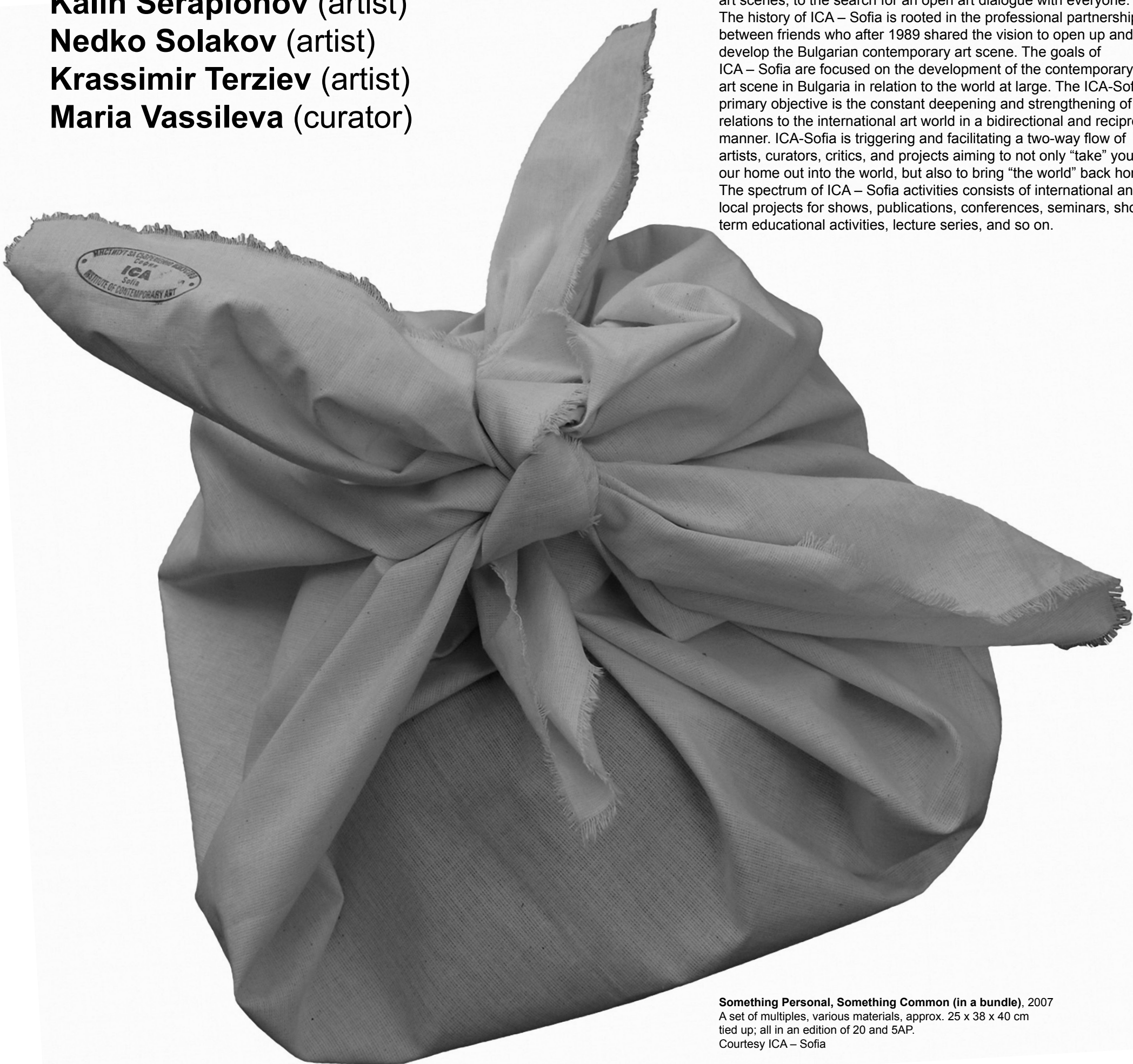


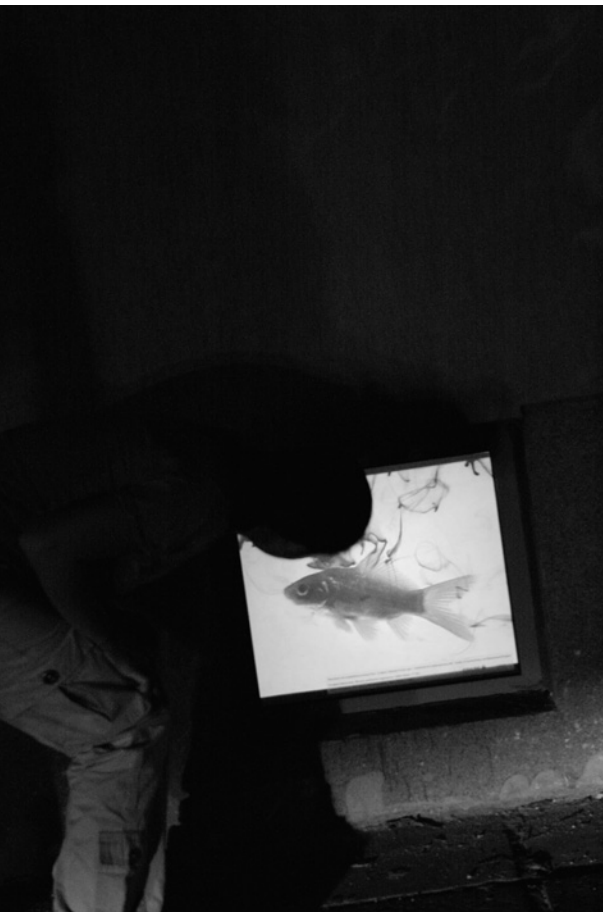
Members

Iara Boubnova (curator)
Luchezar Boyadjiev (artist)
Mariela Gemisheva (fashion designer)
Pravdoliub Ivanov (artist)
Alexander Kiossev (cultural theoretician)
Ivan Moudov (artist)
Stefan Nikolaev (artist)
Kiril Prashkov (artist)
Kalin Serapionov (artist)
Nedko Solakov (artist)
Krassimir Terziev (artist)
Maria Vassileva (curator)

The Institute of Contemporary Art – Sofia is a private, non-profit NGO, an association of curators, artists and cultural theoreticians. It is dedicated to the study, understanding, promotion and practice of the visual arts of the late 20th and early 21st century; to the reestablishment and furthering of the dialogue between cultures and art scenes; to the search for an open art dialogue with everyone. The history of ICA – Sofia is rooted in the professional partnership between friends who after 1989 shared the vision to open up and develop the Bulgarian contemporary art scene. The goals of ICA – Sofia are focused on the development of the contemporary art scene in Bulgaria in relation to the world at large. The ICA-Sofia primary objective is the constant deepening and strengthening of relations to the international art world in a bidirectional and reciprocal manner. ICA-Sofia is triggering and facilitating a two-way flow of artists, curators, critics, and projects aiming to not only “take” your/our home out into the world, but also to bring “the world” back home. The spectrum of ICA – Sofia activities consists of international and local projects for shows, publications, conferences, seminars, short term educational activities, lecture series, and so on.



Something Personal, Something Common (in a bundle), 2007
A set of multiples, various materials, approx. 25 x 38 x 40 cm
tied up; all in an edition of 20 and 5AP.
Courtesy ICA – Sofia



Standing Tall: Institute of Contemporary Art – Sofia at the end of the first decade of the 21st c.

We can't insist that our small visual art NGO located in a marginal financial scene, and even more marginal art scene – the city of Sofia, Bulgaria, has discovered the ultimate cure for cultural maladies and the priceless panacea for the financial meltdown... It's just that for us the universal meltdown is a familiar sight from the past, it's something that has already happened, and not only once at that! Because of that we have learned how to be self-sufficient in a neo-liberal kind of way though in a post-socialist kind of society. We push to transform a liability into an asset. And for us the most important asset are our members and their creative input is the number one priority. Time and experience has shown that this is an asset of very high liquidity – when worse comes to worst we only need to re-activate the creative resources of our main asset, to unleash the brainstorming power of the collective. Most of the time the asset has come forward to save the day.

