“The authors have long been toying with the idea of demystification of the creative act and the work of art. Wishing to open a lucid and actual dialogue between the artistic product and its consumer, they insist on establishing new relations between the artist and his work of art and society. By insisting on this (to overcome the classical concepts of art and to achieve a broader and freer dimension in the reception and experience of the visual work of art), they transform the consumers from passive viewers into active receptors of the visual-aesthetic messages. With this, art develops from an individual action into a more significant and broader cultural and social activity. The idea about socialization and humanization of art, not new or original, but progressive in any case, seems to have been the primary driver behind the thinking during the creative action of the authors. If this monument is perceived and interpreted in wildly different ways, that should not alarm us because every new plastic form of expression demands a period of adaptation. The novelty slowly and gradually wins people over, who, as a rule, feel animosity at first towards anything foreign to their conventionality and their quotidian habits. Misoneism is peculiar to every new idea. Despite the heterogeneous reactions, the audiences seem to feel obliged to agree with the fact that this work of art, elevated on an international visual-aesthetic platform, talks about our new artistic, cultural and social reality.”

● DRAWING

✻ DOCUMENT

X TEXT

X Excerpt: “The Monument in Krushevo – A Herald of a Creative Impulse,” Sonja Abadjieva Dimitrova, Cultural Life, Nova Makedonija, Skopje, 15 February 1976, document no. 1. 1066.7.22/315-316, State Archive of the Republic of North Macedonia, Skopje.

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poster series 2024 Poster# _____
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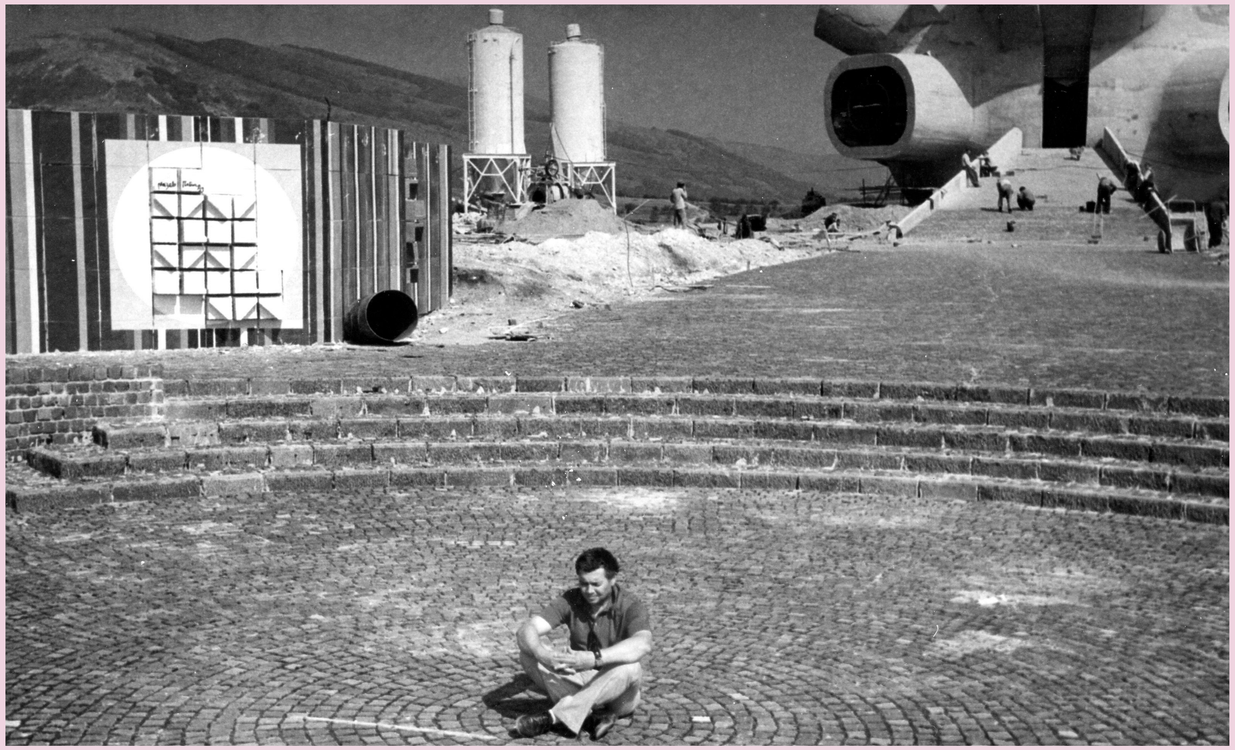
“Jordan Grabul, the chief architect of the Ilinden monument in Krushevo, died in 1986, and the state that sponsored his work, the Yugoslav Republic of Macedonia, stopped existing in 1991. The monument is still standing. The Dome is now slightly darker and less visible from underneath because of the pines that have grown around it on the hill. The friezes in the auditorium under the open skies testify to the changeability of the Krushevo weather despite the fact that they were wrapped in waterproof materials for a while.



