggestion for "first person speech", whereby the filming subject is sometimes leveled (usually – authorial in its aspectuality during filming), and the montage is singled out or emphasized as the basis for an individual work. The author's signature is determined through the montage procedures, as a creative tool for organizing and sorting the archival material (photo or video) documented by a colleague (cameraman). Stanko Pavleski argues this act as "a new form of creation of a work", while the collective work is interpreted as an "organism". Vesna Dunimagloska describes the documentary material as raw material that does not possess special artistic properties itself, but acquires the "artistic" in the creative act of selection and combination in the process of montage juxtaposition and sorting.[3]

In the cycle of works created from 2019 to 2023, intertextuality appears as a complex artistic-shaping method, which activates the formal-content aspects of the artwork as text, as intertext, as an author's speech formulated as an interaction of intricately organized sub-textual prepositions. Thus, each embedded element (archived photographic and video material, fragments of a past work, audio material, textual reference, poetry, prose, written or read text), the direction sign appears and takes part in the structure of an individual or collective text = work, so it assumes or hunts the displacements and anchorages in different theories and terms, (be)coming a source for some subsequent meanings. The text = work is "a structure composed of descriptive and narrative statement", "simultaneous interpretation and representation", while "art as a secondary modeling system is built on a linguistic template", and the "artwork" is identified with the "text in that language".[4] According to Juri Lotman, the definition of the term "text" offers that dimension of poetic openness: "Specifically implemented message in a language, a chain of signs arranged according to the rules of a given code...". Hence, inevitable is the assumption that such a formulated art text contains temporally and spatially distributed signs (past and new poetic coordinates) that immanently belong to a certain art language (individual initiation) according to the rules and specifics of the art code (author read/individually or collectively created).[5] This principle is confirmed by the "intertextuality" [*intertextualité*] according to Julia Kristeva: "the creation of any work constituted by other texts", where "enclosure" is a function of the "composition" through which "the infinity of signifiers is avoided".[6] The new compositional wholes (new formal boundaries/video medium) "rhetorically" merge texts containing different codes, forming a new "semantic network", a new "semantic space"[7], where *text* is the "plane of intersection of language [*langue*] and speech [*parole*], or both" through the "milieu of expression".[8] What stands out is the constructive principle, which is recognized on another level, where contextually the potential of the artwork is born and perceived[9] as an open organism, because as José Ortega y Gassett has pointed out, "the artwork represents or tells something completely different from the real artistic pleasure"[10]. The "eidetic intuitive" is followed by the content of the idea and form in one fell swoop, carrying in

itself the "impetus of necessity"[11]. Artistic necessity is not "an integral part of production, and its existence is not conditioned by the man's need to constantly renew the means to satisfy the material needs"[12], its search is for the ontic [*ontos*], for the essential that lies in the very idea of art – *ByTheWay* as idea[13]. Recent production builds and makes relationships between the "necessity of art" and the "necessity of knowledge" possible, assuming that "art itself is one of the forms of knowing of life", of the "truth that seems necessary", underlining the concept that "art is inseparable from the pursuit of truth".[14] The artistic reality that is revealed to us is one that we have stopped noticing because our perception has become automated[15], those things, which the language of art, with time, in a general sense has "closed them", "monked them", as Shklovski would say.[16] Intertextuality is considered to be "an active dynamic artistic activity that orchestrates with existing texts and discourses"[17], and to represent the possibility of extending or expanding media definition, the potential for new ontological settings. So that recent production, despite representing a certain continuity of conceptual and creative thoughts and actions, differs in many ways from the previous creative achievements of the *ByTheWay*-company, especially in the application of methods of intertextuality such as *retrospection* (looking back) or in the form of *prospection* (anticipation) of possible artistic premises. This whole moving and shifting of archive material, marks transition/passage from one space to another, from one artistic horizon to another semantic discourse, where the special properties inherent in the original artistic findings will influence the general properties or properties typical of the expressive language of the *ByTheWay*-digital works, whose main formative means is the montage. The new syntax does not fully correspond to what is communicated through language,[18] but represents only one part of the formal artistic derivations of the *ByTheWay*-grammar (paradigmatic – choice/syntagmatic – combination). In this regard, montage as a means of artistic language, which is Wittgenstein's objective, serves as a formal and creative means for the organization of artistic representation. The poetic structure of the *ByTheWay*-assemblies shows that in most examples (not all) what has no artistic intention/immanence (conversation, listening as an active act at the reception at a given moment, living in a given place and

time) may function as artistic, while in others, the non-artistic elements have a special function, i.e. in the chain of constructed codes, they are only binding means (information, data, relationship element). The last cycle completes the peculiarity of *ByTheWay*-dialectics, similar to how Zeno [Ζήνων ὁ Ἐλεᾶτης], the creator of dialectical thought searches for arguments in the response of the other (here "the response of the other" is an author's text = a work that becomes an intertext in the conceptual projection, collective, individually author's) forming an artistic statement and expression, which often imposes reflections, asks questions, while not offering answers. The formulation of the new *ByTheWay*-works, sometimes cumulative, extensive, extended, alternated and reformulated, sometimes short and seemingly simple (experimental), sometimes literary in form, but obscure in content and ambivalence to references, persists in the idea of *time-script* of one's own prefiguration of reality, of artistic reality. Lotman's position that "artistic idea is realized in its model of reality"[19] is underlined through this concept. Thus, the *ByTheWay*-retro procedures foreshadow an antinomian relationship to their own ideas, concepts, documented events or realized works, treating them through observation "enclosed as manifest content" that must be re-examined "in order to find the right meaning – the latent content", which lies "underneath"[20]. What applies to elements of artistic creation (archival parts) will also apply to their combinations (newly emerging assembly works).[21] The variability of the visual shape changes along with the variability of the meaning, and the process of merging and splitting the images is the result of the unity between *content* and *form*, where the elements are sometimes bound according to the similarity of the form despite the differences in content, and sometimes according to the content mutuality despite the differences in form.[22]

There is undoubtedly a clear distinction between early avant-garde practices advocating *merging* of art and life and postmodernist tendencies seeking to *transcend* the boundary between art and life.[23] Certain postmodernist features exist in the *ByTheWay*-works, such as the "leakage or flux of reminiscences", but not excluding the "opus" or the "finalized work, creation" as a totality subjected to certain deconstructive reconsiderations. The fundamental characteristics of postmodernism, such as: quote (quotation),

paraphrase, palimpsest, hypotext, hypertext, collage, pastiche, remake[24] are covered in the formation of the works reviewed. The intersection and juxtaposition of the methods of structuralism and post-structuralism (specifically applied here to works of art = art texts) is particularly expressed through the methods of intertextuality, as a relationship that is planned to develop between two or more texts, i.e. through the procedure of "involving older texts into other more recent texts"[25]. But unlike literary intertextuality which implies the thesis that no text "is spontaneous", in this context, the artwork is the result of an original impulse and as such is "spontaneous" on the basis of an immanent intention to include other texts in the process of painting (with embedded rewriting). The palimpsest structure thus constructed encompasses the terms "hypertext" (the new text) and "hypotext" (old texts and their traces in a new, other text)[26]. The representation of the "other" artistic practices and historical-artistic processes sometimes resembles an imagological "congestion", but expressed with thoughtfulness and intentionality, with a very complex projection that allows the weaving of the individual within the re-historicization of the painting. Hence, a (perhaps positivist) interpretation or methodology is necessarily imposed that will encompass an overview of the authors' previous experiences in this common shaping, primarily of the content corpus of the works. But the positivist approach somewhat circumvents the analyses of the structure of the works, so it may be more appropriate to approach *from* (the fact of) the works themselves. This would mean that the formalist method, which is based on "the research of the emergent shapes (form) of the autonomous" work, the study of creative procedures, i.e. "the specific way in which an author, using the language" (of the medium), "creates, shapes" the work is more appropriate, because through it we learn the ways – "how it is made".[27] Although no equivalence can be fully made between "literature" and the other "peculiarities" of artistic creation, the opportunity to speak through lexicology in a distinct artistic language and the application of semiotic (signifying) practices in expressive form allows for some identification in individual terminologies.

a) Individual works (Stanko Pavleski)

> *"The introduction is the beginning of the speech, corresponding to the prologue in poetry and the prelude in flute-music. They are all beginnings, paving the way, as it were, for what is to follow." (Aristotel, Retorika, Zagreb: Naprijed, 1989)*

In *Five Video Etudes* (2015/2016)[1] the documentation of a performative event inscribing/imprinting text with footprints, on the surface of the frozen Great Lake, is conveyed through alternating achromatic (gradual introduction – suggestion of the pastness of the action) and chromatic image (more direct engagement of the viewer – introduction into the simultaneity of the action). The close focus of the camera and the cutting off of the wider surroundings, abstracts segments of reality, which seems to be constructed, recreated in/by/through the derived textuality itself (determining the spatial scope), where at times the inscribing subject is subordinated to the language, the idea, the intermediary of the material communication of the text-content. Formalizing the textual component (grammar of land-art/*in situ* intervention), the writing subject builds and enters (almost action) into the space of the text, contextual, discursive, performative, despite the minimalist, conceptualistic, almost invisible and ephemeral appearance, the manifestation of matter (temporary for the reading subject) underlines the phenomenological dimension of the permanent secrecy of the author's imprint (composition without shapes), of its insights and needs – to transfer one segment of the elementary structure of the work, one of the potential adaptations of the content component *Chapter 55 – According to my mother and Cioran 6*. The use of digital tools, as a constructive method, is fully elaborated in the second act of the video-assembly *Five Video Etudes on the Joy of Living*, subtitled *Chapter*

55. – According to my mother and Cioran 7: Stars of the index finger. By shifting the order or course of the recorded material (from the performance), the reversible process becomes a predicate of the idea described as "catching a handful of yellow origami stars, brought down from the midday sky over Pelister, Macedonia". The act itself (actual and previous) is anticipatory, for what returns as an index trace (edited and displayed) of the signifier (author's denotation), through the analytical method of reconstruction of the representative way and deconstruction of the monadological notion of the artwork, guided by the intention of the author – placing the idea on the level of open teleology. The creation of a "starry sky" with laser light at the entrance hall of the Alilica cave, near Tresonche, Macedonia, as intexting on the stone surface inside the cave, carries an idealistic connotation, as a sensation of one of the finalities of the idea, the source of any materializing determination or the identity of the subject, as an incessant stream of cognition and the intuitive opposition to formal finality. The projectivity of the idea, emanates also through the last, and, perhaps substantially, the most dialectical act "emitting a laser beam parallel to the lake water", where, at the level of visual paradox (impossible parallelism) or sensory dualism (the living/fluid, as opposed to the final/pragmatic) are brought: *the encountered* (nature) and *the constructed* (art). Laser etching ("carving the text") on a stone at the entrance of the Alilica cave, near Tresonche, Macedonia – *Chapter 55 – According to my mother and Cioran 9: Deep intexting* represents the continuity of the search for the materiality of the letter in various encountered and constructed phenomena, which in this video assemblage ends with *Chapter 55 – According to my mother and Cioran 11: Horizontal* (2016) as a conceptual confirmation of the horizontal flatness of the water of the river basin of Sifulajki, Gevgelija, with the intention of "celebrating the absurd, nature, man and life".

In the manner of avant-garde films, of Lettristic experiments in filmography, prologue, but also the plot of the audio-video work *Closing time – Struga, 2019* (2020)[2] takes place by speech presence and abstraction of the pictorial. The focus is on the content that originates from several realized meetings (events) or statements of individuals who in some way participated

at certain stages in the *ByTheWay*-projects. In the imagination of the listener/viewer, the equivalence of the proposed semantic image is a constructed assumption in the widest iconic but precisely connoted meaningful context. In this regard, the question arises more deeply and diacritically – what is the subject of the speech of the author's work: an echo of the expression or a message with its own code? If we think through the categories *form* and *content* as potencies, as generic drivers for changing the systemic characteristics of *language* (of the medium), taking into account the specific audio-video recording, we could underline the concept that "the very object of speech" and "the spoken word" could "determine the linguistic peculiarities"[3] of this author's whole. As for the intra-dietetic speakers, what for the speaker is a function of a "place" (the topos where the subject is found, historically, socially, art-contextually) is not completely correlated to the "subject to be described" but to what is said in relation to what is described.[4] Implicitly, the content aspect of speech (theme, motive) becomes subordinate to the unity or interdependence of the manner of author communication and the content that weaves through the *possibility* of what was spoken. In this prevalence of ideas, concepts, testimonies, fictions, anecdotes, neologisms, poetic speech, we recognize the proposed semantic connotators in the verbal in: Gjorgji Krsteski and Mite Stefoski (conversation about the festival *Struga Poetry Evenings* as a place for a poetic pilgrimage; the story of the captured poet Jovan Koteski in 1985; the award of Alain Ginsberg in 1986, visiting the country where "poets are captured"; the legend from the seventies about the Belgian poet Jacques Izlar); Nebojša Vilić ("Struga as idea *as idea*"[5]); Dimitrie Duracovski ("Our Hot Years"); Nenad Joldeski ("Known World" by Seamus Heaney); Gjorgji Krsteski ("Struga"); Gjorgji Krsteski and Sasho Klenkoski (Telo-nauka sovrshena); Vesna Dunimagloska (v. Vishni, Struga, 2014); Ljubomir Milosheski ("1974"); Nenad Joldeski (excerpts from a short story); Ognen Tanceski (colloquially...).

The subsequent video *Deep Down* (2021)[6], structurally processed into four acts, covers sequenced shots whose framing (as a result of the montage procedures) is closest to the "pure image", with direct entry into a minimalist reduced narrative. The compositional solution of the image, laser

marking as a diagonal reference to the viewing direction of the observational subject, assumes a double suggestion for the reader (not only the observer) of this work, phenomenologically entering the scope of signifying practices. In the depth of the field, the light source pragmatically points out beyond the field of coverage, beyond the horizon and the tangibility of the visible, starting from the deep and centrally derived association of the light source – the projecting subject. The shifting of the camera does not mean shifting of the light source, but rather the capture of the different positions of perception, registration and absorption of the infinite line, the line of *potential*. The second framing, with (physical) stretch and (phenomenological) distance from the exterior of *Deep Down*, is conveyed through a flickering, stroboscopic light and audio effect, which disappears at point zero, or the "emptied image", as the second act before focusing on the objectified artwork *Water Transfer* (2016), set up in a gallery. The return to the authentic act (Alilica Cave) follows as a third act through the three aspect shots (a photo embedded in the chain of moving images), where an artistic intervention was performed by netting multiple laser bundles. The title of the last act *Deep Intexting*, is a kind of register of connotative markers, of the constructed meaningful rhizomes, underlining the very necessity of the search for the essential lair of creative potential, hence confirming the inability to capture (only once) an (artistic) state (found and recreated). The trip back, as one of the "retro" actions of the *ByTheWay*-company, confirmed that openness and prolongation of the artistic idea, the results of which are always a new and different view of the event itself – as a potential drawn from the states of the relational and the experiential (the artistic subject and nature).

Complexly conceptual and semantically constructed, the video project *Poe Lab's Adventures* (2014/2020/2021)[7] begins with the self-portrayal of the three authors of the *ByTheWay*-company where the viewer is audio-informed about their long-standing agenda in setting the level of axiomatic endurance of the claim, that perhaps "about artistic reality..." is mostly what it is about in their semantic journeys. Stanko Pavleski has "packed" a vow in the form of an origami-boat, as a gift for the colleagues, with syntagmas as its content ["When I was 35, I had foreseen for myself 45. And then 55. Because once

you are over 55 is already sad to die!"] derived from his story "Second Birth" in the book *Written art* (2011).[8] The beginning of the video is composed of a compression of the process, shown through documentary black and white sequences from the event (packaging and handing over the gift), the statement/proclamation "This is our ranch" (Gjorgji Krsteski) is followed by a juxtaposed composition in three registers – a triptych, with simultaneous movement in each shot individually, building on the speech (Vesna Dunimagloska) through which Stanko Pavleski enters the reading shot. In this auditory (sound-spoken) framework, the text "Poe Lab's Adventures" is performed, while the visual one focuses on the packaging of the text in the form of origami stars, and the title – "I shall not die till death", performed on/from the same position, only at different times. The viewer is exposed to a two narrative-suggestion, at times his attention is guided by the visible (sensing the packaging act), and at others, the attention is distracted by the reading, the text itself, "The Poe Lab's Adventures" essay – instructive in terms of the overall diegesis of projectivity and proceduralism. The montage procedures allow for the simultaneity of the narratives, shaping a wholeness that unites the different tenses, the different parts of the narrative with the currently visible, giving a deeper connotative dimension to the utterances, to the numerous fictitious, and, from the historical contexts extracted topos that are then placed here. The throwing of the stars is presented, probably as some kind of metaphor for the sign sent to the unattainable horizons (verbally marked with the word "we could have"), summarizing then the conspiracies about art, about reality, about heaven, about beauty, about revolt, about self-providence, about the key in the various gates, about the true image, or the risk, about individualization, about the pronounced wisdom about life and death, all until the conclusion about the "fallen modern" and the final act – gifting the stars to Vesna Dunimagloska.

Similarly, to the art grammar of *Great lake texting...*, in the video-performance *Texting Coastline* (2021)[9] typing of text is performed, on a previously formed leveled/author-defined surface, again in the manner of land art practices. By deleting the natural configuration of the terrain (sand), the artist forms a surface for writing his own existence at a given moment. The

temporary character of the process, its duration, and the very act of performing this work, emphasizes the dimension of the impermanence of the creative process, of the ephemeral, and, of the transient. Considering the artist's past experiences, this work underlines the idea of a continuous diacritical relationship to the subject matter of a piece of art, and its possible recognitions, even in the performance itself. Collecting water, reflecting in it, or just touching it, is performed as a kind of ritual act, ritually addressing the matter, the substance, the essence of which is appropriated or borrowed in the moments of searching for the imaginative or creative conformity. The multiple inscription of the author's manuscript in an ephemeral natural materiality would mean a continuous attitude towards the treatment of the idea of the work as primary one, i.e. the idea that is not "closed" through its continuous formalization in different contexts, temporal, immaterial, spatial, but lasts through its transformation into a multitude of stage situations, upgrading, emptying or forming new initiations from its communication, generalization or particularization. In this line of authorial contemplation, there are the philosophical premises inherent in the thought of Gilles Deleuze according to whom: "conceptual becoming" is a kind of "production of infinite variations that capture events through concepts", while "sensory becoming" is an "act" by which "something does not cease to become something else as long as it continues to be what it is".[10]

The video performance *The rafter towards the Other World - An Essay from travelogue for Konjsko and the Irony* (2021)[11] through an abstract image and text (speech by Stanko Pavleski) marks the entrance to the already commenced stage performance, between the "rafter" Mitko Tasevski from Konjsko, Prespa and the *ByTheWay*-artists (Stanko Pavleski). The inclusion of non-artistic characters as constitutive in the elementary structure of the work would mean the merging of the ordinary with above-the-ordinary, i.e. the reconstruction of the concept of art as an elementary part of life. The video develops as a sequence of shots whose position in the basic linearity of the work is broken down by entering shots of other narratives, represented by linear image networking (clearly marked entries in the narrative). The concept of "story within story" is perhaps aimed at going back to the old places for

correction, or a new sighting of the existing material in the function of the new artistic expression. The "forget about the look", "the idea is the most important" (S. Pavleski); "the touch is the most important" (G. Krsteski); "is this art?", "in touch" (V. Dunimagloska) syntagmas, reveal less of the content intertextuality in this work, essential for mapping the different authorial approaches in the conceptualization of most *ByTheWay*-works. Reading the "Essay from travelogue for Konjsko and the Irony", as an intertext, becomes the bearer of the coding essence of this work, drawing it in, or bringing it to the surface of perception – the very content of the text, presented to the observer, not only through the speech of S. Pavleski but also through the gestures of the immediate listener – M. Tasevski the rafter. The reader's narrative is supplemented/interrupted by sequences from the performance of *Soft Water – Hard Letter*, thus presenting the reader/viewer with a summarized journey through the author's self-vision from a time distance.

The video performance *With a feather after fictions* (2021)[12] starts with a "three goals' game", in the book *Transcript: ByTheWay-Retro* described as a game of singularities, of individualities, probably symbolically marking the polemics in the process of defining the term "collective work" as a concept of joint authorship. The return to the selected location is accompanied by an interpolation of documentary photos taken in 2013, as a visual reminder of the original visit to this place. The search for the ideal place to read the short story resulted in finding the right place (in the middle of the wilderness) to again pose the question "Is the intuitive being told?"; "Was the art of searching for it so easy?!", syntagmas from the text that was read "Telephone and fictitious communication with the *ByTheWay* artists, created on photos from the event".[13] The search for a suitable camping place, for art, not landscaping as the context in traditional notions assumes, but for video, actions, performance... the text clarifies, goes through contemplation of the importance or not, of some ontological movements from the polemics about the term "contemplation", to the aspects of appreciation of art.

The video performance *Kids who forbid the Bent lids* (2017/2020/2021)[14] begins with an audio input ("Activism of a variable group of authors originating from different artistic contexts"), which in a short while agrees,

timely aligns with the image (the speaker appears) and the representation of the documentary fragments (video and photo) from 2017 continues. The revival of the text (the essay of the same name "Kids who forbid the Bent lids" by Geril Brutski) underlines the performative side of speech, as an active component of linguistic discourse, visually elaborated by alternation of black-white and chromatic image, supported by various contextual events, appropriate to the development of the text. In this way, the text itself is (pre)supposed as a kind of script for a directed visual statement, for which the story (filmed video material) is realistically coincident with the textually constructed events, i.e. it appears as a kind of (author's) commentary, a (reflective) retort of the axiomatic in the written word. The insertion of documented parts, which at times point to some of the described characters in the text, or parts of the text supported by an abstract image that appears as a necessity to direct the attention, pictorially receive the required equivalence. As a procedure, all of this indicates that the author (Stanko Pavleski), has already formed his own grammar in this medium through numerous experimental procedures. This principle is further applied as an art vocabulary, according to which the review of existing materials, as an archival material for a future project, predetermines the compositional and structural argumentativeness in the actions of /in *digital poetics*, considered not as a new kind of materiality, to which the artist technologically submits himself, but as an approach to the structure of the artwork, a consequence of the necessity of the author's principles and decisions. Intermediacy, as a principle represented in this work, allows "cruising through space"[15], i.e. developing complex inter-media relations, where the newly created space, composes, reshapes, juxtaposes or mixes different poetic dimensions and author's statements, to structure the wholeness of the starting point (author's approach in shaping as a compendium of the time dimension of the *ByTheWay*-projects). The fact that the author himself witnesses the reading of his text, his position in the work (incorporating the creator – for the second time), turns him into the range of readers of his own work, thus unraveling the once placed polemics and dilemmas around the origin in the creative proceedings, of the work, in a historical, shaping and reshaping continuum.

In *Upwards* (2021)[16] the visual introduction is through a beam of laser light that bridges the Sifulajki, Gevgelija in a scene covered by the simultaneity of the event and the intra-medium movement (an image of the same duration). The following frame is conceptually shaped, considered as an intertextual diptych, in which the third fragment is missing and/or left out as it is in numerous gallery settings (of the author), already practiced deliberately leaving of gaps/things untold in compositional and semantic sense. Fragments of *Pivotal* have become elements in the new text = work *Upwards*, which ends with cross laser bundles, perhaps as a hint of some future projection... of concepts, of meaning. The framed space itself is shaped (tilted), methods of overlapping digital frames and subtly juxtaposing image on image / image to image are applied (according to the rhythm of the laser projection vertically, simultaneous movement with the passage of time in one, while skipping -in the other). The projected verticals go beyond the shot, and continue as a projection into some other higher cognitive "unattainability", going beyond the original narrative, towards a semi-abstraction that seems to check its own possibilities for projection outside the field of reality. These drawn lines, diagonals and verticals are a function of one dimension... which passes over the material and travels to the phenomenological... that other reality which the authors are continuously trying to prefigure.

Through the work *New Headquarters of OHO* (2017/2021)[17], arising from the journey within the project *Curve Radius – ByTheWay caravan* (2017), the *ByTheWay*-artists question the "avant-garde" conventions – what can be art in the category of artistic practices whose alternativeness is predetermined? Is it a topos (as a place) or another type of space? Conversationally examining the historical "spreading and established existences" within the "avant-garde canon", the *ByTheWay* artists critically impose the question: What valuable spaces are necessary to inscribe some more marginalized manifestations of the avant-garde spirit. Should space be sought in a "historical balance that is difficult to disturb", in the "historical balance achieved between hunger and reproduction" of art, or in the processes of determining "seemingly motionless histories, histories with a weak slope"[18] and strong gravity towards (pre)determined places within ex-Yugoslavia. By naming a

new capital of the *Shempas Family*, the *ByTheWay* artists announced a new perspective on the correlation between "these" and "those" artistic values, treating it nevertheless as a principle of "displacement by depth", as an epistemological disruption (Gaston Bachelard) with the continuities, massive and homogeneous, as we know them and as we have historically inherited them. Who was a magician and to what extent, how much living in a community is a sustainable practice today, whether the story still stems from the aura of the place..., all this is leveled to discussion, but not as a closed historical fact.

In the work *First and independently – to Five Video Etudes on the Joy of Living* (2022)[19] quick slide effect with document-photographs of past events, introducing a shot (moving picture) displaying the frozen Great Lake – one of the "blank sheets" on which Stanko Pavleski has inscribed the author's letter. The next scene is the preparation of origami stars and their packaging, shaping the material that gradually takes its form, depending on the process of making, accompanied by silhouette photography of the becoming – shape of a star. Placing of the box in a "secret" place is shown in a short time frame. The next scene is a recorded dialogue between the seekers (Gjorgji Krsteski and Vesna Dunimagloska), who are getting ready and embark on a visit to the "holy place", four years later (2016 – 2020), as a journey in time – one of the key concepts for the retro works, besides the idea of "pro-theory" searching (Vesna Dunimagloska). The found box, gilded next to the stars, is attributed to the "Wizard", or to the "Great Lakeside Spirit", which similarly as in some previous situations creates fictitious, and later introduced into the reality, pieces of elementary artistic actuality. The *ByTheWay* artists by means of virtual communication later meet at the same place and at the same time, assigning to such projectivity, a constructed temporal and spatial dimension.

Described as "watching" a TV report, the focus of the project *TV report from the Bogomila Guerrilla Front* (2022)[20] is "heterotopic", as a network of separate but overlapping interfaces and ways of viewing, where the display is experienced as "fragments as a whole", thought out as a process that encourages active reading, of an undoubtedly dialogical nature.[21] The choice to portray the pastness of the work (pastness of the concepts) through the aesthetic dimension of the narrative (verbalization of the narrative) is an attempt

to offer a (more) complete composition of elements, whose unity is part of the structure of the idea of a work in a continuum. The so-called "viewers" of the "TV report" actually dialectize by seeing their own works trapped in the monochrome of the red void (or fulfillment?) for the second time, offering the subjectivized essence of the framed content to the presumed viewers on the other side of the screen, of "that" more complete one, but also of "this" segmented report. Digital superposition of multiple images, of image and speech, edited to overlap to multi-meaning of what's presented, form an engaging image, informed by the idea of intonation or accentuation of some key visually framed (*Bogomila Guerrilla*) or word components (short-story), cross-linked with frame in frame positioning, at times intersected by a full past event, which, optically and digitally layered, passes through the event at the moment of posteriori time, covered in this work. The cameraman, as the subject of the author's image, inverts, twists, registers segments of the visible field, putting in focus his point of view, moving to abstraction, where the author assigns new meaning to the documentary material. The words "cross-road", "twist", "edge", "see it yourself" lead to the questioning syntagma: "Was this parodying of partisan poetics progressive or reactionary?", assigning a double meaning to the term "parodizing" as an attribute of the "weak thought", of the "postmodernist" notion. This polemic about "observation is the key" to cognition is close to the notion of the "hidden structure of the square" in the writings of Rudolf Arnheim, who notes that "seeing" has the function of "determining" the place of the parts "in the whole", i.e. "no element is perceived as unique or isolated".[22] In this line of thinking, the perspective of relational induction is opened, where the dynamics of seeing is conditioned by a multitude of factors that mobilize the space of seeing (farther to the denoted points), thus positioning seeing as "perception of action".[23] Speech induction as "voice" and as "telos", assigns a "sonorous" and "visual form" to the material, where seeing and point of view become a collective agent. In speech narratives, usually "the narrator is our focalizer",[24] but the point of view, means something more than that, with the assumed function of setting the difference between the concepts of narration and focalization or the function of exchange between the author (role of sender/addressee) and the reader of the

narrative (recipient), when the narrative is the assumed point of communication.[25] Hypermedia as one of the essences of avant-garde practices,[26] in the context of digital media takes on a different meaning, an opportunity to generate a space of tension, between the visual space and the space that persists behind that mediation, as a method of "looking at" and "looking through".[27] The terms "democracy", "freedom", "art" function as a key in this narrative, leading to their contradiction in the ideals of conquering "life", "art as life", critically perceiving the causal spaces of "unhistorical history", where "art is uninterpreted", "unappreciated", "relativized", "unwritten", "marginalized". This video indexes the planned set-up of the *ByTheWay*-visuality in a museum.

The event covered in the work *Makedonissimo ^ΠΑΤΕΜByTheWay-community* (2022)[28] coincides with the ninth birthday of the *ByTheWay*-company. The introduction is marked by a documented presence at the *Struga Poetry Evenings* festival (2022), with sequenced footage of the performance of the music group *Foltin*, from whose performance the parts that have some meaning in the whole of the author's vision: "the truth is offered", "the poet hides"... are textually extracted/cut off from the whole. The "Makedonissimo" concert is on the next stage, in the Zbazhdi village, Malesija, Struga. The documented manifestations (selected and separated display) are alternately combined in the linear flow of the narrative, whose content component as an ideology is "tilted", or "contradicts" the reception for the importance of these events in today's time, in these spaces. In a Woodstock-like atmosphere, the filmmaker registers sensations that possess some minimal imagery (group of seated people, setting of seats, marking of border areas...). The montage procedures in this work show a rapid change of the image, overlapping of an image over an image by blurring, the lateral entry of an image into the frame, the moment when the cameraman enters into some abstraction, filming dark silhouettes in front of the blue sky. In the first part of the video, the focus is on the collective, on the people gathered, on the expectations of the audience, on the shared experience... further, one part is focused on the speech of the pianist Simon Trpchevski who emphasizes the importance of speaking his "Mac-

edonian language". Subsequently, shots from the speech of the poet and essayist Vele Smilevski ("Europe Speaks My Mother Tongue..."), parts of Blaze Koneski's "Vezilka" ("Simple and Strict Macedonian Song...") and excerpts from a text by the Romanian poet Nichita Stănescu ("...I am nothing but a blood stain that speaks") were interpolated. Overall, the connotative system of this work is the expression level, constituted by the designation system (elements = words). Several denoted signs are grouped under a common connotator – a collage of words that, in the entirety of the composition guided by the author's perception, acquire a true position, derived as a rhetorical form. In the expected/assumed interaction, the viewer collects the articulations from the offered meaningful space, identifies them, aligns them, rotates them along the axis of the verbal, forming his own image of the proposed reality.

