

P A N D E M I C L O V E R S

3

October 27
2026



Republic of North Macedonia

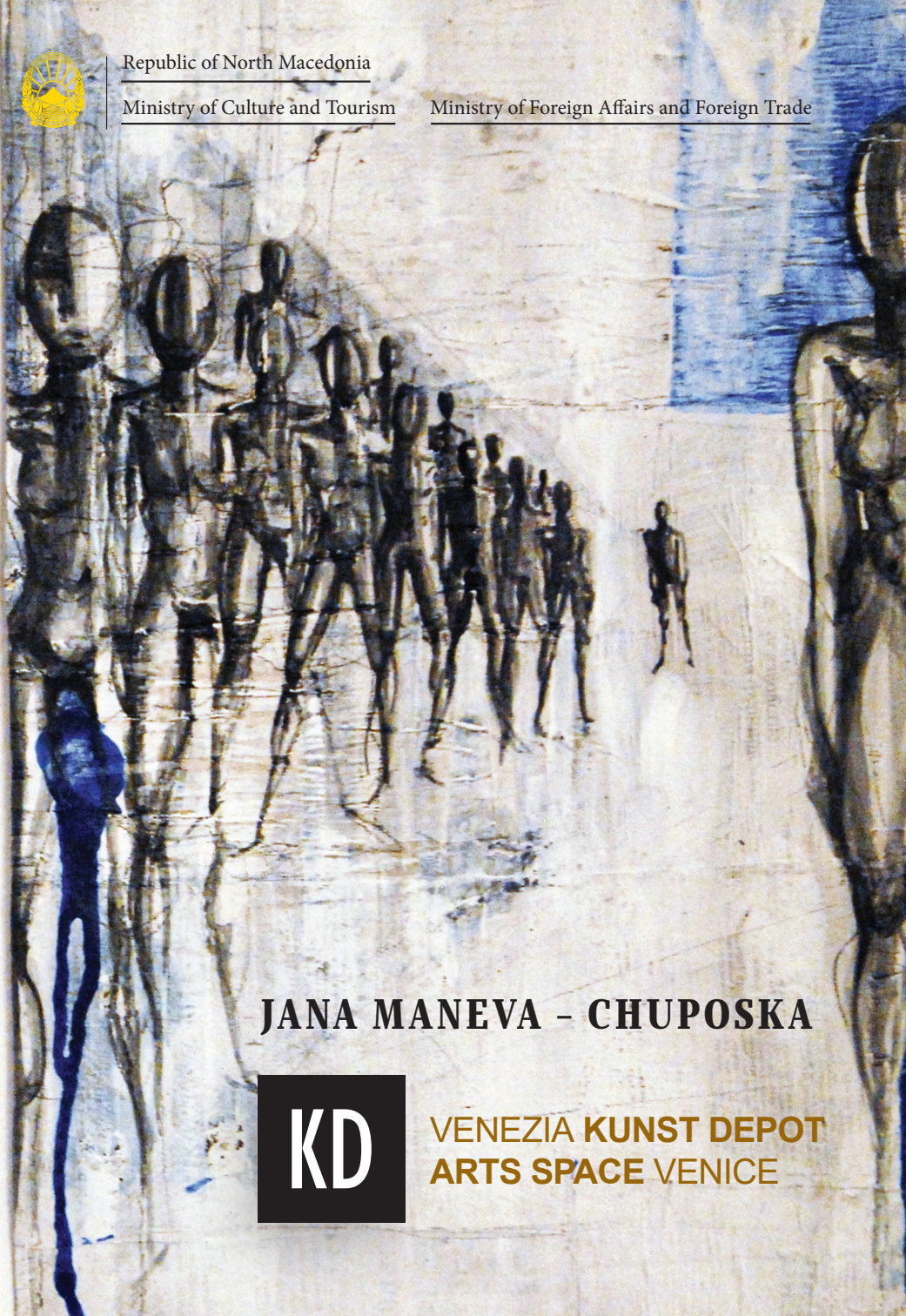
Ministry of Culture and Tourism

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JANA MANEVA - CHUPOSKA

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**VENEZIA KUNST DEPOT
ARTS SPACE VENICE**



