



VIOLETA IVANOVA

|
RECENT

Nice to Meet You

2019

plexiglas box,
laboratory gloves



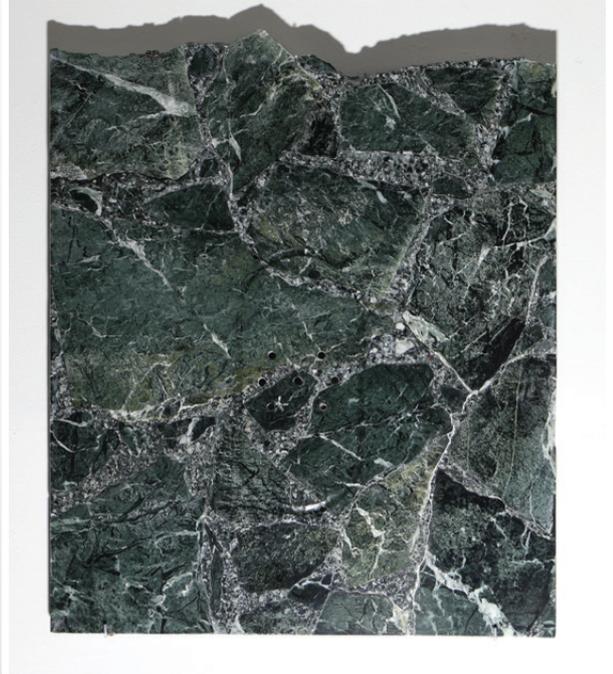
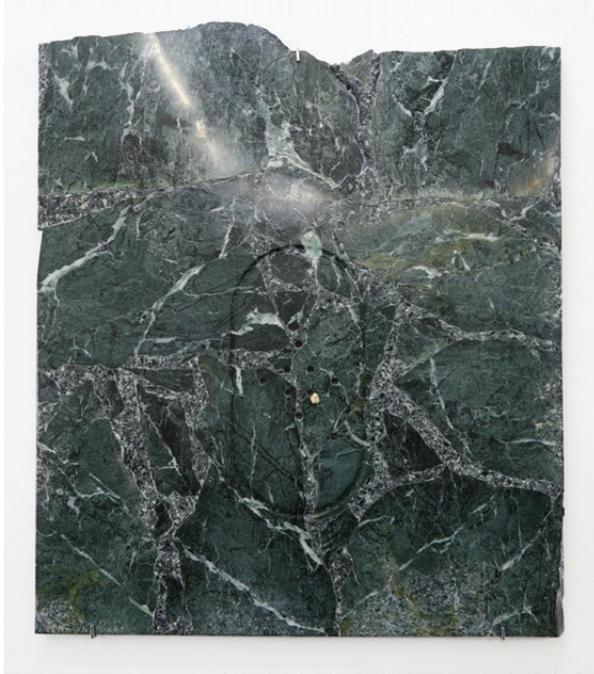
“Nice to Meet You” is a work that deals with the unspoken contact avoidance. It interprets a very refined process of communication, reduced to the most secure and predictable level possible. The interactive object consists of a plexiglas box, in which very dense and long lab gloves are attached from two opposite sides. It allows two people to perform a handshake in a totally secure environment.

The work represents a symptomatic attitude of the developed society nowadays; without harming the polite and hospitable customs, one is able to avoid “dangerous” direct contact with the “other”.