ICA – Sofia was established more than fifteen years ago. In many ways its starting motivation and existence is a reflection of the all over situation with the visual arts and culture in Bulgaria at that time and ever since. The early 1990ies saw the birth of suspicion and even disbelief in the traditional for the country institutions as well as other elements of the infrastructure for art and culture such as the so called galleries, the museums, the artists' union, the ministry of culture, the various old-time funds and so on. In this environment ICA – Sofia started functioning as a self-regulated and self-sufficient system whose existence is based on the interaction between its members, their brainstorming sessions and discussions (though not always productive and often much too long) as a decision making mechanism. And all through the time since 1995 the personal creative biographies of the ICA – Sofia members are expanding; their careers are quite successful, although that happens in somewhat different dimensions of what success is.

We lived through the process of the so called normalization, a dream which so far turns out to have been identical to a full membership in the European Union. In the mean time we were here all along – we did not leave, we did not give up, and we did not scatter around to enter lucrative positions in some bureaucratic institutions of stable existence. We still rely on traditional schemes for fundraising – applying for funding on competitive basis to grant-giving institutions, both locally and internationally, often with projects based on collaboration with others.

Between 2003 and 2006 we did Visual Seminar, working together with the Center for Advanced Study in Sofia and in collaboration with *relations*, a project initiated by the German Federal Cultural Foundation for. It was based on multidisciplinary approach activating the energies of not only artists and curators, but of cultural studies experts, sociologists, theoreticians of various backgrounds, architects, politicians, media people, citizens, students, and so on. That was possible because of the theme of the project – the visual living environment and the visual rights of the citizen in the context of a neo-capitalist city, which is undergoing a drastic change of its urban characteristics, from planning and infrastructure to nouveau riche public statements and vulgar advertisement.

Because of that funding we had a space of our own for a while. While there we presented 20 shows and hosted for free many other events conceived by other groups and individuals. The moment the EU came closer and the conditions of our existence got nearer to what a real capitalism is, we had to give up that space because of the rise in the real estate prices that we could not match. As of three years ago ICA – Sofia is a totally free-lance kind of a unit of people, which is an institution in name rather than substance. During that period all our initiatives are concentrated on “occupying” places and niches that are still, so to say, free from the newly flourishing capitalistic management system.

So, for the Viennafair 2007 we produced a multiple, an art work to which each and every ICA – Sofia member contributed a piece, even the curators, even the theoreticians... The resulting artwork titled “Something Personal, Something Common (in a bundle)” (2007) is a bunch of each-time-different set of 12 multiples (edition of 20 plus 5 A/P) wrapped up in a bundle that is made of whitish cloth (much in the way an old lady somewhere in a remote Balkan Mountains village would carry her “stuffs” around for the day's work in the fields). Then we started selling these bundles, provided the bundle contains works/ multiples by artists whose other work may fetch prices many times higher than the price of a single bundle. We have sold some of the edition; there are some bundles still available. You can see the bundle on the front and back pages of this publication. So, write us for more details...

Another initiative is to start an award meant to encourage the somewhat forgotten genre of art writing in the country. As there is no actual market for contemporary art works the only market alternative for the art scene has long been the media market, and that is always hungry for the sensation of “radical” actions. The media market however is not supportive of in-depth analysis of contemporary art, hence the need for encouragement. Thus the Essential Reading for Art Writers Award (see the announcement at p. 15) was established and each year a writer we think has contributed to the depth of the discourse gets a book. This book, generally a thick volume of important art writing or an even thicker exhibition catalogue with lots of text, comes from the Director's private library.

And then it's high time to do something about an exhibition space of our own. There came a two-fold solution to it.

At first the family of Slava Nakovska and Nedko Solakov, the most successful Bulgarian artist at the moment (with the possible exception of Christo...), in a very rare for Bulgaria gesture of generosity, made available a property of theirs (an apartment in the center of town, which is duly restructured and renovated with the maximal for the local conditions respect for the international gallery standards) to the ICA – Sofia and its programs and that will benefit the whole scene. The New ICA Space will function according the principle of collective decision-making and will be showcasing new projects of international and Bulgarian artists. It will aim to stand for a certain standard of representation of contemporary art. This space is in the final stages of renovation and will be “coming soon”, see p. 15.

But in the meantime and in a constant hunger for activity, we decided to use one of the few post-socialist contributions Bulgaria made to the neo-capitalist world... Unlike many other places, even during the totalitarian era in Bulgaria, people tended to own their apartments. That property included the attic and the basement space attached to each apartment. The basements turned out to be the first places where the new spirit of the free market and capitalism was manifested. People in Sofia who wanted to start a business of their own converted all those small basements in their apartment blocks or houses (located at street level and facing the sidewalk of the street) into peculiar small shops. These still exist here and there in Sofia and we call them klek(crouch)-shops because in order to get what you want if you are a customer, you have to crouch or bend over and kind of “genuflect” in front of the seller, a perfect metaphor for the descending neo-capitalist situation. The windows of these shops are their display and storage at the same time and when open for business they look like an open iconostasis, which makes the metaphor even more poignant.

The problem of where and how to get such a basement was resolved in our usual way... Maria Vassileva, the curator and writer member of the ICA – Sofia, offered the basement of her family's apartment right in the center of the city. It is converted for a no-walk-in exhibition space where art works of highest quality could be seen full time only from the sidewalk and where the visitor will have to crouch in order to see the art through the small window. Crouch-Art Basement Project works and “lights up” only at night. It is located on the invisible border between private and public space in the city while affecting directly the chancy viewers who are passing by. The photographs are showing the three projects already shown there: Peter Kogler. Rats (2006); Stefan Nikolaev. Minouk le poisson peintre (1994-2005); and Vanessa Beecroft – the VB 55, Neue Nationalgalerie Berlin (April 7 – 8, 2005) and the VB 61, Still Death! Darfur Still Deaf? Sudan Performance, Pescheria di Rialto, Venezia (June 8, 2007).

For the benefit of the whole art scene in Bulgaria the efforts of ICA – Sofia sometimes get international recognition in the most valuable form for us – offers to collaborate. This was the way the Award for Young Artists (see p. 15) came to our “shores”. After Maria Vassileva's suggestion this award was named BAZA and it will be given annually. This award, though not the only one in the country now, seems to be acquiring high reputation for the strict criteria for selection. It creates a positive context for the young contemporary art and builds up a friendly milieu for its development.

By the way, this newspaper you are holding in your hands, as well as most of the renovation, technical, transport, PR, organizational, logistical and many other activities of ICA – Sofia are performed via the “free of charge” contribution from all ICA members. That is our usual way of doing things which has allowed us to survive over the years and to weather even the hardest of financial meltdowns. “One for all and all for one” may seem like and idealistic stuff. But this is precisely the basis on which this group has been able to survive and function over the years. It is the backbone of the strategy of self-reliance, which in the context of a lacking infrastructure or public support is the only one still working.

At the end of the first decade of the 21st century ICA-Sofia is as dedicated as ever to its mission. There is nothing neither more nor less to be said.

Kassel from the cockpit of a British bomber



Venice from La Biennale

Self Portrait, 2008
Photoinstallation (fragments)





A Suitcase, 2007
Tempera on paper, 21x29.7 cm
From the series "Existing Subjects"

A FLANEUR IN THE MUD

(fragments)

The world I was born in began to change. But unlike the ancient Metamorphoses, nothing in it would inspire humans to sing of bodies chang'd to various forms. For its transition would long run through the Formless – through the post-totalitarian social slime in which rotting corpses and new embryos were impossible to tell apart.

When a society loses its form, what happens to the art of form? Does it become formless or does it go beyond any form?