Appropriation methods are used, characteristic of post-conceptual discourse, morphologically almost identical, but semantically-transformed references to the work *Sing!* (1980) by Mladen Stilinović – an intertext in the video performance *An Homage to Mladen Stilinović – Shut Up! I beg you!* (2022)[29], a replicated and oppositely connotated statement, through which the artist is gesturally "silenced". This work was performed exactly on Vesna Dunimagloska's forty-fifth birthday, as the *ByTheWay*-artists have the tradition to celebrate birthdays during their joint living of art. One of the segments in this work is embedded in the already accumulated box of stars, thus becoming a link in the chain of post-historic discursive notions of art, i.e. spanning of the "event" as a legacy for a subsequent artistic situation. The production of this work (*Sing!*, 1980) and the birth of the "silenced" artist are epochally close, in the sense of the birth of "cognitive capitalism", i.e., its "third phase" marked by the emergence of "globalization" (≈ 1975), as it is theoretically named and dated, a process characterized by the accumulation of intangible assets and the disabling of the circulation of "knowledge". The posterior (theoretical) formulation of this state is an indication that the artist as a social being feels the states of his time, lives them, recognizes them and incorporates them in his own concepts, works, even before they are determined, despite their simultaneity and omnipresence. Stilinović himself, as a member of the informal Zagreb collective *Group of Six Artists* [*Grupa šestorice autora*, 1975

– 1979], created in the swing of the "New Art Practices" back then, integrating the individual conceptualist expression (text, words, short sentences), often ironic, subversive, into the critical discourse of art, in response to the contexts of the social, political, cultural and artistic environment. The artistic conception of *ByTheWay*-company around the content juxtaposition is to some extent based on the use of citation procedures, characteristic of the second half of the eighties. We comparatively and appropriately underline the cycle *Exploitation of the Dead* (1984 – 1990) by Mladen Stilinović, through which he addresses the artistic practices of the past, exploiting the essence of/from the "empty" signage in/through/over a contemporary sign-formation. In the second part of this video performance, a summary of the documentary material from the project *Event* is embedded, held as a workshop of the *ByTheWay* artists and the students of the Faculty of Fine Arts. The participants elaborated their own understandings of the term "event" such as: "internal view", "cinema", "super-content and sub-content", "art", "storytelling through images", etc. According to Deleuze's philosophical assumptions, "if philosophy actualizes a virtual event in its becoming", then probably "art gives body to this event", constructing "a space for affirmation of the possibility" and that "possibility" is considered "a condition for the existence of the artist himself". These ontological, teleological assumptions impose the hypothesis that: "the artistic creation initiates the original relationship of the artwork and the *body* (as a territory or house) and with the *universe* (as an open cosmos)", so that the "work" is the one that "introduces these factors (body, territory, house, universe) as elements into the world of art".[30] *ByTheWay*-events are an attempt to build that universe of possibilities, treating the concepts of "territory/house" as spaces for joint affirmation of the possibilities of art/artists. In this way, what is stopped through the methods of cognitive capitalism, the knowledge itself, the knowledge about/in and from art, is disseminated to the community by typically capitalist tools/means, through a network, through Internet communication, through websites, through digital editing, through information... everything that belongs to technological progress encouraged and improved *from* and *for* the realization of accumulated materiality in the

capitalist order, and returning to art on the same path, directed in the opposite direction – to the creator of intellectual values.

The gradual introduction in the video performance *Mantra in the House on Two Streamlets 2* (2017/2021)[31] is accompanied by gradation of the tonal scale to the yellowness of the sun, "observed" on location, on the way to Mount Korab in 2017. Subsequently, the three artists (Pavleski, Krsteski, Dunimagloska) were gazing at the framed "space", standing in their usual observation or self-observation pose in the monochrome, seeking their own reflection *in* and *through* the seen, exposed to the impulse of sound (continuous stream noise) as the carrier of the memory. Pure materiality is surrendered to pure sensation, as a process of pure contemplation, through which the sound data are sensory merged and overlapped when constructing their image in the imaginary of the perceiver. The term "mantra" with its meaning as a repetition, as a repetition of something that is being said, as a magic formula, is embedded in the idea of the structure of the retro work.

The last word, verbalized in the video *Homage to Oldenburg – Peperoni sausage with two holes* (2013/2020/2021)[32], is also the first in the line of proposed meaningful derivations, placing the "idea" as a carrier, underlining one of the key perspectives of the conceptual way of thinking: the "idea" as a "machine that creates art" or artworks as "analytical propositions".[33] The previous analyses of *Homage to Oldenburg...* indicate an "interlexic, citational form", as well as the previously cited interpretations of "relocation of discourse", "re-reading", differences in "extra-textual relations" at the level of "artistic language" and at the level of "artistic message".[34] The intertextual, substitutional, and according to the title associative morphology of the proposed work (photo, gift in different contexts), dematerialized to its used dimension, emphasizes this (a)function of art, i.e. it is equated to the forms of life-art, excluding it from its distinctiveness, predetermination and availability in the institutional contexts usually designated for the representation of art. In this way, the conceptually resolved situation that is set-up again, suggests that "the artistic proposal, regardless of the location it presents, does not

disturb that location", the very "place" of returning as a possibility of conceptual projections is the "actuality" itself, that "the discovery of the location itself means a new place to decipher"[35].

Returning to the old places, inhaling the aura of the sights, of the sight of the Globochica artificial lake, of the stories and legends about the place (embedded documentary photographs) multiplies the author's experiences, capturing them in a purified poetic image transmitted in the work *Speech Quitting* (2021)[36]. The exclusion, the cutting off of visual space from the full frame (poetics of proportions) together with the silencing and distancing of speech from the perception of the perceiver is a kind of silencing before the authenticity of the experience, before the authenticity of the contents. But verbal stasis is not silence as it is presented, but the voice of silence, heard to the extent of recognition that lies ahead in the other, in the one who can read, hear, learn from the voids, from the pure sensation. The video performance *Speech Quitting* contains one of the most powerful predicates of the conceptualist mediation of materiality, its disappearance as an intensity of representation. Here verbal time occurs in the meta-space, which is captured, to the same extent as it is freed from the material world, from its transition to reality. The authorial reduction of materiality, convincingly takes place through a series of framed, found and recreated images, so that the viewer has a sensory perception of the pictorial surface, while the reading takes place in depth, or through the idealistic philosophy of Hegel: "the essence *must* appear if it is the basis (reason) of immediacy"[37].

Stanko Pavleski's last individual work – *Chapter 55 (according to my mother and Cioran)* (2014/2023)[38], considered as a summarized view inwards (and/or outwards) of the *ByTheWay*-collecting of artistic experiences, of *ByTheWay* as an open page, of *ByTheWay* as idea, of what does not end through the form, which is not formed through the spatial and subjective closure, but remains *in* the attempt to impregnate time, or *towards* the duration of the action. The prologue of the video, the component of connection (semantic braid) – the sound as the "voice" of experience completion, as its homage, as a farewell, allows such a connection with the recipient, which in itself is assumed as some end of the journey made through the adventures, through

the experiences or their possible "now", but also "after". The look inwards as "peeking" into intimate discussions assumes aspectuality in the addressee – what is their meaning in the whole, what is their function in the chain of meaningful derivatives, within the semiotic composition. It is completely irrelevant whether what is expressed in an informal context corresponds to the facts regarding the topic of the conversation ("free space for interpretation", "instructions", "taking over", "borrowing", or "copying" as a method of "references", or "intertext", or "adaptation"), this segment of the video further acquires clearer meaning within the whole, i.e. its incorporation, underlines the substance of interpretation as a necessity for the life of art, or the floating of the "ultimate" of the art *over* the living matter (the metaphorically conveyed water). The second statement/syntagma/text "When I was 35, I had predicted for myself 45. And then 55. Because once you are over 55, it is really sad to die!"[39], shaped (formally – origami-boat) as a carrier of the meaningful epi/(pro)logue, it appears, it manifests, it becomes an intrinsic element further in the sequence of the complex intertextual gesture, in the citation procedures, in the methods of intermediacy and remediation of the existing author signatures.[40] The creative procedures such as animation, digital editing, precision of the cut in favour of the author's intention, synchronization of the sound dynamics and the movement dynamics in the shots, their variability according to rhythm and tact, the change of shots in a clearly thought-of duration in the sequence of moving images, are an indication that aesthetically it is a clearly organized video-proposal, and as such it manifests the inexhaustibility of the potential for visualization in the particular media specificity.

b) Individual works (Vesna Dunimagloska)

Vesna Dunimagloska's approach to the individual works can be recognized in the use of transformative discursive, conceptual and artistic procedures, the application of metaphorical means (appropriate substitution) and metonymy (displacement), in an attempt to construct a meaning arising from the symbols that construct it. In the context of montage procedures, the metaphor would be appropriate with the function of formal montage, but as an intra-lingual relationship, it often serves as a reference to data that indicate incorporated iconicity in the art language. So, through a multitude of (digital) editorial procedures, in her work *Museum of Green Dragons* (2023)[1] Dunimagloska creates an assemblage of a creatively seen, but also subsequently formed, technologically dynamic image of the represented reality in a rural environment. A multitude of creative procedures have been applied in this work: multiplication of silhouettes, overlapping, intersecting, divergence, intervention – digital drawing, bluriness, distortion, juxtaposition of documentary and alternated image, sound effects as accents of change or intonation of parts, verbal commentary, combination of black-white and chromatic image, photographic shooting – as a process in duration and other means. Penetrating from the essence of the common man, work, environment, home, memories, she has created a new essential discourse, presenting it to the participants themselves, following the line of *ByTheWay*-practices for simultaneity of the perception of art as construction in the final structure of the work. The content component, the idea of mapping a potential "museum" space that would serve the needs of life-art, was discovered by the *ByTheWay*-artists as an *endroit trouvé* made space at the location itself, in the "depot" of the ordinary village workers. Entering the everyday life of the tobacco pickers, the author *in situ* recognizes and builds compositional contexts, combining the moving image whose content is the seen reality, with completely abstract motifs, which in the structure of the work as a whole, create an aesthetic balance and

a more pointed sense towards the establishment of potential "museum" settings. Imposing her own point of view, the author violates reality through the prism of the conceptual, but also through the referential relationship she builds as an intertext in relation to Malevich's supremacist drawings, or "constructivist installations" hung on the walls in the "museum chambers", thus collecting from the materiality discovered: "forms", "compositions" and "accumulations" of finished objects, new formal solutions in this digital essay... The concept of "living art", or "life as art" in this work, is elaborately conveyed, especially through the assumption that the working process of the common man, perhaps, would be an appropriate substitute for an experimental workshop in some utopian museum space, in which a lively interaction between ideas and concepts would take place...

We reflexively find the first aspect of the *Golden Camera SRNA* (2023)[2] video, in the conception that the interpreted, and the subject of interpretation, is the obviously the dog Srna. But from the perspective of the context in which this subject is set, then, perhaps, the context itself poses the question: what is the artistic subject in this work, is it a metaphor or an identical representation? Moving from the end to the beginning, placed on a pedestal as a living sculpture, then by the finding or the story of the finding during one of the stays of the *ByTheWay*-company on a location, the dog Srna became an actor, playing out the "joy of living" in the "breakfast" as a *ByTheWay*-event. The identification with the biography of becoming "a subject", which then becomes a "cameraman", living its "dog life" as art, looking through the lens of the cameraman is quite visible from "Srna as a baby" to "the fall of the artist": such are also his visuals, sights, portrayals... low, grounded, close to the ground... towards sensing locations, through seeking meaning(less)ness, banality, or sensing the essence. The silent observer appears in many scenes, it is either present, or has been added, but is everywhere, and, almost always, in the *ByTheWay*-events. The biological age of the Srna, ages along with the maturation of the *ByTheWay*-art.

In the artistic proposal *A Wedding without a Bride – Horses in the Water* (2023)[3], the author's mark, the idea, the concept, the planning, the de-

signing of the narrative in its interior and representation, but also the documentation itself as a procedure, embedded in the work. Using the digital editing tools, diptych, triptych composition of the framed space, the author constructs a complex network of relationships between the parts, and the parts in relation to the whole of the moving images. At times, the introduction of semi-abstract and completely abstract segments where sound is the bearer of associativity, or completely abstracted and giving preference to the visual sensation proposed as expression, movement, fast flowing of time, extorts mental pauses, putting the viewer in a position of astonishment, hence connecting the semantic pauses to the wholeness of the proposed. The intervention on the archival material, embedded in the sequence of successive events from an imagined scene, takes place through a digital drawing, through interpolation of static frames in the chain of moving images, a method typical of avant-garde films, where the artistic manuscript intertwines with the inevitability of the video media that was chosen, as the finality of the duration in a certain media frame. The suggestion of the multi-temporal scope is addressed to the viewer through distinct black-and-white parties, separated from the past by chromatic intervention and placed in the new artistic projection. All this suggests lucidity, sagaciousness, wit, but with a clear focus when processing the parts of the documentary material, taking out the essence necessary for her artistic perception of/in a fiction, of a constructed staged and scenic performative artistic image. Experimentation in the video art that's typical of Dunimagloska is guided by the use of quick montage and a multitude of juxtaposed shots in a clearly designed artistic image. Through this video project, the author nurtures the continuity of pragmatism to be tied to certain characters, chosen as a conservationist, companion, imaginary husband, transformed into actors, taking on a role, bringing it from life into life-art as art.

The video project *The case Krume Aleksov the Bear* (2023)[4] belongs to the series of archival works, where the potential of the new artistic signature is sought through the procedures of reconstruction and deconstruction of events, in the works from those past events that have already been realized, meetings, experiences, or in parts of the archival material that have been deposited for some new artistic suggestion. Thus, the overture in this narrative

is accompanied by "entering the tunnel" of the narrative, as well as the last shot, as a montage connection of the artistic assembly. In the opening parties, the bearer of perceptive guidance is an audio file (speech/dialogue) juxtaposed on visual material – "social meetings" out of which the essence of life-art and his/her contents are extracted. Set as realistic characters, they bring out the authenticity of the story, approaching the viewer with all their conviction, as described in Konstantin Stanislavski's theory of realistic acting , which suggests that: "in realistic acting, the behavior on stage is based on ordinary life", that "when characters speak, they speak an ordinary language in an ordinary way".[5] The essence of the artistic proposal can be seen in the juxtaposition of narratives, by witnessing events, exposing those events refracted through the point of view of the implicit and implied actors. On the other hand, the author constructs dialectical contradictions between the "cinema viewer" and the "cinematic persuasiveness" in the mimetic, in the reality mediated by a coded mise-en-scène. From that point of view, the horizon of the triple focalization is built, the one of the narrator, then of the incorporated observer (or the cameraman) and finally of the author making the final decisions, how that in-depth perspective will be mediated to the viewer. Skipping or traveling through the triple lens is one of the experimental means in Dunimagloska's video projects.

The key omen in the conception of the video performance *Transfiguration of Amaterasu or promise of what is to come* (2023)[6] is the reflection in three mirrors, the self-reflection as a distorted reflection of the possible individual approach to past events, artistic performances and unexplored potentials of a particular essential "location", for artistic production. From that position, the author sets herself up as a living monument, performing sculptural (or painting?/exclamation in the speech act) poetics, photo- and video-documented from several positions. The encoded space is formed through an audio file as a carrier of the dialogue "for" artistic reflections and decisions about the going-back as a retro concept ("backward orientation" – Dunimagloska), juxtaposed on a clear but complexly designated visual field that covers the same position (empty location) where previously a memorial in Stanko Pavleski's project *Homage to Oldenburg – Peperoni sausage with two holes* was

assumed. Hence the potential is seen for the *in situ* reconstruction concept, for the inexhaustible creativity that lands on the same ground on numerous occasions, always with a new artistic output, a new author's voice and utterance.

Through the work *Camera Neo Lucida* (2023)[7] two different views are conceptually given as a cross-section between *the observer* (cameraman) and *the observed* (the shot), focus on the former – the subject who registers, while the latter (image formation) remains inaccessible to the final perceiver. As a living camera-sculpture, the cameraman here is an obscure figure, enclosed in its own "dark chamber", while its sight is inverted, twisted, reflected by the "corner mirror", over and through the author's point of view. The optical modality of what is observed, of what is accidentally searched for, of what is lost or forgotten, acquires a performative dimension in the act of overlapping of reflection and reality in/of the reflected thing. The penetration through the spatial-temporal universality, performed through the researching stand-point, is the author's signature of this work, a video sketch performed through the montage procedures, performed on the empty sheet of paper – the video recording.

The title of the work *Falling into A picture* (2023)[8] is in continuity of the exploring, experimental attempts to place the term image at the level of a visual sign, in a very wide and extensive reference system of connoted possibilities. But placing the discourse of the image within the chosen medium topologically structures the rhizomatic stretching through the concepts of reflection, reality, mirroring, depiction, illusion, intrusion into, or preservation of reality, developing the presence-absence, static-moving/motion, transcendental-trapped relationships.

The short experimental video *Staging a bow – Fall* (2016/2023)[9] is followed by differences in the representation, or duration of action in the shot, first as a uniformity of the actual and the displayed time, then as a consequence of the logic of dynamics (accelerated, then stopped). The sound is synchronously added, until the last batch of shots when the continuity of the sound is separated from the display shot, and is adhered to the cut shots, be-

longing to a continuous action and duration. Through the montage procedures, time synchrony-diachrony was introduced, movement-stasis, sequenced-continuous relationships, different camera positions were activated, etc.

The work *Bleeding under the Stone Curtains* (2023)[10] contains a complete picture – invariant shot, which shows a shortened duration of a process that in reality would take a long time, accompanied by a continuous sound in real time. Methodologically, the illusion of "disappearance" is a trap, while conceptually it is close to the aspects of dematerialization, of the replacement of the object by its absence, by the sign of its presence, by the traces, by the nothingness that feeds the content of this work. A similar aspect of the disappearance, of dematerialization is contained in the artistic production of the artist Anna Mendieta, as a resistance to the production of any kind of finality in a formal sense, as a process in which the traces of the used medium (her body) disappear over time and the natural circumstances.[11]

Dunimagloska's immanent poetics of, as a performative of a monumental setting, is also actualized in the video *Video-dream – Venus setting on the Great Lake*[12]. The author again used the concept of shifting the setting discourses, constructing a context, outdoors, plein-air, *in situ* and in conjunction with the encountered natural circumstances. The material is her body, she sculpts, sensually spreads the becoming of the presence, procedurally delves into the transient, bodily inscribes the sign. The conceptual, and even the "birth of the object" is set in the contradiction of the duality, thus the performance of the monument that then disappears, is ephemeral and points to the transtextuality of the iconic, of its omen, and the potential for the plurality of the sign.

The two individual works of Dunimagloska: *Water lilies / Yellow glove* (2023)[13] and *Implant – Drawing / Embroidery* ± *50%* (2023)[14] have a contextually built pretext for the performances, whose basic matter is the bodily intervention (interpolation of different materials on the author's skin tissue), i.e. the body surface as a place for an aesthetic signature, done authentically. Such methodology is typical for Dunimagloska, namely what seems as a

"painful" process (sewing, pricking...) is in fact the borderline state of the sensory need to exalt the possibilities of the performative act.

c) Retro... or multi-space concepts (collective works)

After the two creative states "resting vertically" (2013 – 2018) and "climbing horizontally" (2019), after seven active years and over seventeen project events, *ByTheWay*-company returned to the same locations, live or virtually, looking again for the impetus for three individual artistic insights.

The assumption that one of the functions of art is the liberation from the usual notion of time and space as closed categories leads to the prefiguration of these two notions, namely in distinguishing real time and real space from conceptual time and conceptual space. The reality of experience in real space and time make up that fundamental difference, from their conceptual dimensions. If the film image is a substitute reality for the events, but at the same time it exists as a self-property of the reality it projects (not only the covered one), then the event is the concept that could be considered in its hypothetical stretching manifestation, in both presumed dimensions. The merging of the real and the conceptual as a past, but also as a new creation, in the different times and spaces covered in the retro-project *Retrovision for Antithesis: Virtual Nature and Society or A Desire in White Coffee* (2020)[1], leads to the formation of an active narrative concept, which projectively encompasses: the projected, the transformative, the influencing and experiential time and space, along the path that leads back to the events of the past. What makes this concept active is the movement, built on the principles of spatial and temporal connection.[2] Starting from the idea of the embedding of continuities in the new perception of the *ByTheWay*-projectivity, the *ByTheWay*-company, searches for the experiences of/for art as past events, in order to recreate the new experiential times and spaces, in order to finally determine the duration dimension of the *ByTheWay* as idea. The duration, primarily as a length of time, is looked for in the remote residences of the *ByTheWay*-company, while

the spatial duration is formed in the depths of the spatial coordinates of the *ByTheWay*-concepts. All the terms mentioned (time, space, event, duration, spatial duration) have a real, but also a conceptual dimension, which means that their merging, as an event in itself, is possible through semiosis. The zero tour is such a beginning of trying the possibilities of temporal and spatial fusion, achieved by documenting a virtual and live-streamed communication with the *ByTheWay*-community. The attempt to reconstruct some past events is followed by an author's comment, but this time the author's individuality is deliberately withdrawn, leaving room for collective considerations and solutions arising as a multiplicity of the author's imprint. The connection with the old places and individuals from the *ByTheWay*-events realized as telephone communication (speaking from a distance), is intersected with the rhetoric of direct speech, reading fragments of texts of the *ByTheWay*-authors, subsequently through a virtual visit to New York and locating the larger museums (Guggenheim, Whitney and the great authors such as Willem de Kooning, Robert Rauschenberg), in continuity with the performance of *Reading Eboracum* of the *ByTheWay*-company in the New York Gallery MC in 2017. Filled with humor, wit, metaphors, the essential contexts for art are at the level of triviality, as one of the characteristics of avant-garde or conceptual artistic practices.

The first round of the series of works of the same name *Retrovision for Antithesis: Virtual Nature and Society* (2020)[3] was conceived as a return (archive material and real-actual) to some past locations, where initial ideas were born, woven through an old and new poetic image in this retro-video project. The principles of juxtaposing the past, with a continuation in the present – concepts, and the new ones, modifications derived from existing concepts, follow the matrix of *comparison* (parallelism, placement of events side by side, one in another) and *connection* (relationally arranged categories of possibility). This experimental phase appears as a precursor to what is later compounded as a *ByTheWay*-grammar in retro procedures. Procedures such as: continuously switched on camera, not cutting off parts that record the filming process, are part of that experimental vocabulary. Existing and newly generated *in situ* and *site specific* actions are presented, which complement

the authentic nationality, and correspond to the new representative idea, then performing a poetic recital, poetic performances, as part of a representative dimension in which reality and its "parallel" presence exist in some other time (a past whose continuity is inevitably part of the present time). The return to the past of creative weaving is followed by a search for a new stage space, sought after in the same places, in the same scenes, but with new props, which serve to play out the new scenario, composed of summarized, cut off, extracted parts of the archival and of the newly documented material.

Second round of the *Retrovision for Antithesis project: Virtual nature and society or desire in white coffee* (2021)[4], suggests that virtual communication is the basic text with its own semiotic planimetry, which stratifies, rhizomes, forms chapters and visually encoded semantic landscapes. The dense content of informal conversations, as a hypothetical contextual framework, searches for places to anchor or match in the visual data, summarized, communicated in short form. On the one hand, the visual abbreviation allows an overview over a broader period of time, of the *ByTheWay*-events, and on the other hand, it illustrates the author's maturity in the use of montage not only as a montage tool but also as a semantic one. It is the montage that guides the pace, rhythm, discovery or deliberate concealment of individual data (author's concepts that survive through their defined and assigned visibility), audio or visual parts of the overall archival material, it is a shaping tool such as a brush in painting, or a chisel in sculpture... From that aspect, the presence of artistry is a matter of knowledge (application of knowledge and skill), and applies to every selected artistic medium, it requires basic knowledge of the techniques, and then determining the procedures, so that montage is more than a film medium, and its application is far-reaching. The very term "montage" [fr.: *monter*] purely and explicitly, contains the meaning of one of its functions, merging, among others, for experimentalism a more fundamental performance such as "conflict" or "clashing" of the parts. The term *cut-out* [fr.: *decouper*; rus.: *otrez*; ger.: *ausschnitt*], as the oldest cinematographic concept, has several functions, one of which is the removal of the unnecessary to give preference to the carrier of the meaning. Montage determines the whole, but as a means of coding, the "cut-out" and "montage" have the function of

arranging, of the images (shots) that are the result of a previous free creation, before they become part of or build it from the semiological dimension of the film.[5] Therefore, in the retro works, it is the montage that guides the different tenses in the narrative, the location of the visual, sound and temporal digressions in the whole, their representation in a certain duration, the perceived absence of the corresponding image *vis-à-vis* narrated (speech content), the duration of the speech over, and, through the sequence of images. Montage as a dialectical means creates the pauses (semantic[6]), merges them and communicates them among the different parts, brings them into contact the incompatible parts of reality, constructs the conflicting positions, where the viewer is offered the intensity of the void, of the collision, creating amazement, surprises, expectations... The dialogue (audio-data/cut-out, edited) covers topos such as: freedom of speech in artistic communication, realization of ideas, new approaches in framing, camera setup, three points of view for a conceptual suggestion, intertwining with a poetry register (G. Krsteski), existence in several places at the same time, aspects of (un)expected readings of art, chasing of dreams, parodying of the institutional presentation, by an organizer for prior visualization [*storyboard*] to a video or a book, simplicity as a method of non-confusion among the audience, demonstration of a company, importance of conversations, quantum of information addressed to the viewer... The visual data reveals cut-out parts in previous videos, newly constructed events with an authentic and matching/simultaneous audio support, new *in situ* realizations (action, performance) driven by the idea of connecting tenses (past, present, future), integration of non-artistic characters...

The current approach is changed by the idea of returning to locations that in the past were an impetus for creative thought. Recreation as an act of retrospection, in retro-projects means a re-collection of the original sensation, a view of the same places from a time distance, a deeper analysis of the realized artistic production. The new works (video art) are guided by a completely new insight, supported by narration in three persons, with a separate individual point of view and authorial speech poetics (direct speech, poetry recital, form of claims, question form, closed conclusions, unfinished thought) expressed through the prism of individual but also collective experiences regarding the

existing matter. In *Retrovision for Antithesis – Virtual Nature and Society or Desire in White Coffee, Third Round* (2021)[7] the new performative dimension arises as an emanation of the relationship between the horizontal plane (visual plane) and the vertical axis that is formed through *the comment*, a conflict suggested by the montage as a structural principle. The re-enactment underlines the idea that the artwork is undoubtedly a text that can be re-read, through the remains (raw and complete archival material, photographs, written text), and re-reading in response to curiosity, in an artistic sense, means reworking and re-setting that text on stage as a living art. So the redirection of potential points of the text, by fragmentation and permutation between the visual, aural and semantic, sets up a new stage game, where "the text plays, the reader plays twice".[8] The spoken narration (phone and Skype conversations) does not fully follow the linearly displayed pictorial elements, but connects, creates its own points of interruption and aspectuality in the perceiver. The same (audio/visual) elements (used in other conceptual contexts) form a new composition, a new structure, each of the parts has several durations, each of the concepts has a stratification of levels and a structural setting on new artistic and semantic horizons. If in the previous works the author's presence was not introduced and suggested through the montage procedures (juxtaposition of text, image, speech), or if it was established as a recognizable artistic manuscript (repetition of montage procedures and montage of the shots within the entire video statement), in the retro works the author's presence as part of the structural plane is enhanced through the aspects of speech (dominant semiotic component). The procedures of crossing, adding, subtracting, overlapping (narrative in narrative, image-in-image, speech-on-speech) show that a single appearance is multiplied in other and new contexts, endowed with a new meaning through a new point of view. It is the idea of a new writing of the text (author's synopsis) that leads back to a retrospection of past artistic polemics (absurdity, paradox, inside, outside), decisions (searching for the "pro-theory" in the broader system of art, cutting into the social reality), procedures (intertext, hypotext, hypertext). The formalization of the new contextual whole is followed by embedding the polemical aspects: what are the things that can be an artistic tool, what are the things that can be an artistic object,

not excluding the procedures of repetition, demonstration of the process of creation and the importance of such integration from the point of view of documentary poetics. The emerging work does not end with finding the artistic truth, the artistic essence, but leaves, retains and maintains the essence of/in the search, connecting contexts, incorporating the impetus of the individual point of view into a past aesthetic projection. In this way, "life is seen through a framework, through multiple frameworks", as "sequences of a life", as "sequences of a story" – *ByTheWay-time-script*.

The context of the text "Group testing invention or for the straits of the author's nature and creation" (S. Pavleski, 2015),[9] is applied dialogically in almost every meeting between the authors of this project, but as a procedure it is more clearly perceived in the series of works, collectively conceived as projectivity and projection of an idea, seen through the prism of the other one. The seriality of the concept is elaborated through a previous elaboration (textual and titled) of an idea, the finality of which (material work) will presumably gravitate towards the context of initial (presumed by the two authors). Such is the concept "The Devilish 1, 2, 3" imagined as three separate scenes, an initiative proposal by two of the authors, the work realized by the third one. The author's signature with a proposal for a black/blank shot - dedication to Stanko Pavleski is not excluded in the final organization of the work structure. Constructed as a short substitute narrative, the video *Gjorgija from Struga – Mayor of Struga* (2020)[10] introduces elements of reality in fiction through humor and irony, the executive function of which is of "essential" importance for the municipality, putting on the agenda the question: "How do we exorcise the creative demons in the young creators?" Fictitious plans and utopian promises, taken from the rhetoric of mayoral candidates typical of any election campaign, *ByTheWay*-artists equate the value of "great political promises" with "great cultural strategies". Capturing everyday urban spaces, as substitute contexts in the lack of a cultural program, *ByTheWay*-artists together with the named "mayor" of "Komuna e Strugës" look at artifacts of historical importance, widespread on the city market, selecting items in order to complete their own "artistic agenda". In the form of an interview, *ByTheWay*-artists set the "municipal plans" at the level of an everyday conversation,

trying to answer the "big" artistic questions, reducing them to the level of banality, to the level of the usual "weightless" talkativeness. That is how *The Devilish Marseillaise* (2022)[11] (or *The Devilish 2*) was born, edited by Vesna Dunimagloska, initiated by Stanko Pavleski and Gjorgji Krsteski. In the first shot, the concept visually encompasses recorded documentation of preparing the empty auditorium (three empty chairs placed in a hay barn), observed by both of the initiators (S. Pavleski and G. Krsteski). The scene is moved to a landscape view, which in the following shot is replaced by a digitally edited stage setting for the audio performance of the parodied state anthem of France – "Marseillaise" [fr.: "La Marseillaise"], a symbol of military character and of the French Revolution (1789 – 1799). The monumental silhouette of Vesna Dunimagloska appears in the empty mise-en-scène, presented in a militant march with a raised hand, surrounded by haystacks and other necessary elements for such compositional balance. A semantically encoded iconic omen is sensed by the "saintsimonian avant-gardism with a militant dimension" (Claude Henri de Saint-Simon), which transfers the term avant-garde from a "military" to an "art field", giving it a modern cultural meaning, as "an exercise of positive power over society",[12] seeing it as "duty and mission" of the artist.[13] Such projectivity underlines the sociological dimension of the *ByTheWay* project, its (presumed) social role in an expanded interactive field. In this context, the "society" defined by Georg Simmel as "inherent to the individual", as "number of individuals connected in interaction", as "complex of socialized individuals", as "socially formed human material",[14] makes the equivalence with the notion of the *ByTheWay*-company "nature-society" possible. The framed space in the *The Devilish Marseillaise* is a diptych developed in depth, delimited by a rotating and segmentally changing compositional setting of the "monument" in the foreground, and an infinite and unchanging landscape with a vague horizon (maybe of the expectations?), without a clear limit in the second plan. The change of the shots is synchronous with the tone variations of the sound, ending muted, the landscape is in its place. Digital procedures indicate intervention in what's actually visible, playing with the imitation and opportunities for mimesis of a different kind... what the artist sees in reality and how, in what way does he create the

true copy of that seen reality. The third part of the whole *Devilish – Screen Saver Superposition* (2023)[15] performed as a video animation, repetitively appoints the occurrence of a flashing light signal, its descent and ascending again to the heights of the unknown. Appearing in the presence, i.e. coming into the presence, does not exclude the permanence or existence of what becomes a matter, but only shows its temporal representation in the reality of the one who hunts or imagines it in the spatial scope of the phenomenal.