Speak Here

2019

marble slabs,
chewing gum

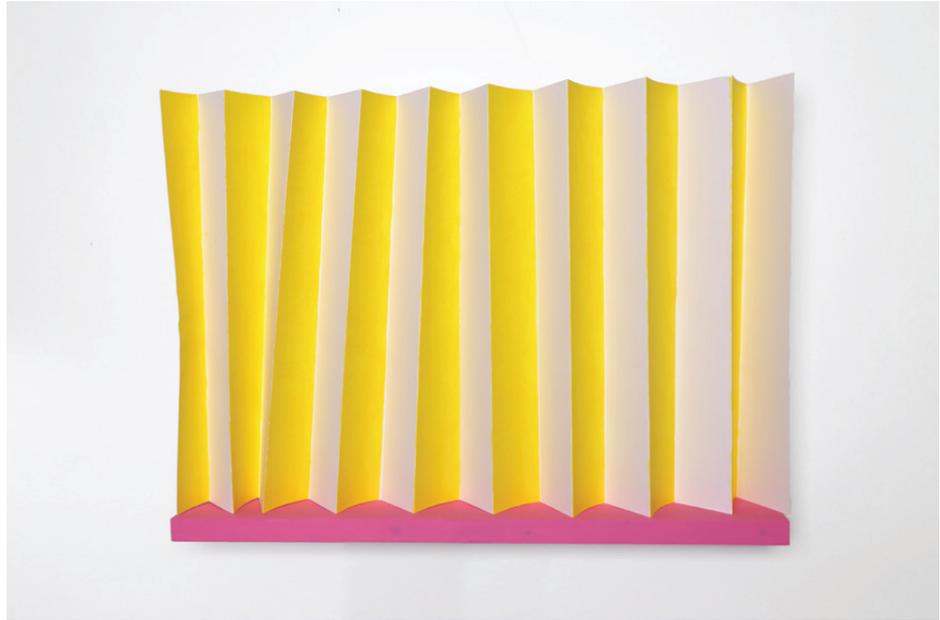


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Optimistic
Paravents
2019
paper, wood



Optimistic Paravents is a series of three dimensional paper objects. They follow the same concept that emerges in "NTMU Device", namely, describing ways of indirect, impersonal communication.

"Optimistic Paravents" resembles partitions painted in "optimistic" candy colours. Despite the light, playful and witty character, they remain functional barriers that create distance. They address the "made-up", masked barriers between "us" and "the others" (social, political, ideological) that are socially accepted and hardly questioned.

||

SITE-SPECIFIC

Dust

2015

site specific video

installation

5 channel video

projection, loop



In the dark space, one can see floating objects emerging on the walls from the black background of the projections. The round, moving objects are at first sight hardly recognizable. In fact, the videos show floating dust particles which are scattered in the air by a rapid movement.

Dust, this common and undistinguished part of our everyday life, is the main subject of this project. The fact that it exists everywhere; and despite this, stays more or less invisible, is the inspiration for this work.

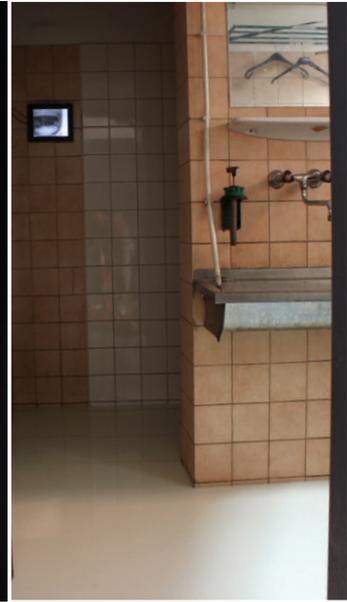
The close up footage represents this micro world, turning the viewer's space perception upside down. So invisible for us to remain the consequences of human actions in such a small world. Though, they could be drastic, leading to full chaos. In the videos one can see the effect of such a motion, resized in bigger dimension.

Dust is literally and metaphorically regarded as trace of the past, "qua it pulvis et in pulverem reverteris" - "... you are dust, and to dust you shall return ...". The Vanitas concept; that man and the world he created are void and ephemeral, here has a significant role.

"Dust" is a multi channel video installation implemented on the walls of the Ursulinen Church Crypt in Linz, Austria.

<https://vimeo.com/184828535>

Milk
2013
site-specific
intervention,
100l milk



This site-specific project is implemented in the facilities of a metal processing company. Over 100 ml of milk are poured into the male workers' bathroom, completely coating the floor's surface. The combination of this specific environment and an unexpected material creates a curious atmosphere for the viewer. The project faces two fundamentally different elements - the timeworn space, dominated by testosterone paired with a material that is a symbol of purity, innocence, femininity. Both parts affect each other, changing each other over time.