The visual arts have always worked with the available social form of space and gaze, while at the same time creating it. The clearest examples of this were absolutist monarchies and totalitarianisms, which loved giant power perspectives, imperial rationalism, symmetry and geometry. They imposed classicistic, that is to say ideological forms of bodies and institutionalize a harmonic, uniform and instrumental realism: clear outlines, an established connection between signifier and signified, masculine and sexless forms projected onto the horizon of the future. By contrast, religious or World wars produced anxiety, baroque and Guernica: outburst of disharmonic forms.

One of the first memorable scenes in the squares after 1989: jubilant dancing crowds, nationwide partying, freedom staged in a colorful, childish forms. Against this background, as a parody of totalitarian unity, someone starts shouting “Those who don't jump are red!” and the square is suddenly full of thousands of jumping, waving and kicking bodies. What a mockery of the hidden aesthetics of the secret services, present there – of their disciplined and discreet, minimalist bodies hidden in dark suits and inconspicuous raincoats! How the poor cops must have suffered, forced to jump to the tune of a carnival bodily aesthetics!

After the death of utopia, time lost its form too. Today time is an endless present incapable of imagining a future and inclined to constantly rewrite its past that no one is interested in.

The artist Mariela Gemisheva bloodied her wedding dresses with giant fish heads. A tired female face, dirty white, and half-frozen bloody animal flesh. In another of her performances, she staged a new version of the same plot this time in a different style, making beautiful girls in fine lingerie fry fish. It was simply unbearable – not even a hint of edle Einfalt und stille Grösse.

In the post-totalitarian societies, liberal capitalism advanced visibly, in the “form” of visual chaos. The empty grey and geometric-shaped squares of communism were suddenly splashed with color and commercial pictures. The Stalinist architectural panopticism was swamped, sunk and shattered by thousands of private signs. Firms, logos, billboards, inscriptions, announcements, emblems crept all over it, like countless snails. Instead of the Politburo from the tribunes, now sexy bottoms smiled at us, Nestle and Benetton waved at us from the billboards. The artist Luchezar Boyadjiev revealed the urban geography of power behind the apparent chaos: the global corporate advertisements of Coca Cola, Sony, Philips, dominated the townscape from above, from the rooftops, while hand-painted and hand-written local ads and announcements of the population, struggling for survival, crawled low on the ground below. In the middle was the hybrid commercial face of fledgling Bulgarian business. On its billboards local warmth and global glamour intertwined with macho aggression and contempt for all norms.

The early 1990s produced the successive version of Beauty and the Beast in Bulgaria. More than seventy thousand heavy athletes (wrestlers, weightlifters, boxers, karate players, judoists, and rowers) were left unemployed. Headed by secret leaders from the secret services, they created the shadow of the Bulgarian economy, forming an army of organized crime that outnumbered the diminishing Bulgarian army: they monopolized violence in an extra-State way. Once strong and fit, their bodies morphed into beer bellies and rolls of fat, erupting into mountains of excessive flesh, brutal faces and thick necks. As the poet said: Rather a rude and indigested mass: / A lifeless lump, unfashion'd, and unfram'd The Bulgarian people called the athletes-turned-criminals moutri (sing. moutra, literally “ugly mugs”). Hidden by sport regimes and training camps in the past, they now crawled out into public space, ousting the carnival rallies and displaying themselves in full view – in an aesthetics of the criminal grotesque, of brutal, daily physical violence. They were rich, powerful and visible – a mix with erotic touch, making them very attractive. Young men started taking anabolic steroids and building muscles at the gym. The even fatter moutri and crime bosses soon acquired their erotic other halves: the intertwined divine bodies of the priestesses of ancient and modern female professions: fashion models, photo models, pop-folk singers, fitness girls, mistresses, simply whores. This eventually produced the perverse post-totalitarian pastiche: the love couple of the synthetic, perfect Barbie and the chthonic Shrek, of Balkan titans and lifestyle nymphs. What forms and formlessness would we see in their future offspring?

A series of photographs by the artist Krassimir Terziev showed Sofianites a new kind of urban sculptures that they hadn't noticed before but were forced to walk around every day. All pavements in Sofia were littered with large remnants of erstwhile communist ready-mades: Trabants, Ladas and Moskvitches at different stages of disintegration, rusting and decay. They formed a layer of peculiar, technological decay in the city, the humus of the communist car industry from which wheel rims and axles were still sticking out. We were living in the aesthetics of a Sofia-made movie Brazil.

Communism had its giant phalluses: Together with Tatlin, it dreamed and erected towers, Lomonosov universities, factory chimneys and five-pointed stars. In 1990 the Party House (the Communist Party headquarters) in Sofia was about to be castrated (there was a large demonstration requiring the removal of the symbolic red pentacle star from the top of its spire), then it was set on fire. 15 years later one can observe thousands of new private towers, turrets, castles and transparent crystal hotels erected in the suburbs. Like Golden Prague, Sofia became the city of a thousand towers while the posh suburbs were transformed beyond recognition by the style that came to be known as “moutro-Baroque,” a style that featured virtually everything: the ubiquitous towers and turrets, of course, as well as bay windows, gold inlays, colonnades, grilles, capitals – a happy combination of Ancient, Renaissance and Baroque kitsch all rolled up into one. The “moutro-Baroque” raised high garden walls, cut off streets, changed the social form of the city, privatized public sites. The kitschy castles continued to be surrounded by mud and puddles, broken pavements and leaking sewer pipes. But this was a nourishing environment and everyone told themselves they needed to be patient. After all, as none other than Ovid teaches us: The native moisture, in its close retreat, / Digested by the sun's aetherial heat, / As in a kindly womb, began to breed: / Then swell'd, and quicken'd by the vital seed. / [And some in less, and some in longer space, / Were ripen'd into form, and took a sev'ral face.]

The city's animal morphology changed. The elegant Sofia cats disappeared, chased away by packs of dogs – it was as if homeless Nature, both snarling and miserable, reinvaded the fragile urban environment. It was Krassimir Terziev again who captured the process in a one-minute video installation: dogs as big as Godzillas amidst the decrepit, dirty apartment blocks of a post-totalitarian city; people are nowhere to be seen. Eventually, however, Sofianites developed friendly relations with the dogs, which became less and less vicious and more and more amiable. They now rarely bit kids and often wagged their tails like friendly village dogs, eventually becoming more and more dirty and scraggly. They somehow blended into the city's fertile mud.

I no longer know my city but I can follow its transformations. I myself have fallen into the global rhythm – which means that I increasingly take preplanned routes, that my time is fixed down to the second, and with it, the places I see. Occasionally I end up in neighborhoods I haven't seen for years – and cannot recognize because of their metamorphosis: next to the crumbling yellow facades rise glass giants in shapes that are born out of the childish dreams of some nouveau riche. The cinema has become a bingo hall, the local greasy spoon a fast food restaurant next to an upscale cosmetics store, there are stalls everywhere, the familiar windows hidden by advertisements and the familiar old shops gone, swallowed up by global chains. There is no longer a single, unified Gestalt that can encompass this visual Babel; the signs, entries and exits of the city have changed places, and the entire visual and material world is out of joint, swelling with self-offered consumer excess. My “lieux de mémoire” cannot connect with this chaotic abundance of neo-liberal forms. My nostalgia has lost its spatial anchors, wandering formless.

Actually, it just occurred to me that I am wrong – it does have form. It is the market which is both the realm and form of urban nostalgias. It has started recycling old communist products, forgotten sweets, communist biscuits, working-class cigarettes, pop songs, aging and balding communist faces. The old generation wants them and the market delivers them as a commercial ersatz of memories. The transforming visual environment is being glutted with consumer-nostalgic emblems, reviving the specter of communist shortages and their quasi-commodities. This process is captured admirably in Inventarna kniga na sotsializma/An Inventory Book of Socialism, a nostalgic parody album by Yana Genova and Georgi Gospodinov (designed by Yana Levieva) featuring images of everyday commodities from communist times. But it also shows the perverse side of this process: that the images and forms of communist shortages now signify the opposite: oversupply and consumption. The market screams: We have everything; we offer you everything, even the Opposite of the market! Please come and see our full range of the lack, of the material humiliation of communist “commodities”, of misery and shortage – but now in glossy photos and a warm-nostalgic design!