PANDEMIC LOVERS 3

October 27, 2026



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Prof.JANA MANEVA – CHUPOSKA, PhD

Visual artist and designer
Senior Research Associate for Traditional Crafts and Skills at the “Marko Cepenov” Institute of Folklore in Skopje, North Macedonia,
e-mail: maneva5@yahoo.com

B Jana Maneva-Chuposka, PhD, was born in Skopje in 1970. She graduated in Painting with Conservation and Restoration from the Faculty of Fine Arts in Skopje in 1996. In 1998/99, she pursued specialist studies in Painting and Handmade Glass at the High School of Applied Arts in Prague. She received her Master of Fine Arts degree in Painting with the thesis “Intimacy – Revealing the Hidden, Hiding the Revealed.” In 2016, she obtained her PhD in Folkloristics from the “Marko Cepenkov” Institute of Folklore, Skopje, defending her doctoral dissertation entitled “Aesthetic and Structural Characteristics of Macedonian Folk Costumes, with a Special Focus on the Miyak Costume and Their Transformations into Contemporary Fashion Design.” Her professional and academic work brings together contemporary visual art, traditional culture, textile heritage, and research into the aesthetic and structural characteristics of Macedonian folk costumes. Her research interests include traditional textile arts and crafts, particularly weaving, embroidery, knitting, tailoring, rug-making, felting, dyeing, silversmithing, and goldwork, as well as the historical development of the textile industry in Macedonia. Her artistic practice is characterized by a distinctive visual language in which drawing, painting, memory, identity, intimacy, and cultural heritage intersect. Her figurative artistic expression combines diverse media and techniques, embracing an interdisciplinary and multimedia approach in which traditional and contemporary visual elements are interwoven to create a distinctive and recognizable artistic language. She has held academic positions at the European University in Skopje, including Associate Professor, Dean of the Faculty of Art and Design, Full Professor, and Rector from 2018 to 2019. Since 2025, she has been a Senior Research Associate at the “Marko Cepenkov” Institute of Folklore in Skopje, where she continues her research in the field of traditional arts, crafts, and cultural heritage. Since 1996, she has been a member of the Association of Fine Artists of Macedonia (DLUM), and since 2026 she has served as its President. In this capacity, she is actively involved in the development and realization of contemporary exhibition projects and international artistic collaborations. She is also the curator of the project “Femina,” dedicated to contemporary artistic practices and the position, experience, and representation of women in art and society. Dr. Maneva-Chuposka has participated in numerous national and international exhibitions, artistic projects, biennials, salons, and professional presentations, both as an artist and curator. Her works have been presented in North Macedonia and abroad, reflecting her ongoing engagement with contemporary art and international artistic exchange. She is the author of a monograph based on her doctoral research, as well as numerous scholarly and professional texts dealing with Macedonian traditional costume, textile heritage, traditional crafts, and their transformations within contemporary artistic and design practices. Her work connects research, artistic interpretation, and cultural heritage, exploring the dialogue between tradition and contemporary visual expression.

