The metaphor of the picture and the frame, where the history of art is described as the place of identity, is also applicable in understanding the problems which take part in this particular topic, even today. As far as the, so called Worlds Art is concerned, this frame, which was created for a certain culture, but not for all cultures, is no longer suitable ...”

The new book of Sonja Abadzieva, which is the first antological review dedicated to the female visual art in Macedonia in the 20th century, could be observed in relation with the previously mentioned metaphor of the narrow frame of the History of the art and the need for it to be revised, so that the female artists could read their identity within its frames. This book appears several decades after the feminist polemics had ended, not only worldwide, but in the Balkan’s cultural space as well. It is also coming little behind of the artistic production that is directly or indirectly involved in working with the specific topics of the female artistic expression. Although this division to female and mail art is a problematical one, and the unitary concept of what is female is even more problematical, Abadzieva decides to apply this chronological approach, with the tendency to “fill in certain voids that exist in to the educational, informatical and historical domain”. This ambition probably comes from the basic position of the author that the feminist movement haven’t reached the “front door” of Macedonian society yet. According to Abadzieva, the sphere of the History of the visual arts in 20th century in Macedonian society is not adequately described as a place of identity, and the need for revision is evident.
The analogy of this situation in Macedonian female art with the similar situation in other countries, where till the 80es, the female art was treated differently than the masculine art; is base for Abadzievas opinion that "as a result of this circumstances, female art is marginalized, underestimated, unsuitably elaborated and is valorized only partly". However, having in mind that this is the first study of this kind in Macedonia, we can say that the author is not presenting any kind of argumentation for this situation in Macedonian art, nor she offers her own critical or theoretical readings of the widely excepted term of women writing (in the subtitle this term is translated as female discourse). Also the author had missed to analyze some of its most typical elements such as the subjectivity or the narration. Conceptualizing the situation with the Critique of the visual arts, Abadzieva comes to the general wague opinion that the Critique and History team in Macedonia is inadequate, and without entering in any cind of polemics with them, she only mentions that the exhibitions "Plod ova Voda"1997 and especially "Narcizmi" 1999 were given negative reviews from the mail colleagues as a result of their patriarchal way of thinking, falocentric domination and the lack of their will and desire to enter into the specific way of expression of the female artists. By doing this the author missed the opportunity to focus on something that this study could be ideally suitable for; she missed the opportunity to focus on the theoretical answer to this kind of criticism and on the chance of setting the Macedonian context within. Abadzieva starts with the quantitative premise (although the method of the phenomenological analysis is declared as the method which is applied in the study) that in Macedonia, in the 20th century, the number of female artists equals 200, and from there in a certain wide, total perspective, she observes the thematical preoccupations of Macedonian female authors, the specifics of the visual medias and other characteristics of womens writing. In the second part of the book, the titles of the chapters such as "The white spider", "My cottage -happy space", "Probes..."
нотос”, “Крикови и шепотења” и „Жена машина", се метафори за тие одредници на женското писмо. Секое од овие поглавја содржи и куси теориски назнаки во вид на па- токази за разбирање на опишаните дела. Одреден број авторски имиња се повторуваат во различните поглавја во зависност од темите на нивните дела. Така на пример, Искра Димитрова е застапена во сите од тематските цели. Книгата е опремена со повеќе од 90 професионални и аматерски фотографии на делата (некои од нив објавени пред да бидат видени во каталозите за конкретните проекти), а во легендата на фотографијата на страница 138 постои податок кој може да го наведе читателот на по- решен заклучок дека Димитрова учествувала на Биеналето во Венеција 1999 година; фактички таа изложувала во Венеција за времетраењето на Биеналето, но надвор од официјалните конкуренции.

Соња Абаџиева со овој повеќе каталошки преглед ја дијагностицира реалноста на постоенето на женскиот уметнички израз во македонското ликовно творештво. Но, заради искушително широкот распон на интерпретациски варијанти, нефундираниоста врз релевантноста на делото или авторскиот опус, оваа книга, значајна како прв чекор во таа насока, не одговара на многу од постепените прашања за аспектите на женското писмо во македонската ликовна уметност на 20-от век. Во поширок теориски контекст отвора и едно старо прашање во смисла на веќе депласираната симетрична разлика машко - женско, особено/и во сферата на креативноста.

Неспорна е потребата за постојаното преведување и ново исчитување на историјата на македонската ликовна уметност што би вклучило објективно вреднување на делата на женските уметници, впишување на писмото на разликата, писмото на Другиот наспроти доминантното машко писмо. Но, не без сознание за ефектот, на кој предупредува и Џудит Батлер, а тоа е дека категоризацијата

in the body", “Autoscopy", “Touch of the Crystal", “Memories in Cellophane", “Perfection of the Egg", “Taming of Thanatos", “Achtung! Cries and Whispers” and “Women and Machine", are representing metaphors for this specific significators of the women writing. Each chapter consists from a short theoretical introductions that can be seen as signs for understanding the further described artistic peaces. A number of authors names are mentioned in several chapters, according to the themes of their artistic works... For example, Iskra Dimitrova is mentioned in all of the thematically devided chapters. The book is equipped with over 90 professional or amateur photography's of the artifacts (some of them published even before they could have been seen in to the catalogues for their own projects), and in the subtext of the photography on page 138, there is an information that can lead the reader to believe that Dimitrova actually took part in the official programs of the Biennale di Venezia in 1999, where as she was only exhibiting in Venice in the time of the duration of the Biennale, but out of the official concurrencies.

Sonja Abadzieva, with this catalogical review, only makes a diagnosis of the reality of the existence of female artistic expression in Macedonian visual arts. But due to the extremely wide aria of interpretations and the lack of basical method that measures the real values of the artistic works or of the individual opuses of the authors, this book, although an important step towards mentioned direction of evaluation of the artifacts, still fails to answer many of the questions about the aspects of the women writing in the Macedonian visual art of 20th century. Observed in a wider theoretical context, this book also rises one old in somewhat déclassé question regarding the symmetrical differences between the female and the mail, especially in to the sphere of their creativity.

The constant need for reevaluation and the new reading of the History of the Macedonian Visual arts that will include in it self an objective evaluation of the works of Macedonian female artist is undisputable. This new reading and reevaluating could also include the implementation of the writings of the difference, the writings of the Other vis a vis the dominant mail writing. But we can not do it if we are not avaire of the effect, that Judith
Bathler is warning us of, that a simple categorization of all women in one group which is separated from the man, is in its essence a dangerous and harmful one for the feministic cry for equality.

Translation: Tamara Bustrevska

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