Nr3

2018

site-specific
installation,
sponge, clay,
mattress, mirror,
videos, sound

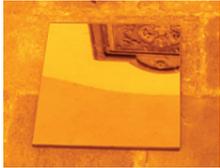


Violeta Ivanova and Helen Anna Flanagan originally met in Linz in 2017 during an artist residency at Salzamt Atelierhaus. They both have kept in touch since to try find new ways to collaborate in unexpected and sporadic ways. These short bursts of intensive experimentation, often working with found materials, specific spaces and topics, leads to installations that can alter and change with time. Their process is based on a shared dialogue, experimentation and (re)arranging ideas, materials and perspectives. An exhibition at Medo Space, Vienna.

no title

2018

site-specific light
installation, mirror, lights



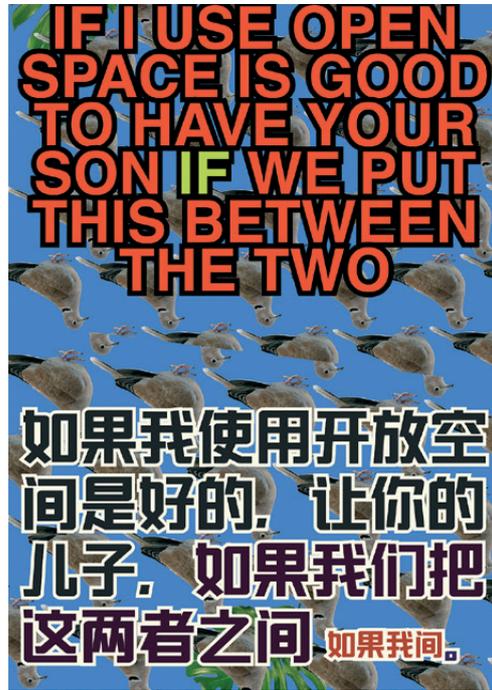
This site-specific installation consists of two elements. The first is a bright yellow monochrome light, which reduces any other color of the spectrum to gray. The second is a 30cm x 30cm mirror placed on the floor of the hall that reflects the ceiling. The focus of the work is not the spatial impression of the visitor, but his own body, his presence in the room. The installation aims to initiate self-observation. The absence of colours on one's skin and clothes acts as a reminder of the transient nature of being human. The project is part of the annual exhibition series Memento Mori (Latin, "remember that you are mortal") of the Order of Dioceses.

III

TRAVEL OUTCOMES

Translations

2017, ongoing
C-prints, A0



“Translations” is part of a long-term project that observes different situations from intercultural communication, contact through foreign languages, ways of thinking and communication codes.

The project began as a reflection of my own experience. “Translations”, the first work from the raw, is a series of posters showing meaningless Chinese and English phrases, generated by automated translation software. The strange and deformed sentences are excerpts from actual communication during a collaborative project, while participating as a resident artist during Paphos 2017- European Capital of Culture. For this event, I had the opportunity to work with a Chinese sculptor who only spoke the dialect of his home region. The communication between us, as these posters show, was filled with absurd situations and inaccurate interpretations.

Collecting
Kites
2018
Paper, wood



*Starting point for this work were my first impressions from a trip to Japan. They led to a deeper research on Pinku eiga * or Pink Films, a peculiar Japanese film genre and afterwards to images in pornography in general.*

*The first work from the series consists of classic kimono-shaped paper kites (about 4cm x 6cm), which are thought to be site-specific, presented very minimalistic, directly in front of the viewer, without showcase, frame, etc., Inspired by the general concealment that I felt in Japan, I see the Sode Kites as little ephemeral secrets floating in the air. Their shape, men's kimono, is intentionally chosen and focuses on the strong patriarchal model of Japanese society. For the images, printed on the kites, were used film stills from the so-called Pink Films *. Typical for this film type is deliberate encouragement of male dominance, placing the female figure often as infantile and helpless.*

** Pinku eiga is a Japanese genre between erotic and art film. It became very popular in the mid-1960s and dominated Japanese home cinema until the mid-1980s. Thanks to government censorship at the time, the Pink Films developed a curious and very specific style.*

Go Fly a Kite

2018

Print on Spinnaker
cloth 250cm x 150cm



The work "Go Fly a Kite¹" is also a result of my study on Pinku eiga. The kite, this time large-sized and fully functional, is again the main holder of the concept. Here it has a female character due to its form and components.

The work consists of three elements; object, performance and video.

It deals with the widespread concept of woman as an object of desire.

"Go Fly a Kite" is based on clichés – it plays with the eternal distribution of men and women roles, power against subordination, leader and follower and etc

Following these typical models of positioning and with certain feminist reminiscence, the woman here is represented by a picture of a hairy armpit and transforms it from Lustobjekt to Luftobjekt².