R “Pandemic Lovers 3” by Prof. Dr. Jana Maneva-ChuposkaIn her latest solo exhibition cycle, “Pandemic Lovers 3” presented at Venezia Kunst Depot / Arts Space Venice (October 27, 2026), visual artist, curator, and academic Prof. Dr. Jana Maneva-Chuposka offers a compelling, deeply emotive, and intellectually layered series of mixed-media works (50 \times 40\text{ cm}). Drawing from her extensive background in painting, conservation, traditional textile heritage, and contemporary interdisciplinary practice, Maneva-Chuposka navigates the complex emotional and psychological landscapes left in the wake of global isolation, human vulnerability, and collective trauma. The exhibition functions as a profound visual meditation on how physical distance reshapes our internal realities and how the persistent desire for intimacy continues to thrive even amidst social fragmentation. Figurative Abstraction and Human Anatomy. Central to the exhibition is the artist’s distinct visual iconography, characterized by elongated, ghost-like, and heavily textured human silhouettes that float within ambiguous spatial fields. Rather than presenting individualized portraits, Maneva-Chuposka distills the human form into universal symbols of presence and absence, where repeating vertical figures evoke a shared existential destiny and a quiet, vulnerable togetherness. Layered Textures and Materiality. Reflecting her scholarly expertise in art conservation, restoration, and traditional craftsmanship, the tactile quality of the surfaces plays a fundamental role in the narrative structure of each piece. Through a sophisticated blend of impasto, linear striations, expressive drips, and multi-layered media, the surfaces act as visual metaphors for memory, emotional scarring, and the passage of time. Chromatic Resonance and Visceral Accents. The visual tension in the artworks is further heightened by a carefully calculated chromatic strategy. Maneva-Chuposka grounds her compositions in muted, monochromatic, and earth-toned backgrounds, which are then pierced by visceral, dripping bursts of primary red, acidic yellow, and deep electric blue. These vivid color accents serve as psychological focal points—marking emotional wounds, sparks of vitality, or unresolved inner conflicts. Dialogue Between Tradition, Memory, and Modernity. Synthesizing her deep research into Macedonian cultural heritage and contemporary visual theories, the collection bridges structured, archival precision with spontaneous, expressive gesture. The repetitive, grid-like underlying structures subtly evoke the rhythm of traditional textile weaving, creating a rich dialogue between ancestral memory, physical distance, human closeness, and psychological resilience. Critical Summary. Overall, “Pandemic Lovers 3” stands as a highly refined, atmospheric, and resonant artistic statement. Jana Maneva-Chuposka skillfully transforms personal anxieties and broader societal trauma into a universally impactful visual vocabulary, further solidifying her prominent standing as a key figure in North Macedonia’s contemporary art scene.