The visual context of the video *Vigil Two Face* (2018/2023)[16] contains two scenes (plus a final one), which despite the static shot, associatively suggests expression of movement, but movement that takes place in the perception of the perceiver-listener, or as Sean Cubitt has said: "sound continues even if we withdraw the attention or close our eyes".[17] Here, music is used as a formal, shaping element when composing a landscape that's different from the one that is visually accessible and given. As a formative element, it possesses its own aesthetic dimension, which within the artistic composition (video), enters into a dialogical form through interaction (multiple musical texts), overlapping, expressiveness, and then reduction to the last transferred character in this collage, a photograph that stops at, and collectively articulates the conceptual premise of *contemplation*. Despite the partially abstract dimension of the work, the building element – musical assembly, it assumes a kind of visual form, which as a correspondence of sound would be something like an action performed on the stage of the digital and electronic theater, like procedurality, like plurality, like noise, like multi-form, like multi-content. Connotated sounds possess their own language that belongs to the experimental domain, among which the ten selected compositions by John Cage and the five compositions of the band *Padot na Vizantija*, *Telo-nauka sovrshena*, *Mizar*, Goran Trajkovski, Franz Liszt and the church singing of Father Stefan Sandzakovski, enter the whole of the work as an intertext, as *semiotic chora* of which Julia Kristeva would write, "identified as an endless productivity of prelinguistic sounds".[18] Comparatively to *Vigil Two Face*, Cage's composition *William's Mix* (1952 – 53) was formed from an archive (of 500 to 600 sounds), the same year when the *Black Mountain College* media event took place in

Northern California, a predecessor of the mixed-media experimental art practices and happenings in the sixties. From a formal point of view, the combination between an audio file and the performance in *Homage to John Cage* (1959) is similar in the attempts for structural remediation or layering of the intermediate work *Vigil Two Face* covering several "found" audio files, brought to a clearly conceived art form. As it is stated that: "the video is much brighter than a sheet of paper, and a bright light in itself from the very beginning", video art for the *ByTheWay*-artists is always more than just a "transposition or recording", often treated as a "zone of active void", "the video screen is what the sheet of paper used to be".[19] The presented takes a "dual role", promising "presence" while representing the absence"[20] always leaving enough space to incorporate the reader's element.

According to the methodology of conceptualization (not creation, because the media finality is defined), this video project builds on the line of experimental media practices, video art, electronic art, installations, ambiences in extended form from the early fifties to the early seventies, i.e. the avant-garde decades of mixed media and trans-media. Experiments of this period are characterized by a multitude of creative procedures: "sound objects", "musique concrete" and the use of electronic techniques (reverse recording, change of speed and loop) by Pierre Schaeffer in the late forties, the work of the informal group *Music for Magnetic Tape Project* , the "spiritual father" of *Fluxus* – John Cage, Christian Wolff, David Tudor and Morton Feldman, the "de-collage" by Wolf Vostell, the avant-garde experiments (music, video, installation, performance, radio broadcasting, single-channel and multi-channel works) of Nam June Paik, the musical events (objects, actions, drops of water) of George Brecht, the "singular events" of La Monte Young, the use of "found" sounds, recorded speech and piano by Terry Riley, electronic music and sound installations by Brian Eno and Alvin Lucier, artistic experiments that would further influence the art of the sixties and the seventies of the twentieth century, in *Situationists*, *Fluxus*, conceptual art, procedural art, poor art, etc.[21]

The introduction of the video *Ada B. ^ΠΑΤΕΜByTheWay Land* (2018/2023)[22] through a ray of light points to the river island (formed 1973)

with a triangular shape – Ada Bojana, at the mouth of the Bojana River (Ulcinj, Montenegro), a content/thematic – nudist surf camp, in whose surroundings free-ranging herds of cows live – one of the specifics of this place. Freedom of bodily speech, of bodily freedom in this space, partially "cut off" from civilization, is reminiscent of the freedom in hippie communes, hippie culture and hippie movement (since the mid-sixties, counterculture, revolution and reaction to the political and social ideologies. As the root of the "hippie", and the "beat generation" with the clarification that leads to their stay in Greenwich Village, in the vicinity of New York or in the district of Haight-Ashbury of San Francisco, so the stay of the *ByTheWay*-artists for the duration of the International Green Culture Festival *Green Fest* (established 2010)[23] in 2018, become an inspiration for the realization of this work. The covered visual data show the historical importance of this place, (namely) here in 1986 the film *The Beauty of Vice* by Zivko Nikolić was filmed, where later a street on this island was named after it. The structural sub-texting takes place through the flashbacks or analepsis (photographs, video documents, documentary material, parts of two films and music)[24], which introduces in the pastness of what is already present in the story, as an experienced sensation. The *ByTheWay*-artists, not – nudists, but stripped to explicit contemplation, walk three different paths, *a posteriori* developed as three "video paths". The three aspects of experiencing the space, result in different decisions for setting the work, *ByTheWay*-bag as a flag (Dunimagloska marks a territory, a position conquered or something else); *ByTheWay*-bag in a trash can (Pavleski subverts and dialectizes around the use or function of art), *ByTheWay*-bag on a hanger in an abandoned building (Krsteski leaves traces for the casual art readers). The three left bags are completely empty in material sense, but semantically contain a diversified connoted volume, density of the intangible denoted and mediated through the selected morphological component. A different *in situ* setting, the book *ByTheWay: Limited Liability Company 2013 – 2016*, placed on pedestal-bags, signed by the *ByTheWay*-company, first as a three-element installation exposed to the bystanders on the beach (an observed changing situation for a longer period of time), while later it gets its

function as a utilitarian element in the video presentation of *ByTheWay*-projects within the festival, performed in the manner of fostering the *ByTheWay*-community (conversation, dialogue, gifting).

The video *Belica Tristacho* (2022)[25] proposes procedures of a digital-optical distortion of the image, of the framed space, where in one part a diegetic space for reality is developed/allocated (source narratives about the sociality or everyday life between two non-artistic characters), while the other hyperbolized space is designated for fiction (pulsating and vibrant matter from which the three authors and a donkey hypothetically emerge). The second part of the video is constructed as a juxtaposition of two parallel actions, one is a continuation of the action of the narrative started in the first part (conversational characters), while the other one is a depiction of a virtual video-plot (in place of a non-existent object in 2020, present in 2014), in front of which the "artists" are placed in the role or some interpretation of passive listeners or only presumed dysfunctional (artistic) subjects in the unraveling or pragmatic dimension of the narrative essence that in the rest of the shot corresponds to the inevitability of reality.

The stay at Alilica (2016) is documented as a video *With the myth of Lilica in the cave Alilica* (2021)[26] with layered content textuality and iconic indications of *ByTheWay*-procedures as "marking presence" at a location. Climbing the rocky terrain, resting in one place and then another, generated an artistic act along the way, named *ByTheWay*-activism. The interventions in nature, the sign *in situ* inscriptions (schematic marking of *the ByTheWay*-sign with a spray of wood, stone, grass and other encountered constants) indicate a phenomenological imprint, situational embedding of the momentum of creative becoming, as a visual-semantic encoding of the path that the artists pass. Exhaustion, fatigue and hunger made the artists eat the "forbidden" fruits, till the searching point – the cave, as the purpose of the trip (in geographical terms). The actual "path" such as *topos* or *locus* is an apocryphal and referential substitute for the spiritual cognition of the authors, exposed to self-discovery, ascesis and diacriticism in relation to the encountered and created reality. The artistic language in this respect, does not resolve, but sets *antitheses* whose solvability and decoding are unnecessary, undesirable... their

movement is *to* the sign (in itself) as existence in a tense state of becoming. The visual proposal (sequenced footage of the shot material) is supplemented by the juxtaposition of a sound suggestion that as content and associatively points out a metaphorical component of the difficult coming through the stone paths surrounded by pools, streams, rivers-rapids. The documentary record is edited by numerous montage procedures, with various formal-compositional solutions that follow the internal diagesis of the story (crossing of whisper, noise, techno-sound, flashing of light), i.e., a mixture of the natural and the artificial in one repetitive template. As an assemblage of static and moving images, precisely cut-out parts of the piece of reality are formed, with visual susceptibility that can be determined as an authentic and considerate artistic perception of the recording subject who uses a moving camera to capture the visible on the go. Suggestibility in the visible field continues as we enter the unlit space, a cave tunnel that leads to an open view. In this "found" space, as an indication *outside* the cave we mark the distance through a linear projection with a laser beam. The static camera records the entering and exiting of the three authors in the cave. This situation-as-event, "entering the cave" as a metaphor derived from the real act, could poetically and argumentatively take on its meaning through Heidegger's [Wesen], as an original verbal meaning – [*occurrence*] in which the human being is actively located or placed in searching of the "truth" [άλήθεια].[27]

In the video *Pivotal* (2021)[28], the visual coding, irresponsible and phased storytelling of a residential event/in nature, where the viewer is guided by the sound component, taken from nature itself (the murmur of the streams), comes to light. The content of the visual data is reduced to a minimum, where the moving camera (Gjorgji Krsteski) rotates the ambience, circling around the inaudible conversation (Vesna Dunimagloska and Stanko Pavleski). In the immediate vicinity of the changed positions (Dunimagloska as a cameraman, Krsteski as an inpositioned character), and then Dunimagloska, as the only character, are the dog Srna and a replica of a fox in a cardboard silhouette, placed *in situ,* as an alternated image in the event itself. The key to the gaps nevertheless remains with the reader, who is offered a re-

flection in the mirroring water, the empty stone-rock around which the authors gathered/or chose to gather, the "siesta" as a hypothetical doubt in the journey itself to some other conceived or predetermined goal. The "actualization of the text" develops as a "constant restructuring of established relations", and the "openness of the structure" that is specific to this type of texts (artwork in the form of video recording) arises from the "gap" that stimulates additional "productivity in the reader". These gaps appear between the montage pieces in the *ByTheWay*-videos, between the parts of the narrative.[29]

The film *Bogomila Homage to Simon Uzunovski* (2022)[30], observed from the media theory aspect, is a complexly formulated artistic structure, as a consequence of the procedures – intermediacy (work in a work/text in a text/ narrative in a narrative) and remediation (reshaping a work into a new concept/new created work). But from the point of view of the theoretical assumptions regarding the aesthetic reception, the process of presenting the work to the readership, as a constitutive act/element a priori embedded in the final projectivity of the work, makes this conceptual structure so layered. According to Hans Robert Jauss and the principles of the aesthetic reception [*Rezeptionsästhetik*] that branch out to the conception that in the world of concrete artistic and social practices, the work should not be left to aesthetic relativism. This would mean that the *reader-response criticism* is necessary in the production of the meaning of any embodied essence, and that "art is not independent", and its "poetic form" is related to other types of production realized in the "social practice" domain .[31] The essence of the artwork is more than a representative form or an expressive function, because it is expected to produce further influences. All this underlines the concept *vitalism* as a property of the "life" of an artwork, which does not exist in its "autonomous existence", but through "reciprocal interaction between the work" and its social contexts.[32] Presented before the judgment of the critical audience, the work lives its own interpretive life, namely, before which the authors themselves, at the beginning of the presented action, symbolically "retreat into the tunnel" going back to the beginnings... The gradual entering into the past (use of archival footage) is accompanied by superimposed speech (archival radio material: "Radio Slobodna Yugoslavia") visually elaborated by an interpolation

of authentic historical photographs ("partisan marches"). The documentary introduction is crossed with a presentation of a conversation about "history" synchronously supplemented by a recorded action (Vesna Dunimagloska) that captures the story in two-thirds of the diptych of the narrative framework, the narrative time. The insertion of an interviewee talking about the "February March", as well as testimonies from several audio sources, is a methodologically binding link with further, subsequently presented archival photographs of positions that are considered to have been covered by operational actions of the anti-fascist struggle and the march of the progressive forces of Macedonia in the distant 1944. The action goes back (first visit to this location within *AtP 6/ByTheWayArt 5*, 2014), portraying the artists in the role of "partisans", proponents of anti-fascist ideals, commented in a recent scene (2021) by two interlocutors (under pseudonyms) through the aspects of the recent historical events, crossed with an audio file of a conversation between the *ByTheWay*-artists and the artist and architect Simon Uzunovski (recorded in 2014). The full image (whole shot) as a method of displaying documentary material, makes the journey back in time more tangible, so that the "document" for post-historization of this kind "is not an immobile matter" through which only "reconstruction" of past events is done, considered as a "residual trace", but a matter in whose "documentary tissue we recognize: the wholes, the strings, the relations"[33] with the time in which that document is set. The central position (author's focus) in this attempt to commemorate the past is Simon Uzunovski's speech, who left as a trace more than what he verbally declares, taking into account his avant-garde "figure" in art, whose meaning is still being determined in the drawing of the historical and artistic map of these auto-marginalized spaces. Uzunovski's polemics outline the key component of the dialectical discourse in this work, especially those on the statehood as a commitment of individuals, for whom he says they had an "organic relationship", regarding the position of "periphery", the "apathy of intellectuals", the inability to see the "sense in the avant-garde" in certain historical periods, but also on the social role of the artist, art as a "long process", where the "concept of companionship" is one of the possible ways of "socialization of art". The

question surrounding criticism is puzzled, namely – how much does the essence of the artwork is touched... the ephemerality of the value of critical precision and argumentativeness. The attempt to comment on the paradoxical description (of arch. Vangel Bozhinovski) of the awarded project for Universal Hall from 2013 (conceptual project of arch. Stojan Pavleski) elevates again the synthesis between architecture and art to the level of actuality. The appearance of the "Baroque" instead of the symbol of "birth" and "pure geometry" is discussed, the "falling down of history" etc. is sensed. The last phrase is binding in the transition to the interpretation of the work, laid out before art historians and art critics: Lazo Plavevski and Valentino Dimitrovski, the son of Simon Uzunovski, and Stanko Pavleski at the Museum of Contemporary Art, Skopje, where the camera focuses on registering the impression. Subsequently the *ad hoc* comments were included regarding the seen: "interweaving of untagged contexts", "experimentality", "extremes" typical of the late sixties, "openness to research", "the unknown", "challenge to enter spaces" (L. Plavevski); "unfinished project", the similarity of the thoughts of Uzunovski and Pavleski is perceived – "without predictability of the end result", "animation of a larger group of people", the importance of the concept "collective work", "beyond what is meant a classical work of art", "outside the academic framework", "informality", "new art practice", "conceptual context", "parting with the formal treatment of art" (V. Dimitrovski), "intervention", "use of ephemeral material" (referring to the installations of Uzunovski (discussed by S. Pavleski).

The project *Curve Radius...* outlines the contours of a potential post-historical seeing of art in these spaces, where the new reading is a kind of rewriting from the position of the present, and the premise of critical contemplation is contained in conceptualism itself. The documentation of this work has a certain dialectical meaning, not only as a reference to the etymology of the term [lat.: *docere*], which means "teaching", but also as a registration of events, i.e. documentation as a "filming process", involved in the construction of the work itself. So the video project *Curve Radius – ByTheWway-caravan: Nurturing Platform for ByTheWay Community* (2017/2021)[34] is a dynamically constructed intertextual collage of "found" and "created" artistic situations,

which are united by a common line, here manifested as a "paratext" ("the other line"?), i.e. as material outside the narrative text itself, but well-kept in close relation with it, performatively extrapolated from the referential meaning of things or places that already possess a certain meaning.[35] The procedures are intertextuality, intermediacy, interdisciplinarity, communicated through the medium of: text, photography, video and audio recording, and other means of expression suitable for the data as a source, for this type of statement. What is the subject of the talks (transcribed in the book of the same name, as text), in the documentary video is supported by additional archival material, recordings and documentary photographs whose function is in the imagery of the data, supported by a commentary (audio/text) as an authorial intervention of the downloaded data. In this way, the constructed representation is didactic, it directs, punctuates, extracts essential parts on a higher semantic level, the branching of which is not only to the viewer, but also reversible to the authors of this project.

In line with the existing historical-artistic periods and evolutionary stages of art of the 20th century, within the former (constitutively-common) Yugoslav space, the records of the Macedonian avant-garde art mark an evident absence from the overall (common) value discourse.[36] Its presence is partially noted by art criticism in certain periods (visiting group exhibitions or biennial events), but not in the more significant reviews[37] of the general cultural and artistic development that encompasses the history of early avant-garde practices, the neo-avant-garde and the post-avant-garde of these spaces. This deficiency is not the result of inertia for involvement in the general courses by our artists, but it is probably a consequence of the introversion of institutional policies, the primary purpose of which should be the record, the document of a time, as well as its placement in an appropriate contextual framework, the boundaries of which art itself transcended, bypassed and strived for far-reaching insights, such as its creative scope. Local artistic imperatives developed in accordance with the social and cultural climate in these areas, but their post-history is still an open issue that the *ByTheWay*-critical discourse deals with extensively, forming its own archive *ByTheWay*-library[38]

and *ByTheWay*- travelogue through which the activities of collecting (and exchanging) written historical material are recorded (documented records in audio or video form). The reconsideration of fundamental ideas about art and its ontology, as well as contexts, are here sought between "explicit meanings" such as "openly asserted meaning"[39] and the "implicit meaning" associated with what is suggested or implied.[40] The movement and duration of the *ByTheWay*-concepts is conceived as a time statement that could establish communication in a delayed reading. The semiotic dimension of this "caravan-project" is beyond the assumptions of autonomous artistic values, it is found in the organization itself of life-art. Hence the parallel between the early avant-garde efforts to merge art and life and Bakhtin's claims that "life itself is organized by human acts of behavior [*postupok*] and cognition [*poznanie*] are possible, and therefore already loaded with a value system at the moment of entering an artistic structure".[41] According to this... the function of this type of art is "transformative" and semiotic, and the immanence of the role of the society in that mediation is through the act of communication. The positioning of the speaker (a multitude of interviewees in this project) is the conditioning of the author's spatial-temporal position (along with its peculiarity) in relation to the person and the work being described, from the properties of the subject of interpretation itself.[42] Having in mind that this is a recurring situation that has its own possible analogy with the "old icons" where the semantically "more significant" figures are shown as stationary/static, as the center according to which the "image" is organized, and the less important figures are presented "in movement" that takes place in relation to the center,[43] seen from the point of view of transience, historicization and prehistoricization, the movement through the different times from the starting point of the present means inclusion of all three states: the past, the present and the future as its constituents. Historical facts, records and conditions become subject to objectification and transcription through the language built on relations. One such example is the project *Curve Radius* which carries within the inevitability of the question: How are correlations built? One of the possible readings of the overall image it represents, of its meaning in our specific artistic context, is knowledge of the ideas being expressed, the ideas as a result of

social life, the iconological reading conditioned by the knowledge of symbols, as well as knowledge of the social and ideological context in which the image arises[44]. In the categories of the relations mentioned (art-society/society-art) and function of the speaker (the artistic subject), what is named as the "social contract of art" underlines the concept that the artwork has a special *artistic function* within the ideas and values that lie ahead in its own social group.[45] Function as meaning is primarily a philosophical concept, introduced as a problem category by the German philosopher Ernst Alfred Cassirer in 1910, later transferred to art history: "The object becomes a work of art thanks to its function, thanks to its place in the situational context and thanks to its place in the hierarchy of values established by a society". Later in 1955, the British art historian Rudolf Wittkower believed that the task of history should not be aimed at describing and classifying but at studying functions and meanings.[46] If we talk about "meaning" as "usage" (Wittgenstein)[47], one of the possible contexts is the social meaning of art – "art as a social dimension" is associated with the positioning of a certain object inside the ladder of various values (the idea of the project *Curve Radius*), of social recognition and acknowledgment, especially because of what it carries in itself as a statement and as a message.[48] Or as Sartre would say: "Situation is an essential and indispensable feature of freedom".[49] But what is the message that is sent through the speaker? Is its function within the artistic expression autonomous or integrated to reflect any past artistic states? Instead of speaking through conditional terminology: autonomy or integration, the project *Curve Radius*... proposes unification: both of the autonomy and integration of art. The existence of the artwork is possible only in relation to society, whose complex structure encompasses specific phenomena such as: motivation, aspiration, pleasure in the domain of the reception; technique, methods, inspiration from the creative aspect; structure, style and image from the point of view of the artistic object; duration, development and function from the point of view of the history of the artistic phenomenon; from the point of view of social function: institutions, works, techniques, people, values, themes, motifs, and shapes. Artwork as a changing notion with open borders will also affect the openness of art history in which some phenomena are approaching the end of their own existence,

while others are just beginning to live.[50] One such phenomenon is *Curve Radius*, with a central point around which new codes and overlapping points will be indefinitely formed, even maybe outside the grasp about the concept of its function. The relational assemblies in which art survives are continuously changing, such as the humanities, whose purpose is also to encompass analyses of the artwork that sometimes lasts longer than the reality with which art has been served.[51]

The project *Event* (2022)[52] was conceived as an art laboratory/workshop in which the didactic and creative work of the artists and students from the Faculty of Fine Arts was realized, as well as a wider group of participants in the previous and in the new *ByTheWay*-events. The introduction to the project concept has a relational-dialogical structure, consisting of an elaboration of *ByTheWay*-concepts, the meaning of *ByTheWay* as a community (nurturing as a concept), a description of the characteristics of *ByTheWay*-art, the approach to contemporary art, the connection with conceptual practices, the relationship to research as a living matter, the coverage of artistic and non-artistic content, the relationship to the categories of time, space (open potencies), indicating the potential of memory archives, the importance of the openness of processes as research and further exploration of creative spaces, the inevitability of the variability of ideas, the essentiality of the integration of experiences (individual, artistic, animals). The extra-institutional expansion and realization of activities is elaborately clarified through residences, actions, conversations, performance, newly-initiated expressive forms. The application of media or contexts corresponding to or informing media specificity [*in situ*, *site specific*], the production of video and audio art, documentary, photographs, spatial interventions, media experimentation, as well as the archives of *ByTheWay*, as material for the realization of numerous works are elaborated and clarified. The importance of initiations for a posteriori production is located. The thesis and antithesis of *ByTheWay*, the resulting concept of "project in project" (*Towards AtP 6 –ByTheWay-Art 1-6*, are outlined, as well as the six location searches for an art event), then transformation into *ByTheWay*365, and subsequently ^*ΠΑΤΕΜByTheWay* (twenty one event on location/participation of over a hundred authors); the *ByTheWay* holiday in 2019

as a concept (resting vertically 2013/18 and climbing horizontally 2019), the production of an experimental film in 2020/22, the virtual nature-society living, the return to all locations/making reconstruction, the working with the archive, and within the *Event* project, the presentation of the "event" as an "event" in itself. In addition to the extensive intertextuality and intermediary in the first part of the video project (elaboration), the creative statements around the students' reflections are subsequently documented: stages of conceptualization, experimental procedures and stages of reaching some materiality, possible interactivity of the works, aspects of thinking around the term itself ("event-like becoming"; "event like everyday life"; "everyday life like globalism"; "living as elementary"; "fascination with common sights"; "use of natural resources"; "art behind the camera"; "the written word as art"; "expression as art"; "self-reflection", etc.). The third part includes instruction on working methods, tools for montage viewing and practical arrangement, observation of the process of evolving of video art. The fourth part, virtually interactive, includes communication (video call) and conversations with the broader *ByTheWay*-community, which shares past experiences from/through *ByTheWay*-projects, as well as their current engagements, statements and reflections that confirm the broader horizon of *ByTheWay*-essences. The penultimate part includes the presentation of a video in the gallery of the faculty, the act of perception (audience observation) is integrated, and finally a discussion, conversation and debate about the presented material is included. The *in situ* criticism that is performed, and embedded in this work, is essential to the vitalism of *ByTheWay*-openness, extorting reflection on what has been said, gathering experiences, claims, from the wisdom,, discernment and contemplation in relation to them, building a relationship to what has been said, acceptance or negation, all of this formed as an agora of, and, by the free thought... Finally, the exhibition covering the artistic production within this project, the clarifications of the concepts, but also the impressions of the participants in relation to the exhibited, are incorporated in the final stage of the video.

The video ByTheWay365: *Myth in the Mirror* (2015) comes from the stay in Konjsko. Sequences of photographic footage introduce the re-interpretation of the work, which follows with a representation of documentary material (photographs of a performance) from the performance of *Chapter 55 – According to my mother and Cioran 3: Soft Water – Hard Letter* (2015) by Stanko Pavleski and subsequently, a screen display of the textual content "Essay from travelogue for Konjsko and the Irony" (2015), and the setting in a gallery context (two materialities). The third materiality of this conceptual proposal is its tautological dimension in the retro-video project. The same procedure was applied in the three-part tautological entry (photo, exhibition in a gallery, video) of *Mezzanine π/4* and *Mezzanine π 1-2-The Ascetic Artist* (2015), poetic video performance by Gjorgji Krsteski and in a presentation of *Water lilies / Yellow glove* (2015), performance by Vesna Dunimagloska.[53]

Selection of a photo archive (short sequences) and footage, are intersected with an animated version of documentary material from the performance of *Hypoxia Hypertension* (2016) by Vesna Dunimagloska, as well as its presentation in a gallery context. The same procedures were applied to the incorporation of *Five Video Etudes about the Joy of Living* (2015/2016); *Chapter 55 – According to my mother and Cioran 6: Great Lake intexting of footprints* (2016) by Stanko Pavleski, and when incorporating the poetic video performance *Mezzanine π 1-3-Altitude* (2016) by Gjorgi Krsteski.[54]

The contexts of performance of the works *Five video etudes about the Joy of Living* (2015/2016); *Chapter 55 – According to my mother and Cioran 8: St. Lilica*, by Stanko Pavleski, *Coil ± 5%: Cloak with tin ends* (2016), performance by Vesna Dunimagloska, *Mezzanine π 1-4-Larva* (2016), poetic video performance by Gjorgji Krsteski, acquire a different performativity within this retro-video project, pictorially and dramatically brought to life with sounds of nature (Pavleski), mystical sound (Dunimagloska), body and vocal gesture and performance (Krsteski).[55]

Through the work *ByTheWay 2015 – 2016* (2021)[56], we observe that the current chronological insight in the *ByTheWay*-projects, gains a new clarity, through the revival of the events, the works, and especially through the incorporation of the processes (recording, performance, presentation) in the

very representative whole of the retro-video events, thus enabling a deeper and more active engagement and involvement of the perceiver, who is offered to "peek" inside and beyond in the living of art, in the mise-en-scène where the creative presence accumulates. The performance as a unique act, in this context, is revived again, vividly elaborated, the phenomena have acquired tactility, vibrancy, almost tangible creative energy, direct references, almost (im)mediacy, a recurring presence.

Collective work: *Ionized* (2016), morphologically designed as "building a staircase of joy", semantically points to the unattainable heights, intertwined between the truth and the metaphor of creativity, the valuable, historical, objective reasoning, or the inverse to returning to art as the pre-source, pre-outpour or telos of the essences.

Subsequently, the broader context, pre-production and performance of the *Implant – Drawing / Embroidery ± 50%* (2016), by Vesna Dunimagloska, the shooting process (floating cameraman, G. Krsteski), the performance of the poetic video performance *Mezzanine π 1-5-Storm* (2016), by Gjorgji Krsteski, the video performance *Chapter 55 – According to my mother and Cioran 11: Horizontal* (2016), by Stanko Pavleski. The video collage covers the works of the participants in this project: sound-speech composition *Yes, yes, that's the path* (2015), Hristijan Petković; animated video performance *Water lilies* (2015) and photo and video object *Blue Blood Baby* (2016), by Vesna Dunimagloska, the video performances *Chapter 55 – According to my mother and Cioran 7: Stars on the index finger* (2016) and *Chapter 55 – According to my mother and Cioran 5: The Great Lakes Spirit or Box of Art for Friends by Heights* by Stanko Pavleski, video *20202 m* (2016), by Irena Paskali, series of digital photo drawings *On the other side of the moss: Only I fell into the river*, *On the other side of the moss: Five days without urban hygiene*, *On the other side of the moss: Only I burned myself on the fire* (2016), Ivanka Apostolova; charcoal on paper *Two ladders* (2016), *Fear. White* (2016), *Absence. You, here Tarkovsky's Angel* (2016), *Revelation* (2016) by Ivancho Talevski; video performance *Chapter 55 – According to my mother and Cioran 9: Deep intexting* (2016) by Stanko Pavleski; photograph *Good place – no place* (2016)

by Aleksandra Petrushevska; digital print on plexiglass *Absent Presence (a necessary medicine for participating in an art project)* (2016) by Stojan Pavleski; sculpture *Arhanima* (2016), by Damjan Gjurov; digitally processed and printed analog photographs *ByTheWayFragments* (2016), by Zlatica Ilin; digital print on forex *On the Edge* (2016) by Ana Petrović; poetic performance *Tutorial* (2015) by Stefco Stefanov; video *Silence* (2016), by Vladimir Frelih.

In the collective work *Summer on play back* (2023)[57] the wider *ByTheWay* community, arranges the context intended for artistic discussion in a working action. The construction of the scene is truly worked out, well-chosen, surveyed according to the measure of the artistic footprints, in the form of a circular mise-en-scène (or circular table) where each participant has an equal role in the construction of reality, the extortionate one, or the real one, the individual one or that of the other one, but here conveyed as a collectively developed discussion.

The scope of all these works in the retro-video project goes deeper and further than the sense of presenting art in the so-called exclusive contexts of the gallery, museum presentation, by incorporating them into such a vibrant projectivity, supplemented by the pre-contextual of the works, the performance processes and their possible prolongation in historical records.

The outgoing concept of the work *ByTheWay 2017* (2021)[58] is the rereading of the *ByTheWay* projects of 2017, performed as a video in three parts and marked chapters according to the residences (44 m. / 2764 m. / 1447 m.). It starts with a discussion about the importance of the concepts of "sociability", "sense of time" (group of participants, staying at Bent, r. Vardar, Gevgelija), reading a text from which the section that points to "exploration of artistic potential..., searching for an event location, ...through the forms of social association" (read by: Nichevski) stands out. Subsequently, the diptych framework encompasses artistic contemplation, artistic observation, then a poetic performance *Mezzanine π/3+1* (2017) / *Mezzanine π 1, Jet leg* (2017) from the register of poetic prose *in situ* works by Gjorgji Krsteski, and a short display of gallery presentation. The next segment covers the performance *Reading the Art of the Other* (2017), Stanko Pavleski and Mile Nicevski, and a documentary screen display of the essay "Kids who forbid the Bent* lids", as

material support for the presumed content component, then an exhibition setting. In the next shot, a moving picture, Dunimagloska performs the reading of the text "Dead Alive" (2017), in the presence of a listener, subsequently a gallery context. The second whole encompasses documented video material from the stay on Korab, with a landscape perspective towards the spatial scenery, the climbing, and the setting up of a tent-camp. The collage is constituted by a brief presentation of the works and their a posteriori gallery setting. Production covered: *Mantra in the House on Two Streamlets* (2017), Stanko Pavleski; *7 th of August Love We transfer* (2017), Vesna Dunimagloska; *Mezzanine π 2, Shrine*, Gjorgji Krsteski. The third whole is a summary of the stay in the village Godivle, Prilep, and the posteriori production of the works: *Green Dragons* (2017), Vesna Dunimagloska; *Housing Center* (2017), Stanko Pavleski; *Mezzanine π 3, Godivle*, Gjorgji Krsteski, the collective work *Nowhere to go* (2016 – 2018). The narrative that passes over the sequence of visual material is an excerpt from several conversations and dialogues. The last whole includes a display of the production of works by other participating authors in these project wholes: *Small Mountain* (2018) by Goran Despotovski; *Dreaming of the dream* by Jordan Dukov; *Rovko* (2017) by the *SEE* group and individual works; *Bent I* and *Bent II* (– 2018) by Damjan Gjurov; *How I Spent My Summer Vacation* (2017) by Mile Nichevski; *Above Level*, *Below Elevation* and *The Cricket* (2017) by Stojan Pavleski; *The Bridge is the Middle* (2017) by Irena Pejovic; *Folk Tale no. 1* (2017), *Folk Tale no 2* (2018) by Ivancho Talevski; *Constellation I* and *Constellation II* (2018) by Matt Neff; *Calm* (2017) by Ilina Arsova and Igor Hristov; *A drop* (2017) by Ana Lazarevska; *Way* (2015 ?) by Jasenko Rasol; *Pigeon Fancier* (2018) by Ivancho Talevski; *Landscape unwhisperer 1, 2, 3* (2018), *Landscape Layers 1, 2, 3* (2017) and *Intervowen landscape 1, 2, 3* (2017) by Jovan Ivanovski and Bojana Stojmenova; *Relocated* (2018) by Kata Mijatović; *The Voice of the Artist* (2018) by Zoran Pavelić; music performance by Blagojche Stojchevski and Dragan Teodosiev.