The artist Pravdoliub Ivanov has an installation featuring empty, transparent flags hanging in limbo. It is as if they are tired, waiting for any possible cause that might turn up. Or then again, it might not. In another version, the flags were muddy, as if made of earth.

Maybe in an environment of the Formless, art should not look for any forms at all, physical, social or geometric, as it has no chance of finding any perspectives and pan-opticisms. Besides, it must keep in mind that the present formlessness is not postmodern: it is not a paradoxical, form-less sign of the Sublime and the Un-representable, a zone of breakthrough in the established social and representative Order. For there is no Order, there is social mud, inexhaustible moisture which swells and breeds. In such an environment, art is doomed to do nothing but discover processes – chemical, biological and electric; to develop a sense of the movements of invisible muddy monsters, to unlock clashes of elements and geological plates. Its task – a dangerous one! – is limited to such re-contextualization, to generating “short-circuits” that suddenly produce new social acids and salts, firing sparks that are not born of it but of the giant voltages it unlocks. And that are as ephemeral as the latter.

The manifestos of such art can be only fragmentary, semi-formed – born of flaneurs wandering aimlessly along the muddy, potholed streets.

It Has Never Been Easy to Read Lewis Carrol, 2008, installation



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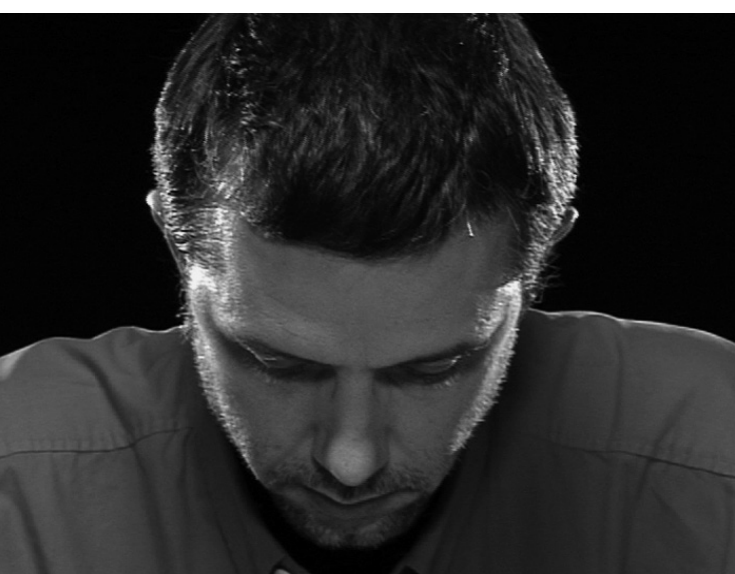
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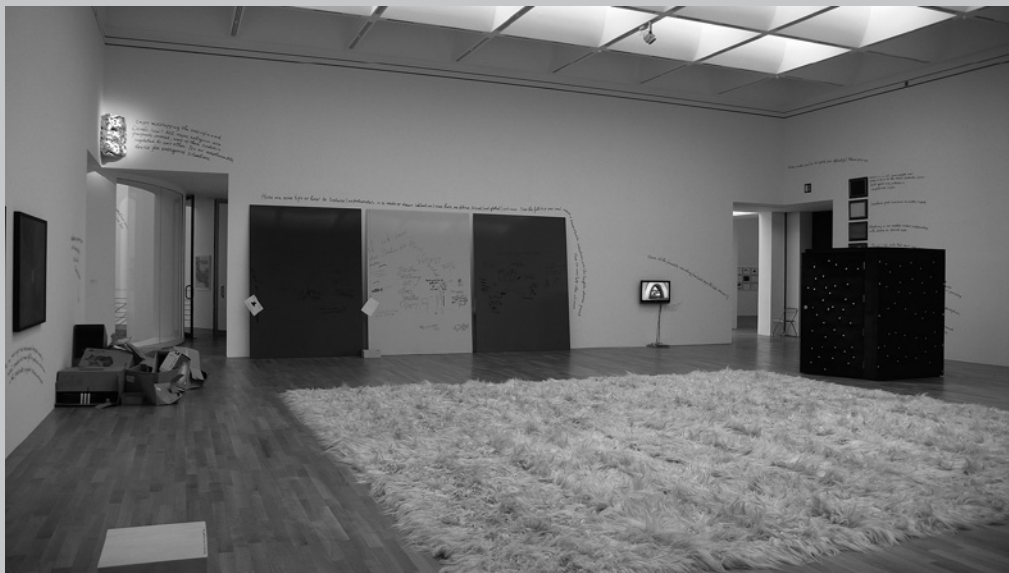
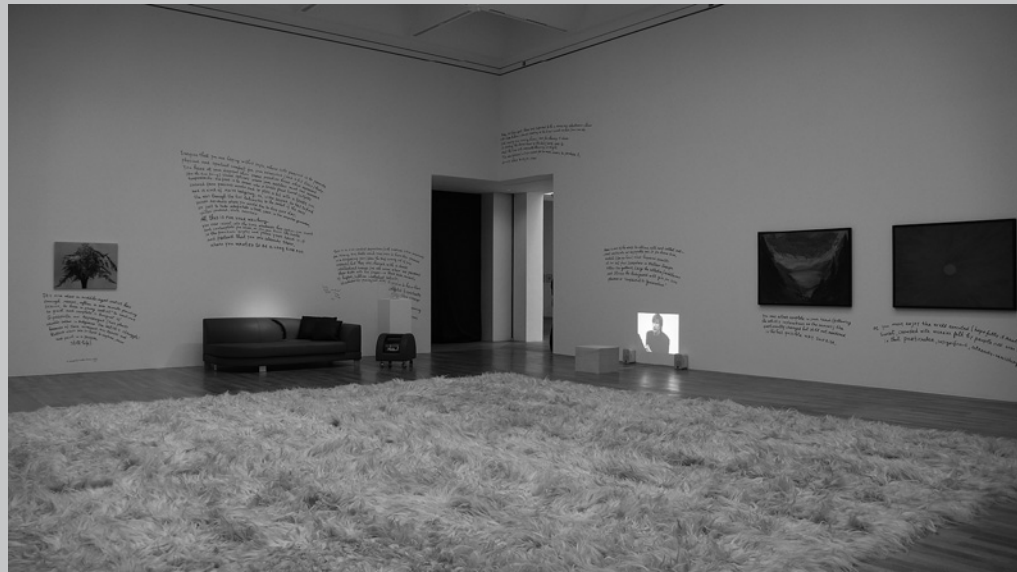
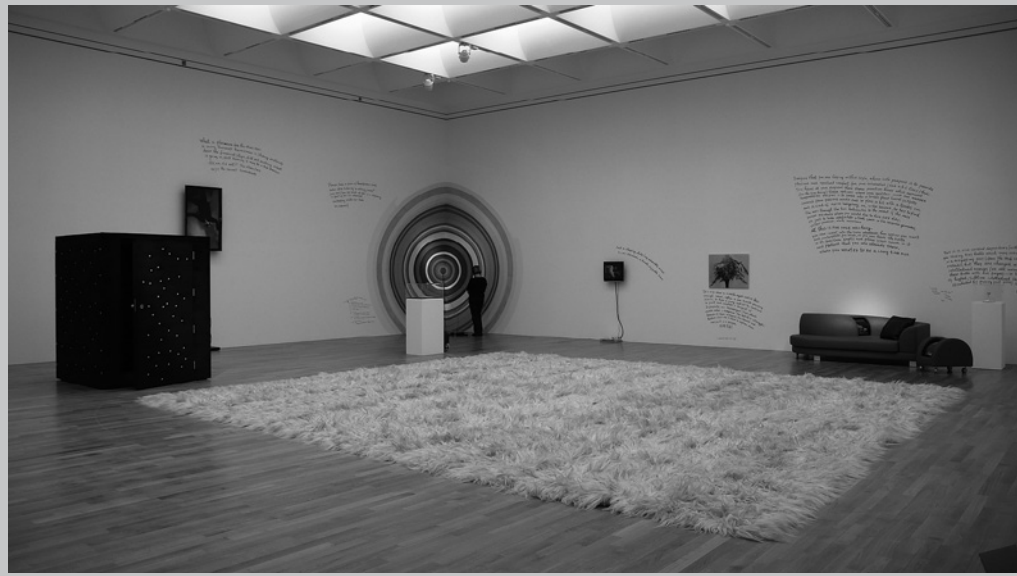
Bulgaria Art
Industries Ltd

The Main Course, 2006

Ten-channel videoinstallation; ten videos on DVD / Pal / color / no sound,
ten videowall monitors, ten DVD players, 30 min looped.
Video stills.