The annual celebrations of Ilinden are still going on, and in 1990, they acquired a new dimension when the remains of Nikola Karev, the leader of 1903, were moved into the Dome. In July 1993, the builders were rushed to complete the renovation on time for the celebration of the 90th anniversary of the Krushevo Republic and the Ilinden Uprising, whose historical significance was recognized in the new post-Yugoslav independent Macedonia.”

● DRAWING	✻ Photograph: Jordan Grabuloski at the monument sight, author unknown, State Archive of the Republic of North Macedonia, Skopje.	MAKEDONIUM: Dramaturgy of the Unfinished poster series 2024 Poster# _____
✻ DOCUMENT	X Excerpt: “Questioning the Past: Modern Macedonia and the Uncertainties of the Nation,” Keith Brown, Crossroads Edition, Euro-Balkan Press and Macedonian Ethological Society, Skopje, 2010.	Yane Calovski and Hristina Ivanoska
X TEXT		

“As far as the quality of the monument is concerned, the public opinion is still rather divided (especially that of the citizens of Krushevo). Despite the ambitiousness of this undertaking and its significance in the sense of the new visual and design framework within which the concept of this monumental complex was envisaged (a synthesis of all plastic arts), the monument in Krushevo had many flaws. This indicated that the construction of such expensive monuments in Macedonia suffered from insufficient organization and inappropriate attitudes. The desired artistic effects were not achieved because of the many contradicting attitudes and interests, which to a great extent can be interpreted as disregard for the social importance of the monument and preference of the subjective motives.”

● DRAWING	✻ Photograph: Jordan Grabuloski’s studio, author unknown, State Archive of the Republic of North Macedonia, Skopje.	
✻ DOCUMENT	X Excerpt: “The Social Aspects of the Monumental Sculpture in the Socialist Republic of Macedonia After the Liberation,” Antoanela Petkovska, Makedonska kniga, Skopje, 1986.	
X TEXT		MAKEDONIUM: Dramaturgy of the Unfinished poster series 2024 Poster# _____ Yane Calovski and Hristina Ivanoska

“Jordan Grabuloski reached the pinnacle of his plastic concept that began as a sculpture and finished as an object. It depended on the broadened spiritual horizons from which he imbibed outward boosts and internal impulses – both creative and personal. Along this line, we should mention that he travelled and stayed in Paris and London and planned a study stay in India. His contacts were also significant as possible influences, the most significant being those with the artist’s wife, the architect Iskra Grabuloska. According to Iskra’s testimony, the artist did not travel to India, but she brought India into their home. (...)The vision of the interiors was directed through its calming visual sensations and by raising the optical, audial, and tactile threshold at a higher level to achieve a specific spiritual experience of the environment (as defined in the plaster cast model of the ‘Dome’). (...) A certain role in this played Iskra’s interest in Indian culture, Buddhism and Zen Buddhism, the Kabbalah, and non-European gnosis. Consequently, the monument and its central construction do not strike us as a collection of dramatically different artistic concepts but as a fragile unity of drastically different creative temperaments. (...) Contemporary criticism, however, should approach the undertaking in Krushevo as a complete historical fact, that is to say, as a finished project in both historical and artistic sense.”

● DRAWING	✻ Photograph: Jordan and Iskra Grabuloski inside the Dome of MAKEDONIUM, author unknown, State Archive of the Republic of North Macedonia, Skopje.	MAKEDONIUM: Dramaturgy of the Unfinished poster series 2024 Poster# _____ Yane Calovski and Hristina Ivanoska
✻ DOCUMENT	X Excerpt: “The Monumental Sculptural Works by Jordan Grabuloski–Grabul”, Bojan Ivanov, unpublished MA thesis, Cyril and Methodius University, Skopje, 1992.	
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