Watery Macedonia (2021)[59] is a video with a compositional solution diptych, simultaneous visual and audio display of separated events, image in an image (one quarter of a frame), movement of a handheld camera (visual

dynamics), sound mixing (simultaneity), time range of action in frames (forward and continuous). There is a compositional quadriptych that follows (one of the four parts – conceptual gap, three of the four parts – simultaneous display/different camera positions), displacement of the frame dullness proportions in the full video frame (gradual penetration into the territory of another shot, zig-zag image emptying). The composition play as a semantic one, prompts the question: what is the function of empty positions? Could it be a Mondrian concept, spatial expansion, leading along the black orthogonal to the universe of possible meanings... Subsequent – full image, full portrayal of an action, then two-thirds fulfillment of a triptych, then subtle overlapping of shots (narrative in narrative, motion in motion), displacement along oblique axes (isolating a rotated image), internal anachronism in terms of synchronous display of the narrative tense (scope of the whole), rotation followed by sound noise (kinetic video image), close-up, in-depth focus (detailing and abstraction), registering imagery in different contextual subjects.

The short experimental video *Watery "Raven"* (2021)[60] treats the visual field through the "point of view" as an author's sensation, showing transience, stopping and passing as an expectation for re-creation in retro-concepts. Returning to a location in retro projects sometimes initiates new artistic projections of the found and/or inexhaustible aura of the place. The experimental form implies a certain abstraction and associativity.[61]

Stone and Iron (2021)[62] is a short experimental video, showing a visit to the *ByTheWay*-company at a sculpture workshop where a discussion is taking place with the artists Damjan Gjurov and Mile Nichevski. The video is almost entirely performed as a close-up, shot with a handheld camera, the movement in close-up framing dominates from the point of view of the receiver, the sound is asynchronously superimposed in relation to the visual display, followed by acoustic gaps, frame rotation...

The content component covered in the video *New Berovo Joke* (2021)[63] indicates freedom of encumbrance with the narrative suggestion, an illustration of an encounter with nature and its pure substance, of the housing in the emptiness of urban jungle and of dominant social contexts, in search of some original sensation of projectivity or creative impetus. The solitary space

allows for a freer form of filming, seemingly non-contextual wandering, self-portraiture as a confrontation with the lens, the acoustic emptiness gives way to the noise of humming of the nature and the "intruders". Gjorgji Krsteski, the poet, faces the vastness of the lake, collecting ascesis for his future poetic performance or for this "no performance", which seems to be conceptualized, stealing, collecting the silence from nature *in situ*, as an outcome of necessity in search of "his" truth. Dunimagloska's speech and activities in handling the consumable mass-consumer product seem to be the only conflicting circumstance that disturbs the peace in the environment. The artistic procedures indicate experimentation in short form, the use of close-up techniques, lack of sharpness, landscaping with a lens, camera rotation, filming of the cameraman, frame rotation when editing.

The content scope of the small narrative whole *Watefall Picture-Object* (2021)[64] is about being stuck in an unresolved state, lack of conditions for communication or elusiveness..., probably as an intention to present an artistic background as actuality in itself. Technical procedures indicate continuous shooting with a camera, and then, rotation of a framing, not of a camera... close framing, juxtaposed with sound narration (conversation, weightless content dialogue).

In the short experimental video *Retired...* (2021)[65] the entrance is constructed through an audio component (talk) and a pictorial void, which is then transformed into concreteness (counting points) and an immediate conversation among the three authors, seated in front of a retirement home, sharing empty and trite chats. The presence of the camera, of the lens, does not displace the speakers from the usual position, but marks its own presence with its immanence, as a usual prop of the *ByTheWay*-events.

The video performance *Tersene Harem* (2021)[66] is a short experimental attempt to depict a script with fictional content in which the performativity of the contemplated stage setting is dominant, for whose reliability an authentic prop, costumes and acting skills are used. The clumsy acting shows the potential freedom when performing a drama, without prior knowledge, or the need for expertise in the field in which the artists enter, because their role

is multifaceted and transient, their disguise in fictional characters, their placement in constructed contexts, show that multi-perspective spaciousness of the subject-artist, who builds his own ways to realize a future author's projection.

Stefčo Stefanov's poetic performance (2002/2023)[67] is an experimental attempt to assign video projectivity, marked by entering the scene with a first-person speech, followed by a recital of a poetic text titled *War* (2021). The focus is on the performative and on the content diagrams, unraveled by the terms "war" versus "dream" and what follows afterwards. Taking the role of an author-performer, Stefanov articulates at the speech level, using the language he has invented himself, the neologisms that have a logical phonetic sense only in his poetic statements.

The video triptych *Three-eye* (2021)[68] is formulated as a simultaneous display of walking along the same path, cut off temporal sections of the same recording, forming an image...

In the work *Botticelli and Mantegna and the debut of ^ΠΑΤΕΜByTheWay – Dixie 3** (2019)[69], the depicted meeting marks the sixth birthday of *ByTheWay* in Stenje, Prespa. Visual data include accidentally encountered beach goers..., a close-up of the water as an abstract motif, *ByTheWay*-artists positioned in a contemplative state, finding the feather (later with the function of a "pen for writing" on "water"), moving from one scene to another through abstract motifs (glass), a sequence of photographs with a central opening of the frame (content – birthday celebration). Textually, fiction, construction of a performance scenario, inspired and "prompted" by the "event" of the mysterious disappearance of a voice-recorder, while staying in Suvodol, Demir Hisar, are hinted at. A distorted speech introduces the narrative component, intersected by an edited introduction to another event, an (non)random visit to a hotel room... the gathered ones discuss the mystery in a serious tone. The celebration ends with a music performance on the beach, the performers are musical amateurs – *ByTheWay* authors and other participants... led by Aleksandar Popovski, member of the experimental music group *H – N – C* from Bitola..., a late celebration on the eve of the night. On an abstract background, the sound narration completes

the fiction around the goddess Dixie, her powers and influences... the need for divine gifts when entering digital experiments.

The video project *Reading Eboracum* (2017)[70] presents the documentary situation of the eponymous performance, performed at the Gallery MC, New York, as a concept that illustrates the artistic act of "book-reading" (*ByTheWay 2013 – 2016*) as a spatial and temporal event. Hence, the concept inevitably extorts, extracts and demonstrates (shows) a different view of the surface from the depth of textual content covered as an intertext in this work. In addition to traveling through the various time (artistic) discourses covered in the book (one of the materialized forms of the artistic manuscript), it is the speech (individual and collective) that constructs the changes of the artistic "language".[71] But speech still differs from its linguistic form (artistic performance, art book, art manuscript), because its incorporation into culture (as a social phenomenon) is conditioned by its "availability",[72] by the availability of its "meanings" (previously contained in linguistic modalities) in the public domain. This multi-level concept tests the possible representative forms of speech, or "speech as a social phenomenon" (Levi-Strauss)[73], the projection of speech in a multi-spatial sense. Thus, the artistic act as a spoken form of linguistic monadology arises as an "intersection"[74], as an experiential passage through the points of exit from a closed artistic whole, determined through other formal forms. As de Saussure would say, the "speech" is a means of change, through which a certain manifestation is articulated, which has the potential to influence and change the artist's language as such.[75] In this way, the work again argues for its own openness to new and formal modifications, through which the speech-activated content component is unpiled. Seeing the language as "domain of articulations", where the elements possess the shape of a "member" [*articulus*], the speech component allows what is the subject of the "idea" to become its sign again – a "sign of the idea".[76] All this is probably due to the imminent conceptual omen of the *ByTheWay* projects, where the speech contains that required "conceptual advantage" over other forms of artistic communication, and especially because of its temporal advantage, which allows one to be "closer to the presence of meaning", and hence to the presence of its signifiers.[77]

Conceived as a retro *ad hoc* performance on the occasion of the fifth anniversary of *ByTheWay*, the return to the old location of Stenje, Prespa, in the video *Dixie 3** (2019)[78], a "meeting" of the *ByTheWay*-artists seen through the lens of the "other", and a prologue to the fictional story/event, described as a "mysterious disappearance" of some of the recorded audio material are shown at the very beginning. The next scene is a depiction of a (un)planned meeting (with S. Pavleski) and an attempt to re-document an audio recording. The visual display is supported by a narrative component (V. Dunimagloska) which introduces the perceiver in the context of the author's intentions and planned retro-activities. The segment comprising the audio poetic performance of the poem "Silence" alternately intertwines fiction with reality, revealing the constructed dimension of the narrative, leaving enough room for open assumptions in the perceiver. All indirectness, directness transmitted through a direct review of the recorded material (cameraman's lens) introduces, brings closer the identity of the viewer and the cameraman in the spatial dimension of the story, of the event. Through an alternating display of informal dialogues in different scenes, representation of long parties (full musical event-performance), the dynamic horizon of life-art as a poetics in itself is shown.

Through the concept of the collective work *Red Lines* (2023)[79], the dialogical form of exchange of experiences around the notion of the "process of creation" (Mitko Panov) is considered, as an aspect of involvement or "not" in the work. It is dialogued around the "virtual space", i.e. the aspects of the "tactile" or otherwise – "gifting in the lost" (S. Pavleski). The recent retro-production offers that substitute for immediate experience, or questions the necessity or unnecessity of/for provoking it in the viewer, which is experienced in almost every traditional form of communication with art. The conceptual point of view assumes the horizons of expectation in the perceiver, what is it all that could be content, where are all the places where it is "dreamt" about art, what is the quantity of faith in the artists in the curatorial interventions ("suggestions") in the process of production of the artwork, which are the presumed lying contexts of such art.

Built on the principles of symbolism and metaphor, *Train Hunt* (2023)[80] like any other *ByTheWay*-work, treats the title as a constitutive element of/in the structure of the work. The procedures of gradual connotation introduced through a conversational form (interviewed character) are further intensified asynedonly, switching to the verbal, audio-sequence (D. Tanevski) superimposed to the visual lecture at the "place" (Bogomila). The composition of the shot shows that it is a complex syntactic distribution of the interim arrangement, such as simultaneity of different spatial and temporal sequences, inside the shot, cut off and collated parts that form a dynamic display. The last lot of footage performatively interprets the essence of *ByTheWay*-documentary, the way situational methods for capturing a scene from several "angles" of recording are usually considered (not only factual, but also metaphorically – authorial).

The content of the visual and audio material covered in the project *Curve Radius – ByTheWay Caravan: Nurturing Platform for ByTheWay Community* (2021)[81] is given in more detail in the section that covers the analysis of the transcript of the recorded meetings and conversations on this *ByTheWay*-caravan, realized when visiting several locations within the former Yugoslav spaces. What arises as an interpretive framework of this concept is that it presents itself not as a historical-artistic, but as an artistic-historical painting, and its horizon of action is not built, and does not take place *in* history, but *from* history, and, for as a longer retention of historical memory in the present as possible, although in a subtle way it builds its own historical time in the common present (belonging to the past as well).[82] The purpose of such projectivity, along the vertical of the historical continuum, is to move forward the historical time again. Therefore the project *Curve Radius...* is not aimed at demonstrating infinite historical progress, but rather to anchor it, form it at its stages, at its movements, or at marking the points of interruption, of discontinuity, setting itself up as one such possible aggregate of post-historical states.[83] The historical here is not super-historical, and it is not a post-factum, it does not try to compete outside the history, nor to overcome history by fighting on someone else's territory, but rather it conceives its own territory for historicization in continuity of the facts. The focal point of this concept is

the role taken, to critically comment on the non-historical of history, the attempt to reveal the lack of pragmatics of the historical reading from the beginning, in an effort to individualize as a project of independence, insisting on (non-institutional!) autonomy. So, despite the virtuous author's decisions when filming (and montage) this video film (plan of expression/labeling), the advantage is on the content (plan of content/labeled), on its infinite referential layering, which excavates historical claims, and, their, in the present – given archival image.

In the introduction to the transcript *Curve Radius – ByTheWay-caravan*: *Nurturing Platform for ByTheWay Community* (2017)[84] the conceptual principles according to which artists associate "in the name of art" are inscribed. The "transcript" itself is a kind of method for objectifying events in textual and "literary" form, while breaking down the content through a dialogue. Imposing the idea of "hyper-spacing" and "checking" the possibilities for experiencing art, through a *ByTheWay*-search, sharing different experiences (sharing as an essential act), conversations and living in/with/for art, through the outlined (in)formality of the possible "participatory work", one sets oneself opposite the dominant social curricula that write the useful image of art. Without bypassing the possible aspects of judgment, so hence the historiographical legitimacy of their quest, in the name of the liberal spirit, related artistic perceptions are invoked among the authors from former Yugoslavia, established in the common negation of "borders", "history", "systems of ideology (social, artistic)". By exploring the possible spaces for "living" art, the authors initiate a "replacement" of the topos (practically-theoretical), moving it from the contexts of the urban and/or institutional, into a set of circumstances, built and managed by the urgency for reconfiguration of the experience and utopian projection (own museum; residences in a dwelling; virtual institutions, etc.) to the representative, in the order of the aesthetic[85] displacement. Practicing "tradition" as a verbal model for learning current and past facts (reading again) about the art of the "former" collective spaces of free thought, the author's imprint is pressed through the template of the *document* and *documentation* of events (caravan-meetings).

The meeting with Bozhidar Mandić (Brezovica, 08 – 09.09.2017) founder of the artistic commune[86] *Family of clear streams* [*Породица бистрих потока*, 1977][87] was realized as a stay of a conversational nature, the content of which refers to the transfer of lived experience (in the first person) outside the city context, over a period of four decades (1977 – 2017). Referring to a multitude of events (essentially relevant to the "way of" artistic living) B. Mandić builds his creative perception in the possibilities of banality and everyday life as essential to the notion of the relationship between "art" and "freedom".[88] His statement: "Art towards freedom, so that freedom would at the same time give intonation to works of art",[89] underlines the act of moving *from* the city *into* nature, into the "auratic space", which is increasingly (metaphorically) drying up, just like the sources of possible creative anticipation, generalized. Free living is seen as the only opportunity to master the "numb life", "half-death", "fatigue" and "narcissism", where sincerity, spontaneity, conversations participate in the act of "merging" and struggle for equality between art and nature.[90] B. Mandić, the text creator, denies that he "knows how to write", to "shape", his artistry is based on, as he states, "rehabilitation of atoms", and he sees the task of art in the "paradigmatization of the proposal".[91] The dialogue between *ByTheWay*-artists and Mandić also emphasizes the importance (necessity for) extroverting the aesthetics of *ByTheWay*, as well as the importance of "conversation as a substance" (Goethe: "we people are conversation"), of "words" (the beginning of reality) and of "listening" (of the crack, of the blanks that create meaning). Therefore, this meeting has more than "just" a conversational meaning, it is a simultaneous and experiential transfer of essence (B. Mandić: "the time has come to start a revolution"), didactic, overhearing, stimulating. As part of the tradition of the *ByTheWay*-caravan, a gift is shared – a hazelnut, an "accidentally" *found object* (dropped from the hazelnut tree in the yard of Stanko Pavleski in his sleeping bag), embedded as *objet trouvé* in the structure of meaning of the work, during the very act of gifting and as a deliberate contextual displacement of the creative predicate of the artwork.

Meeting with the Belgrade colleagues (Zoran Popović, Nesa Paripović, Selman Trtovac, Ivan Petrović) at a round table in the Gallery Menjačnica, Goethe Institute in Belgrade (09 – 10.09.2017). The essence of "artistic living", as stated by Geril Brutski (Stanko Pavleski's pseudonym) in the book *ByTheWay 2017* (2018), we see precisely through these conversations, transcribed into textual form, whose essence could not avoid the focus of the dialogue as a model of communication between the speakers and the conversationalists. One of the functions of the transcript is representative[92], just like other material works, with a poetic expression that generate a different "tangibility and visibility", different from what the recipient can experience, perceiving conversations through audio susceptibility or through the medium of moving images. The beginning of the meeting is marked by briefly retelling (Vesna and Gjorgji to the other conversationalists) the history from *AtP* to *ByTheWay*, which activates a relational spatial-temporal category, that Mikhail Bakhtin has defined as a "chronotope". Further narrative elaborates on particular events, descriptively illustrated through speech, in a way that speech itself (be)comes a kind of an event, an event of narration.[93] The establishment of *ByTheWay*-practices as "excurse" (Ivan Petrović) is one of the assumptions that generates openness of notion and possibilities for framing the experiential. So the talkativeness in the transcript is both phenomenological and auratically plastic, with specifics of reflection and self-reflection that open room for the historical revisionism through the optics of subjective experiences within the general historical narrative and the period of the sixties and seventies, as the dawning of the experimental impulse of art in the Belgrade circle. There is talk about the general lack of written material (Zoran Popović, Vesna Dunimagloska), of the importance of the document, as a historical artifact of artistic developments. The gift given to Zoran Popović – the book *Written Art* (2011), is an act of continuous determination of the *ByTheWay*-participants to exchange what is essentially missing in the chain of historical connections between different cultures and ways of social communication. In turn, Zoran Popović, about whom the Yugoslav critic, theorist and art historian – Jerko Denegri has written that he is "one of the most interesting and

significant actors of innovative concepts in Serbian art of the second half of the 20th century"[94] through the verbal act, immediately transmits data about the contexts of the presentation of his works[95] in museums such as MoMA or Tate Britain.[96] The structural intertextuality of this work – the transcript as a text composed of a multitude of texts, allows hyperbolic perception or strengthening of the impression of the past activities of the *ByTheWay*-company, such as the stays at the three points in Macedonia, the lowest (44 m above sea level), the highest (Korab, 2764 m above sea level) and the center of the conceived diagonal between the highest and the lowest point (Brailovo, 1382 m above sea level). Conversational reconstruction for the selection of these locations, where Zoran Popović has emphasized that "the point is important", that "the idea is important"[97] contextually coincides with the thoughts of early theorists or conceptualists such as Alexander Alberro or Vito Acconci , about whose work it is said that "physical space becomes the basis of his work"[98]. Vesna Dunimagloska's clarification that "thinking about existence"[99] when searching for a suitable location is the causality of their feat, emphasizes the relationship between art and life, their connection, from which inspiration arises, i.e. – an idea is generated. Such interaction, between the participants and the conversationalists, is a confirmation of the extensibility of the *ByTheWay* as an idea, the reconsideration of already established and past events, logical or reflexive procedures, i.e. an extension of a linguistic nature, the possibility of verbal communication as an aspectual concept of duration-art, in new transcendental and unexpected hyper-contexts.

The next meeting (*ByTheWay*-artists, Arion Asllani, Vladan Jeremić, Rene Rendle, Una Popović, Ivan Petrović, Dragan Petrović, Dragan Nikoletić), was at the *Park of Friendship* (behind the Museum of Contemporary Art, Belgrade) (09 – 10.09.2017) as another symbolic confirmation of a contextually chosen place. The "search for friends" (Vesna Dunimagloska) reveals numerous situations in which the "artistic" and "art" are discussed spontaneously and extensively. The conversation between Stanko Pavleski and Vladan Jeremić discusses classical education and the need for applied arts, technologies, theoretical subjects, etc., as a basis for the future literacy of artists, but

also for the inadequate equivalence between the theorist and artist as different "provenances" (S. Pavleski).[100] It is a question of how fully such a claim can be sustained, because from the point of view of the artist who, in addition to creating works of art, also creates manifestos, theoretical postulates, fosters new claims and axioms, it would be logical that at some point these two disciplines are complementary and undoubtedly overlap. The other instance that is also polemical is the "social practice of art" in the context of the "form" that it could adequately convey, so as such, this text offers an association with one of the notions of "engaged" art, "public art", "street art". It has been debated whether only art referring to the social domain is engaged art, or whether there is another type of call that would bypass the essential categories – society, social consciousness. The definition given for the term engaged art, as "an artistic practice whose task and meaning is the realization of political or ethical ideals and programs" (Miodrag Šuvaković)[101] through categorizations is further decomposed and refined, which is only one way to frame this type of action with all its variations and sub-variations. The question whether it is "engaging or critical art?" (S. Pavleski), is more fundamentally inciting to new problem categories performed on an ontological basis, i.e. whether the call is expected *from* (society) or is felt *in/from* (the states of society) as an immanence that is self-imposed, and as an issue that the artist, feeling the "inner need"[102] would address through his own action. According to the given sub-definitions, the category "critical" is undoubtedly contained in the model "engaged art...", in the operation of "the foundations of subversive, analytical and critical reconsideration and presentation of social and political requirements, institutions and values",[103] and hence the question is clearer, whether engaged art can be different from the critical art, and whether there is any engaged art at all without ideology. The missing term seems to be althusserian: "subject interpellation" constitutive of ideology[104], or the rejection of ideology by way of ideology[105]. The internal need with the act of resistance as constitutive, without interpellation of the subject, is based on recognition of what has happened on a historical level, knowledge of what is happening in art, now and before, and the appropriateness of such knowledge for future actions that manifest as historical sequences of works, in new works, for future works.[106]

The conclusion that "art is created for the audience" and that "the audience should be influenced" (Dragan Petrović)[107] also bears the synthetic proposal inherent in conceptual art "a form of art dependent on its confirmation, on being verified by the world"[108]. The attempt to establish communication between the artist (art) and society underlines the notion of engagement, in a way that implies speech and consequential change in the situation in which he is involved. But if the artist speaks and says nothing, then the sense of involvement would be lost. The transcript also testifies to the determination for "joint action" of the *ByTheWay*-company, to the experiences occurring on location, to the "change of consciousness, which has occurred in contact with the situation and with the participants themselves, as well as the daily consequence of those changes" (Dragan Petrović). Verbalizing the situation, Stanko Pavleski explains the procedural procedures through the model of "team" conceptualization, the established "points of interest" from which the "working title", the "individual research of the problem" and the "individual point of view of that matter" derive, the completion of the concept that in the final stage is determined by a "written text".[109]

The meeting with Bora Vitorac (1940 – 2020) and Dragoljub Pavlov (1940) (Novi Sad, 10 – 12.09.2017) is a kind of exchange of experiences, presenting the *ByTheWay* as a caravan moving through the former Yugoslav spaces and realizing a hearing activity (*ByTheWay-company* in the role of recipient) aimed at collecting orally transmitted content of two relevant interlocutors – artists. The artistic production of Vitorac and Pavlov consists of a multitude of art proposals, including performance and photography. The individual faith of these authors is based on the belief that "all life... is connected with art", without expectations from the horizon of historical values, that anyone should write about it at all.[110] Creating in different poetic forms, the exhibition activity of Vitorac and Pavlov starts from the Museum in Novi Sad (2007), through several cities in the former Yugoslavia, to the Museum of Modern Art in New York, as a point of intersection between the general notion of the possible meaning of art (mythologization) "from the periphery" and local penetrations (demythologization) as an opportunity for anticipatory projections within the generalized artistic relevance as a permanent valuable

point. Ten photographs (*Manifesto*, 1957; *Rocked In*, 1957; *Scalper*, 1958; *Newspapers*, 1959; *The Monument*, 1959; *Dawdlers*, 1960; *During a Break in the Filming of Charliades*, 1962; *Playing Cards in the Snow*, 1962; *Memo*, 1962; *Solution*, 1963), selected and proposed by Lucy R. Lippar, have been purchased and are part of the MoMA collection. The conversation presented in this part of *The Radius...* partly has the role of getting familiar with the context (the work of Vitorac and Pavlov), while at the same time it illustrates the utopian projection of each artist, "by others" singled out as a significant event. Namely, in the previous works (^*ΠΑΤΕΜByTheWay Cinema*) a "trip" to MoMA was "virtually" prepared, as an imaginary destination of the *ByTheWay*-dreamers. On the one hand, the irony lies in what Boris Groys calls "the struggle between time and space" – in favour of "space", New York as a "center for intellectual and artistic experimentation", and at the same time a center of power, which continuously expresses "attraction" to European culture, combined with the "vulgar", "consumer" and "utilitarian" relationship to cultural values.[111]

The meeting with Slobodan Tišma (1946) (10 – 12.09.2017, Novi Sad) at the Book Street café is essential for the expansion of the *ByTheWay*-community, due to the immediate transfer of the author's experiences, other than what can be learned from/through his creative opus as historically transmitted documentation. Reflections on his creative insights, stages and actions, "I'm writing", "I'm pondering", as well as the inspiration for his novel *Bernardi's Room* (2011)[112], are essential for understanding the deep dimensions of the creative being in its life and life-giving form. The artist who says "I live in the twentieth century", contrary to the currents of technology or the possible ways of communication through it, from the recoding in the network world that dulls the sense of art and the need to create from the impulse of the individual; however it is still being established, and through production speaks about the bit of, one's own, but also each, and everyone's time, about the possibilities of the cut-off person to recognize that art is something that happens in true isolation, and as such it may be more exotic in terms of everything that surrounds the dominant perception or attempt to respond to this

time with the means of this time. Slobodan Tishma is an artist who participated in the construction of *Vojvodina avant-garde*[113], in the early sixties, as a musician, as a poet, who through conceptual poetry (1969 – 1977) "transcends the dualism between the external and the internal in a poetic text"[114], thus expanding the boundaries of language. Using "relational words", in the words of Dubravka Djurić, Tišma "subtly destabilized the lyrical paradigm", through methods of "deconstruction", "intervention in the text", "violation of grammatical and semantic rules", treating the text as a "third level language".[115]

The meeting with Tomislav Brajnović in his studio Golo Brdo (15 – 16.09.2017) in Rovinj, offered an introspective arrangement of observations presented/expressed by the artist, rooted in different areas of his thought preoccupations. Encountering good listeners, Brajnović describes the resulting "desacralized" space of art, of the neglected "meaning" given to "material values", of "technology" taking the place of the "spiritual", metaphorically conveyed narratives with some specific examples of real existence. Expanding the discussion in the manner of McLuhan dialectics and towards the "techniques of fragmentation"[116], Brajanović concluded that instead of the expected new "forms" of art, it has become a "message", i.e. that the message is the "medium" itself.[117] This is certainly not a new thought, namely[118], Marshal McLuhan spoke about the replacement of material codes with/in the form of "information" more than five decades ago, but the essence of such transcendence is essentially an ontological issue for the artistic *telos*, about the structure of the artwork, its composition, about the (in)finality and the "escape of signifiers"[119] in the infinitely prolific world of data, the same or equalized with the more often irreducible value of the artwork within the post-capitalist discourse, grounded in the benefit of the exchange of surplus values and the remediation of/through information.

The inspirational-didactic potential of *documentary* was revealed during the conversation between S. Pavleski and V. Dunimagloska, before their meeting (16 – 17.09.2017, Sarajevo) with the Sarajevo artist Jusuf Hadzifejzović. Approaching the essence of the documentary genre of the film, the

"camera" is interpreted as a formal and semantic means. Pavleski noted the identity of the subject being filmed with the means of filming – the camera, talking about the "exploration of the camera", the "long shaping of the characters", etc., in the manner of Dziga Vertov and his "cinema-eye"[120], which collects impressions in a different way from the human eye. Still, the emphasis is not on the poetics of the creative eye, but on the poetics of the gesture, of the sender of the narrative, who embedded the "surprise" as (un)expected in the reception/interaction with the viewer, one of the essential didactic methods of the concepts of "astonishment". In that line of critical observatory, the discussion with Hadzifejzović is added, where from a time distance the discourse of art in the eighties and *Yugoslav Documenta*[121] unravels. According to the clarifications in an interview[122] with Hadzifejzović, the concept of forming an exhibition format (initially as a series of solo exhibitions) of the Kassel *Documenta* type, is based on the impetus to show the emerging art in the eighties in the then, before the transformation, "common" Yugoslav space. Certainly the "natural selection" of artists made by Jusuf Hadžifejzović, Radoslav Tadić (and Sasa Bukvić?), encompasses a multitude of individual artistic suggestions that at that time were "in line with the time in which they were born" (Zorica Vlačić).[123] Despite the heterogeneous determinants such as: "the last period of modernism" (Vlačić), "art-criticism" and "traces of the avant-garde movement" (Nermina Kurspahić), "postmodern", "trans-avangarde" and "new painting" (Ješa Denegri), "research dimension" and "art as ritual" (Sonja Abadzieva-Dimitrova), the collective term is – "the other line" (Denegri). The immanence of the term "the other line" (but not *that* other line) as a common constituency of the moving processes in the art of these spaces is also felt in the *ByTheWay*-company, which through the openness of the concept "nurturing the *ByTheWay* community" tries to place on the line of view the contexts of displacement and authentic generation of critical thought among themselves, their feats and those of the selected participants in this project.

The video assembly *Retrovision for Antithesis – Virtual Nature and Society* (2021)[124] is a summarized whole of previously realized project meetings, events, videos as an intertext, with a connecting line performed as a speech narration (super-text). Time travel as projectivity is elaborated by stating the author's goals and intentions, formed through a dialogue form between the authors, as a holder of the designation, as a referent. In addition to the importance of the "point of view" (three perspectives), in the visual-poetic dimension of film, the emphasis is on the use of montage that allows the reconsideration of the relations between *space* and *time* (Lev Kulieshov); as a constructive procedure it serves to express *content* (Vsevolod Pudovkin); as a function of antithesis, of clashing or *conflict* of different parts, of sound as asynchrony (Sergei Mikhailovich Eisenstein); and as an almighty constructivist principle, a method of associativity (Dziga Vertov). The retro project measures "time", but time understood in Bakhtin's terminology as "collective", as something that "differentiates and measures itself with the events of collective life", or generates a retro event of a dialogical nature where "the knots of the narrative tie and untie".[125] Experimentation, which over time becomes a canon for the *ByTheWay*-principles, in this retro-project, assumes/structures dynamic relations within the framed space (frame within frame, new proportions of temporal and spatial representation of the covered (temporal, spatial, narrative) sequences in the overall duration of the video, variability of the digitally framed field, etc.), revisionist approach of the overall opus of realized works, new approach to existing ideas, astaticism of the documentary archive as infinite horizon of creative possibilities. The processes of (re)turning to old places in order to experience a new auratic perception, new artistic (creative) reading of events, of past spatial-specific situations, resulted in a change (intervention) of (in) the source events/initiated processes (experiments, actions, video recordings) in the form of a newly-formulated artistic statement. Methodologically speaking, the retro-project is a complex conceptual framework, because it adapts the already formed artistic whole, for whose final formal aesthetic completion creative decisions have already been made in the past. The new aesthetic vision means that the artist reconsiders his own decisions, referring to the sources of creativity, drawing in from the original

ideas as well. Thus, the new view is to some extent a critical observatory, a reflective reflection of some old and past rudiments of ideas and initiations, unfinished or outdated potential points of creative becoming. Speech as a carrier of the encoded semantic space in this retro-project anchors itself in the terms: scene, montage, time, absurdity, creative decision, creative risk, art reading, explicitness or mysteriousness of art codes, temptation, content filling, potential expository contexts, deepening of concepts, quantum of data intended for the viewer, necessity of a real conversationalist for serious artistic topics, reconstruction as an open situation, textuality, building collectivity, *ByTheWay* in the wider system of art, cutting into the social reality, system of paradoxes, *ByTheWay* "life-art" as a necessity for construction, nature-society, life-art, space-time, surface depth, art-paradox, the self-trinity, the company-community, virtuality as an entrance to the infinite, the process of the creation of the work, contextuality of the newly created work, etc.