The work was realized for the show
"Neither a White Cube nor a Black Box. History in Present Time" (2006),
the first comprehensive retrospective of the Institute of Contemporary Art – Sofia
in Bulgaria.





Some Nice Things to Enjoy While You Are Not Making a Living, 2008

Mixed media and handwritten wall texts. Overall dimensions variable.

Courtesy the artist and Arndt & Partner Berlin/Zurich.

Installation view – Kunstmuseum Bonn

Photos Nedko Solakov

From "Emotions" solo exhibition, Kunstmuseum Bonn,

September 20 – November 16, 2008.

Kunstmuseum St.Gallen, February 28 – May 10, 2009.

Mathildenhoehe Darmstadt, July 12 – November 2, 2009.

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Maria Vassileva, PhD, chief curator, Sofia City Art Gallery, 76 kg, with Günther Uecker, June 2007

Maria Vassileva, PhD. “Dr. to Dr. (Pierre Dukan, MD) – Thank You, Dr.!” , 2008

Maria Vassileva, PhD, chief curator, Sofia City Art Gallery, 64 kg, with Pierre & Gilles, May 2008



Partisipation of ICA – Sofia in selected exhibitions

- 1995** **Video/Hart**, 2nd Annual Show of the SCA-Sofia, National Archaeological Museum, Sofia (curator Kamen Balkanski); **Orient/ation**, 4th International Biennial, Istanbul, Turkey (curator Rene Block) (curator Bulgarian part Iara Boubnova); **30 Grand Prix**, Union of Bulgarian Artists, (curator Houben Tcherkelov); **Sofia Week of Modern Art**, Old Turkish Bathhouse, Plovdiv, Bulgaria; **Beyond the Borders**, 1st International Biennial, Kwangju, South Korea (curator Anda Rotenberg, etc.); **Beyond Belief: Contemporary Art from East Central Europe**, Museum of Contemporary Art, Chicago, USA (curators Laura J. Hoptman, Richard Francis); **Transitions**, National Gallery for Foreign Art, Sofia (curators Hans Knoll, Iara Boubnova); **Caravanseray of Contemporary Art**, Fuori Uso / Aurum, Pescara (curator Giacinto Di Pietrantonio); **Club Berlin – Kunst Werke**, 46 Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice (curator Klaus Biesenbach); **The Outburst of Signs**, Künstlerwerkstatt Lothringerstrasse, Munich (curators Fauss, Lanzinger, Loebell)
- 1996** **Eastern Europe: Spatia Nova**, 4th International Biennial, St. Petersburg, Russia (curator Iara Boubnova); **Beyond Belief...**, Allen Memorial Art Museum, Oberlin College, USA; Institute of Contemporary Art, Philadelphia, USA (curator Laura Hoptman); **Bulgarian Glimpse Show**, Association of Moscow Art Galleries and BCIC, Moscow (curator Iara Boubnova); **Enclosures**, The New Museum of Contemporary Art, New York (curator Dan Cameron); **The Scream / Borealis 8**, Arken Museum of Modern Art, Copenhagen (curator Kim Levin); **Manifesta I**, Natuur Museum, Rotterdam (curators R. Martinez, V. Misiano, K. Neray, H. U. Obrist, A. Renton); **The Sense of Order**, Moderna Galerija, Ljubljana (curator Zdenka Badovinac)
- 1997** **Ars Ex Natio. Made in BG**, 4th Annual Show of the Soros Center for the Arts-Sofia, Old City of Plovdiv, Bulgaria (curators Iara Boubnova, Maria Vassileva); **Back and Forth. New Icon**, 3rd International Biennial, Cetinje, Montenegro, YU (curators Andrei Erofeev, Bernard Marcade, Iara Boubnova); **Menschenbilder. Foto- und Videokunst aus Bulgarien**, IFA Gallery, Berlin, Germany – PI, KS (curator Iara Boubnova); **Erato's Version**, women's exhibition, 6 Shipka, St. Gallery, Sofia (curators Iara Boubnova and Maria Vassileva); **Ostranenie'97**, International Forum for Media Art, Dessau, Germany (curator Stephen Kovats); **Deep Europe**, Hybrid Workspace, documenta X, Kassel, Germany (curator Geert Lovink); **Is Europe just a word?**, 2nd Biennial of Emerging Art, Siena-Pisa, Italy (curator Valeria Bruni); **Escaping Gravity – Video Positive'97**, FACT, Liverpool, UK (curators Charles Esche, Stephen Bode, Eddie Berg); **Unmapping the Earth**, Kwangju Biennale'97, Kwangju (curator Sung Wan Kyung)
- 1998** **Kräfte messen II: Bulgariaavantgarde**, Künstlerwerkstatt Lothringerstrasse, Munich, Germany (curator Iara Boubnova, concept Haralampi G. Oroschakoff); **A Century of Artistic Freedom. 100 Years Vienna Secession**, Wiener Secession, Vienna; Helsinki City Art Museum, Helsinki (curator Robert Fleck); **Onufri'98. Permanent Instability**, National Art Gallery, Tirana, Albania (curator Edi Muka); **Money/Nations**, Shedhalle, Zurich, Switzerland (curator Marion von Osten); **Revolution/Terror**, ISEA'98, Castlefield Gallery and Holden Gallery-MMU, Manchester, UK (curators Charles Esche, Eddie Berg, Iliyana Nedkova); **7. Triennale der Kleinplastik**, Züdwest LB, Stuttgart (curator Werner Meyer); **Medialization**, Edsvik Konst. Kultur, Sollentuna, Stockholm; Eesti Kunstmuuseum, Tallinn (curator Joseph Backstein); **3rd International Video Summit Videomedeja**, presentation of Crossing Over 3, Cultural Center of Novi Sad, Yugoslavia
- 1999** **After the Wall: Art and Culture in Post-Communist Europe**, Moderna Museet, Stockholm (curators Bojana Pejic, David Elliott); **Recepies. New Artistic Manual**, Institute of Contemporary Art, Sofia, (curator Maria Vassileva); **Communication Front**, Old Turkish Bathhouse, Plovdiv, Bulgaria (curators – Foundation Art Today, Plovdiv); **Inventing a People. Contemporary Art in the Balkans**, National Gallery for Foreign Art, Sofia; ArtExpo Foundation, Bucharest; Macedonian Museum of Contemporary Art, Thessaloniki, Greece; Art Box, Kavala, Greece; Contemporary Art Center of Larissa, Larissa, Greece (curator André Rouillé); **Translocations (new) media/art**, Generali Foundation, Vienna (curator Hedwig Saxenhuber, Georg Schöllhammer); **Interstending 3 – Beyond the Edge**, 6th Annual Show of SCCA-Tallinn, Rotermann Art Center, Tallin, Estonia (curator Ando Keskula); **Always Already Apocalypse**, The Institute for Earthquake Engineering and Engineering Seizmology, Skopje; Yıldiz Sabancı Kultur Merkezi at the 6th Istanbul Biennial, Istanbul (curator Suzana Milevska); **Leisure and Survival**, Taxispalais, Innsbruck, Austria (curator Silvia Eiblmayr); **Announcement**, as the official participation of Bulgaria, La Biennale di Venezia, Venice; **Locally Interested**, ICA/National Gallery for Foreign Art, Sofia (curator Iara Boubnova); **Faiseurs d'histoires**, Casino Luxembourg – Forum d'art Contemporain, Luxembourg (curators committee); **Alternative Galleries of the 90's**, ATA Center for Contemporary Art, Plovdiv (curators Galina Lardeva, Dessislava Dimova); **Bacterium Bulgaricus Art**, Museum for Foreign Art, Riga, Latvia (curator Plamena Racheva); **Black See- North See**, Open Air Museum Drecht Banks Sculpture Park, The Netherlands (curators Lucien Den Arend, Jan De Lange)