*1 Go fly a kite- go away, go f*ck yourself*

2 Lustobjekt (germ.) object of desire



<https://vimeo.com/303256248>, Passwort: kite

IV

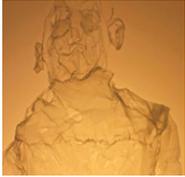
self EXPERIMENTS

Exuvie

2014

150 x 60 x 1

Polyvinylalkohol



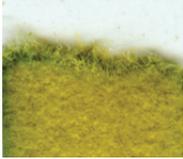
This Project is a complete copy of all my skin in a form of a transparent, delicate shell.

The stripped skin is an allegory of change. Like snakes, it is peeled in order to continue the process of growth. The remaining empty form is not only an obsolete structure, but a variation of the self. In this way of thinking Exuviae is a self echo, a hardened, unneeded form of the consciousness, which hinders the development.

pH Diary

2018, ongoing

C prints



"pH Diary" is a long-term experiment that reflects the difficult moments in a relationship. It is an attempt to measure and schematize sorrow, in order to turn it to something less personal. Obtaining an objective expression, feelings lose their sharpness and value.

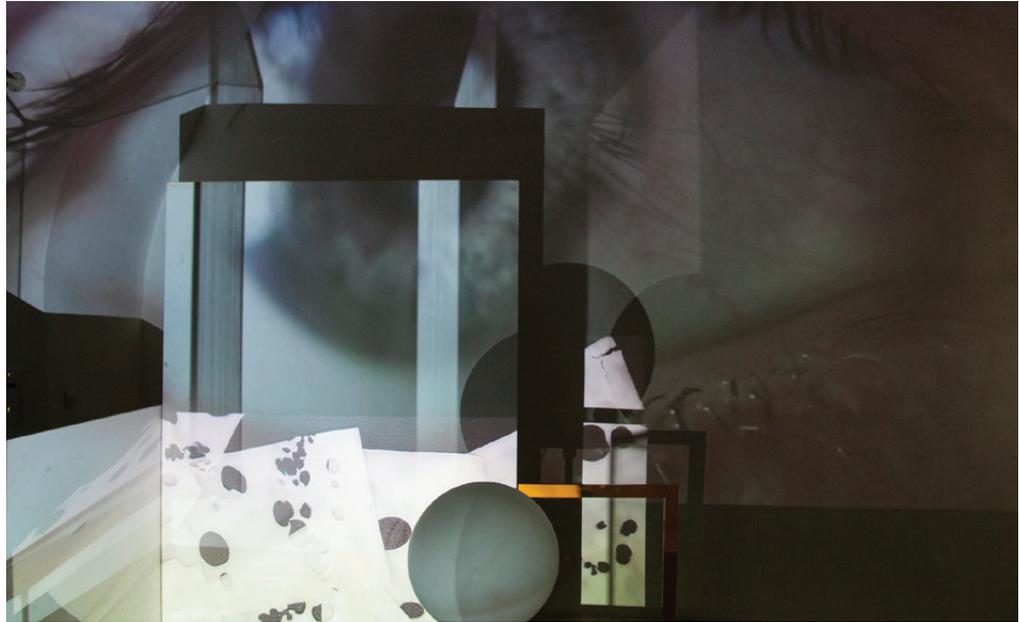
Experiencing that kind of emotional gaps, I started to keep a diary where I measure the pH level of my tears. By collecting and documenting pieces of litmus indicators, I observe whether there is a connection between the depth of sadness and the colour of tears (respectively the change in their chemical composition).