We see the imperatives for experiencing multidimensionality as an effect of the diegetic space, temporal, spatial, active, in the interactive work ^*Патем*ByTheWayCINEMA (2021), presented in the "New Stage" of the NU Center for Culture, Bitola in November 2021. Taking the assumption that "art as a living discourse is a social event" as a basis for the future interpretation[126], contemporary artistic convergences in which the concept of "moving image" and its material representation are actively included, ontologically rely on the interaction "discourse-audience" and on the response of the viewer. Subverting traditional (and institutional) forms of art, including the social function of cinema (as a system), this project reconsiders the possibilities of expanding media specificity, relational poetics and aesthetics as potentials for new ways of perceiving art. Here, the viewer is a constitutive element of the total projectivity of the action, of the event that takes place, through several consecutive and previously considered and planned actions of complicity. The documentaries *Curve Radius – ByTheWay caravan* (2017/2021) and *ByTheWay retro* (trailer), as well as a projection of previously filmed material (video virtualized) with content – *ByTheWay*-library, were presented in front of the audience, The projection of the "absent" mise-en-scène was performed

on the wall behind the minimalist installation contained in the book-transcript *Curve Radius – ByTheWay-caravan*: *Nurturing Platform for ByTheWay Community* (2017) placed on a pedestal, crossed or objectively converged as a third performative situation – projection of video-virtualized material from a previously performed (theatrical and scenography) intervention on the stage itself. In addition, the presentation of the project ^*ПатеѧByTheWay Marlene Dietrich* (2021)[127] and the subsequent act of revealing the presence of portrait photographs of ten members of the *ByTheWay*-community (taken and printed during the event itself), was considered as a surprise to the audience-participant in the construction of the final structure of the work. Through this work, the concept of "living as art" acquired a real dimension within the institutional existence-art, i.e. through the rethinking of possible ways to break down, deconstruct and separate the model of registration (active documentation/live and social event), resetting (reconciliation/repositioning) and transposition (exposure/representation) of – "from dialectics" – the resulting forms of thinking-art.

XI.
Historical (dis)continuities and (un)inteional contradictions

The *ByTheWay* project (2013 – 2023) is stimulating in several respects, not denying that it is a matter of practices already realized within the framework of historical recognitions, but that these authors are articulating – not something else, but perceiving the possible difference of their own position in the continuity of existing (art historical) inscriptions. From this position, the artist as a historical subject is still free to believe in his freedom, "surrealistically" assuming the projectivity of his own historicization, not letting the "silence of the canon" hold up his thoughts.[1] Its mission is to communicate at the level of something that does not manifest itself for its own sake, but is engaged in the formation of "space-time"[2], of creative spaces for its own *time-script* where the "idea" lasts as a "rare event".[3] If we follow Merleau-Ponty's thoughts, who believes that the discovery of duration is the discovery of another reality, then such a reality accumulates the moment that persists inseparably from the present.[4] In the last series of works, the *ByTheWay* company treats, takes over the "document" – not as a physical object which belongs to the past, or as an ideological carrier of the meaning that according to certain conventions is recognized, but as a document which is influenced by "intentional transgression", which "connects and calls" cognitions of life. The relation of the living-art philosophy and history is transformed through the very movement of reflection as transcendental.[5] Therefore the reflexivity as a phenomenological approach, could mean returning to the art object/subject, finding the key to the potencies of creative becoming, discovering the causes of speech (artistic actualization), the paradoxes of everything that turned to the future (the imperatives of art) despite everything that is known as coincidence (experiences), shifting the meanings that built that art language (once

formed art syntax) and resorbing the past through current things.[6] The members of the *ByTheWay*-company, exist as a community of individual minds that coexist (phenomenologically, but also realistically) for each other in the search of the individual, but also the common appearance through which they obtain their visibility. Everyone individually tries to see their own artistic thoughts in dialogue and polemics with others, put in a situation like everyone else, to recognize the other, but also what others perceive as an image of their thoughts. All that the other perceives as factuality is reintegrated into the subjectivity of the individual, becoming a chain element for the definition, arising from the reflection. Through that exchange and reflection, the transcendental (be)comes historically procedural, and historicity itself is no longer a relation of independence, of objective or subjective autonomy, but is internalized, becoming attached to the new definitions, through the very polemics around the historical, at the level of social dialogue.[7] In this sense, reflection rediscovers the immanence of its subject, the "genesis of meaning" [*sinngenesis*], the reasons and motives for the movement of the current creative manifestations, what is in parallel or in the past, trying to rediscover the traces on which the truth was once and now revealed. Merleau-Ponty's philosophy teaches us that one of the greater tasks of humanity is to project, to coexist [*einzufühlen*] in its living and traditional sociality/sociability. So, the historical relativism as an anthropological fact, as a relic of a past, is changed through the existence of historical consciousness through such a *ByTheWay*-projection, in the re-understanding or reshaping of the understanding of the historicity of certain epochs and of the historical processes themselves.[8]

The intention of the *ByTheWay*-experiment does not aim to "synoptically" encompass all possible aspects of self-inscription within a historical development line, nor to place it didactically in relation to the absence of a more evident production of experimental practices on the domestic scene, but perhaps to anticipate some new views of the possible artistic curiosity established in the idea of recreation as a creation from the beginning. That is why the *ByTheWay*-projects are not set as an aesthetic prolongation of any art-development sequence, relying on the idea of liberation of the expressive lan-

guage/form from its historical function. The *ByTheWay*-record as a theoretical concept has a circular shape of the *image-whole* entity, in which each element is dependent on the other, and the impression of the whole is changed by the final reception – connecting the images. The framed spaces in the *ByTheWay*-works do not attempt to create the illusion of wholeness of the framed-constructed space, but deliberately emphasize the partiality and the needlessness to make an equivalence between the viewed/seen/observed and the captured/shot and displayed space. Not only do these works suggest that there is a larger stage (or natural) space out there and that the reality in which the action takes place is wider than the visible field, but also that the events extend beyond the limits of the cut-off scope. This cut-off primarily refers to the point of view of the author/-s, which is based on a subjective interpretation of the material filmed (from the *ByTheWay*-archives) that is adapted to the authenticity of the research and penetration into the matter. The space (cognitive, abstract, real, active) from which these parts are cut off, in the integrity of the projects, exists only in the network of designated, i.e. referentially denoted places (artistic, historical, theoretical) and persisted in the artistic framework for the sake of, and in function of, the author's choice, the primary ideas and goals. Thus, the larger picture (here cut-off and fragmented) is a contextual field, created as a projection of artistic discourse, and as such, equally belongs to the viewer, to the space of interaction. In terms of mediation and punctuation, the montage procedures build relationships with the formed textual anticipation of the entry, forming *meta-language* for the reader, who stands before the expectation to be *constructed* at the time of reading[9]. So, the *ByTheWay*-concept (in general) opposes the unity of meaning (isotopy) by creating a logical *disturbance* that extracts the meaning outside the institutional format of the arts, as a critique of social illusionism that reproduces the perceiver as a consumer in the system of secondary exploitation – of cultural industries[10]. As *ByTheWay*-principles are built on the basis of forced/extorted/induced/created states of artistic contemplation, so they undoubtedly extort the reader/viewer's confrontation with the real art conditions. The *ByTheWay*-projectivity extends its practice to a multitude of media,

rethinking the new roles of the creator, perceiver and space. Through a multitude of ephemeral events and residences, through conversations, dialogues, nurturing the *ByTheWay*-community, media experiments, working with archival materials, documentary poetics are formed. *ByTheWay*-art occupies its own position within the social/historical space, through alternative actions, demystification of events, and reincarnation of new(er) (more)radical forms of art, including the criticism of mimetic naturalism, the breakdown of diegesis and linear narrative, direct addressing, identification and anti-identification of the artistic subject, integration of the perceiver and active participation of the viewer – informed by the context. The *ByTheWay*-document represents the final form of an intensified artistic experience that advocates the continuous transformation and deinstitutionalization of artistic communications as we know them. Sometimes as a form of foundational textology and sometimes as arbitrary claims, we sometimes ask ourselves: Do they fully reflect the author/-s intention? Despite the nature of the conversations (exchange of artistic experiences), often informal as the *ByTheWay*-artists themselves name it, seemingly speculative and from the moment prompted discussions, they are conceived thoroughly, with clearly addressed historical-artistic and social references, taking into account the final reception of the perceivers... the sign arrangement has a different sonority in the sequence of the artistic speech. The mediation of other texts in the new sometimes takes place through reduction, complication, gradation, or "limiting with some other essence", and sometimes with a final statement, as proof of their existence – in extension [*extensio*]. The semiological approach is precisely articulated through attempts to establish interaction between the new hypertexts and the social scope where the old texts had their own and specific meanings. Such expansion of the discursive field of the authentic text (a new work) implies not only new time extensions of the source (authentic) texts, but also their resimplification in the domain of semantic legacies, misconceptions, unrealized projections of an original avant-garde commitment.

XII.
Imperatives of the co-historic becoming: Where are the beginnings? When does the historical reading of current phenomena begin?

This observation, as a retrospective and summarized review, tries to keep the attention on the existing historical records (art catalogues, art critiques, exhibitions, events) and then determine the possible chronotope framework (of art) of the *ByTheWay*-company that could be consolidated on the premises of the original notions and the contexts of their occurrence.

The development of profane art[1] at the transition from the nineteenth to the twentieth century in our country is a step towards modernism, the beginning of which is associated with the work of artists who in the following decades were educated in the major centers (Paris, Belgrade, Zagreb, Ljubljana), participated in residences in the then European center of art, Paris, along with colleagues from the Yugoslav spaces, and later in joint exhibitions organized by the associations exhibiting in the Belgrade Art Pavilion "Cvieta Zuzorić". The first associations of fine artists were formed, HDLU (1868), ULUS (1919), in the post-war period ULUCG (1946), DLUM (1946). The first schools (of applied art) were founded, the Art Gallery was established (1949) (Nikola Martinovski and Dimche Koco initiated a collection), the Art Pavilion (1956 – 1962)[2] and the construction of what we know today as common (modern) history began. For the 1950 – 1960 period, Abadzieva-Dimitorva shall conclude that "in just a decade, the Macedonian artist has accumulated all those directions that have grown evolutionarily and logically (over several decades) in Serbia, Croatia or Slovenia (cubism, constructivism, surrealism, intimism and poetic realism, abstraction). […] Crucified on the triangle: tradition – Yugoslav art – world art sensations, the Macedonian painter powered his spirit from three sources, to finally coin his national and artistic emblem."[3]

The connection on the common plan is affirmed through participation in biennial exhibitions in Venice (Sonja Abadzieva-Dimitrova, joint curatorial, joint pavilion and artists 1978, then 1993 and 2005), Alexandria, Sao-Paolo, development of art criticism with the membership of Yugoslav AICA from 1982 to 1986[4], exchange and participation in group exhibitions in the world (founder and first director of the Museum of Contemporary Art in Skopje – Boris Petkovski, the practice continues), criticism of Macedonian critics in magazines in Serbian-Croatian, and criticism from Yugoslav critics of Macedonian art (Lazar Trifunović, Miodrag B. Protić, Otto Bihalji Merin, Radoslav Putar, Jerko Denegri, etc.). In the period of, and, after independence, there was a certain separation of the work of artists and art historians, but institutional inflection was still to come. With the change of the social climate after the student demonstrations in 1968, the Student Cultural Center in Belgrade – SCC (1971) was established,[5] The Youth Cultural Center – MCC (Youth Home "May 25th", 1972) in Skopje,[6] The Student Cultural Center in Ljubljana – SCUC (1972, Gallery Škuc from 1978), a little earlier the Student Center in Zagreb – SCUC (1959) and the Youth Tribune in Novi Sad (1956) were formed. The first higher education institution in Macedonia – the Faculty of Philosophy (founded in 1920), during the seventies was the context for alternative artistic practices (actions, performances, temporary installations), some of them[7] later institutionally presented within the retrospective exhibition of Simon Uzunovski at the Museum of Contemporary Art, 2022. When contemplating the art of the *ByTheWay*-company, we perceive a relationship with some of the concepts formulated within the framework of the activities of the *Aesthetic Laboratory* (1959)[8] founded by the Croatian philosopher, aesthetician Pavao Vuk-Pavlović (professor at the Faculty of Philosophy from 1958 to 1971). The period from 1976 to 1981 is considered to include the most significant activities marked by theater plays, art exhibitions and happenings, concerts, film screenings and poetry readings. The points of the manifesto *Manifesto of the big acquaintance* (authorship of Milija Paić, Kiril Temkov, Ivica Dzeparoski), or at least some of them, such as point (7): "It's time for a long-movement. Living space is also a cultural space.

Life must become authenticity, living must become art", reflect the subtle connection with the *ByTheWay*-points/*ByTheWay*-syntagmas, whose manifest aspectuality through the action of *ByTheWay*, shows a reflection in relation to the dominant courses of art, which make art "stuck in the catacombs", "tired", with "heavy legs" as stated in the *Manifesto* of the *Aesthetic Laboratory*.[9] In addition to the manifest principles, we could locate the connection points in the concepts "collective creation" and "against the museum aesthetics"[10], philosophically elaborated in the writings of Vuk-Pavlović. The other line connecting Vuk-Pavlović's *ByTheWay*-actions and philosophy are the concepts of "living" and "up-living", "realization of the meaningful core through the creative act".[11]

Among the efforts within the "Croatian avant-garde" made early in the twenties of the last century and with a certain time sequence after the authentic avant-garde practices in Zurich, the Zagreb company that acted under the name *Travelers*[12] occupied an undoubtedly important place, solely according to the performance of the Dadaist practices within the former Yugoslav spaces. We see the similarity of the actions of *ByTheWay* and *Travelers* in the concept of "every day a piece of art" in the former (Stanko Pavleski's moto), started as part of the project *Artistically through the Phenomenal 1-5* and "daily performance of artistic actions" (collages, letters, plays and actions) in the latter, i.e. in the identification of life and art, as well as the critical orientation to social conditions. According to the Yugoslav art historian and art critic Ješa Denegri, the emergence of modern/contemporary forms of art does not arise from general or universal currents in art, but is created in concrete spaces and in a specific historical time, in the circumstances that determine the "spiritual and artistic horizon" or "view of the world".[13] The notion of the "other line" [*druga linija*] is derived from the "different" or "distinct" contained in plurality of artistic practices, a specificity defined in terms of "individual artistic mentalities" or the so-called *genius loci* as belonging to a common environment or art scene.[14] Defined in this way, the emergence of the "other line" implies a constitutive assemblage composed of the "different" [*drukčije*][15] in terms of "individual artistic mentalities", within the set of individual artistic manuscripts and gestures, intellectual attitudes, avant-gardist understandings

and manifestations of the opposition-as-antagonism in relation to the cultural milieu. The environment that possesses historical memory of such opportunities, created the predecessors (the historical avant-garde of the twenties) of these endeavors (the other line in the fifties) with "non-affiliation" as a common constituency within the Croatian, but also the broader Yugoslav art scene. Almost simultaneously with the European Dada[16] in the second decade of the last century, the Dadaist circle was created in Zagreb,[17] the avant-garde movement Zenitism – initiated by Ljubomir Micić that worked for five years (1921 – 1926 in Zagreb/1921 – 1924 in Belgrade), the work of individual artists within the *Bauhaus*,[18] the emergence of the neo-avant-garde group *EHAT 51*,[19] the international movement "new tendencies" (from 1951 in Zagreb),[20] the emergence of the "New Art Practice" (1966 – 1978),[21] the activities of Belgrade artists in the eighties (R. Teodosijević, N. Paripović, M. Abramović, J. Kocijancić, B. Sombati et al.), the emergence of postmodernist painting and the "new painting" (late seventies and eighties).[22] Art from the seventies or art around and after 1968 within the "Yugoslav art space",[23] seems to be sufficiently open[24] in a definite sense to seek the common thread of our spaces, in our local context, in the work of artists from the seventh decade of the last century and later, in the art of the eighties when "first-person speech" was affirmed[25]. The search for a relevant critical corpus (as-referential frame-for-interpretation) further and beyond the local discourses of the written word, through a more thorough inward view, will move and shift our focus from the (perhaps?) (un)necessary landing on foreign grounds to confirm our own place of art rooting.

Observed as an "empty art space"[26], the decade of the seventies manifests itself as anticipation of the following institutionally determined states (in the eighties), historized through exhibitions *New phenomena in Macedonian fine art in the last decade* (1984)[27]; *Expression, gesture, action* (1985)[28]; *Expression in painting* (1985); the art manifestations of the *Zero* group (1985 ≈)[29]; *The 80s in Macedonian fine art* (1986)[30]; *Eroticism in contemporary Macedonian fine art* (1986); *Six Macedonian fine artists, 'From the miraculousness of the meadow to the joy of living'* (1986); *State 1986* (1986)[31]; *Geometry and*

its types in Macedonian painting (1987); *Surrealism and its types in contemporary Macedonian painting* (1988); *Sculpture – space* (1988/1989), etc.[32] The Biennale of Fine Arts in Venice (1978) is a challenge for Macedonian artists who are trying to respond to a particularly current topic in the current decade, set by Carlo Ripa di Meana "From art to nature and from nature to art"[33], in which a relationship with the concept "nature-society" of the *ByTheWay*-company is sensed. The rise of cooperation and equal representation of Macedonian artists in the wider Yugoslav space states that it "was cut at the root" by "international wars" according to the observations of Sonja Abadzieva-Dimitrova.[34] The participation of a Macedonian selector (Viktorija Vaseva-Dimeska) and Macedonian authors at the exhibition *The landscape as an occasion – the space as an outcome* (1984)[35] at the Second Biennial of Yugoslav Fine Arts in Zrenjanin, represents an important moment in the historization of artistic anticipations within the collective notions of new art, specifically related to nature/landscape as a source of creative freedom. In the same decade, the integration of Macedonian artists at the Biennale in Panchevo took place, including Aneta Svetieva, Tome Adzievski, Jovan Shumkovski, Stanko Pavleski; then at the Yugoslav Triennial in Maribor *Ecology and Art* (1980) the artists Nikola Fidanovski, Zharko Jakimovski, Dancho Ordev, Tanas Lulovski, Dushan Perchinkov, Vasko Tashkovski and Vangel Naumovski. The participation of individual artists at the Yugoslav Triennial in Belgrade (1987), then the exhibition of new tendencies in contemporary Macedonian art in Belgrade (1990), where Petar Hadzhi-Boshkov, Aneta Svetieva, Petre Nikoloski, Petar Mazev and Gligor Chemerski took part, is also of great importance.

The main connecting component of alternative art practices in the seventies (the performances of Milosh Kodzoman and Dragoljub Bezhan[36]; the installations of Simon Uzunovski, the actions of Simon Shemov and Nikola Fidanovski[37]), was the result of the "social understanding of the role of art"[38] most often represented extra-institutionally, with characteristics of temporality and contextual consideration of artistic settings, interventions[39], actions and artistic situations of another kind. Compared to the Yugoslav (or Croatian) "other line", in the Macedonian context, a more or less "autochthonous" line was created, for which, according to Vladimir Velichkovski, the

only designation could be determined as "a certain historical moment in which more among themselves different practices were equally included in some general spirit of the time". This notion suggests that the authentic or prevailing character as an atmosphere in one place [*genius loci*], in the Macedonian context, is "replaced" or "combined"[40] with other or different perceptions arising from the skipping, the historical inconsistency with the trends in joining them, accompanied by some diachronic distance.[41] The imperatives of such (authentic) feats are documented in the records of Simon Shemov and Nikola Fidanovski, who elaborated the stays and visual (chromatic) interventions in the nature of Mount Deshat and Lake Lokuf (1972 and 1974), indicating that their actions were not motivated by the idea of leaning towards the current movements of the "new art practice", but by the desire to "release the intensity of alienation" of the man who "searches for his own identity", located on the "critical border".[42] A series of activities titled *Interventions in Space* were held organized by the MoCA, Skopje. In 1982 Marko Pogachnik (*Monument to Nature / Temple of Nature*; lecture cycle "School in Space"), Gligor Stefanov (*Cotton Interventions*), Nikola Fidanovski-Kocho and Simon Shemov (*Collective Intervention*), Iskra Grabuloska (*Projection in Space*) and Gerard Brasel (colored objects) took part. Alternative artistic practices were carried out such as the action of a group of architects *Stog* (1983), held in front of the MNT, organized by the MoCA.[43] Namely, at that time, there was a high awareness of the institutional order of art, of the engagement of art events of this kind, which, within the framework of world art practices, usually prompted spontaneously and by independent initiatives, and not under the mentorship of institutions (Zlatko Teodosievski).[44] A more direct relation with the "New Art Practice", for which Nebojša Vilić in the catalogue for the exhibition *Condition 1986* [*Состојба 1986*] pointed out that "it exists in parallel in these spaces", was established in the art production of the four authors: Perica Gjerogiev, Stanko Pavleski, Jovan Shumkovski and Blagoja Manevski.[45] That same year (1986), Sonja Abadzieva-Dimitrova wrote that the abovementioned artists, including Stanko Pavleski, possess peculiarities of an "authentic art world" in the "tension and density of artistic expression" and the dominant "axiological aspects" of artistic creation.[46] At the Biennial of Youth

(1987), Stanko Pavleski already saw the minimalist sensibility, the sense of the primary form and its reduction to the sign, conceptualist title (*Angular sensation – visual pyramid*), as a hint of some future and later achievements in the true sense of dematerialization, characteristic of conceptual art.[47] The participation of a group of Macedonian artists at the exhibition *New movements in Macedonian art* in Panchevo and Zrenjanin in 1990, testified to the efforts to join Macedonian art to the current artistic tendencies in the Yugoslav space. Stanko Pavleski's works are defined as "sculptures of the sharp edges", "constructivist forms", "articulated drawing in space".[48] The art in the ninth decade has developed along an autonomous line, which practically tried to apply a similar model (through the exhibition format, artist – critic relationship) to what during the sixth and seventh decades in the former Yugoslavia was interpreted as "a-critical criticism" [*critica-acritica*]. The breakdown of the traditional exhibition discourse took place through the engagement of art in the discourse of new media by individual critics, art historians, in institutional and excursion contexts.[49] The model of "a-critical criticism" was formulated by Germano Celant as a curatorial concept, according to which criticism "'goes along with art', without judging the work", it "lives, experiments, conserves and collects" relying on "documentation" (photographs, recordings, logs).[50]

The participation of the Macedonian artists on *Yugoslav Documenta '87*[51] and *Yugoslav Documenta '89*[52] meant simultaneity in the mapping and interpretation of artistic manifestations, which unobtrusively participated in the common image of ex-Yugoslav artistic discourse. The premises of the initial considerations for the inclusion of general civilizational values were represented in the conception of these exhibitions.

> *"For the essence of contemporary Yugoslav art, the most important are those authors whose art, according to the overall characteristics, surpasses the models and stages that the course of world art history has already passed and left behind...*
>
> *The cultural reality on the territory of Yugoslavia is today part of the world cultural reality, and contemporary Yugoslav art is created as a*

general civilization product in which the universal transcends the national and local...

Today, when it is increasingly obvious that the world contemporary art transcends classical axioms, then for art theorists, the individuality, creative energy and ethics of the creative act become much more essential criteria in the appreciation of the artwork..."

(Hadzifejzofić and Tadić)[53]

In the *Yugoslav Documenta '89* review, Jovan Despotović wrote about the existence of the "first line" in the then Yugoslav art, and that the former "other line" [*druga linija*] through authentic artistic means opposed the official gallery art.[54] Here the term "first...." probably appears as a reflexive interpretation and does not contain the basic premise of the term "other", not – "druga" as "second". In the critical review, Vladimir Velichkovski noted that the concept of making a "snapshot" of our new art enters into the fuller insight of current endeavors. The "other line" has been interpreted as a tendency to deviate from the dominant flow of artistic movements.[55]

One of the key features of the reference term "other line", at that time alternativism, something that had previously been on the sidelines, positioned in the center of the modernist heritage, appeared as "other heritage" (Zagreb avant-garde, Dada, Zenitism...), to which, as a newly discovered phenomenon, new art practices (*OHO*, Zagreb and Belgrade artists) referred to during the sixties and seventies. According to Denegri, in theoretical and critical discourse, the "other line" is the "arc" that enables the continuity of development, its duration and connection between the art practices of the early twenties and the alternative art practices of the seventies.[56] Denegri's claim that the construction "other line" is today unsustainable in the form that authentically informed and revived this concept for half a century is justified by the fact that the phenomena of that time, as well as the individuals themselves who formed the "other line", became mainstream, won the historical victory, and thus did not disappear from the art world. Hence, Denegri's assumption about the "untenablity of the term in today's sense" is less contradictory to his claim that

"historical art is constructed", and not only "that it is reconstructed", and especially because *that* which is "different" [*drukčije*] in relation to the dominant currents, has no time frame, nor does it have a constructed state in which it would appear. All this went (hand in hand) along with the development of such diversity, starting from the twenties, Zenitism as a modality of Dadaism (from which they were moving away) and Constructivism (Slovenia, Croatia, Serbia), then through the post-war neo-avant-garde phenomena in the seventies, (*EHAT 51*, *Gorgona*, Zagreb's radical Informel) "New Art Practice" which according to Denegri should not be identified with just one current term such as conceptual art, then, the art of the eighties and postmodern art (pluralization and return of painting, return of classical media), until the "disappearance" of the utopian projection of art in the decade marked by the "internal crisis" of the "up to then Yugoslav space", followed by global shifts (the collapse of the Soviet Union and the fall of the Berlin Wall).[57] After the separation from/in the common Yugoslav space, a new historical development followed, distinct for each of the republics, in which the center was lost and the ratio with *that* other thing, which would be different and alternative, remained only the local one, as a static point around which diversity was dynamized, but it did not have the same features, the core of the disseminated concepts, as it had before. In the context of habits to search for the origin, in the context of the required relations between historical discontinuities and the desired weight as a constant of continuities, resolution allows, not - to adopt and apply this notion to new(er) artistic contexts such as *ByTheWay*, but to think in continuity of historical data/factography. Probably, it would be abstract and unfounded to add to this notion, if one does not take solely, the "difference" from the "other line", not as a notion, but as a condition that has no historical promise.

The "New Art Practice" in Macedonian historiography is defined as painting and sculpture in an extended field, as a practice with a neo-conceptualist omen, whose evolution is traced to postmodernism or the neo-avant-garde of these spaces.[58] Contemporary Macedonian art, according to the historical insight of Vladimir Velichkovski, as a line of evolution is drawn from the "first historical period" as the "foundation of modernism" of the twenties,

then from the "second historical period" in the fifties of the twentieth century, i.e. the post-war period when in the same circumstances as in other Yugoslavian spaces, a period of social realism, a greater freedom was felt in the Macedonian art, in terms of interpretation of topics and a perceptive striving to overcome the dominant vocabulary of artistic communication.[59] In this particular context, in a morphological, but also in a sign sense, new artistic manuscripts were marked and formed, inherent in the special artistic determinations, but also in the line of the separate author's observations of the modern times. Such peripheral involvement, but also occasional exclusion from the dominant currents, created free(er) space for the future determinations of the new generation of artists in the seventies, whose work within the framework of the "new art practice" has been noted as (up)tying the existing notability of the then Yugoslav criticism.[60]

Considering the "Macedonian artistic and cultural identity", the "national project" *vis-à-vis* "internationalism" and/or "globalism", the art historian and art critic Nebojša Vilić established the theoretical relations: "local-national"; "international-national"; "global-transnational", concluding that: (first) "the completion of national identity through the thesis of continuity completes the definition of specific modernity"; (second) "radical modernist discontinuity" set in "supranational premises"; (third) "the abandonment of the discourse of continuity or discontinuity" in search of "the identity in a transnational context".[61] Apart from these conditions, the art historian Emil Alexiev noted that: "the permanent crisis" is the principle on which modern art operates, continuously maintaining that state, but it (modern art) nevertheless "is based on itself and it is based on its own history". The identification of "the contemporary – a set of traditions", "the global – set of sites (topos)", "the international – a system of relations among many nations", maybe does not leave the model of searching for unbroken ties with the tradition.[62] Art historian Lazo Plavevski noted that at the very end of the fifties and the beginning of the sixties, there was a lack of a certain attitude, a neglect that reflects on the insufficient reception of the works and authors of this period, but in the supposed value sequence in contemporary Macedonian art.[63] According to the art historian Valentino Dimitrovski, the modernist discourse

in the "traditional, national and modern" is "a living organism that permanently secretes juices despite the numerous viruses eating it away", while the "phenomenon of modern art" is "imposed by the political and cultural establishment".[64]

The perceptions and hypothetical assumptions about the possible historical continuity of the "new phenomena" and "new tendencies"[65] in the Macedonian art, are placed with particular caution in the review writing corpus, due to the unobtrusive time distance from the first such efforts, taking into account again the two key conclusions that were valid as a starting point in the past: "historical youth" *vis-à-vis* "creative maturity"[66] of the art in these areas. The art of avant-garde time in the Macedonian context has the property of "visual speech and attitude about the conditions that are coming and going", according to one of the critical observations.[67] The possible art relationship of the *ByTheWay*-company and the historical "new tendencies" is contained in the critical attitude towards the forms of knowing (and practicing) art, as well as the forms of encouragement and presenting of art, manifested in a certain and particular "sociological context" in which it is again placed on the level of an omen – the relationship "author-audience-social environment and institutions"[68]. The various found and created contradictory situations as new axioms of the artistic assertion, hence the alternative discourses of the *ByTheWay*-company's art, arise from the starting frames of perception of the process of shaping art itself and from/into the idea of art (as idea), as a kind of displacement in relation to the constant, the center, hence perhaps the essential movement along the perimeter of the concepts, the possibilities and the contemplation as a socially circular, at times auto-poetic concept, whose radius punctuation takes place, following, or going after, the multitude of points on the circle, the line that is recreated by the merging of the beginning and the end (and/or vice versa), as the intention of one's own journey.

The historical youth, as an argument of such artistic findings, could also bypass the classical reference to Rousseau's polemicizing about the return to nature, borne out of the need to assign the category "space" to the requested *topos*, to conquer that space, despite the necessary connection with one's own place [*genius loci*], in a super-concrete and in the most universal sense. The

search for one's own space (in nature and extra-institutionally) outlines the contours of the common concept of the company – the free[69] space for dialectical thought as *actus primus* (in the scholastic sense), for the creative imperative as a series of actions. Therefore, freedom is no longer "essential" or "existential", but is intertwined in the chiasm of these two concepts, and as such prepares an aporetic discourse in which the meaning of the existence of art "left at liberty" is brought into question, but also available as much as *is* the freedom itself.[70] The dialectical discussions of the French philosopher Jean-Luc Nancy set a real foundation [*tableau vivant*] to clarify the complexity of this conception, which is simplified when it comes to freedom as an essential category of thought in art conceptualization, and then as a creative category in the processes of art production. Nancy's point about the "experience of freedom" is defined by the concept that: "freedom is everything but an 'Idea'", it is "a fact that is constructed through the effectiveness of the occurrence", "with generativity", because "every existence is new, at its birth".[71] During the multitude residences, the *By the way*-company developed the idea of the free form of artistic expression, its aspectual telos, which, if it is not generated *in situ* (an act of/of a temporary nature), enters a stage of post-production, where freedom is already framed/sub-alternated through the choice of the specific medium. Here, in a dualistic sense, we face aesthetics as a problematic issue (production and reception), because it is no longer (only) a document from experiences of freedom, free expression, or the free act of (be)coming art, but a particular material form (most often a photograph, a book or the medium of moving images) through which aesthetic reasoning is invoked[72]. Through the medium as a determinant (media essentialism) we come to the true dualism disposed between the personal aesthetic imperatives of the individual participants in the construction of the work with the term "collective work" as a union or a unique expression of the particularities contained in it.