- 2000** **After the Wall: Art and culture in post-communist Europe**, Ludwig Museum, Budapest, Hamburger Bahnhof, Berlin (curators: Bojana Pejic, David Elliott, Iris Müller-Westermann); **I Love Art Video**, Videonight at Wacken Theater, Strasbourg, France (curators: Karine Vonna & Georges Cezanove of Le Forum Itinérant, Strasbourg; Christian Bernard of MAMCO, Geneva; Pascal Neveux of Art Center, Sélestat; George Heck of Vidéo les beaux Jours; Le-maillon / Théâtre de Strasbourg); **E-FACE 2000**, ArtMediaCenter TV Gallery, Moscow COMMUNICATION, Aschersleber Kunst- und Kulturverein, Aschersleben, Germany (curator Hans Knoll); **Négociations**, CRAC-Sète, Sète, France (curators Bernard Marcadé, Nicolas Bourriaud); **ArtMoscow'2000** (with TV Gallery, Moscow), Central House of the Artist, Moscow 100 days – no exhibition, Salzburger Kunstverein, Salzburg, Austria (curator Hildegund Amanshauser); **L'Autre moitié de l'Europe. Social Reality / Existence / Politics**, Galerie nationale du Jeu de Paume, Paris (curators Victor Misiano, Lorand Hegyi, Anda Rottenberg); **Worthless (Invaluable)**, Moderna Galerija, Ljubljana, Slovenia (curator Carlos Basualdo); **Bricolage?**, FRAC Bourgogne/Musée des Beaux-Arts, Dijon (curator Emmanuel Latreille); **The Last Drawing of the Century (A Window onto Venus)**, Zerynthia, 6th Biennale of Havana; **Leaving the Island**, Pusan Metropolitan Art Museum, Pusan, Korea (curators Rosa Martínez, Hou Hanru, Young Chul Lee); **Waterfront/Cultural Bridge 2000**, various sites, Helsingborg/Helsingor, Sweden/Denmark (curator Pontus Kyander); **Amorales, Melgaard, Rawanchaikul, Solakov, Ozawa, Xhafa**, Galleria Laura Pecci, Milano; **Zeitwenden**, Museum Moderner Kunst Stiftung Ludwig Wien, 20er Haus, Vienna (curators committee); **Premio Michetti 2000**, Fondazione Michetti, Francavilla al Mare, Chieti, Italy (curator Gianni Romano); **Partage d'exotismes**, 5e Biennale de Lyon, Lyon (curator Jean-Hubert Martin); **Arteast 2000+The New Collection**, Moderna Galerija, Ljubljana (curator Zdenka Badovinac); **Urbanites** (from the collection of FRAC Languedoc-Roussillon), MCA Skopje; Artexpo Bucarest (curator Ami Barak); **46th International Short Film Festival Oberhausen**, Oberhausen, Germany (curator Marina Grzinic); **Video Positive 2000: The Other Side of Zero**, FACT, Liverpool (curators committee); **Balkan Art Generator**, International House, Brussels
- 2001** **Reality Watch**, ICA – Sofia at The Municipal Gallery Rousse, Rousse (curator Iara Boubnova); **Trendification. Contemporary Art from Bulgaria**, < rotor > Association for Contemporary Art Graz, Austria (curator Walter Seidl); **Escape**, The Tirana Biennial, Tirana, Albania (Artistic Director Giancarlo Politi); **Small Talk**, Museum of Contemporary Art, Skopje; **Hybrid Dwellings**, Arsenal Gallery, Bialystok, Poland (curator Denise Carvalho); **Correspondences**, IFA Galerie, Berlin / Stuttgart / Bonn (curators Barbara Barsch, Suzana Milevska); **Perfect Match**, Main Shopping Center, Skopje (curator Suzana Milevska); **Chat**, The Royal Academy Sculpture Hall / IASPIS Gallery, Stockholm; **Total Object Complete with Missing Parts**, Tramway, Glasgow (curator Andrew Renton); **A World within a Space**, Kunsthalle Zurich, Zurich (curator Daniel Kurjakovic); **Marking the Territory**, Irish Museum of Modern Art, Dublin (curator Marina Abramovic); **Loop – Alles auf Anfang**, Kunsthalle der Hypo-Kulturstiftung, Munich; P.S. 1, New York (curator Klaus Biesenbach); **Locus/Focus**, Sonsbeek 9, Arnhem, NL (curator Jan Hoet); **Plateau of Humankind**, 49 Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice (curator Harald Szeemann)
- 2002** **Manifesta 4**, Frankfurt, Germany (curators Iara Boubnova, Nuria Enguita Mayo, Stéphanie Moisdon Trembley); **Reconstructions**, 4th International Biennial, Cetinje, Montenegro, YU (curators Iara Boubnova, Andrei Erofeev, etc.); **In Search of Balkania**, Neue Galerie am Landesmuseum Joanneum, Graz, Austria (curators Peter Weibel, Roger Conover, Eda Cufer); **Double Bind**, ATA Center, Irida Gallery, XXL Gallery, Sofia (curators Iara Boubnova, Georg Scholhammer); **Das Museum**, die Sammlung, der Direktor und seine Liebschaften, Museum für Moderne Kunst, Frankfurt (curator Udo Kittelmann); **Balkan Art'02**, Center for visual culture Golden Eye, Novi Sad, Serbia, Yugoslavia (curator Sava Stepanov); **5th Cité des Ondes – Champ Libre**, Craig Pumping Station, Montreal, Canada (curator Stephen Kovats); **Kunstsommer Wiesbaden 2002. 40 Years of Fluxus Festival**, International Networks, Karstadt Technikhaus, Wiesbaden, Germany (curators René Block, Rirkrit Tiravanija); **Budapest Box**, Ludwig Museum, Budapest (curators Katalin Timar, Dora Heguy, Roza El-Hassan); **Bound/less Borders**, Goethe Institute Inter Naciones, Belgrade; Cetinje, Sarajevo, Skopje (curator Biljana Tomić, for BG Iara Boubnova); **The Collective Unconsciousness**, MIGROS Museum für Gegenwartskunst, Zurich, Switzerland (curator Heike Munder); **Frenetic Interferences – Memory/Cage Editions**, The New Museum of Contemporary Art, New York (curators D. Kurjakovic, A. Notz); **De Gustibus**, Centro d'Arte Contemporanea, Palazzo delle Papesse, Siena (curators Achille Bonito Oliva, Sergio Risaliti); **Pause**, 4th Gwangju Biennale, Gwangju (curators Wag-kyung Sung, Charles Esche, Hou Hanru); **Basics**, Kunsthalle Bern, Bern (curator Bernhard Fibicher); **Socle du Monde**, Herning Art Museum, Herning, Denmark (curator Holger Reenberg); **Marchands de souvenirs**, Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne (curator Benoît Decron)
- 2003** **Blood & Honey / Future's in the Balkans**, The Essl Collection, Klosterneuburg/Vienna (curator Harald Szeemann); **In the Gorges of the Balkans**, Kunsthalle Fridericianum, Kassel, Germany (curator René Block); **EXPORT-IMPORT. Contemporary Art from Bulgaria**, Sofia Art Gallery, Sofia (curator Maria Vassileva); **Bound/less Borders**, Goethe Institute Inter Naciones, Bucharest; Thessalonica (Greece); on trucks, streets of Sofia (with ICA – Sofia); Rieka (Croatia); etc.; **Hot City Visual**, project for Visual Seminar, ICA at ATA Center, and interventions in the city, Sofia; **A 12 1/3 (and even more) Year Survey**, Casino Luxembourg – Forum d'art Contemporain, Luxembourg; **Art Focus 4**, Underground Prisoner's Museum, Jerusalem (curators Suzanne Landau, Yidal Zalmona); **Divertimento**, Galerie für Zeitgenössische Kunst, Leipzig (curator Barbara Steiner, Iliina Korolova); **2nd Biennale of Ceramic in Contemporary Art**, Albisola (curators Vasif Kortun, Tiziana Casapietra, Roberto Costantino); **Utopia Station Poster Project**, Haus der Kunst, Munich (curators M. Nesbitt, H. U. Obrist, R. Tiravanija); **Le STOCK sur demande**, Galerie Erna Hecey, Luxembourg; **Das Lebendige Museum**, Museum für Moderne Kunst, Frankfurt (curator Udo Kittelmann); **Empathy – Beyond the Horizon**, Artspace, Sydney (curator Marketta Seppala); **Utopia Station**, 50 Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice (curators M. Nesbitt, H. U. Obrist, R. Tiravanija); **Attack! Art and War in the Times of the Media**, Kunsthalle Wien, Vienna (curators Gabriele Mackert, Thomas Miessgang); **Salon des Refusés**, Fondazione Bevilacqua La Masa, Venice (curators Roberto Pinto); **Balkan Visions**, AR/GE Kunst Galerie Museum, Bozen, Italy (curator Eda Cufer)
- 2004** **Love it or leave it**, 5th Cetinje Biennial, Cetinje, Montenegro (curators René Block, Natasa Ilic); **Privatesierungen. Post-Communist Condition**, Kunstwerke, Berlin (curator Boris Groys); **Multiplication**, British Council / Sofia Art Gallery, Sofia; **Cosmopolis. Microcosmos X Macrocosmos**, State Museum of Contemporary Art, Thessaloniki (curator M. Carneci, M. Vassileva); **Glocal**, City Art Gallery, Pristina, Kosova (curator Gezim Qendro); **Paravent**, factory – Kunsthalle Krems, Austria (curator Baerbel Vischer); **Nuit Blanche**, various locations, Paris (curators Hou Hanru, Ami Barak, Nicolas Frize); **1st Lodz Biennale**, Lodz, Poland (curators committee); **August in Art**, Varna Festival of Visual Arts, Bulart Gallery, Varna (curator Vesela Nozharova); **Passage d'Europe**, Musée d'Art Moderne de Saint-Etienne Metropole, Saint-Etienne (curator Lorand Hegyi); **Is There a Curator to Save the Show?** Galerie Georges-Philippe & Nathalie Vallois, Paris Brainstorming, topographie de la morale, Centre National d'art et du paysage, Vassivière en Limousin (curator Guy Tortosa); **Imagine Limerick / ev+a**, various venues, Limerick, Ireland (curator Zdenka Badovinac); **Central. New Art from New Europe** (in cooperation with Galerie Ernst Hilger, Vienna), Salzburg / Austria, Graz / Austria, Bucharest; **Arte Fiera 2004. The Balkans – a Crossroad to the Future**, Bologna, Italy (selection by Harald Szeemann); **Go East!**, Gas Art Gallery, Torino, Italy; **Untitled (As yet)**, VI Yugoslav Biennial of Young Artists, Vrsac, Serbia (curators Sinisa Mitrovic, Ana Nikitovic, Jelena Vesic); **Revolution is Not What it Used to Be**, S1 Artspace, Sheffield, UK
