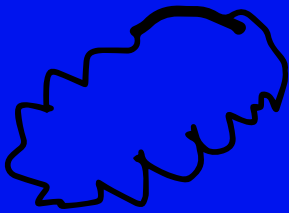
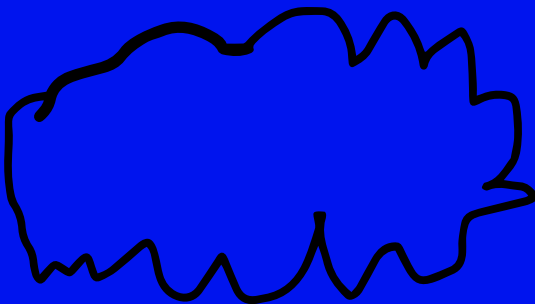
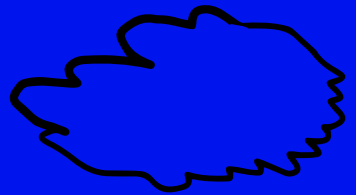


The Barking Of The Clouds Does Not Hurt The Dogs

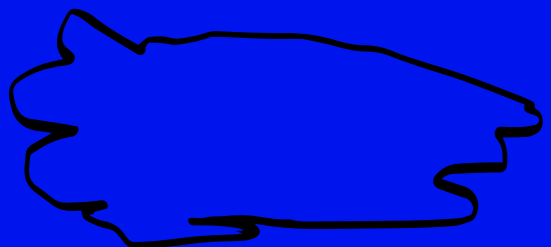


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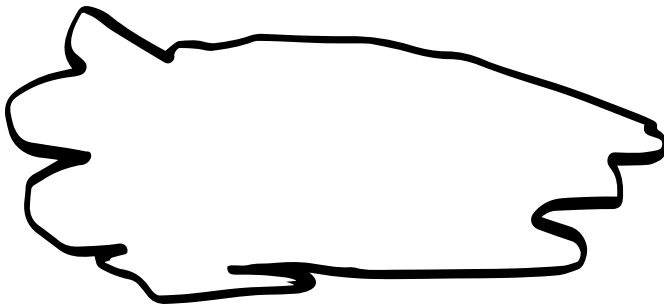
Museum of
Contemporary
Art Skopje



Driton Selmani



Well! What do you love, extraordinary stranger?



**I love the clouds,...the clouds that pass,
comme ci, comme ça...
above and beyond..
the wonderful clouds!”**

The Barking Of The Clouds Does Not Hurt The Dogs

04.11.2022—25.02.2023

**Curated by:
Vladimir Janchevski, Blagoja Varoshanec & Iva Dimovski**

Driton Selmani





THE BARKING C



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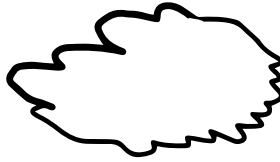


Vladimir Janchevski

Are you gonna bark all day, little cloud? On the paradox of being both inside and outside

*The Barking of the Clouds does not Hurt the Dogs, is the title of Driton Selmani's first solo show in the Republic of North Macedonia opening at the Museum of Contemporary Art Skopje. The exhibition is a result of the MoCA-Skopje 2021, XIII Biennial Award given to Driton Selmani in the form of a solo exhibition.

The Barking Of The Clouds Does Not Hurt The Dogs



The contemporary world often reveals to us as paradoxical, so this is why contemporary art, that through unrelated objects, small adaptations, unusual arrangements and specific juxtapositions can thoughtfully open a door toward understanding the complexities and contradictions of everyday life.

‘A door must be either opened or closed’ Art usually responds to such statements with a new challenge. The year is 1927. Exactly 85 years ago, (our mutual great-grandfather) Marcel Duchamp decided to problematize this arrogant truism, and the result is one strange but practical solution for the door in his Paris studio, at 11 rue Larrey.

Watermelons, plastic bags, a neon sign with text, school blackboard, old family photo, a knife, a coat... What is the relationship between all these things? The knife has an eraser, the coat has a double pair of sleeves, the bags have carefully inscriptions, as ‘Love Letters’... They are all connected by the interventions of the artist Driton Selmani.