XIII.
Museum exhibiting: A function of art?

> *"… art is political in its own special way; it produces new knowledge that can serve as a basis for changing the world, but that does not have to have an explicit political content." (Umberto Eco, The Open Work, 1989)*

As trivial as it may sound, placing art in an institutional context – is *a political gesture*. The aforementioned term inevitably contains all contamination and attempts to change its ontological nature, because what is political in the aforementioned situation is essentially the opposite of the ways in which this term is often applied institutionally. Setting in a certain context along with indicating: "this is art!", leads to cultural and political implications of thinking within the aesthetic reception. The art reader is an element that constructively builds the integrity of *aesthetic reception*. Hermeneutical reading is seen as "a process which is oriented towards determining meaning", towards "transparency of meaning", a system of interpretation which enables a "transcendental function of understanding", especially when we talk about complex artistic articulations.[1] "Meaning", in one of its instances, is "use".[2]

The museum exposition of *ByTheWay-a*rt is a certain defeat of the avant-garde way of thinking (and of action), marked by entering into a context that is "external to its starting goals"[3]. The representation of art in an institutional context distances itself from the avant-garde way of thinking, from the "need for independence" as Tristan Tzara has stated in *The Dadaist Manifesto* (1918),[4] from the idea that "art is a private thing", or that "the artist creates for himself".[5] Such an act demonstrates the utopian dimension of the avant-garde project in today's conditions,[6] in which its autonomy capitulates, it ceases to persist at the mechanisms of the institutional order, at the "general

mechanization of social functions"[7], at the conditionality of the productive and the mechanisms of distribution of art that lead to the inability to react in any other way. But the one-day event as an exhibition concept, to some extent retains the immanence of the model of institutional criticism in relation to the dominant patterns of art representation, challenging the uniqueness, or exclusivity, of the museum exhibition as the only one possible. It announces its existence in the art world through the networked presentation, through the historical record and through the ephemerality of the experience.

The historical synopsis is important in determining the methodological approach in the interpretation of the artwork (direct observation of the document, analysis of the context of situating, description, stylistic structure, etc.), while the systematization of "artistic problems" requires support in the theoretical approach (application of empirical disciplines), the starting point of which is the construction of a coherent system of generic concepts, possible if one takes into account the specific historical conditions under which the artwork was born.[8] According to Erwin Panofsky, "any discovery of an unknown historical fact and any new interpretation of a known one, will either fit into the prevalent general conception, and thereby confirm and enrich it, or will else entail a subtle or even fundamental change in the prevalent general conception, and thereby shed new light on all that was known before".[9] Art has always had an "aesthetic meaning", but not necessarily "aesthetic value", and that is why "aesthetic experience" is necessary.[10] According to Arthur Danto, who has introduced the institutional formulation of the term "art world", the sociological dimension of the art work as an essential category is underlined. While the function of artistic theories is, to make the art world and art possible .[11] The greater the variety of artistically relevant predicates, the more complex individual members of the art world become.[12] The view of Hans Belting (set forth in "The End of the History of Art?", 1984) is that "the artist of today often refuses to participate in the current history of art" and that this leads to "separation from the tradition of thought", that the meaning in the common "rewriting of history is slowly being lost, that both the artist

and the art historian have lost their faith in the rational, teleological process of artistic history".[13] According to Belting, the first crisis of art history was the confrontation with the avant-garde that produced its own historical model.[14] According to Heinrich Wölfflin analysis rooted in [*the mode of representation*] implies an overview of the possible variations of visual transmission that the artist himself has resolved by reaching the final solution.[15] Welflin's suggestion is to avoid "false assessments" that "enter the history of art" based on 'the impression left on us by images from different eras, placed side by side". He has said: "we must not interpret their different types of expression only in terms of feeling, impression [*stimmung*]",[16] or as the German philosopher Ernst Cassirer had put it: "passive impression is incapable of explaining the phenomenon of expression".[17] The critical attitude of (*By the way*) authors was initially guided by the idea of "changing the social sense of art"[18], and certainly does not equate the notion of function with its utilitarian meaning in one of the operatives of art. The ten-year existence outside the current (institutionally engaged) artistic discourses, points to the (pre)setting for perseverance, which, however, does not remain closed to the impression, but approaching life, contextualizes new and different forms of communication, left for an encounter with the art.

Addressing these topics stratifies a series of historical developments in the field of artistic activities, art criticism, institutional and extra-institutional forms of art organization. The arrangement of the *ByTheWay*-projectivity in a line of historical reading-in-continuity would be self-referential if one does not leave the confined, and, often – sufficiently constant system of historical sequencing, produced and derived from the periodic review. To this end, cross-cutting considerations in a wider scope of artistic developments could project a clearer, if not more dynamic, level at which the basic features of a possible artistic argument would be outlined. The individual reflections of the authors in the *ByTheWay*-company, united as a consequence of a common position, assume (for the sake of their own argument) or necessarily call

(for the sake of the historical argument) for parallel reading, the true predecessors of such a (perhaps avant-garde?) line.

Notes

I

[1] Натали Рајчиновска-Павлеска, „Патем – жива и витална уметност," во *Патем 2017*, Весна Дунимаглоска, Ѓорѓи Крстески, Станко Павлески. Скопје: Станко Павлески, 2018, 4-21.
[2] Jean-Paul Sartre, *"What is Literature?" and Other Essays*, trans. Steven Ungar. Cambridge, MA: Harvard University Press, 1988, 38; 47-48.
[3] Ibid, 61.
[4] The term "anart" does not refer to the negation of art, but meaningfully refers to its dialectical potency in relation to the etymological notion of creation. David Hopkins, "Marcel Duchamp's Readymades and Anti-Aesthetic Reflex," in *A Companion to Art Theory*, eds. Paul Smith and Carolyn Wilde. Oxford; Malden, MA: Blackwell 2002, 255-256.
[5] Here I use the term totality in the sense of the idea of overcoming and expanding media and disciplinary boundaries, as well as the aspiration for synthesis and unification of different disciplines and individual poetics that lead to a final artistic expression. Miško Šuvaković, *Pojmovnik suvremene umjetnosti*, Horetzky: Vlees & Beton; Zagreb: Ghent, 2005, 630-631. The synthesis of the disciplines (painting, sculpture and architecture) is characteristic of the group *Денес* (*Today)* (1953) in the Macedonian context, while in the practices of the *ByTheWay* group, such an extended type of synthesis among a multitude of creative disciplines is seen within the numerous *ByTheWay*-events, when poets, writers, critics, architects, and artists from different disciplinary categories take part. For the group *Денес* see: Владимир Величковски, *Уметничките групи во Македонија*. Скопје: Музеј на современата уметност, 2003, 11.
[6] For the "delay" of the "New Art Practice" in Macedonia, regarding the Yugoslav art space, see: Владимир Величковски, *Нови појави во македонската ликовна уметност*. Скопје: Селектор, 2006, 8.
[7] About the roots of the humanist idiom in Rotterdam's work, see: Erwin Panofsky, "The History of Art as a Humanistic Discipline (1940)," in *Art History and Its Methods: A Critical Anthology*, ed. Eric Fernie. London, New York: Phaidon Press, 1995, 185.
[8] Hans-Georg Gadamer, *Truth and Method*, Second Revised Edition, trans. Joel Weinsheimer and Donald G. Marshall. London; New York: Continuum, 2004, 281-282.
[9] Ibid, 282.
[10] Idem.

[11] Bertolt Brecht, *Brecht on Art and Politics*, eds. Tom Kuhn, Steve Giles, trans. Laura Bradley, Steve Giles, Tom Kuhn. London, New York: Bloomsbury Methuen Drama, 2003, 235. Cf. Bertolt Brecht, "Popularity and Realism," in *Art in Theory: 1900 – 1990*, eds. Charles Harrison and Paul Wood. Cambridge: Blackwell Press, 1995, 492.
[12] Juri Lotman, *Culture and Explosion*, ed. Marina Grishakova, trans. Wilma Clark. Berlin: Mouton de Gruyter, 2009, 62.
[13] Gadamer, op. cit., 158-159. Cf. Panofsky, op. cit., 182; 189.
[14] Станко Павлески, *Ненапишана книга до посредувачот: за погледот и аголот*. Скопје: Музеј на современата уметност, 2002, 83.
[15] Susan Sontag, *Against Interpretation and Other Essays*. New York: Farrar, Straus and Giroux, 1966, 13.
[16] Ludwig Wittgenstein, *Tractatus Logico-Philosohicus*. New York: Routledge, 2014, 14.
[17] Wittgenstein, op. cit., 15.
[18] Sartre, op. cit., 68.
[19] Ibid, 69-70.
[20] Ibid, 57.
[21] Gadamer, op. cit., 185.
[22] As André Breton would say in *The Surrealist Manifesto* (1924): "The mere word 'freedom' is the only one that still excites me". Andre Breton, *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane. Ann Arbor, Michigan: University of Michigan Press, 1972, 4.
[23] Breton, op. cit., 34.
[24] Валентино Димитровски, „'Сеир' на Авторски низ појавното," во *Авторски низ појавното 1-5, 2004 – 2013,* Станко Павлески, Марија Џунова, Весна Дунимаглоска и Спасе Перовски. Скопје: Станко Павлески, 2013, 44-57.
[25] Gadamer, op. cit., 176.
[26] Ibid, 179.
[27] Sartre, op. cit., 194-195.
[28] Борис Гројс, *Уметност утопије: Gesamtkunswerk Стаљин*, прев. Добрило Аранитовић. Београд: Плави круг/Логос, 2011, 159.

II

[1] The community or the company *ByTheWay*, has no traits of an art group like the Macedonian groups which existed "briefly", were of "heterogeneous composition" and had "broad intentions". It nurtures the concept of the common and the collective in production, in the creation of archives, but also in the process of creative thinking. According to Vladimir Velichkovski's entries in the book *Art groups in Macedonia* (2003), the art groups in Macedonia had "a common goal" towards strengthening the positions of modern or contemporary art,

with the various avant-garde and neo-avant-garde tendencies, which they achieved mainly through exhibitions and without special programs and manifestos. The group *Денес* has published a manifest, unlike the other groups that have no such program planning. Whats common between *ByTheWay* and the other groups is the establishment "outside the institutions". See also: Величковски, *Уметничките групи во Македонија*, 7-8.
[2] Lotman op. cit., 49.

III

[1] According to Mishko Shuvakovic: "The radicalism of the avant-garde artist is reflected in his rejection and subversion of traditional art, civic culture and society in different paradigms of modernity and modernism." Miško Šuvaković, "Teorija i prakse avangarde," u *Istorija umetnosti u Srbiji – 20. vek: Radikalne umetničke prakse* - tom I. Beograd: Orion Art, 2010, 7.
[2] Валтер Бенјамин, „За концептот на историјата," во *Илуминации (Форми и фрагменти), Избрани есеи*, прев. Катерина Јосифоска. Скопје: Или-Или, 2010, 110-111.
[3] Renato Poggioli, *The Theory of the Avant-Garde*, trans. Gerald Fitzgerald. Cambridge: Harvard University Press, [1962] 1968, 127.
[4] Šuvaković, "Teorija i prakse avangarde," 8.
[5] Šuvaković, "Teorija i prakse avangarde," 9. Cf. Bela Balazs, *Theory of the Film: Character and Growth of a New Art*, trans. Edith Bone. London: Denis Dobson, Ltd., 1952, 122.
[6] Jean-Luc Nancy, *The Evidence of Film: Abbas Kiarostami*. Brussels: Yves Gevaert, 2001, 42.
[7] Johannes Ehrat, *Cinema and Semiotic: Peirce and Film Aesthetics, Narration, and Representation*. Toronto: University of Toronto Press, 2005, 474.
[8] Mark Currie, *The Unexpected: Narrative Temporality and the Philosophy of Surprise*. Edinburgh: Edinburgh University Press, 2013, 100.
[9] Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myhts*. Cambridge: The MIT Press, 1985, 157.
[10] Gadamer, op. cit., 176-178.

IV

[1] Lotman op. cit., 105.
[2] Анри Беар, Мишел Јарасу, „ДАДА - Историја на една субверзија," *Маргина* 39 (1998): 23.
[3] Небојша Вилиќ, „Записи од огништето (Извадоци од аудио АнП 1-4: 45: 50)," во *Авторски низ појавното 1-5, 2004 – 2013*, Станко Павлески, Марија Цунова, Весна Дунимаглоска и Спасе Перовски. Скопје: Станко Павлески, 2013, 160.

[4] According to Osip Brick, photography as a medium is "the need to possess a document, not a a painting". Osip Brik, "Selected Criticism, 1915 – 1929," *October* 134 (2010): 85. https://doi.org/10.1162/OCTO_a_00013
[5] Noël Carroll, *Theorizing the Moving Image*. Cambridge: Cambridge University Press, 1996, 50.
[6] Ibid, 50.
[7] Jay David Bolter, Richard Grusin, *Remediation: Understanding New Media*. Cambridge: MIT Press, 1999, 45. Cf. Marshall McLuhan. *Razumijevanje medija*. Zagreb: Golden marketing – Tehnička knjiga, 2008.

V

[1] *Авторски низ појавното 1-5, 2004 – 2013*.
[2] Небојша Вилиќ, „Едно поинакво искуство," во *Авторски низ појавното 1-5, 2004 – 2013*, Станко Павлески, Марија Џунова, Весна Дунимаглоска и Спасе Перовски. Скопје: Станко Павлески, 2013, 10-11.
[3] Different from the Dadaist beliefs, according to which naming was considered an implication of the cessation of existence. Беар, Japacy, op. cit., 22.
[4] The term "schrift" for Adorno is an analogy and synonym of "writing", "script", as a phonetic language. Miriam Bratu Hansen, *Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno.* Berkeley, CA: University of California Press, 2012, 224.
[5] See: C. K. Ogden and I. A. Richards, *The Meaning of Meaning: A Study of the Influence of Language upon Thought and of the Science of Symbolism*. New York: Harcourt, Brace & World, Inc., [1923] 1946, 226.
[6] André Malraux, *La Psychologie de l'art, Le Musée imaginaire*. Paris: Skira, 1947, 16, cited in Derek Allan, *Art and the Human Adventure:* André *Malraux's Theory of Art*. Amsterdam, New York: Rodopi, 2009, 203.
[7] Stanko Pavleski in „Извадоци од аудио АнП (6:47:21)," во *Авторски низ појавното 1-5, 2004 – 2013*, Станко Павлески, Марија Џунова, Весна Дунимаглоска и Спасе Перовски, 26.
[8] Џосеф Кошут, „Уметноста по филозофијата," во *Уметниците за уметноста*, ур. Станко Павлески, Конча Пирковска, Зоран Петровски, прев. Жарко Трајновски. Скопје: Факултет за ликовни уметности, 2012, 95.
[9] Thierry de Duve, *Aesthetics at Large: Volume 1 Art, Ethics, Politics*. Chicago, London: The University of Chicago Press, 2018, 6.
[10] Ibid, 8. See also: John D. Schaeffer, *Sensus Communis: Vico, Rhetoric, and the Limits of Relativism*. Durham: Duke University Press, 1990.
[11] Volker Panterburg, "The Camera as Brush – Film and Painting," in *Farocki/Godard: Film as Theory*. Amsterdam University Press, 2015, 74. https://www.jstor.org/stable/j.ctt16d69tz.6
[12] Panterburg, op. cit., 73.

[13] Ibid, 79.

VII

[1] "Thirteen aspects of the projectness" are not formulated according to the usual destination of the published document "manifesto", despite appearing in a specific publication – the *ByTheWay 2017* book. In this text, the idea of such a destination starts from the content (the listed aspects) as a program concept, reformulated and continuously changed on several occasions.
[2] Niall Lucy, *Derrida Dictionary*. Malden, MA: Blackwell Publishing, 2004, 152-155.
[3] Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response*. London and Henley: Routledge and Kegan Paul, 1978, 21-22.
[4] McLuhan, op. cit., 184.
[5] Umberto Eco, *A Theory of Semiotics*. Bloomington, London: Indiana University Press, 1976, 43-48.
[6] Rudolf Arnheim, *Visual Thinking*. Berkeley, CA: University of California Press, 1969, 232.
[7] Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. California: University of California Press, 1997, xv.
[8] Небојша Вилиќ, *Осум предавања за уметноста и новите технологии*. Скопје: Музеј на современата уметност, 1998, 25-26.
[9] Ханс Хофман, „Кон целите на уметноста (1880-1966)," во *Уметноста во теоријата, 1900 – 1990: Антологија на промена на идеите*, ур. Чарлс Харисон и Пол Вуд. Скопје: Полица, 2018, 346.
[10] Étienne Souriau, *The Different Modes of Existence*, trans. Erik Beranek and Tim Howles. Minneapolis: Univocal Publishing, 2015, 156-158.
[11] Jacques Ellul, *The Technological Society*, trans. John Wilkinson, intr. Robert K. Merton, New York: Vintage, 1964, viii; xx; 404.
[12] Ibid, vi.
[13] Ibid, 23; 14; 19; 133-134.
[14] Ibid, xxv-xxvi.
[15] Ibid, 79, xvi.
[16] Hansen, op. cit., 211.
[17] Ibid, 33.
[18] Janet Wolff, *The Social Production of Art,* Second Edition. London: Palgrave Macmillan, 1993, 32.
[19] Ibid, 33.
[20] Ibid, 40.
[21] Ibid, 48.
[22] Ibid, 97.

[23] Umberto Eco, *The Open Work*, trans. Anna Cancogni, intr. David Robey. Cambridge, Massachusetts: Harvard University Press, 1989.
[24] Gadamer, op. cit., 189.

VIII

[1] "BytheWayArt 1: A boat for a monastery"; "BytheWayArt 2: Can the intuitive be narrated?"; "BytheWayArt 3: 600 m above Magritte"; "BytheWayArt 4: In for a penny, in for a pound"; "BytheWayArt 5: Bogomila Guerrilla"; "BytheWayArt 6: Bodygraphy"; "BYTHEWAY365: Myth in mirror"; "BYTHEWAY365: Upwards deep"; "BYTHEWAY365: Folder with veranda"; "BYTHEWAY365: A woman in labour without TIAsS2".
[2] Exhibitions: *By the wayArt 1-6* in the Alternative exhibition space – Kamarite (Bitola, 2014); *Fresh as a tomato* (*AtP 1-5* and *ByTheWayArt 1-6*) in the Kazamat Gallery (HDLU Osijek) (Osijek, 2016) and *ByTheWay365* (2015/2016) in the Zitnjak Gallery (Zagreb, 2016).
[3] Stanko Pavleski, Vesna Dunimagloska and Gjorgji Krsteski, *ByTheWay: Limited Liability Company 2013 – 2016*. Skopje: Stanko Pavleski, 2017.
[4] Derived works: documentary video (collective work) *Upwards Deep* (2016); photo documentation; author projects by Vesna Dunimagloska, *Hypoxia Hypertension* (2016); video animation from documentary material from a performance; *Blue Blood Baby* (2016), video object and photography; poetic video performance by Gjorgji Krsteski, *Mezzanine π 1-3-Above Sea levels* (2016); video performance by Stanko Pavleski, *Five Video Etudes on the Joy of Living* (2015/2016); *Chapter 55 – According to my mother and Cioran 6: The Great Lake intexting of footprints* (2016); *Chapter 55 – According to my mother and Cioran 5: The Great Lake Spirit or Box of Art for Friends by Heights* (2016); Irena Paskali, *2202 m* (2016).
[5] A stay named "BYTHEWAY365: Folder with veranda in the Alilica Cave" (v. Tresonce) (15 – 19 July 2016) was realized with the participation of eight participants described by Fiso (Gjorgji Krsteski) as "eight worlds found on the same axis". Pavleski, Dunimagloska, Krsteski, *ByTheWay: Limited Liability Company 2013 – 2016*, 2017, 125. Derived works: *Folder with veranda* (2016), documentary video; collective work: *Ionized* (2016), photos; Ivanka Apostolova, *On the Other Side of the Moss* (2016), a series of digital photo drawings and *Anti-Manifesto for Alpine Unpreparedness*; Vesna Dunimagloska, *Coil ± 5%: Cloak with tin ends* (2016), documentary performance photos; Gjorgji Krsteski, *Mezzanine π 1-4-Larva* (2016); Stanko Pavleski, *Five video etudes about the Joy of Living* (2015/2016); *Chapter 55 – According to my mother and Cioran 8: St. Lilica* (2016), video performance; *Chapter 55 – According to my mother and Cioran 9: Deep intexting* (2016), video performance and photography; *Chapter 55 – According to my mother and Cioran 10: Water-transfer* (2016), performance photo; Stojan Pavleski, *Absent Presence (a necessary*

medicine for participating in an art project) (2016), digital print on plexiglass; Aleksandra Petrushevska, *Good place - no place* (2016), photo; Ivancho Talevski, *Two ladders* (2016); *Fear. White.* (2016); *Absence. You, here Tarkovsky's Angel* (2016); *Revelation* (2016), charcoal technique.

[6] Works: Damjan Gjurov, *Arhanima* (2016), sculpture; Vesna Dunimagloska, *Implant – Drawing /Embrodiery ± 50%* (2016), documentary video and photo document from a performance; Zlatitsa Ilin, *ByTheWayFragments* (2016), digitally processed and printed analog photographs; Gjorgji Krsteski, *Mezzanine π 1-5-Storm* (2016); Stanko Pavleski, *Chapter 55 – According to my mother and Cioran 11: Horizontal* (2016), video performance; Ana Petrović, *Edge* (2016), digital forex press; Stefcho Stefanov, *Tutorial* (2015), poetic performance; Vladimir Frelich, *Silence* (2016), video.

[7] Весна Дунимаглоска, Ѓорѓи Крстески и Станко Павлески, *Патем: Друштво со ограничена одговорност 2015/2016*, Гевгелија: Библиотека „Гоце Делчев“, 2017, 5.

[8] Ibid 152.

[9] Герил Брутски, „За проектноста во Патем контекстите на Станко Павлески,“ in Станко Павлески, Весна Дунимаглоска и Ѓорѓи Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*. Скопје: Станко Павлески, 2017, 36-37.

[10] Lotman op. cit., 102.

[11] Павлески, Дунимаглоска, Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*, 98.

[12] Д-р Душан Недељковиќ, *Историја на философијата (Скопски предавања)*, прев. и ур. Кирил Темков. Скопје: Македонска книга, 1984, 12-13.

[13] Александар Готлиб Баумгартен, *Философски медитации*. Скопје: Магор, 2004, 43.

[14] Павлески, Дунимаглоска, Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*, 69.

[15] Vladislav Tatarkjevič, *Istorija šest pojmova: Umetnost. Lepo. Forma. Stvralaštvo. Pdražavanje. Estetski doživljaj (Dodatak: O savršenstvu)*, prev. Petar Vujičić. Beograd: Nolit, 1980, 38.

[16] Eg: audio narrative *History Has No Garden or The Legend of the Tunnel* (2014); *Bogomila Guerrilla* (2014); *Bodygraphy* (2014); *Great Lake Intexting* (2016); *Stars of the index finger...* (2016); *Deep intexting* (2016); *Water Transfer* (2016); *The vertical of Gevgelija Siflujaki* (2016); *Five Video Etudes* (215/2016); *Chapter 55: According to my mother and Cioran 5* (2016); *Six video etudes* (planned).

[17] A. J. Greimas and J. Courtés, *Semiotics and Language: An Analytical Dictionary*, trans. L. Crist, D. Patte, et al. Bloomington: Indiana University Press, 1982, 187.

[18] "The quality of this absurdity, after closer examination, is to give way to everything that is allowed, everything that is legitimate in the world: the discovery of a certain number of properties and facts no less objective than others in the final analysis." Breton, op. cit., 24.
[19] Брутски op. cit., 37.
[20] Герил Брутски, „Авантурите на По Лаб," во *Патем: Друштво со ограничена одговорност 2013 – 2016,* Станко Павлески, Весна Дунимаглоска и Ѓорѓи Крстески. Скопје: Станко Павлески, 41.
[21] Tatarkjevič, op. cit., 23. The term "poetics" in Aristotle's writings, in addition to poetry, also included music and ballet, i.e. the poetic types "auletics", "citharistics", "syristics" and "orchestics". Аристотел, *За Поетиката*, прев. Михаил Д. Петрушевски. Скопје: Македонска книга, 1979.
[22] Aristotle, op. cit., 22.
[23] Tzvetan Todorov, *Poetic Language: The Russian Formalists*. New York: Routledge, 1988, 20.
[24] Lev Jakubinskij, "O poètichеskom glossemosochetanii," *Poetics* (1919), cited in Todorov, op. cit., 11-12.
[25] Todorov, op. cit., 11.
[26] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas, forew. John R. Stilgoe. Boston, Massachusetts: Bacon Press, 1994, vii, x, xvi.
[27] Tatarkjevič, op. cit., 35.
[28] Bachelard, op. cit., 222.
[29] Павлески, Дунимаглоска, Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*, 94.
[30] Artur C. Danto, "Works of Art and Mere Real Things," in *The Transfiguration of the Commonplace: A* Philosophy *of Art*. Cambridge, Mass: Harvard University Press, 1981, 19.
[31] Ibid, 19.
[32] Carroll, op. cit., 44.
[33] Павлески, Дунимаглоска, Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*, 94.
[34] Breton, op. cit., 177.

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[1] Павлески, Дунимаглоска, Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*, 98.
[2] Ibid, 74-81.
[3] *Towards AtP6*/*ByTheWayArt 1-6* (2014), six-channel video, 11'58", initial editing: Dunimagloska and Krsteski, final editing by Vesna Dunimagloska, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[4] Ранко Младеноски, *Теорија на книжевноста*. Штип: Универзитет „Гоце Делчев", Филолошки факултет, 2018, 28-29.

IX

[1] Collective work: *Reading Eboracum* (July 2017), Gallery MC, New York.

[2] According to Roland Barthes, the text persists through the movement of speech. Roland Barthes, „Od djela do teksta," u *Suvremene književne teorije*, ur. Miroslav Beker. Zagreb, Matica Hrvatska, 1999, 203-207.

[3] The lowest location is on the border of the Republic with Greece, at 44 m above sea level; the highest is Korab, at 2764 m above sea level; the central one is right between the two points, as an extracted phenomenological diagonal, that vertically falls in the village of Godivle, Prilep, at 1447 m above sea level, somewhere in the tobacco fields, by some coincidence near the village where Vesna Dunimagloska's father is from.

[4] Весна Дунимаглоска, Ѓорѓи Крстески, Станко Павлески, *Патем 2017*. Скопје: Станко Павлески, 2018, 34.

[5] The author insists on not translating the title of the work due to the possible inauthenticity of the meaning, i.e. using the name of the platform for transferring files over the Internet to which she refers in the title.

[6] Ibid, 42-43.

[7] Ibid, 88-89.

[8] Ibid, 122-123.

[9] Ibid, 150-151.

[10] Ibid, 44.

[11] Ibid, 96-102.

[12] Ibid, 146.

X

[1] Allan, *Art and the Human Adventure: André Malraux's Theory of Art*, 204-206.

[2] The French poststructuralist Jacques Derrida etymologically explores the notion of "archive" [ant. gr.: ωρχή/arkhē] coming to the "physical, historical and ontological" sense, which he locates in the "inception" (the "primordial" according to Aristotle) and "there" as the "place" which enables the "order" as the "nomological" sense. The Latin root [arhivium/archium] according to the ancient Greek [arkheîon] as "house" together with Derrida's previous interpretation is close to the assumption of the basis (archive-as-house/jointly built archive) of the creative becoming (as inception) in the video production of the *ByTheWay*-company. For Derrida's conceptual interpretation, see: Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz. Chicago, London: The University of Chicago Press, 1996, 1-2.

[3] Станко Павлески, Весна Дунимаглоска, *Транскрипт Патем Ретро*, (unpublished) 2023, 225.

[4] Lotman, op. cit., 46.

[5] Novica Petković, „Predgovor," u *Struktura umetničkog teksta*, Jurij. M Lotman, Novi Sad: Akademska knjiga, 2021, 11-12.
[6] Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller, intr. Leon S. Roudiez. New York: Columbia University Press, 1984, 209.
[7] Lotman op. cit., 69; 76.
[8] Didier Coste, *Narrative as Communication, Theory and History of Literature,* Volume 64, forew. Wlad Godzich. Minneapolis: University of Minnesota Press, 1989, 79.
[9] Petković, op. cit., 14.
[10] José Ortega y Gassett, *The Dehumanization of Art and Other Essays on Art, Culture, and Literature.* Princeton and Oxford: Princeton University Press, 2019, 9-10.
[11] Jurij. M Lotman, *Struktura umetničkog teksta*, prev. i predg. Novica Petković. Novi Sad: Akademska knjiga, 2021, 35.
[12] Ibid, 35.
[13] According to Lotman, "Dualism in form and content should be replaced by an idea realized in an adequate structure that does not exist outside the structure". Ibid, 49.
[14] Ibid, 36; 53.
[15] According to Erich Fromm: "The automation of the individual in modern societies affects his insecurity, succumbing to various authorities that offer him security and alleviate his doubts", while "human existence begins when his characteristic not to determine his actions by means of instinct exceeds a certain point, when adaptation loses the trait of coercion, when the mode of action is no longer determined by hereditary mechanisms". Erih From, *Bekstvo od slobode*. Beograd: Nolit, 1973, 181; 47.
[16] Petković, op. cit., 20.
[17] Robert Stam, *Film Theory: An Introduction*. Malden, Massachusetts, Oxford: Blackwell, 2000, 203.
[18] Petković, op. cit., 14.
[19] Lotman, op. cit., 48.
[20] Sontag, op. cit., 218.
[21] Sartre, op. cit., 26.
[22] Erwin Panofsky, "Imago Pietatis". Ein Beitrag zur Typengeschichte des "Schmerzensmanns" und der "Maria Mediatrix," in: *Festschrift für Max J. Friedländer*. Leipzig, 1927, 261-308, cited in Jan Biatostocki, *Povijest umjetnosti i humanističke znanosti*, prev. Zdravko Malić. Zagreb: Grafički zavod Hrvatske, 1986, 107.
[23] Младеноски, op. cit., 60.
[24] Ibid 60.
[25] Ibid 29.
[26] Ibid 29.

[27] Ibid 23.

a)

[1] Stanko Pavleski, *Five Video Etudes* (2016), video, 04'43", edited by: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Irena Paskali. Five-Part Video: *Chapter 55 – According to my mother and Cioran 6: Great lake intexting of footprints* (February 2016), video-performance, 1'3"; *Chapter 55 – According to my mother and Cioran 7: Stars of the index-finger* (February 2016), video-performance, 31"; *Chapter 55 – According to my mother and Cioran 8: St. Lilica* (2016), video performance, 36; *Chapter 55 – According to my mother and Cioran 9: Deep intexting* (2016), video performance, 50"; *Chapter 55 – According to my mother and Cioran 11: Horizontal*, (2016), video performance, 36".

[2] Stanko Pavleski, *Closing time – Struga 2019* (2020), audio-video, 13", edited by: Stanko Pavleski, audio: Gjorgji Krsteski, Nenad Joldeski, Dimitrije Duracovski, Nebojša Vilić, Vesna Dunimagloska, Ljubomir Milosheski, Erzana Islami, Saso Klenkoski and Stanko Pavleski.

[3] Boris A. Uspenski, *Poetika kompozicije – semiotika ikone*. Nolit: Beograd, 1979, 174.

[4] Ibid, 175.

