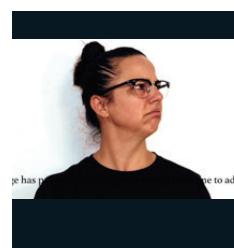
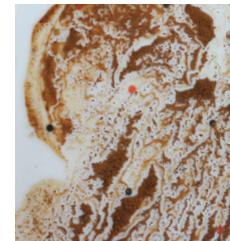
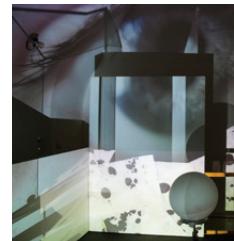
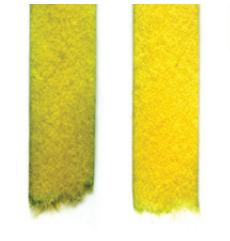


violeta ivanova



recent

but maybe today

2021

lottery tickets,
collage

Artists and managers of artistic and cultural projects are often faced with the issue of inadequate payment for their creative work. Unpaid services, precarious employment, disadvantageous contracts and uncertain working conditions are features of everyday life. This unsatisfying situation makes alternative options to pay for one's livelihood a necessity. But Maybe Today suggests a possible option. For one month, I attempted to improve my income through gambling and the use of lucky charms and special rituals, and analyzed my daily success rate.

In this investigation, I combine methods recommended to me by friends, with others found online, and yet others I sometimes employ myself. A large number of absurd winning strategies and their results have been categorized and systematized in the context of this project. For those motivated by this research, my experiences and best-practice examples have been highlighted.

Just like in many other aspects of life, good luck plays an important role in the career of an artist. It is often determined by unpredictable factors that have nothing to do with talent or commitment. With or without good luck, the topic of fair pay for artists is a very important one, which deserves more publicity and attention.

Footnote:

At the time of completion of this text, the author had not yet cracked the lottery jackpot.



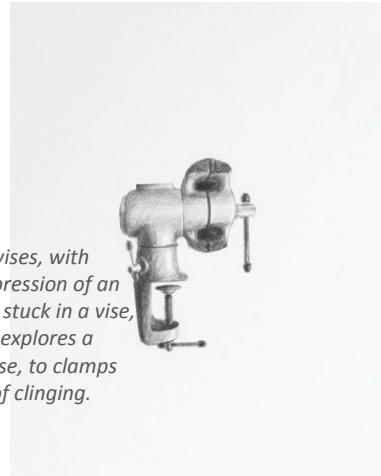
Nuances

2021

pencil on paper

15 drawings

35cmx50cm



„Nuances“ consists of fifteen detailed drawings of various types of vises, with different shape and function. The series of studies is an external expression of an internal state. Being tightly squeezed, crushed, clamped, squashed, stuck in a vise, resembles the effect of the pandemic for many of us. Each drawing explores a different kind of grip and working method - from a fine jeweller's vise, to clamps and smithing tools that correspond with the degrees and nuances of clinging.

Fractures

2021

golden oil pastel,
40g transparent
paper

„Fractures“ is a follow-up of „Nuancen“ and deals with the resulting from contact with a hard heavy object. Here, in contrast to the vise drawings, bones with fractures are depicted on very thin, translucent paper in a very schematic way without any detail. Fragility and airiness are to be seen as counterpoint to the massive and heavy metal objects from the previous work.



the others

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*

„Speak Here“ consists of minimalistic marble slabs that mimic perforations for speak through intercoms. By replacing the typical transparent Plexiglas counter window with a heavy, solid, representative material, the work shifts a familiar situation into a new context.

The work addresses the reluctance of direct contact and the intentional avoidance of communication.

In „Speak Here“, the choice of material creates a sense of meaningless interaction with heavy-handed bureaucracy on the one hand and deep institutional disinterest in real life on the other.



Either or

2019

1 Chanel video,
6min 30sec

Couldn't be meaningfully represented in language or disguised language

78.16 - 83.48

what's often referred to as the pictures theory of language i think it's very difficult for people to see in what sense a sentence can be a picture of a fact or a sentence can be a picture of any piece of reality can you explain that a bit better well i think his point is that the sentences of ordinary language don't look like pictures but his contention is if they are to have any meaning they must be capable of being analyzed or decomposed into a set of ultimate elementary sentences which really are pictures which consist purely of names directly correlated with the objects that are being thought and talked about and in which the arrangement of names mirrors the arrangement of the objects Let me recapitulate this to see if we got it absolutely clear between us Wittgenstein thought that if you analyzed any utterance about the world you could analyze it down into words which were names of things and the relationship between the words in the sentence correspond to the relationship between things in the real world and in this way the sentence was able to picture the world that's right
and that

61.94 - 69.84

he was a purely argumentative assumption as it were he argued that from first principles he's argued that was necessitated by the requirement relate and that every genuine [SMACK]

69.84 - 80.24

position must have a sense and people know proposition would never different sense unless it was out to me

80.24 - 86.01

actually made up of these fundamental pictorial propositions he was an given the exam hp

86.01 - 93.17

because of these pictorial propositions other the loss of is the influence came forward with examples of them but he abstains altogether from giving the example he just says you can he things we proved that there must be



Either or offers two interpretations of fundamental points in Wittgenstein's Language Theory. In parallel, they try to untangle the knot in their own way, which is complicated by Wittgenstein's contradictory philosophy.