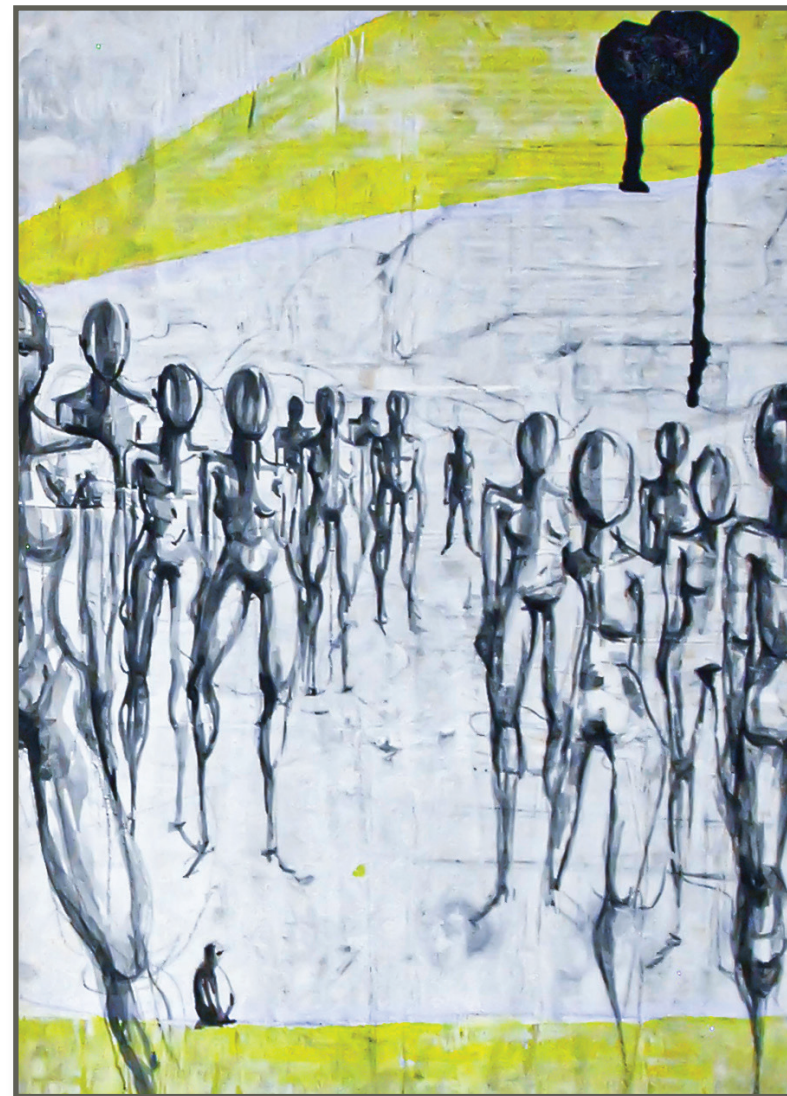
Pandemic lovers 50x40



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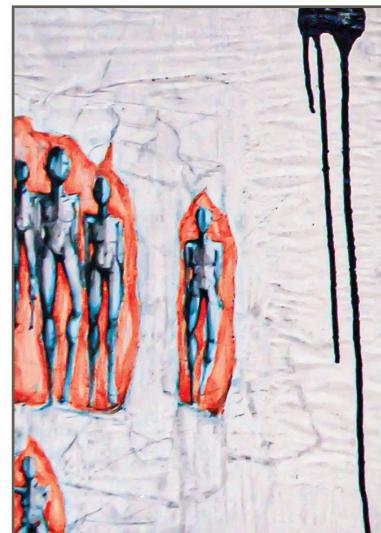
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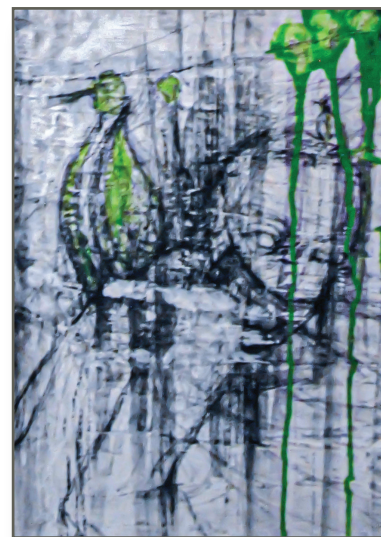
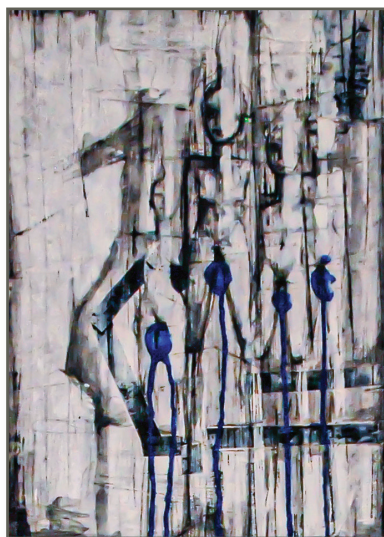
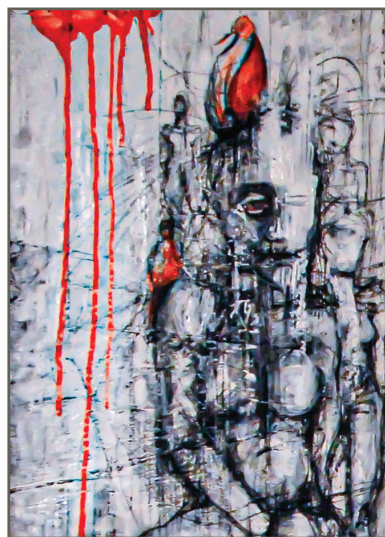
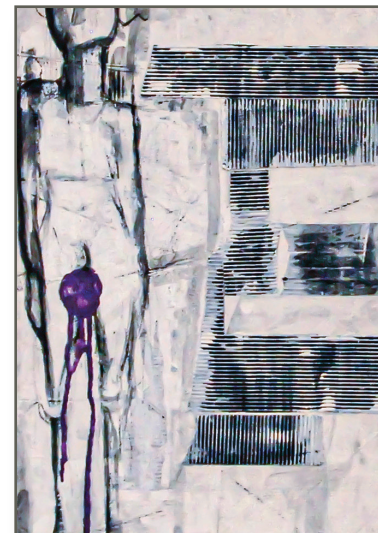
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