The starting point in the conceptualization of the exhibition was defined by several parameters: the exhibition space and the specific moment in the artist’s career, the notable rise of the art scene that he belongs to, as well as the MoCA-Skopje strategy for the future. The title piece, which was specifically made for the roof of the glass atrium space of the Museum, also corresponds to the paradoxical position of being both inside and outside at the same time. Thus, the placelessness of any wayward wandering international emancipated spirit is metaphorically depicted, just as Baudelaire depicts freedom as unboundedness in his poem ‘The Stranger’.

The video *These stories* (2018), is conceived as a simple contrast of the image and the text, as a dialogue with the unequal distribution of the future. Interestingly, the narration is connected with the opening part of the novel “The Stub born Ones” by Slavko Janevski, written in the same year of 1969.

Driton Selmani

04.11.2022–25.02.2023

Two other works are exhibited for the first time at this exhibition. “Doppelschlag (Double blow)”, a family photo that, although small in size, creates a secondary but strong family connection with Skopje. The canvas titled Sinister Hand is a warning image, which, in relation to the other works, anchors the exhibition very strongly in the current moment, when the redrawing of maps and the threats of expansion of the theatre of conflict is greater.

Presenting a diversity of works in a selection of already existing works and a site-specific intervention in the space of the MoCA-Skopje, the exhibition of text-based works, objects and video, tries to establish new relations in the given context, clearly showing the ways in which Selmani wittily uses a specific form of humor to investigate and question the familiarity of everyday, usually bound in absurd traditions and hierarchical structures.

Selmani’s wide array of works focusing on diverse issues of our contemporary predicament ranging from popular culture, to the dominant discourses of power that are shaping our lives, questioning historical narratives, stereotypes, the sense of belonging and exclusion.

Driton Selmani’s works are always constructed as an imaginary dialog, either with an audience, or even with oneself, as a series of short statements, or probing rhetorical questions, opening new perspectives to our understanding of ourselves, the commons, and different aspects of contemporary life.

The very title of the show, makes it clear how Selmani uses unexpected juxtapositions and irony - twisting a Berber proverb, with a reference to a verse from one of his favorite poems, Stranger (L’Etranger) by Charles Baudelaire. In fact, he deliberately seeks and finds the points where language breaks, it opens a gap, a crack between the things, the words and the newly constructed image, transforming the familiar into a weirdly unique situation, and then back from the fictitious to the understanding of the everyday.

Intervening in the realm of language, from old popular wisdom to poetry and children songs, Selmani’s practice touches upon the fears, troubles and worries expressed by ordinary people. He aims at deconstructing the underlying structures and the internalized cultural constructs in order to understand them, thus offering us a unique possibility to stand together and be confronted with powerful visual works with masterful simplicity. Dwelling in this state of strangeness where the poetic and the political intersect he is far from being a stranger, but instead finds his home.

Vladimir Janchevski



Driton Selmani – *Calm Before The Storm*, 2022
Vinyl on aluminium traffic sign 250 × 200 cm
Courtesy of the Artist



They Say You Can't Hold Two Watermelons In One Hand, 2012
C-Print on aluminium, 150 × 100 cm
Courtesy of the Artist



Borders, 2019

Acrylic on high-density polyethylene (HDPE) plastic bag
45 × 33 cm, Frame: 65 × 45 × 5 cm