[5] Vilić's statement (replacing the general noun – "art", with a specific name – "Struga"), probably refers to the conception – "art as idea *as idea*" according to Josef Kosuth. As a linguistic transformation, situational, according to the act of naming-as-action, the new utterance (Vilić) acquires a manifest or demonstrative position in the (more) complete sense of the 'meaning of the utterance'. Josef Kosuth's statement that "art is always abstract", in the newly constructed syntagmatic framework (Vilić), gets/occupies a concrete indication of the place (or semantic space - Struga) "as idea *as idea*" - as a "true creative context". The authentic claim (Kosuth) underscores the sense of art as a generator of meaning, suggesting that "the radical change is in the change of the idea of art itself". For the more extensive definition and the difference between the concepts "art as idea" and "art as idea as idea", see: Jeanne Seigel, "Joseph Kosuth: Art as Idea as Idea," in *Artwords: Discourse on the 60s and 70s*. New York: Da Capo Press, 1985, 221-222. For the previous claim ("art as art") – an impetus for further dialectical discussion, see: Jeanne Seigel, "Ad Reinhardt: Art as Art," in *Artwords: Discourse on the 60s and 70s*. New York: Da Capo Press, 1985, 23-28

[6] Stanko Pavleski, *Deep Down* (2021), video, 02'34", edited by: Stanko Pavleski, camera: Gjorgji Krsteski.

[7] Stanko Pavleski, *Poe Lab's Adventures* (2014/2020/2021), video performance, 06'21", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.

[8] Станко Павлески, „Второ раѓање," во *Пишувана уметност (Раскази)*. Скопје: Окнат Елва Овоет, 2011, 45.
[9] Stanko Pavleski, *Texting coastline* (2021), video, 03'13", edited by: Stanko Pavleski, camera: Rade Gogoski, Vesna Dunimagloska and Gjorgji Krsteski.
[10] Rašida B. Triki, „Žil Delez," prev. Dragana Starčević u *Grupa autora*, Figure u pokretu: Savremena zapadna estetika, filozofija i teorija umetnosti*, ur. Miško Šuvaković i Aleš Erjavec. Beograd: Atoča, 2009, 453.
[11] Stanko Pavleski, *The Rafter towards the Other World – Essay from travelogue for Konjsko and the Irony* (2021), video, 07'33", edited by: Stanko Pavleski, camera: Rade Gogoski, Vesna Dunimagloska and Gjorgji Krsteski.
[12] Stanko Pavleski, *With a feather after fictions* (2021), video performance, 05'59", edited by: Stanko Pavleski, camera: Rade Gogoski, Vesna Dunimagloska and Gjorgji Krsteski Reading excerpts from the author's short story with the same title and his present to the performer Mile Nichevski, Bent, Gevgelija, Macedonia.
[13] Павлески, Дунимаглоска, Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*, 11-14.
[14] Stanko Pavleski, *Kids who forbid the Bent lid* (2021), video, 09'33", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[15] Lev Manović, *Jezik novih medija*, prev. Aleksandar Luj Todorović. Beograd: Clio, 2015, 295-296.
[16] Stanko Pavleski, *Upwards* (2021), video, 01'33", edited by Stanko Pavleski, camera Vesna Dunimagloska and Gjorgji Krsteski
[17] Stanko Pavleski, *New Headquarters of the art-group OHO 2* (2017/2021), video, 07'07", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[18] Мишел Фуко, *Археологија знања*, прев. Младен Козомара, ур. Илија Марић. Београд: Плато; Нови Сад: Издавачка књижарница Зорана Стојановића, 1998, 7-8.
[19] Stanko Pavleski, *First and independent – towards the Five video etudes about the Joy of Living* (2015/2016/2022), video, 06'43", editing: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Irena Paskali. "Making origami stars and registering the ByTheWay constellation sculpture as a gift to the participants and packing in a [Esprit] box, including its concealment near the Great Lake – Pelister, for it to be discovered by the passers-by" (Stanko Pavleski).
[20] Stanko Pavleski, *TV report from the Bogomila Guerilla Front*, 2022, video, 06'27", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski. Watching the reportage in the courtyard of the monastery of St. Spas, Bogomila (according to the author's video story from 2014, *History Has No Garden or The Legend of the Tunnel*, inspired by his project – based on telephone communication with *ByTheWay* members and insinuated instructions he

gives for possible actions before the event, 21'22", audio, Hristijan Petkovic, voice Elena Moshe).

[21] The formulation of the concept of "cinematic heterotopia" in Burgin includes references by Michel Foucault, for whom the term "heterotopia" means "juxtaposition of several places (spaces) that are mutually incompatible". Burgin suggests that *cinematic heterotopia* is constituted across different virtual spaces, but also between film parts, the Internet, the media, etc. Victor Burgin, "Possesive, Pensive and Possessed (2006)," in *The Cinematic: Documents of Contemporary Art*, ed. David Campany. London: Whitechapel; Cambridge, Massachusetts: The MIT Press, 2007, 198-209.

[22] Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye*, California: University of California Press, 1974, 11.

[23] Ibid, 16.

[24] H. Porter Abbott, *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2002, 66.

[25] Mieke Bal ed., "Narration and Focalization," in *Narrative Theory, Critical Concepts in Literary and Cultural Studies*, Volume I, Major Issues in Narrative Theory. London, New York: Routledge, 2004, 268-272; Cf. Roland Barthes, "Introduction to the Structural Analysis of Narratives," in *Image, Music, Text,* trans. Stephen Heath. London: Fontana Press, 1977, 82.

[26] Jay David Bolter, "Remediation," in *The Johns Hopkins Guide to Digital Media*, eds. Marie-Laure Ryan, Lori Emerson and Benjamin J. Robertson. Baltimore: Johns Hopkins University Press, 2014, 429.

[27] Bolter and Grusin, *Remediation: Understanding New Media*, 41.

[28] Stanko Pavleski, *Makedonisimo ^ПАТЕМByTheWay Community* (2022), video, 11'23", edited by: Stanko Pavleski, camera: Stanko Pavleski.

[29] Stanko Pavleski, *Homage to Mladen Stilinovic - Shut up! I beg you!* (2022), video performance, 03'45", edited by: Stanko Pavleski, camera: Gjorgji Krsteski.

[30] Triki, op. cit., 453.

[31] Stanko Pavleski, *Mantra in the House on Two Streamlets 2* (2017/2022), video, 03'33", edited by: Stanko Pavleski, camera: Gjorgji Krsteski.

[32] Stanko Pavleski, *Homage to Oldenburg – Pepperoni Sausage with two holes* (2013/2020/2021), video, 04'32", initial editing: Vesna Dunimagloska, final editing: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.

[33] Кошут, op. cit., 820; 825.

[34] See chapter: "Particularization of the general wholeness... (*ByTheWay*: 2013 – 2016)".

[35] Даниел Бурен, „Внимавајте," во *Уметниците за уметноста*, ур. Станко Павлески, Конча Пирковска, Зоран Петровски, прев. Жарко Трајновски. Скопје: Факултет за ликовни уметности, 2012, 834.

[36] Stanko Pavleski, *Speech quitting* (2021), video-performance, 03'51", editing: Stanko Pavleski, camera: Rade Gogoski, Vesna Dunimagloska and Gjorgji Krsteski.
[37] Georg Vilhem Fridrih Hegel, *Filosofijska propedeutika*, prev. Vlatimir Đaković. Beograd: Grafos, 1985, 109.
[38] Stanko Pavleski*, Chapter 55 (according to my mother and Cioran)* (2014/2023), video, 06'36", edited by: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[39] Павлески, „Второ раѓање," 45.
[40] Gjorgji Krsteski, *The key is in your pocket*, video, title: Stanko Pavleski; Hristijan Pateković, *The grass*, video-animation of colour and light: Stanko Pavleski; Vesna Dunimagloska, *Sealed by Vesna Duni and Srna K'smet*, photography – video animation, title: Stanko Pavleski; Nenad Joldeski, G*juzel's pencil*, video-animation, title Stanko Pavleski; Marija Dzunova, *My sister loves anything that floats*, photography, video-animation and title Stanko Pavleski; Natasha Jakimovska, *Framing wings?*, photography, video-animation and title Stanko Pavleski; Elena Moshe, *Places, signs*..., photography, video-animation and title Stanko Pavleski.

b)

[1] Vesna Dunimagloska, *Museum of Green Dragons* (2023), video 5'04", Godivle, Macedonia, 2017, 2023, edited by: Vesna Dunimagloska, camera and photo: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski. 2021, one-day exhibition, searching for a museum for self-projection; 2016, *Green Dragons*, performance, video portrait in a group, stringing tobacco with the people of the village Godivle.
[2] Vesna Dunimagloska, *Golden Camera SRNA* (2023), video, 09'40", initial editing: Stanko Pavleski, final editing: Vesna Dunimagloska, camera and photo: Srna (dog), Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[3] Vesna Dunimagloska, *Wedding without a Bride – The Horses in the Water* (2023), video, 10'50", video-documented one-day performance, Belica, Macedonia, 2020, edited by: Vesna Dunimagloska, camera and photo: Gjorgji Krsteski, Stanko Pavleski and Vesna Dunimagloska.
[4] Vesna Dunimagloska, *The Case Krume Aleksov the Bear* (2023), video 09'55", Gevgelija, Macedonia, 2017, 2022, initial editing: Stanko Pavleski, final editing: Vesna Dunimagloska. From the meeting *Dead Alive* (2017), the realization of a mysterious event from 1975 and a performative conversation based on video and audio interviews by the event researchers, Damjan Gjurov's studio, 2020.
[5] Richard Schechner, *Performance studies: An Introduction*, Third edition, ed. Sara Brady. London: Routledge, 2002, 176.
[6] Vesna Dunimagloska, *Transfiguration of Amaterasu or promise of what is to*

come (2023), video performance 3’33”, Belica, Macedonia, 2020, edited by: Vesna Dunimagloska, camera and photo: Gjorgji Krsteski and Stanko Pavleski.
[7] Vesna Dunimagloska, *Camera Neo Lucida* (2023), video performance, 4’41”, Ezerani, Macedonia, 2020, edited by: Vesna Dunimagloska, camera: Rade Gogoski and Vesna Dunimagloska.
[8] Vesna Dunimagloska, *Falling into A picture* (2023), video, 3’33”, Globochica, Macedonia, 2020, edited by: Vesna Dunimagloska, camera: Rade Gogoski and Gjorgji Krsteski.
[9] Vesna Dunimagloska, *Staging a bow – fall* (2016/2023), video, 02’23”, originally edited by Stanko Pavleski.
[10] Vesna Dunimagloska, *Bleeding under the Stone Currains* (2023), video, 01’52”, original editing - Stanko Pavleski.
[11] Natali Rajcinovska-Pavleska, “The Poetic Act as an Act of Resistance in the Feminist Practice of Ana Mendieta,” *Bulletin de l'Institut etnographique* 69.2 (2021): 289–302. https://www.ei.sanu.ac.rs/index.php/gei/article/view/967
[12] Vesna Dunimagloska, *Video-dream – Venus Setting on the Great Lake* (2023), video 2’22”, Pelister, Big Lake, 2218 m above sea level, Macedonia, 2016, edited by: Vesna Dunimagloska, camera: Irena Pascali.
[13] Vesna Dunimagloska, *Water lilies / Yellow glove* (2015/2023), video 01’56”, performance, intervention on skin with flower petals and thorns of a wild rose, photo document – two 30 x 45 cm photos, and one 60 x 90 cm photo, editing: Vesna Dunimagloska, camera: Stanko Pavleski and Vesna Dunimagloska.
[14] Vesna Dunimagloska, *Implant – Drawing / Embroidery ± 50%* (2016/2023), video 02’19”, performance, subcutaneous intervention with threads of natural hair, photo document – photographs, 20 x 30 cm, 60 x 80 cm, 60 x 110 cm, editing: Vesna Dunimagloska, camera: Gjorgji Krsteski and Vesna Dunimagloska.

c)

[1] ^ΠΑΤΕΜΒyTheWay 2020, *Retrovision for Antithesis – Virtual Nature and Society or Desire in White Coffee, Tour 0* (continued) (2020), video, 04’49”, edited by: Gjorgji Krsteski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[2] Boris Eikhenbaum, “Problems of Cine-Stylistics,” *Russian Poetics in Translation* 9 (1982): 16.
[3] ^ΠΑΤΕΜΒyTheWay 2020, *Retrovision for Antithesis – Virtual Nature and Society or Desire in White Coffee , Tour 1* (continued) (2020), video, 10’43”, edited by: Gjorgji Krsteski, camera: Rade Gogoski, Vesna Dunimagloska and Gjorgji Krsteski Locations: Ada Bojana (Montenegro), virtually, Lake Globochica (Struga), village of Stenje, village of Konjsko, village of Ezerani, village of Brajchino (Prespa).
[4] ^ΠΑΤΕΜΒyTheWay 2020, *Retrovision for Antithesis – Virtual Nature and Society or Desire in White Coffee, Tour 2* (continued) (2021), video, 10’05”,

edited by: Vesna Dunimagloska, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski. Locations: Bitola, mountain peak Pelister, village of Lavci, village of Suvodol, village of Slepche, village of Bogomila village of Belica, village of Brailovo, village of Godivle

[5] Christian Metz, *Film Language: A Semiotics of Cinema*, trans. Michael Taylor. Chicago: The University of Chicago Press, 1991, 101.

[6] Ibid, 103.

[7] ^ПАТЕМByTheWay 2020, *Retrovision for Antithesis – Virtual Nature and Society or Desire in White Coffee, Tour 3* (continued) (2021), video, 10'13", final editing: Vesna Dunimagloska (over twenty finally edited videos by Stanko Pavleski), camera: Vesna Dunimagloska, Gjorgji Krsteski, Stanko Pavleski, and Srna-ByTheWay (dog). Locations: Struga, Alilica cave (v. Tresonche), v. Gary, v. Rostusxe, HPP Vrben, HPP Vrutok, HPP Raven, Berovo, Gevgelija.

[8] Barthes, "Od djela do teksta," 203-207.

[9] Павлески, Дунимаглоска, Крстески, *Патем: Друштво со ограничена одговорност 2013 – 2016*, 98.

[10] ^ПАТЕМByTheWay, *Gjorgija from Struga – Mayor of Struga* (2020), video, 10'21", initiation: Stanko Pavleski and Vesna Dunimagloska, edited by: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.

[11] Collective work: *The Devilisih Marseillaise* (2022)*,* video, 1'56", Godivle, Macedonia, 2020, edited by: Vesna Dunimagloska, initiation: Stanko Pavleski and Gjorgji Krsteski, photo: Gjorgji Krsteski.

[12] Georg Simmel, *The Sociology of Georg Simmel*, ed. and trans. Kurt H. Wolff. Illinois: The Free Press, 1950, 40-59.

[13] Piet Strydom, *Sociology of Art – Theories of the Avant-Garde* (Lecture Course on the Sociology of Art At: Department of Sociology), Cork: University College Cork, 1984, 11. doi:10.13140/RG.2.1.4925.4805.

[14] Simmel, op. cit., 40-59.

[15] Collective work: from the *Devilish* series, *The Devilish 3*, *Screen Saver Superposition* (2023), video animation, 1'16", initiation and editing: Vesna Dunimagloska.

[16] ^ПАТЕМByTheWay, *Vigil two face* (2018/2023), video, 07'43", edited by: Stanko Pavleski, camera: Gjorgji Krsteski and Vesna Dunimagloska. From the *ByTheWay*-event at the monastery of the Assumption of the Blessed Virgin Mary – Suvodol, Demir Hisar and the monastery of St. John the Baptist, Slepche Demir Hisar.

[17] Sean Cubitt, "Sound: Video, Noise and Music," in *Videography Video Media as Art and Culture.* New York: Macmillan Education, 1993, 112.

[18] Julia Kristeva, *La révolution du langage poétique: L'avant-garde à Ia fin du XIXe siecle: Lautréamont et Mallarmé (The Revolution of Poetic Language: The Avant-garde at the End of the 19th Century: Lautréamont and Mallarmé).*

Paris: Éditions du Seuil, 1974, cited in Cubitt, "Sound: Video, Noise and Music," 112.
[19] Jeremy Gilbert-Rolfe, "Abstract video," in *Abstract video: The Moving Image in Contemporary art*, ed. Gabrielle
Jennings, for. Kate Mondloch. Oakland, California: University of California Press, 2015, 67.
[20] Sean Cubitt, "Videography: The Helical Scan," in *Videography Video Media as Art and Culture*, New York: Macmillan Education, 1993, 5.
[21] Chris Meigh-Andrews, *A History of Video Art: The Development of Form and Function*. Oxford, New York: Berg, 2006, 9-11; 89-100.
[22] ^ΠΑΤΕΜΒyTheWay, *Ada B. ^ΠΑΤΕΜΒyTheWay Country* (2018/2023), video, 10'55", edited by: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski. Within the festival *Green Culture 7*, 2018, Ada Bojana, Montenegro.
[23] The official logo of the festival was downloaded as a sign.
[24] Advertising data available on the Internet for the Ada Bojana resort was used, as well as parts of a short film *El Nudusita* (2015) by Carlos Alvares – Nóvoa, music by Lambe J. Ruiz & Samuel Barbon, parts of a documentary about Australia's oldest nudist club – *The Feed*.
[25] ^ΠΑΤΕΜΒyTheWay, *Belica Tristacho* (2022), video, 3'19", Belica, Macedonia, 2020, edited by: Vesna Dunimagloska, camera: Gjorgji Krsteski. The title of this work originates from a photo from 2014 (Vesna Dunimagloska and Gjorgji Krsteski photographed in front of an old car, left as a sculpture in a yard).
[26] ^ΠΑΤΕΜΒyTheWay, *With the myth of Lilica in the cave Alilica*, (2021), 07'21", edited by: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[27] Martin Heidegger, *The Essence of Truth: On Plato's Allegory and Theaetetus Continuum*, trans. Ted Sadler. London: New York: Continuum, 2002, 12-13.
[28] ^ΠΑΤΕΜΒyTheWay, *Pivotal* (2021), video, 02'50", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[29] Iser, *The Act of Reading: A Theory of Aesthetic Response,* 210-211.
[30] ^ΠΑΤΕΜΒyTheWay, *Bogomila homage to Simon Uzunovski* (2022), video, 18'49", edited by: Vesna Dunimagloska, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[31] Hans Robert Jauss, *Toward an Aesthetic of Reception* (Theory and History of Literature, Volume 2), trans. Timothy Bahti, intr. Paul de Man. Minneapolis: University of Minnesota Press, 1982*,* vii-10.
[32] Ibid, 15.
[33] Фуко, op. cit., 11.
[34] ^ΠΑΤΕΜΒyTheWay, *Curve Radius – ByTheWay caravan: Nurturing Platform for ByTheWay Community* (2017/2021), video film, 01:08:06, editing

of part one: Vesna Dunimagloska (00 – 31:38), editing of part two: Gjorgji Krsteski (31:38 – 01:08:06), camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.

[35] David Bordwell and Kristin Thompson, *Film Art: An Introduction*, *6th ed.* New York: McGraw-Hill, 2001, 46. For the meaning of a particular place which is "continuously created and reconstructed", see Sandra Uskokovič, *Anamnezis: Dijalozi umjetnosti u javnom prostoru*. Zagreb: Printera, 2018, 142.

[36] "*Yugoslav Avant-Garde* refers to the multitude of transgressive, experimental, intermediate and interdisciplinary phenomena in the interspace of literature and the fine arts of the Slavic South (Serbia, Croatia, Bosnia and Herzegovina) between 1918 and 1935". Miško Šuvaković, "Avangarde u Jugoslaviji i Srbiji," u *Istorija umetnosti u Srbiji - 20. vek: Radikalne umetničke prakse* - tom I. Beograd: Orion Art, 2010, 14. The chronological insight into the emergence and continuity of conceptual developments in Macedonia by Sonja Abadzieva-Dimitrova provides an example from 1973 of the first recorded proto-conceptual discourse (drawing with text). See: Соња Абациева, прир., *Идејатека: Избор на документи за концептуалниот дискурс во Македонија*. Скопје: Музеј на современата уметност, 2003, 432.

[37] For "the problem of the avant-garde" as "the problem of impossible histories and impossible transfers of art into culture in historical Yugoslavia (1918 – 1991)", see in more detail: Misko Suvakovic, "Impossible Histories," in *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918 – 1991*, eds. Dubravka Djuric i Misko Suvakovic. Cambridge, Mass: The MIT Press, 2003, 6. For the representation of Macedonian artists, see: Misko Suvakovic, "Conceptual Art," in *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918 – 1991*, eds. Dubravka Djuric i Misko Suvakovic. Cambridge, Mass: The MIT Press, 2003, 243. For the representation of curated projects see: Jesa Denegri, "Inside or Outside "Socialist Modernism?: Radical Views on the Yugoslav Art Scene, 1950-1970," in *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918 – 1991*, eds. Dubravka Djuric i Misko Suvakovic. Cambridge, Mass: The MIT Press, 2003, 171. For the representation of architects, see: Peter Krečić, "Architecture in Former Yugoslavia: From the Avant-garde to the Postmodern," in *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918 – 1991*, eds. Dubravka Djuric i Misko Suvakovic. Cambridge, Mass: The MIT Press, 2003, 352; 363.

[38] *ByTheWay*-library contains about ninety bibliographic units (catalogues, art books, monographs).

[39] Bordwell and Thompson, op. cit., 46.

[40] Ibid, 47.

[41] Mikhail M. Bakhtin, *Rabelais and His World*. Bloomington: Indiana University Press, 1984.
[42] Uspenski, op. cit., 175.
[43] Ibid 176.
[44] Biatostocki, op. cit., 100-102.
[45] Ibid, 138.
[46] Ibid, 139.
[47] Кошут, op. cit., 94.
[48] As a result of a social symptom or social conflict. Biatostocki, op. cit., 140-143.
[49] Sartre, op. cit., 133.
[50] Biatostocki, op. cit., 159.
[51] Ibid, 160.
[52] ^ΠΑΤΕΜByTheWay of FLU (Skopje), *Event* (2022), video, 48'45", edited by Gjorgji Krsteski (00:00 – 14:51), Vesna Dunimagloska (14:51 – 29:44) (44:04 – 48:05), Stanko Pavleski (29:44 – 44:04), camera: Vesna Dunimagloska, Gjorgji Krsteski, Ljubica Petrovska, Angela Karanfilova, Kristina Tanevska, Taisa Chepunjovska, Eva Dimitrieva... Scientific research project of the Faculty of Fine Arts - FFA, Skopje, Department of Art Pedagogy, prof. Stanko Pavleski, Prof. Jovan Sumkovski, prof. Trajce Blazevski, and project participation of Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[53] Stay: *ByTheWay365: Myth in the Mirror* (2015), Konjsko and Stenje, Prespa, Macedonia.
[54] Stay: *ByTheWay365: Deep Down* (2016), Great Lake, Pelister, Macedonia.
[55] Stay: *ByTheWay365: Folder with veranda* (2016), Alilica cave, near the village of Tresonche, Macedonia.
[56] ^ΠΑΤΕΜByTheWay, *ByTheWay 2015 – 2016* (2021), video, 13'35", original editing: Dunimagloska, Krsteski and Pavleski, final editing: Gjorgji Krsteski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[57] Collective work: *Summer on play back* (2020/2023), video, 7'41", retro scene from *Bodygraphy* (2014), Lavci, Macedonia, participation of the musicians: Ilija Talev, Sasho Parket, Aleksandar Poposki, edited by: Vesna Dunimagloska, camera: Vesna Dunimagloska, Gjorgji Krsteski, Stanko Pavleski and Aleksandar Poposki.
[58] ^ΠΑΤΕΜByTheWay, *ByTheWay 2017* (2021), video, 11'05", initial editing Vesna Dunimagloska, final editing: Gjorgji Krsteski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[59] ^ΠΑΤΕΜByTheWay, *Watery Macedonia* (2021), video, 10'30", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski. Covered locations: HPP Vrben, HPP Vrutok, HPP Raven.

[60] ^ПАТЕМByTheWay, *Watery "Raven"* (2021), video, 34", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[61] Bordwell and Thompson, op. cit., 129.
[62] ^ПАТЕМByTheWay, *Stone and Iron* (2021), video, 1'11", edited by Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[63] ^ПАТЕМByTheWay, *New Berovo Joke* (2021), video, 3'45", edited by Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[64] ПАТЕМByTheWay, *Waterfall Image-Object* (2021), video, 02'46", edited by: Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[65] ^ПАТЕМByTheWay, *Retired...* (2021), video, 01'47", edited by: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[66] Mile Nichevski, *Tersene Harem* (2021), video performance, 03'23", edited by: Stanko Pavleski, camera: Gjorgji Krsteski and Stanko Pavleski.
[67] Stefčo Stefanov, poetic video performance of *^ПАТЕМByTheWay* a work-creative meeting in Mile Ničevski's studio in Gevgelija, Macedonia, accompanied by a fragment of his poetic performance at the *BOSCH 15 Festival* in Gevgelija, as well as the intriguing short video of his participation in an educational program for film production in Florence (2020/2023), video, 2'41", final editing: Stanko Pavleski.
[68] ^ПАТЕМByTheWay, *Three-eyed* (2021), video, 01'37", edited by: Stanko Pavleski, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[69] ^ПАТЕМByTheWay, *Botticelli and Mantegna, as well as promotion of ^ПАТЕМByTheWay – Dixie 3** (2019), video, 11'11", edited by Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[70] ^ПАТЕМByTheWay, performance *Reading Eboracum* (2017), video, 2'26", Gallery MC, New York, edited by: Gjorgji Krsteski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[71] Ferdinand De Saussure, *Course in General Linguistics*, trans. Wade Baskin, ed. Perry Meisel and Haun Saussy. New York: Columbia University Press, 2011, xviii.
[72] Морис Мерло-Понти, *Похвала филозофији и други огледи*, прев. Душан Јанић. Сремски Карловци, Нови Сад: Издавачка књижарница Зорана Стојановића, 2009, 73-74.
[73] Claude Lévi-Strauss, *Strukturalna Antropologija*, prev. Anđelko Habazin. Zagreb: Stvarnost, 1977, 59-67.
[74] Coste, *Narrative as Communication*, 79.
[75] Louis Hjelmslev, *Prolegomena to a Theory of Language,* trans. Francis J. Whitefield. London: The University of Wisconsin Press, 1969, 106. Cf. De Saussure, op. cit., xvii.
[76] De Saussure, op. cit., 112-113.

[77] Mark Currie, *Difference: The New Critical Idiom*. London: Routledge, 2004, 50.
[78] ^ПАТЕМByTheWay, *Dixie 3** (2019), video, 37', edited by Stanko Pavleski, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[79] Collective work, *Red Lines* (2023), video, 08'32", reconstruction of the *ByTheWay*-event "Vigil Two Face", Suvodol, Slepce, Demir Hisar, Macedonia, 2018, edited by: Vesna Dunimagloska, camera: Vesna Dunimagloska and Gjorgji Krsteski.
[80] Collective work: *Train Hunt* (2023), video 4'38", Bogomila 2020, Macedonia, edited by: Vesna Dunimagloska, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[81] ^ПАТЕМByTheWay, *Curve Radius – ByTheWay caravan: Nurturing Platform for ByTheWay Community* (2021), video film, 01:08:06, editing of part one: Vesna Dunimagloska (00 – 31:38), editing of part two: Gjorgji Krsteski (31:38 – 01:08:06), camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[82] Гројс, op. cit., 144.
[83] Ibid, 158.
[84] Патем – Друштво со ограничена одговорност: Весна Дунимаглоска, Ѓорѓи Крстески и Станко Павлески, *Транскрипт: Радиус на кривината – Патем караван, Платформа за негување на Патем заедница*, прир. Станко Павлески. Скопје, 2017.
[85] According to Jacques Rancière, the structure of sensory experience allows the production of the artwork, including the material conditions (place of creation), the forms of movement and reproduction, as well as the way of perception and management of emotions, the template of thought that classifies and interprets them. Žak Ransijer, *Estezis: Scene estetskog režima umetnosti*. Novi Sad: Adresa, 2014, 5-6.
[86] Living in a commune, in every event includes a bunch of meanings-functions-expressions. See: Ричард Шекнер, *Теорија на изведбата*. Скопје: Нампрес, 2003, 156.
[87] B. Mandic calls it a "center for narrative warmth".
[88] *Транскрипт: Радиус на кривината – Патем караван*, 20.
[89] Ibid, 20.
[90] Ibid, 27; 32.
[91] Ibid, 32-33.
[92] Mikhail M. Bakhtin, "Forms of Time and of the Chronotope in the Novel," in *The Dialogic Imagination: Four Essays by M. Bakhtin*, ed. Michael Holquist. Austin: University of Texas Press, 1981, 250.
[93] Ibid, 255.
[94] Jerko Ješa Denegri, "Zoran Popović, Sažeta Narativna Biografija," *Wiener Art kolekcija – za budućnost*. https://art.wiener.co.rs/umetnik/zoran-popovic/.

[95] The socially engaged film, *Struggle in New York* (1976), is said to be "an anthology on Serbian and world conceptual art", in addition to his early works, the film *Head/Circle* (1968) or the systems of drawings, photos, posters, installations and performances title as *Axioms* (1971 – 73). See: Denegri, "Zoran Popović, Sažeta Narativna Biografija."
[96] *Транскрипт*, 2017, 49.
[97] Ibid, 50.
[98] Alexander Alberro, "Reconsidering Conceptual Art, 1966 – 1977," in *Conceptual Art: A Critical Anthology*, (eds.) Alexander Alberro, Blake Stimson. Cambridge, Mass, London: The MIT Press, 2000, xxi.
[99] *Транскрипт*, 2017, 50.
[100] Ibid, 52-53.
[101] Šuvaković, *Pojmovnik suvremene umjetnosti*, 52.
[102] Oscar Masotta, "After Pop We Dematerialize," in *Listen Here Now! Argentine Art of the 1960s: Writings of the Avant-Garde,* ed. Inés Katzenstein. New York: Musem of Modern Art, 2004, 213.
[103] Šuvaković, *Pojmovnik suvremene umjetnosti*, 52.
[104] Luj Altiser, *Ideologija i državni ideološki aparati*, prev. Andrija Filipović. Beograd: Karpos, 2009, 69-68.
[105] Ibid, 70.
[106] Masotta, op. cit., 17-19.
[107] *Транскрипт*, 2017, 64.
[108] Alberro, op. cit., xviii.
[109] *Транскрипт*, 2017, 66-67.
[110] Anticipating that the art world is located elsewhere... *Транскрипт*, 2017, 94.
[111] Гројс, op. cit., 219.
[112] *Транскрипт*, 2017, 107-108. For *Bernardi's Room* (2011) Slobodan Tishma was awarded the Critics' Award for Novel of the Year, "The NIN Award".
[113] According to Šuvaković and Šimičić, the "Vojvodina art scene" or "Vojvodina art space" during the nineties was treated as an integrated part of European cultural regionalization, of European integrations. Miško Šuvaković i Darko Šimičić, „Centralnoevropski aspekti vojvođanskih avangardi, 1920 – 2000. Granični Fenomeni, Fenomeni Granica," u *Centralnoevropski aspekti vojvođanskih avangardi. 1920 – 2000. Granični Fenomeni, Fenomeni Granica*. Novi Sad: Muzej savremene umetnosti, 2002, 10-11.
[114] Nebojša Milenković, „Umetnost kao istraživanje umetnosti," u *Centralnoevropski aspekti vojvođanskih avangardi 1920 – 2000. Granični Fenomeni, Fenomeni Granica*, Novi Sad: Muzej savremene umetnosti, 2002, 94.
[115] Dubravka Đurić, „Vojvođanski tektualizam," u *Centralnoevropski aspekti vojvođanskih avangardi 1920 – 2000. Granični Fenomeni, Fenomeni Granica*, Novi Sad: Muzej savremene umetnosti, 2002, 84.