- 2005** **Dialectics of Hope**, 1st Moscow Biennial, Moscow (curators J. backstein, D. Birnbaum, I. Boubnova, R. Martinez, H-U. Obrist); **Play Sofia**, Kunsthalle Wien, Vienna (curator Hedwig Saxenhuber); **Memory Lane. part of Beyond**, Simultaneous Projects, 9th Istanbul Biennial, Goethe-Institut Istanbul, Gallery Durer, Istanbul (curator René Block); **Documenta 4**, Regensburg, Germany (curators Regina Hellwig-Schmid, Sabine Rappel); **Sous les ponts, le long de la rivière...**, Casino Luxembourg, Luxembourg (curator Enrico Lunghi); **Twelve Semipaintings Done in a Very Fast Way**, Galerie Georges-Philippe & Nathalie Vallois, Paris Sweetest Taboos, 3rd Tirana Biennial, Tirana (curators committee); **Imaginere Realitaeten**, art agents/gallery, Hamburg (curator Ludwig Seyfarth); **Istanbul**, 9th Istanbul Biennial, Istanbul (curators Charles Esche, Vasif Kortun); **Ensemble!**, MuHKA, Antwerp (curator Bart De Baere); **Modern Times**, Mönchehaus Museum für Moderne Kunst, Goslar (curator Carsten Ahrentz); **Normalisation: That from a long way off look like flies**, Platform Garanti Contemporary Art Center, Istanbul (curators Kortun, Paynter); **(my private) Heroes**, Museum of Art and Design / MARTa, Herford (curator Jan Hoet); **Inset – From MuMOK Collection**, Messezentrum Wien Neu, Vienna (curator Iara Boubnova); **Heal the World**, The Third Line Gallery, Dubai, UAE (curators Sunny Rahbar, Tirdad Zolghadr); **Belongings**, Sharjah International Biennial 7, Sharjah (curators Jack Persekian, Tirdad Zolghadr); **What's new, Pussycat?** Museum für Moderne Kunst, Frankfurt (curator Udo Kittelmann); **Biennale of Urgency**, Grosny, Chechnya; Palais de Tokyo, Paris; Matrix Art Project, Brussels (curators Evelynne Jouanno, Jofa Castro); **Utopia Station**, World Social Forum, Porto Alegre, Brazil (curators M. Nesbitt, H. U. Obrist, R. Tiravanija); **Eindhoven/Istanbul**, Stedelijk Van Abbemuseum, Eindhoven (curator Charles Esche); **46th October Art Salon – Art That Works / Catch Me**, Cultural Center Belgrade, Belgrade, Serbia and Montenegro (curators Darka Radosavljevic, Nebojsa Vilić); **Joy**, Casino Luxembourg, Luxembourg (curators Iara Boubnova, E. Lunghi); **Kiril Prashkov. Quotations**, Moscow Museum of Contemporary Art Moscow, Russia, (curator Iara Boubnova); **Memory (W)Hole, Continental Breakfast**, Ljubljana castle, Ljubljana, Slovenia (curator of Bulgarian participation Iara Boubnova)
- 2006** **Important Announcement**, Sofia Art Gallery, Sofia (curators Maria Vassileva, Daniela Radeva); **Wild Capital**, Kunsthau Dresden, Dresden, Germany (curator Christiane Mennicke); **Urban Legends**, Sofia Art Gallery, Sofia (curator Maria Vassileva); **Küba: A Journey Against the Current**, T-B A21 / Canetti House, Russe; Nestroyhof, Vienna (curators Iara Boubnova, Daniela Zyman); **Crawling Carpets**, EAF (Experimental Art Foundation), Adelaide, Australia (curator Melentie Pandilovskij); **Panic Room**, The Deste Foundation Centre for Contemporary Art, Athens Dark Places, Santa Monica Museum of Art, Santa Monica (curator Joshua Decker); **Belief**, 1st Singapore Biennale, Singapore (curators Fumio Nanjo, Sharmini Pereira, Eugene Tan, Roger McDonald); **Check In – Europe**, EPO, Munich (curator Marius Babias, etc.); **Periferic 7 – Biennial for Contemporary Arts**, Iasi, Romania (curators committee); **Unhomely**, 2nd Seville International Biennial of Contemporary Art, Seville (curator Okwui Enwezor); **Art, Life & Confusion** / October Salon, various venues, Belgrade (curator René Block); **Art East Collection 2000+23**, Moderna Galerija, Ljubljana (curator Zdenka Badovinac); **Emergency Biennale in Chechnya**, Vancouver International Centre for Contemporary Asian Art, Vancouver (curator Evelynne Jouanno); **The Culture of Fear**, Hall 14/Federkiel Foundation, Leipzig (curator Frank Motz); **Peace Tower Project** with Rirkrit Tiravanija and Mark di Suvero, Whitney Biennial, New York; **Danube Flood Relief Benefit Auction**, Thyssen-Bornemisza Art Contemporary, Mucarnok, Budapest; **Of Mice and Men**, 4th Berlin Biennial, (curators Maurizio Cattelan, Massimiliano Gioni, Ali Subothnick); **Belief**, 1st Biennale, Singapore; **Neither a White Cube, nor a Black Box. History in Present Tense**, Sofia Art Gallery, Sofia (curators Iara Boubnova, Maria Vassileva); **Responsible Painting** by Kiril Prashkov, Institut fransais, Sofia (curator Iara Boubnova); **ICA – Sofia Booth at Vienna Fair**, Vienna
- 2007** **Heterotopias**, Thessaloniki Biennale of Contemporary Art, Thessaloniki, Greece (curators Catherine David, Jan Erik Lundstrom, Maria Tsantsanoglou); **5 Views to Mecca (and other scapes)**, Feinkost Gallery, Berlin; **documenta 12**, Kassel (curators Roger Buergel, Ruth Noack); **A Plave You Have Never Been Before** (curator Vessela Nozharova), Bulgarian National Pavilion at 52 Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice; **52 Esposizione Internazionale d'Arte, La Biennale di Venezia**, Venice (curator Robert Storr); **+2. Contemporary Bulgarian and Romanian art**, Kueppersmuehle Museum für moderne Kunst, Duisburg (curator Marcus Lupertz, curator of Bulgarian participation Iara Boubnova); **History in Present Tense** (curator Iara Boubnova), as part of Footnotes: Geopolitics, Markets and Amnesia", main project of the 2nd Moscow Biennial of Contemporary Art, Federation Tower, Moscow (curators Joseph Backstein, Iara Boubnova, Daniel Birnbaum, Nicolas Bourriaud, Gunar Cvaran, Fulya Erdemci, Rosa Martinez and Hans Ulrich Obrist); **Rats** by Peter Kogler, inauguration the Crouch(klek)-Art Basement Project of the ICA – Sofia; **Minouk the Fish Painter** by Stefan Nikolaev, the Crouch(klek)-Art Basement Project of the ICA – Sofia; **All Ready-made** by Ivan Moudov, Siemens ArtLab, Vienna (curator Iara Boubnova); **Long Time No See. Close Encounters with the Museum on Request**, inaugural show of the Museum on Request (Museum auf Abruf), Vienna (curator Iara Boubnova); **Shortlist 2007**, Gaudenz B. Ruf Award for New Bulgarian Art, Sofia Art Gallery, Sofia
- 2008** **Revolutions – Forms that Turn**, 16th Biennale of Sydney, Sydney (curator Carolyn Christov-Bakargiev); **Kandinsky Prize**, Palazzo Italia, Berlin (curator Iara Boubnova); **European Night** at Rencontres Internationales de la Photographie, Arles (curator of Bulgarian participation Iara Boubnova); **L'Art en Europe**, Domaine Pommery, Reims (curator of Bulgarian participation Iara Boubnova); **Eurasia. Dissolvenze geografiche dell'arte**, MART, Rovereto, Italy; **Self-portrait** by Mariela Gemisheva, Czech Cultural Center, Sofia; **Kandinsky Prize**, Transport Museum, Riga (curator Iara Boubnova); **ICA – Sofia at Pulse Artfair**, New York by the invitation from Hilger Contemporary; **VB 55 and VB 61, Still Death! Darfur Still Deaf?** **Sudan Performance** by Vanessa Beecroft, the Crouch(klek)-Art Basement Project of the ICA – Sofia; **Lucky Number Seven**, 7th SITE Biennial, Santa Fe, New Mexico, USA; **Wonder**, 2nd Biennial, Singapore; **Lyon Septembre de la Photographie / Identité(s) 08**, Galerie Le bleu du ciel, Lyon, France; BAZA Award 2008, Sofia Art Gallery (curator Maria Vassileva); **Zero Gravity**, Contemporary Art Centre Ancient Bath, Plovdiv (curators Bettina Steinbruegge, Vessela Nojarova)