V

COLLABORATIONS

take the edge off

2017



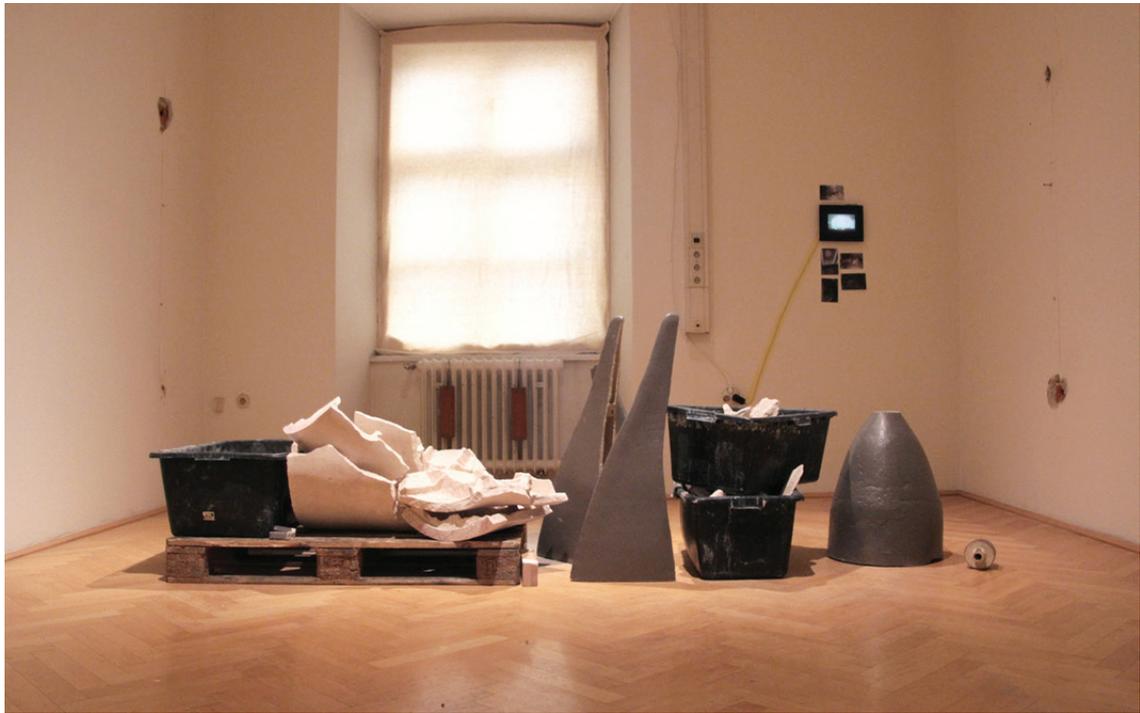
take the edge off is an exhibition comprised of new site-responsive work that has been formed collaboratively. Using the notion of the 'set', the exhibition explores the idea of a constructed site becoming a space for discussion and performance. Through informal performative actions taking place throughout the opening, the sets change and the exhibition alters, considering the space we reside in together as an amorphous and experiential 'thing'.

Central to our discussions whilst working together was the notion of 'membrane' (linking together our practices both conceptually and in relation to process), as well as a thematic of communication (how spoken language oscillates between concept and affect, or the experiential). The exhibition thus creates a space for such processes to unfold between all who are present.

vimeo <https://vimeo.com/235038038> password 1988

Space Rocket Attempt #1

2016, Installation
Ceramic/ Documenta-
tion/ Video



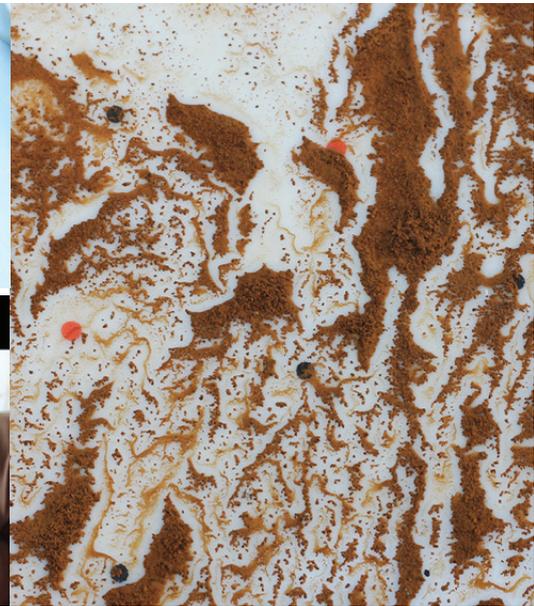
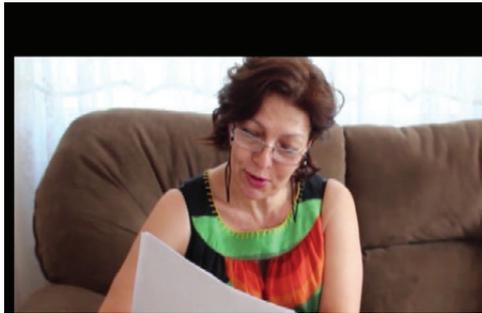
Violeta is from Bulgaria (ex- East Block) and Lynne comes from the USA, two countries once engaged in a race to conquer space. Both countries took huge interest in space science, and the artists' childhoods were consumed with the propaganda of the events which surrounded this science. The competition between these two sides manifested in many ways including the act of play. It was a competition, which shaped the geopolitical world as we know it today.