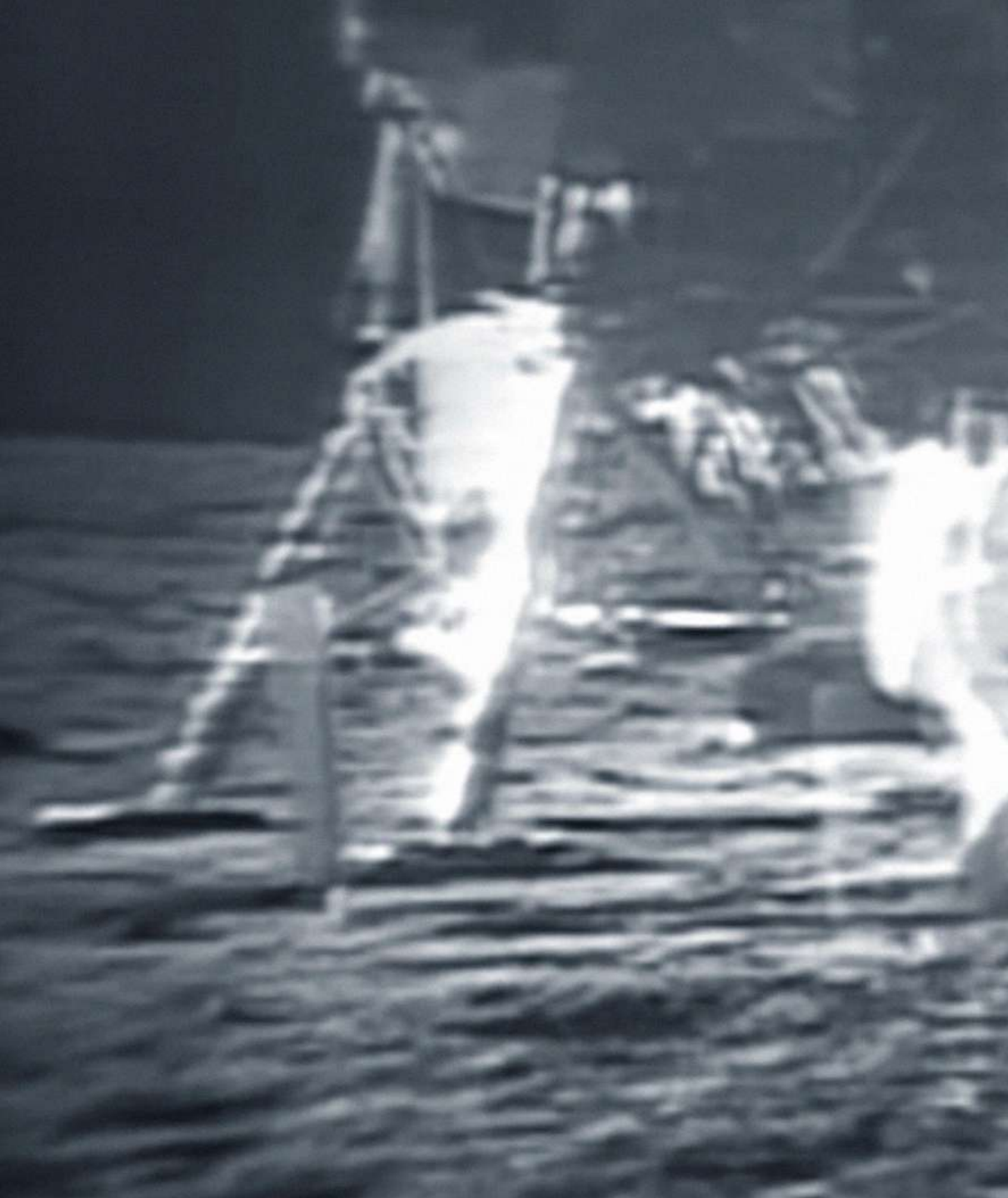
Courtesy of the Artist




Hopes & Fears, 2021
Tailor-made coat, metal rack, 200 x 150 cm
Courtesy of the Artist



Sad Days, Lonely Nights, 2019
Indian Ink on high-density polyethylene (HDPE) plastic bag
45 × 33 cm, Frame: 65 × 45 × 5 cm
Courtesy of the Artist



Because we are far av



These Stories, 2018
Single-channel video Installation
Duration: 7min 23sec, Screening ratio: 4:3, Sound: stereo
Courtesy of the Artist

way from these stories...