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Established in March 2008, the BAZA Award is organized by the Institute of Contemporary Art – Sofia together with: Foundation for Civil Society – New York, Trust for Mutual Understanding – New York and Young Visual Artists Awards – New York.

The aim of BAZA Award for contemporary art is to provide support to young creative artists through opening new possibilities for education, research and professional realization. The award creates a positive context for the young contemporary art and builds up a friendly milieu for its development.

The BAZA Award winner receives a two months fellowship with the International Studio and Curatorial Program (ISCP) in New York as well as a solo exhibition in the space of ICA – Sofia.

The exhibition of BAZA Award 2008 curated by Maria Vassileva in the Sofia Art Gallery showcased works by Bora Petkova, Vasilena Gankovska, Vikenti Komitski, Violeta Tanova, Lazar Lyutakov, and Rada Boukova. The BAZA Award winner for 2008 is Rada Boukova.

The Essential Reading for Art Writers Award which is in fact a volume of important art writing, was established in 2008. For her achievements as an artist/curator/writer and activist the 2008 award, the book East Art Map. Contemporary Art and Eastern Europe. Ed. by IRWIN, MIT Press, 2006, was given to Boryana Dragoeva-Rossa.

Something Personal, Something Common (in a bundle), 2007

A set of multiples, various materials, approx. 25 x 38 x 40 cm tied up; all in an edition of 20 and 5AP. Courtesy ICA – Sofia

1

Iara Boubnova

Director's Colors, 2007, silk, 70/70 cm

2

Luchezar Boyadjiev

The Shape of Things to Come, 2007, modified Oriental rosary, 25 x 10 x 2 cm

3

Pravdoliub Ivanov

Less Is More, But Never Enough, 2007, text, leather wallet, 12 x 10 x 2 cm

4

Mariela Gemisheva

Utilized Habit, 2007, bridal pouch, tulle, cigarettes' butts, approx. 12 x 12 x 12 cm

5

Alexander Kiossev

Untitled (Artistic Manifesto in the Age of Technical Reproduction and Political Correctness), 2007, Rubik's Cube (Chinese production), paper, cellophane, printed text, approx. 8 x 8 x 8 cm

6

Ivan Moudov

Guide (ICA-Sofia), 2007, audio record, memory card, plastic box, 5 x 4 x 0.8 cm

7

Stefan Nikolaev

Discount, 2007, partially laminated 10 Euro banknote, secured push pin, 15.5 x 17.5 cm

8

Kiril Prashkov

Letter in a Bottle, 2007, printed text on 50 x 0.6 cm phototype setter film, plastic cap, glass bottle, 12 x ø4 cm

9

Kalin Serapionov

Ten Minutes Main Course, 2007 DVD, Pal, 4:3, color, no sound, 10 min (looped). Excerpts from the existing work *The Main Course*, ten-channel videoinstallation, 2006

10

Nedko Solakov

A Dirty Thought, 2007, text, laminated signed certificate, approx. 10.3 x 13.4 cm; a dirty thought with a variable level of dirtiness

11

Krassimir Terziev

Fifteen Frames of Fame, 2007, DVD, Pal, 16:9, color, mute, 5 video works, various length

12

Maria Vassileva

Friends-Given Gifts that I Always Wanted to Get Rid of But I Never Dared..., 2007, different objects, dimensions variable



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