As in many cases of rocket engineering, the fruits of the artists' labor could not be obtained; the rocket exploded. Although Attempt#1 did not turn out as the artists had expected, the process was as important as the result. Dealing with extraordinary technical problems, financial obstacles, lack of time, muscle pain, etc. made the project more about the production of an object than about the outcome. Of course, what one sees at the end is not the sole concept. The hundreds of hours (or years in rocket engineering's case) of work or minor, yet, clever solutions can be as important and interesting as the result itself. A result which may, in the end simply be a spectacular explosion.

Space Rocket Attempt#1 is an installation, that contains completed parts along with broken shards left after the explosion of the ceramic object along with photos and drawings documenting the working process, plans and correspondence.

Collective Future

participatory
project
2016-ongoing



Since one year Fatma Nur Özogul and Violeta Ivanova are working on a multi-layered art project dedicated to future prediction methods. In seeking of curious answers, the artists are recreating the folklore and unconventional methods in another contexts; furthermore, observing and naming as well the processes changing the society and its behaviours.

In contrast to the contemporary methods of forecasting, we suggest an unconventional one, pure mysticism and divination. In its roots our methods have the same lines as the contemporary forecasts: collecting and analyse of data using patterns and algorithms. What makes them unique is their focus on the community, without minimalizing the person and his/her life to a column of numbers.

<https://vimeo.com/176713793>

Violeta Ivanova | CV

Violeta Ivanova is born in Bulgaria, 1985. After her study in the National Academy of Arts, Sofia, Bulgaria, she graduates Master studies Plastische Konzeptionen in Universität für künstlerische und industrielle Gestaltung, Linz, Austria. She is freelance visual artist, based currently in Linz, Austria.

Stipendiary of Forum Stipenium, Alumni Forum Kunstuniversität Linz and Raiffeisen Bank Upper Austria 2017

Awardee of Diözesankunstpreis 2016

Awardee of Kunststoff Wettbewerb, 2015

Member of Salzburg Art Association

Represents Artist Run Alliance and Albert Institute for Austria <https://artistrunalliance.org/>

Interview from 19.01.2018

<https://www.dorftv.at/video/28521>

Interview for NIGHT 2017, Plovdiv, Bulgaria

<http://www.night.bg/blog/?p=9090>

Selected Exhibitions and Activities

- 2020 The Knee (Screening) at Schamlos! queer-feminist Pornographie-Festival Bern, CH
- 2019 Stuck Keys Violeta Ivanova and Anna Vasof at Memphis Linz
- 2019 Fail Happy, Kaeshmaesh, Vienna
- 2019 TRANS IT, Kunstverein Steyr
- 2019 International public art symposium Chengdu, China
- 2019 'Love Stories' at the Old Biscuit Factory, London
- 2019 Exhibition and publication in the framework of FOTO WIEN , Vienna
- 2019 Jury member at PKK Kunstuniversität Linz
- 2018 Shortlist International Competition for Intermedia Artwork, Krakow, Poland
- 2018 Rough Sleep, Performances in public space
- 2018 Participation in Process-Space Festival, Plovdiv, Bulgaria
- 2018 Exhibition for the Blankets Program, Medo Space, Vienna
- 2018 research trip to Japan
- 2018 site-specific light installation, "Memento Mori" series
- 2017 Collective Future for NIGHT/PLOVDIV, Bulgaria
- 2017 take the edge off, exhibition commissioned by Salzamt, Linz
- 2017 co-concept workshop on Selbstwahrnehmung for *das Kollektiv*, Linz
- 2017 ArTwins Residency in Pafos, Cultural capital of Europe 2017
- 2016 Annual Exhibition of Salzburger Kunstverein, Kunsthaus Salzburg, Austria
- 2016 Collective Future, Intermedia Body Symposium, ARS Electronica Center, Linz, Austria
- 2016 Shortlist Lentos Freunde ,Kunstmuseum Lentos Linz
- 2015 Minifesta ,Salzamt, Linz/ Suterena Vienna
- 2015 Arbeitsraum Stadt, Eboran, Salzburg/ Die Schöne Vienna
- 2015 Staub /Dust, Solo exhibition at Ursulinen church Linz
- 2015 Jahresausstellung, Temporäre Halle für Kunst, Linz
- 2014 Missing Link, Atelierhaus im Ascherpark ,Kiel, Germany
- 2014 Feminismus und Krawall, Kunstuniversität Linz, Hauptplatz 8

Kontakt

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