Sinister Hand, 2022
Oil painting on canvas, 100 × 70cm
Courtesy of the Artist



Our Past Is Our Common Future, 2019
Acrylic on high-density polyethylene (HDPE) plastic bag
45 × 33 cm, Frame: 65 × 45 × 5 cm
Courtesy of the Artist



22:00

PAIN, PAIN, GO AWAY, COME

PAIN, PAIN, GO AWAY, COME

PAIN, PAIN, GO AWAY, COME



Weather Forecast, 2022
Used School Blackboard, White Acrylic Paint, Timber Panels
Dimensions 350 × 250 cm
Courtesy of the Artist



Untitled, 2018
Handmade knife, rubber eraser, 21 × 5 × 6 cm
Courtesy of the Artist



Doppelschlag, 2022
Polaroid Photography, 15 × 10 cm
Courtesy of the Artist



LANDLOCKED DEEP DESIRES, 2019
LED Plexiglass, CNC cut letters, metal holder
Dimensions: 1700 x 100 cm
Courtesy of the Artist





Oink, Oink, 2020
Acrylic on high-density polyethylene (HDPE) plastic bag
45 × 33 cm, Frame: 65 × 45 × 5 cm
Courtesy of the Artist



THE BARKING OF THE CLOUD

Barking Of The Clouds Does Not Hurt The Dogs, 2022
Welded Steel Sculpture, Dimensions: 730 × 60 × 5 cm
Courtesy of the Artist

DS DOES NOT HURT THE DOGS



LANDLO

OCKED DEEP DESIRES

Driton Selmani (Ferizaj, Kosovo / 1987)
Currently works and lives between
Prishtina and Doganaj.

He completed his MA studies at the Arts University Bournemouth, UK. Selmani approaches the idea of perceived reality by deconstructing formations of social, political, and cultural topics that have been embodied around him. At a young age, he was told to worship a country that no longer existed, which caused him to form a basis of skepticism towards any supposedly given reality. He later used this as a beneficial tool to reconstruct his beliefs into visual artefacts. In 1999, old simulacra have been replaced by new ones; the ornaments of a previous space have been refurbished to unfold with new meanings, but also new uncertainties. Selmani confronts himself as a spectator of this “on-going event” and positions himself as an actor, enacting his performances based on his personal histories, beliefs and doubts. He has exhibited at solo and group exhibitions (in the Stacion Center For Contemporary Art Prishtina, Ludwig Museum in Budapest, Kunstraum Niederosterreich Vienna, Casa Contemporanea São Paulo, Mediterranean Biennial 16 Ancona, U10 Belgrade, 5th Marrakesh Biennale, Amsterdam Light Festival, Fabbrica del Vapore Milan, Bregenz Biennale, Exchiesetta Polignano a Mare, National Art Gallery Tirana, Thessaloniki Center of Contemporary Art, Eugster || Belgrade, Norrköping Light Festival, Kunst- museum Basel, as well as at 14th Manifesta in Prishtina 2022).

Vladimir JANCHEVSKI (1984 / Skopje)
Researcher & curator based in Skopje

Working in the field of contemporary art and visual studies. He is interested in interdisciplinary art practices and image theory, art and politics, interventions in public space, iconoclastic acts and ‘image wars’. Vladimir Janchevski’s selected exhibitions curated/ co-curated include Artur Żmijewski: Democracies/Realism, Museum of Contemporary art-Skopje (2021), Resistant Images: John Heartfield and the Satirical Photomontage, MoCA-Skopje (2021), Unearthing the Future: Archaeology of Modernity, Petar Hadzi Boshkov exhibition at the archeological site Stobi (2021), Iskra Dimitrova: @Traces, National gallery, Skopje (2019), Jianan Qu and Ana Lazarevska: In and out of the Self, National gallery, Skopje, (2019), Would it be late, if Time Stopped?: 12th Biennial of Young Artists, MoCA-Skopje (2018) Igor Toshevski: Between, National gallery, Skopje (2016), Initiative Kooperacija, exhibitions in Skopje, Belgrade, Zagreb (2012-2015), Alban Muja: Naming, Serious Interests Agency – Skopje (2014), Silence: Image - Samuel Beckett’s centenary exhibition (National gallery, Skopje, 2006).

Музеј на
современата
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Скопје
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