[116] Marshall McLuhan and Lewis H. Lapham, *Understanding Media: The Extensions of Man*, 1st MIT Press ed. Cambridge, Mass: MIT Press, 1994, 7.
[117] *Транскрипт*, 2017, 150.
[118] "At the end of the mechanical age, people still imagined that the press, radio and even TV were just informational media paid for by producers and users of 'heavy goods', such as cars, soap and gasoline. Just as automation is taking its roots, it becomes obvious that information is the key commodity and that the right products only follow the flow of information." See McLuhan, *Razumijevanje medija*, 184.
[119] Kristeva, op. cit., 209.
[120] Dziga Vertov, *Kino Eye: The Writings of Dziga Vertov*, ed. Annette Michelson, trans. Kevin O'Brien. Berkeley, Los Angeles, London: University of California Press, 1984, 15.
[121] Exhibition catalogue *Jugoslovenska Dokumenta '87*. Saraevo: Svjetlost, 1987.
[122] Interview with Jusuf Hadzifezovic (10 May 2016, 5 January 2017, Sarajevo) in Bojana Piskur, "Yugoslav Documents Exhibition(s)," in *The Heritage of 1989 Case Study: The Second Yugoslav Documents Exhibition*. Ljubljana: Moderna Galerija, 2017.
[123] Zora Vlačić, *Jugoslovenska Dokumenta '87*, Saraevo: Svjetlost, 1987.
[124] *^ПатемByTheWay Retrovision for Antithesis – Virtual Nature and Society* (trailer for retro tours 0-3) (2021), video 19'38", initial editing: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski, final editing: Vesna Dunimagloska, camera: Vesna Dunimagloska, Gjorgji Krsteski and Stanko Pavleski.
[125] Bakhtin, "Forms of Time and of the Chronotope in the Novel," 206; 250.
[126] Miriam Jordan-Haladyn, *Dialogic Materialism: Bakhtin, Embodiment and Moving Image Art*. New York: Peter Lang Publishing, Inc., 2014, 35.
[127] Collective work: *^PATEMByTheWay Marlene Dietrich 2021* (2021/2022/2023), video 22'28", a surprise event for part of the *Pathem*-community, Center for Culture - Bitola, coffee bar Vezilka (Bitola) and Kingston (Struga), FLU Skopje, initial editing: Dunimagloska, Krsteski and Pavleski, final editing: Vesna Dunimagloska, camera: Sasho Parket, Kathy Talevska, Vesna Dunimagloska, Gjorgi Krsteski, Ljubica Petrovska, Angela Karanfilova, Kristina Tanevska, Taisa Chepunjovska, Eva Dimitrieva, Stefan Shashkov.

XI

[1] Breton, op. cit., 183; 187.
[2] Gilles Deleuze, "What is the Creative Act?," in *Gilles Deleuze: Two Regimes of Madness: Texts and Interviews 1975 – 1995*, ed. David Lapoujade, trans.

Ames Hodges and Mike Taormina. Los Angeles and New York: Semiotext(e), 2007c [1989], 313.
[3] Ibid 312.
[4] Мерло-Понти, op. cit., 13.
[5] Ibid, 96.
[6] Ibid, 94.
[7] Ibid, 97-98.
[8] Ibid, 98-101.
[9] Roland Barthes, *Elements of Semiology*, trans. Annete Lavers and Colin Smith. New York: Hill and Wang, 1968.
[10] Hansen, *Cinema and Experience*, 207.

XII

[1] From one of our last iconographers Dimitar Andonov Papradishki.
[2] The exhibition activities took place at the JNA House, the Writers' Club, the SSIA House, Dom na Gradezhnici, Rabotnichki Univerztitet and the Kocho Racin House of Culture. Соња Абаџиева-Димитрова, „Македонското современо сликарство во шестата деценија," *Ликовна уметност* 6 (1979): 14.
[3] Ibid, 15; 31.
[4] The General Secretary of Yugoslav AICA was Viktorija Vaseva-Dimeska from 1982 to 1986. In the pre-war period, artists, philosophers and writers were art critics.
[5] The opening of the SCC in Belgrade was at the initiative of the University of Belgrade and the University Board of the Association of Students in Belgrade, for the purpose of cultural communication among young students. In the initial program he conceived the "April Meetings" event, as a festival of expanded media, initially contested because of his "extreme radicalism", key to profiling the Belgrade cultural scene in the seventies and the following decade. *Studentski kulturni centar Beograd.* https://web.archive.org/web/20120704205218/http://www.skc.org.rs/o-centru.html. The context of the "April Meetings" is significant from the point of view of the presence of artists such as Josef Boyz, the performance *Liberation of the Voice* [*Oslobađanje glasa,* 1975] for three hours documented on a video by Marina Abramović and many other artists from the international scene. Cf. Barbara Borcic, "Video Art from Conceptualism to Postmodernism," in *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918 – 1991*, eds. Dubravka Djuric and Misko Suvakovic. Cambridge, Mass: The MIT Press, 2003, 494.
[6] In addition to the YCC, the context for the realization of many exhibitions in the period of the seventies was the Workers' University, the Center for Culture

and Information of the City of Skopje, today's Cultural and Information Center - CIC.

[7] The installations of Simon Uzunovski were performed within the projects *Galichica* (1977) and *Pelister eyes* (1978), performed in the hall of the Faculty of Philosophy in Skopje, while the project *The road to Volkoderi* (1984) was held in the Youth Home "May 25th" in Skopje.

[8] In the first working phase of *Aesthetic Laboratory* (until 1973/74)[8] "creation" was determined as the primary value, followed by a formulation of the concept of "museum aesthetics", in the second phase (from 1973/74 to 1983), a period of revolutionary establishment of the aspects of the first phase, and the working in the third phase (from 1983 onwards). Theoretical formers of the activity were Georgi Stardelov and Kiril Temkov, Kica Bardzhieva an assistant back then, and students including Ivan Dzeparoski and Milija Paic.

[9] Иван Џепароски, „Екскурс: утописките проект на *Естетичката лабораторија*", во *Уметничкото дело во втората половина на XX век*. Скопје: Магор, 2009, 160.

[10] Ibid, 165.

[11] According to Vuk-Pavlovic, the "lived life" and "experience" are the keys to "essential values and their interconnections", while the "primordial active creativity" is "one of the basic values of life" and its consequence. See: Ivana Zagorac, „Vrednote i stvaralaštvo u filozofiji Pavla Vuk – Pavlovića," *Cris* XIV, 1 (2012): 299-302. Accessed: 10.01.2023. https://hrcak.srce.hr/101217 Cf. Pavao Vuk-Pavlović, „Duševnost i umjetnost," u *Djelovnost umjetnosti*, ur. Milan Polić. Zagreb: Hrvatsko filozofsko društvo, 2008.

[12] The *Travelers* comunity (hr.: putnici), which operated for ten years, was established in Zagreb, 1922, composed of Josip Sejsel, Dragutin Hrejanić, Vlado Pilar, Zvonimir Megeler, Miha Šon, Dusan Plavšić, Miloš Somborski, Višnja Kranjčević and Cedomil Plavšić. They were later called "young zenitists" or "a group of idiots" (they called themselves that). The documentation available today consists of photographs and written correspondence made among the members over a onedecade period. See: Nina Ožegović, „Traveleri - najveća tajna hrvatske umjetnosti." *Nacional* 627 (2007): 11-19. https://www.nacional.hr/traveleri-najveca-tajna-hrvatske-umjetnosti/. Cf. Suzana Marjanić, „Dečki, najbolje da bežite!" *Zarez – Dvotjednik Za Kulturu i Društvena Zbivanja* IX, 203 (2007): 32-33. http://www.zarez.hr/clanci/decki-najbolje-da-bezite.

[13] According to Denegri, the term „other" does not mean secondary to the established value criteria, nor something else regarding the "center" in which the artistic value is "perceived", refusing to be marked as alternative or marginal. Ješa Denegri, „Druga linija kao izraz duha mjesta," *Život umjetnosti* 50, 2 (1991): 21; 26.

[14] The formulation refers to the changes in the art scene in Zagreb after the fifties, where it is noted that there is no organic affiliation to a period or movement, but the phenomenon of the environment, which sprouted, weaved and generated, as early as the twenties. Between the early avant-garde phenomena in the twenties and the emergence of the group *EXAT 51*, the forties saw the experimental practices of Antun Mottika. Ješa Denegri, „Povijesne avangarde, neoavangarde i postavangarde u jugoslavenskom umjetničkom prostoru XX. Stoljeća," u *Rubne posebnosti: avangardna umjetnost u regiji*. Novi Sad: Muzej savremene likovne umetnosti, 2006. https://www.avantgarde-museum.com/.
[15] Denegri, „Druga linija kao izraz duha mjesta," 21.
[16] European Dadaism [Zurich Dada (1916 – 1919), Berlin Dada (1918 – 1923) and Paris Dada (1919 – 1922)] and New York Dada (1915 – 1920).
[17] Dragan Aleksić published Dada Tank and Dada Jazz (1922 in Zagreb); the international magazine for new art - Zenit (1921 – 1923 in Zagreb, from 1924 to 1926 in Belgrade, a total of 43 editions and 34 volumes) with texts and illustrations by Kandinsky, Malevich, Tatlin, Rodchenko, El Lissitzky, Moholy-Nagy, etc. The magazine was affirmed as a work of art, conceptually edited by Ljubomir Micić and Anushka Micić. In reaction to the Dadaism advocated by Aleksić, Branko Ve Poljanski (pseudonym of Branislav Micić) published the anti-Dada magazine Dada-Jok. Darko Simicic, "From Zenit to Mental Space: Avant-garde, Neo-avant-garde, and Post-avant-garde Magazines and Books in Yugoslavia, 1921 – 1987," in Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918 – 1991, eds. Dubravka Djuric and Misko Suvakovic. Cambridge, Mass: The MIT Press, 2003, 303.
[18] Josip Seissel (Jo Klek) (Avgust Černigoj, and Ivana Tomljenović-Meller) School of Architecture, Design and Visual Arts – Das Staatliche Bauhaus 1919 – 1933, founded in 1919 by Walter Gropius, as a merger of two art and craft schools in Weimar, then in 1924/25 transferred to Dessau until 1930, and from 1932 – 33 to Berlin.
[19] The group's full name is – *Experimental atelier 1951* consisting of four members Vladimir Kristl, Ivan Picelj, Božidar Rašica, Aleksandar Srnec.
[20] The artistic concepts within the "new tendencies" were aimed at reconsidering the possibilities of using technological and scientific achievements in their visual research. Five exhibitions were held in Zagreb from 1961 to 1973. Šuvaković, *Pojmovnik suvremene umjetnosti*, 421.
[21] Conceptual framing was introduced by art historians Ješa Denegri, Marijan Susovski and Davor Matičević in order to describe post-painting and post-object art from 1966 to 1978 within the Yugoslav art. Oriented towards the idea as a primary concept, rather than the final and realized work of art, artists created through the lexicon of conceptual art and its a-theological rhizomes: art as an act, process, experiment, reconsideration of the nature of art. Šuvaković,

Pojmovnik suvremene umjetnosti, 421. The exhibition *New Art Practice* (1966 – 1978) retrospectively presented the group 'proto-conceptual' group *Gorgona* whose members were: painters Josip Vaništa, Marijan Jevšovar, Julije Knifer, Đuro Seder, sculptor Ivan Kožarić, architect Miljenko Horvat, art historian Dimitrije Bašičević-Mangelos (after whose poem the group was named), as well as Radoslav Putar and Matko Meštrović. The anti-journal *Gorgona* (eleven editions 1961 – 1966) was published as a work of art. Simicic, op. cit., 316-317. At *Gorgona* and *OHO*, the photo as a document received the performative role, similarly as it was treated in *ByTheWay*. In *Gorgona*, the unofficial member of the group Branko Balić was taking the photos, while in *OHO* the photo was the document that registered the ephemeral actions, that is, as Tomaž Brejc noted – a "copier machine" for registering art that aspires towards and borders on the intangible. Cf. Leonida Kovač, "(Im)possible Photographs," in *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918 – 1991*, eds. Dubravka Djuric and Misko Suvakovic. Cambridge, Mass: The MIT Press, 2003, 283. Within the „New Art Practice", the video entered a medium through which actions and performance were documented. See: Borcic, "Video Art from Conceptualism to Postmodernism," 496. In 1983, an exhibition *The New Art Practice in Serbia 1970 – 1980* was held at the Museum of Contemporary Art in Skopje, which, according to Abadzieva, marked "the stirring of the Macedonian art scene", acting "stimulating the already started activities of this type of Macedonian artists". Абаџиева, *Идеја-тека: Избор на документи за концептуалниот дискурс во Македонија*, 443-444. For the term "new artistic practice", Ivanov and Vilić state that "it necessarily assumes the existence of open integration processes" and that "the original meaning (...) is not exhausted only by naming the protagonists of the conceptual front Belgrade-Zagreb-Ljubljana". For the broader context of such an interpretation, see: Бојан Иванов и д-р Небојша Вилиќ, „Одблесоци на концептуалната уметност – македонската ликовна сцена во седумдесеттите," во *Идеја-тека: Избор на документи за концептуалниот дискурс во Македонија*, прир. Соња Абаџиева. Скопје: Музеј на современата уметност, 2003, 74.

[22] Part of the Yugoslav artists that follow-up the world trends of *The New Image* are Željko Kipke, Vlado Martek, Andraz Šalamun, Jože Slak. Šuvaković, *Pojmovnik suvremene umjetnosti*, 421.

[23] The broader picture of the "New Art Practices" consists of: the artistic movement *OHO* (1962 – 1968) from Ljubljana that moves into a group, and then into a community under the name *The Shemps Family* [*Породица из Шемпаса*], *Six authors* in Zagreb, *Red peristyle* in Split, *Bosch+Bosch* in Subotica, *Code* and *(Э* in Novi Sad, *Six authors* and *Group 143* in Belgrade and others. The exhibition venues are the Student Center in Zagreb, the Youth Tribune in Novi Sad, the Student Cultural Center in Belgrade, the Student Cultural Center in

Ljubljana. Ješa Denegri, "Baština 'druge linije'," u *Rubne posebnosti*, Varaždin: Galeriski centar Varaždin, 2005. https://www.avantgarde-museum.com/en/jesa-denegri-bastina-druge-linije-croatian~no6477/. According to art historian Zlatko Teodosievski, "The New Art Practice" (as an alternative art action), beginning around the turning point of 1968 (in the world art), the appearance in the Yugoslav context, subsequently "indirectly" or "immediately" will give impetus to "similar processes in the Macedonian art". See: Златко Теодосиевски, „Нови појави и размисли во македонската ликовна уметност," *Културен живот* 1-2 (1984): 25.

[24] Boris Kelemen conceptually defines the "other heritage" [*druga baština*]. Denegri, „Druga linija kao izraz duha mjesta," 22.

[25] Соња Абациева Димитрова, *Шест македонски ликовни уметници – Од чудотворноста на ливадата до радоста на живеењето*, Скопје: Музеј на современата уметност, 1986.

[26] Величковски, *Нови појави во македонската ликовна уметност*, 5.

[27] Held at Youth Home „May 25th", 16 january, 1984, where the following artists took part: the author of the exhibition Vladimir Velichkovski (performance *Fall of the critic* or *Eexecution of the dogmatic in criticism and art*), Simon Shemov, Nikola Fidanovski Kočo, Simon Uzunovski (plastic intervention from the cycle "The road to Volkoderi"), Iskra Grabulovska, Gligor Stefanov, Risto Mijakovski (happening *Where is this humanity going?*), Petar Mazev (Action, finalizing a canvas), Tomo Shijak (with V. Velichkovski, *Goce*), Dragan Petkovic, Slbodan Filovski (performance *Rebirth of Venus*), Dimitar Manev, Žerko Jakimovski, Djoko Radovanović and Mirko Stanković (G*oing back to the city of man, Planting of a tree by a passerby*), Novica Arsovski (*Living Sculpture*).

[28] The *Expression, gesture, action* exhibition was held in the Museom of Macedonia in 1985, organized by Vladimir Velichkovski, with the participation of: Aleksandar Stankovski, Igor Mitrichevski, Tome Adzievski, Sergej Andreevski, Venko Cvetkov, Stanko Georgiev, Ratko Nestorov, Konstantin Mazev, Slobodan Zivkovski, *The Group 0* or *Zero*, Ibrahim Bedi, Simon Uzunovski, Dimitar Manev, Dimitar Stojchevski, Jansen Capar, Iskra Dimitrova.

[29] Members of the *Zero* group were A. Stankovski, P. Georgiev, I. Toshevski, I. Bedi, S. Cvetkovski, M. Desovski, T. Miljovska, Z. Trajkovski et al. See: Величковски, *Нови појави во македонската уметност*, 9.

[30] The exhibition *80s in Macedonian fine art* was held in 1986, at the Museum of Macedonia.

[31] The importance of this intersection in Macedonian contemporary art is emphasized with the subsequent participation of the *Yugoslav Documenta '87* in Sarajevo. Небојша Вилић, „Скулптура – простор," *Разгледи* 4 (1989): 421.

[32] Величковски, *Нови појави во македонската ликовна уметност*, 6.

[33] Boris Petkovski and Sonja Abadzieva-Dimitrova, were commissioners at the exhibition, while: *The Shempas Family*; Petar Hadži Boškov and Tomo Šijak; Dušan Percinkov, Dragan Mojović, Ivo Friščić and Predrag Nešković were the artists. Соња Абациева-Димитрова, *Музеј на современата уметност – Скопје 1977 – 1985, Континуитет (Досие МСУ, Скопје, книга 2)*. Скопје: Музеј на современата уметност, 2004, 109.
[34] Ibid, 140.
[35] The interpretation that "the process of exhibition outside the gallery, outside the interior, is accompanied by (...) withdrawal" leads to something else where the "freedom of artistic manifestation" arises from, to "the artistic articulation on the basis of which the problematic identity is created". Such efforts, that is, the interpretation of certain artistic phenomena during the eighties, are followed by previous observations of "revolutionary behaviors" in the sixties, where the essential/founding ontology lies in the reconsideration of artistic truth, the ways of artistic expression and the change in the nature of creation. Vaseva-Dimeska writes about these relations, and in the context of the exhibition *The landscape as an occasion – the space as an outcome* (1984), in which Simon Uzunovski also participated under the performance category. Viktorija Vasev Dimeska, "Performans," u *Predeo kao povod – prostor kao ishodište, II zrenjaninsko bijenale jugoslovenske likovne umetnosti*. Zrenjanin: Savremena galerija, 1984, 31.
[36] Dragoljub Bežan and Miloš Kodžoman, *Perfomance with an act* (1972), Skopska Crna Gora; *Ufo performance* (1974). Dragoljub Bezhan makes origami, paper figures for the exhibition in Vienna, 1981/1982.
[37] Monochrome interventions in nature (Lokuf/Korab, 1972 and 1974), the city (Skopje) as a "painting canvas" (1973), exhibition of colored objects (1976).
[38] Величковски, *Нови појави во македонската уметност*, 6-7.
[39] According to Velichkovski, interventions in natural and urban space appeared as an "adapted variant" of some elements of phenomena in the world art. Владимир Величковски, *Ликовен меѓупростор: Нови тенденции во македонската ликовна уметност*. Скопје: Млад борец, 1986, 35.
[40] Величковски, *Нови појави во македонската уметност*, 9.
[41] Writing about the "new tendencies", Koncha Pirkovska noted that the movement of the sixties in our country was reflected a decade late. Конча Пирковска, „Колористичка интервенција во просторот," *А: Списание за култура на просторот 1* (1983), cited in Величковски, *Нови појави во македонската уметност*, 26.
[42] Никола Фидановски Кочо, „Кон природата... или?" *Разгледи* 6 (1980): 641-643, cited in Величковски, *Нови појави во македонската уметност*, 17. According to Velichkovski, the continuous development of the "new artistic

practice" began with the four-part installation of both actions of Gligor Stefanov, performed in the city square in Kavadarci (August, 1981). Величковски, *Нови појави во македонската уметност*, 8.

[43] Абаџиева Димитрова, *Музеј на современата уметност – Скопје 1977 – 1985, Континуитет*, 131.

[44] The following architects took part: Iskra Grabuloska, Živko Popovski, Mitko Hadži-Pulja and Zlatko Hadzi-Petsov, with a group of associates. Златко Теодосиевски „Архитектите и акцијата 'Стог'," *Културен живот* 9-10 (1983): 45.

[45] Небојша Вилиќ, *Состојба 1986*, Скопје: Дом на младите „25 Мај", 1986.

[46] Соња Абаџиева Димитрова, „Своја поетика," *Комунист*, 29 декември, 1986.

[47] *Biennale of Youth* (1987), Museum of Contemporary Art, Skopje.

[48] Величковски, *Нови појави во македонската уметност*, 94.

[49] The model of "a-critical criticism" has not been practiced in the same way as it was practiced in the seventies in the Belgrade stage (SCC, Belgrade), but the changes in the direction of developing the curatorial model in the Macedonian contest are recognized in the series of exhibitions *Critics have chosen*, held at the Youth House "25 May", starting in 1979, then in the V. Velichkovski's exhibitions: *New phenomena in Macedonian fine art in the last decade* (1984); *Expression, gesture, action* (1985); later through the exhibition *Image box*, 1994/95, by N. Vilić; replacement of the previous biennial model through the exhibition *9 1/2: New Macedonian Art* (1995), curator Zoran Petrovski, part of the exhibitions in the gallery *CIX* in the late nineties, author's concepts of Suzana Milevska, part of the exhibitions in the multimedia center Mala Stanica in the late ninetiess, exhibitions in the club *Madera* in Bitola, etc.

[50] Lara Conte, "Germano Celant: Archive as Practice," 2020. *Critique d'art* 55: 205-221. doi:https://doi.org/10.4000/critiqu.

[51] The following Macedonian artists took part in *Yugoslav Documenta '87*: Blagoja Manevski (*Simultaneous poliphony I*, 1986; *Simultaneous poliphony IV*, 1986); Stanko Pavleski (*Black-Grey-Shiny diagonal*, 1986; *Untitled*, 1986); Ismet Ramičević (*How to get to the top*, 1986; *Shivering*, 1986); Gligor Stefanov (*Open spatial sign*, 1985; *Space penetration*, 1986; *Dragon*, 1987); Jovan Shumkoski (*Untitled*, 1987; *Absence*, 1986).

[52] The following Macedonian artists were represented at *Yugoslav Documenta '89*: Aneta Svetieva, Petre Nikoloski, Gligor Stefanov, Stanko Pavleski, Ismet Ramičević, Tome Adzievski and others.

[53] Jusuf Hadzifejzofic and Radoslav Tadic in a catalogue-program *Југословенска документа '89*.

[54] Jovan Despotović, "Jugoslovenska dokumenta '89," *Moment* 16 (1989): 61.

[55] Владимир Величковски, „Духот и карактерот на местото," *Нова Македонија*, јули 1989.

[56] Interview with Jesha Denegri, conversation led by Marko Golub. Ješa Denegri, *Druga linija* (19 November, 2013). https://www.youtube.com/watch?v=6D6mGYDcu60.
[57] Idem.
[58] Величковски, *Нови појави во македонската уметност*, 12.
[59] Ibid, 6.
[60] Ibid, 7. Taking of the term "new practice" from the catalogues *Inovacije umjetnosti sedamdestih godina*, Galerija suvremene umjetnosti, Zagreb, ožujak, 1982, MSU, Beograd, travanj 1982; *Nova imetnost u Srbiji*, 1970 – 1980, pojedinci grupe, pojave, MSU, Beograd, april 1983, Zagreb, Priština, 1983.
[61] Небојша Вилиќ, „Третирање на изворноста (три пристапи)," во *Прашања за македонскиот модернизам*, прир. Небојша Вилиќ, Валентино Димитровски, Лазо Плавевски, Скопје: 359° – Мрежа за локални и субалтерни херменевтики, 2000, 65-70.
[62] Емил Алексиев, „Користење на традицијата," во *Прашања за македонскиот модернизам*, прир. Небојша Вилиќ, Валентино Димитровски, Лазо Плавевски, Скопје: 359° – Мрежа за локални и субалтерни херменевтики, 2000, 95-99.
[63] Лазо Плавевски, „Робеспјер," во *Прашања за македонскиот модернизам*, прир. Небојша Вилиќ, Валентино Димитровски, Лазо Плавевски, Скопје: 359° – Мрежа за локални и субалтерни херменевтики, 2000, 60.
[64] Валентино Димитровски, „Аспекти на модернизмот во Македонија," во *Прашања за македонскиот модернизам*, прир. Небојша Вилиќ, Валентино Димитровски, Лазо Плавевски, Скопје: 359° – Мрежа за локални и субалтерни херменевтики, 2000, 51-53.
[65] In line with the conceptualist discourse, in the seventies the avant-garde spirit was restored in the new generation of artists from different primary disciplines, whose artistic practice (not production) is most evidently manifested through various types of inconsistent actions, performance and happenings, plastic and spatial interventions and accumulations, temporary interventions in urban or natural, i.e. non-artistic context, through the realization of ambiences and objects of synthetic or natural, found or recreated materiality, contextually [*in situ*] generated and designed procedures and techniques, whose conceptual premise is the displacement of borders and existing categories and traditional artistic disciplines, i.e. interdisciplinarity as a common feature.
[66] Величковски, *Ликовен меѓупростор*, 8.
[67] Љубен Пауновски, „Историјата е предложена, реалноста е во интимата," *Студентски збор* (5 март 1984), quoted in Величковски, *Нови појави во македонската уметност*, 44.
[68] Величковски, *Ликовен меѓупростор*, 18.

[69] The thinking of freedom can only be seized, surprised, and taken from elsewhere by the very thing it thinks. Jean-Luc Nancy, *The Experience of Freedom*. Stanford, CA: Stanford University Press, 1993, 8.
[70] Ibid, 9.
[71] Ibid, 11.
[72] Aesthetic reasoning is not equal to reasoning in the Aristotelian sense, although at times basic things overlap: "All reasoning is determination or proof. In fact, the proofs in origin are of a single beginning, and end in a syllogism or conclusion; if some proofs do not reach the end, they do not go back to the point of origin, but continue in the right direction, after receiving one middle or one end term, while the circular movement goes back to the point of origin." According to the theories of the aesthetic reception, the aesthetic effect when perceiving the artwork is conditioned by the reader, i.e., the constitutive element of its completeness. The historical reading of art is an essential element of the total image of the artwork.

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[1] Jauss, *Toward an Aesthetic of Reception*, vii-10.
[2] Кошут, op. cit., 820.
[3] Гројс, op. cit., 152.
[4] Тристан Цара, „Манифестот на Дада 1918," во *Уметноста во теоријата, 1900 – 1990: Антологија на промена на идеите*, Чарлс Харисон и Пол Вуд (ур.). Скопје: Полица, 2018, 244.
[5] Ibid, 246.
[6] The *ByTheWay*-authors deny the utopian dimension.
[7] Uskokovič, *Anamnezis: Dijalozi umjetnosti u javnom prostoru*, 73.
[8] Panofsky, "The History of Art as a Humanistic Discipline (1940)," 194-195.
[9] Ibid, 189.
[10] Ibid, 190.
[11] Arthur Danto, "The Artworld," *The Journal of Philosophy* 61, 19 (1964): 581.
[12] Danto, "The Artworld," 571-584.
[13] Hans Belting, "The End of the History of Art? (1984)," in *Art History and Its Methods: A Critical Anthology*, ed. Eric Fernie. London, New York: Phaidon Press, 1995, 293.
[14] Ibid, 293.
[15] Heinrich Wölfflin, "Principles of Art History (1915)," in *Art History and Its Methods: A Critical Anthology*, ed. Eric Fernie. London, New York: Phaidon Press, 1995, 138.
[16] Ibid, 144.
[17] Ernst Cassirer, *The Logic of the Humanities*, trans. Clarence Smith Howe. New Heaven: Yale University Press, 1961, 190.

[18] Vasev Dimeska, "Performans," 33.

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2013 - ByTheWayArt 1: A boat for a monastery, Globočica, Struga, MKD
- ByTheWayArt 2: Can the intuitive be narrated?,Ezerani, Brajčino, Prespa, MKD
- ByTheWayArt 3: 600 m above Magritte, Belica, Poreče, MKD

2014 - ByTheWayArt 4: In for a penny, in for a pound, Villa Lina, Berovo Lake, MKD
- ByTheWayArt 5: Bogomila Guerrilla, Bogomila, Veles, MKD
- ByTheWayArt 6: Bodygraphy, Bitola, Lavci, MKD

2015 - ByTheWay 1: Myth in mirror, Konjsko, Stenje and island Big city, Prespa, MKD

2016 - ByTheWay 2: Upwards deep, Big Lakes, Pelister mountain peak, MKD
- ByTheWay 3: Folder with veranda, cave Alilica, Tresonče, MKD
- ByTheWay 4: A woman in labor without TIAsS2, Sifulajki, Gevgelija, MKD

2017 - ByTheWay in NYC, 19 June - 05 July
- ByTheWay 5: Triangulation MKD Featherless Elevation – 44 – 2764 - 1447m above sea level - Bent, Korab, Godivle, MKD
- Curve Radius – BYTHEWAY Caravan, ten locations throughout the EX Yugoslavia

2018 - Ada B. ^PATEMByTheWay Land, Green Culture 7, Ada Bojana, Ulcinj Montenegro
- Vigil for two person, Demir Hisar - City of Culture 2018
- Diksi 3*, Stenje, Prespa, MKD

2019 - Botticelli and Mantegna at the promotion of the documentary video Dixie Three Stars, Stenje, Prespa, MKD

2020 - PATEM RETRO, realized in 4 tours as a return to all locations where PATEM resides from 2013 to 2019

2022 - Fourth part of the Marlen Dietrich 2021 project, with inclusion in the EVENT project of the Faculty of Fine Arts in Skopje

Exhibitions and presentations:

2014 - Bitola, BythewayArt 1-6, alternative exhibition space Kamarite
- Osijek (HR), Fresh as a tomato (Artistically through the Phenomenal 1-5 and BythewayArt 1-6), Gallery Kazamat (HDLU Osijek)

2016 - Zagreb (HR), ByTheWay - 2015/2016, AZh Gallery

2017 - Gevgelija, ByTheWay - Limited Liability Company 2015 / 2016, City Library Goce Delchev and National Theater
- New York, Reading Eboracum, MC Gallery

2018 - Sarajevo, Curve Radius – BYTHEWAY Caravan: Nurturing Platform for the BYTHEWAY Community, Charlama Depot Gallery
- Skopje, Reading Community, White Night 2018, Museum of the City
- Skopje, ΠATEMByTheWay 2017, FLU Gallery

2020 - Philadelphia, an online presentation for students and faculty of the School of Visual Arts at the University of Pennsylvania (Penn)

2021 - Split (HR), Email art: internal mobility, Association Radar, MKC Split
- Bitola, ^ΠATEMByTheWay CINEMA, NI Center for culture
- Bitola, ^PATEMByTheWay CINEMA in an alternative space, cafe Vezilka
- Struga, ^PATEMByTheWay CINEMA in alternative space, Kingston cafe

2022 - Skopje, Marlene Dietrich 2021, project in the EVENT project of the Faculty of Fine Arts, FLU Gallery
- Troisdorf (Germany), Roots, Kunsthaus Troisdorf

Dr. Natali Rajchinovska-Pavleska

Natali Rajchinovska-Pavleska (1982) is a doctor of sciences – art and media, an independent researcher in the field of contemporary art practices, art criticism and theory, a lecturer in the History and Theory of Art subject at the Faculty of Fine Arts at the University "St. Cyril and Methodius", Skopje. She is the author of monographic works, art books for curated exhibitions. She publishes scientific papers in international journals, actively follows the art scene and publishes reviews in the daily press. She is a member of the Macedonian section of AICA and the Macedonian National Committee of the International Council of Museums ICOM. She participates in numerous symposia in the country and abroad. Her research experience, based on the humanities and philosophy, includes a transdisciplinary approach, transposing and crossing current theoretical currents and literary reference systems, historical presence and contemporary artistic practice, social dynamics and institutional contexts.