The protagonist uses alternative methods to delve into the depths of the Tractatus Logico-Philosophicus and the Philosophical Investigations. She reads passages from these works backwards and at the same time an automatically transcribed conversation between Bryan Magee and Anthony Quinton, which took place as part of the popular BBC programme "The Great Philosophers" in 1987, plays in the form of subtitles.

Both attempts to clarify the philosopher's thoughts lead to confusion.

Wittgenstein worked on the objective perception of language and, ironically, on the misunderstandings that accompany it, the so-called Verzauberung der Sprache.

Optimistic Paravents

2019

cardboard, wood, paint



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

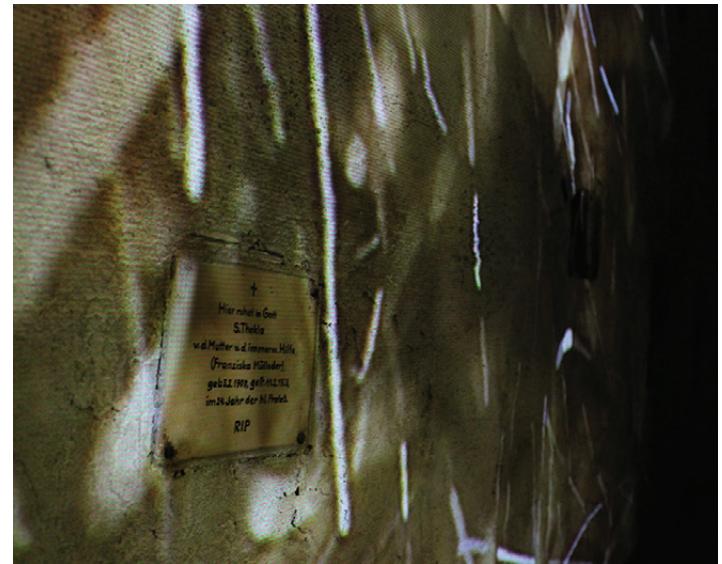
*site specific video installation
5 channel video
projection, loop*



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 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.



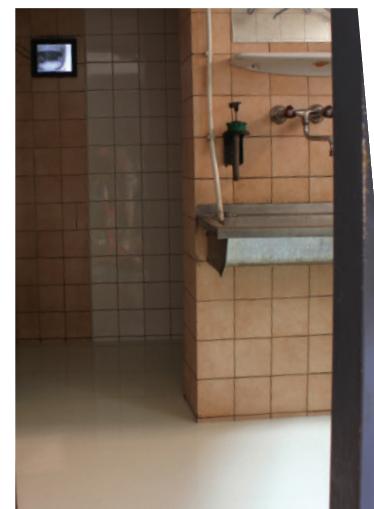
Milk

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.



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.



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.

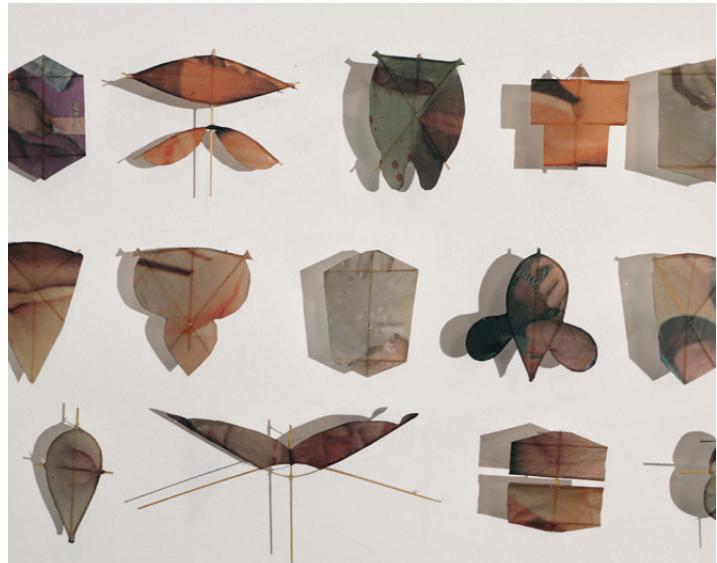
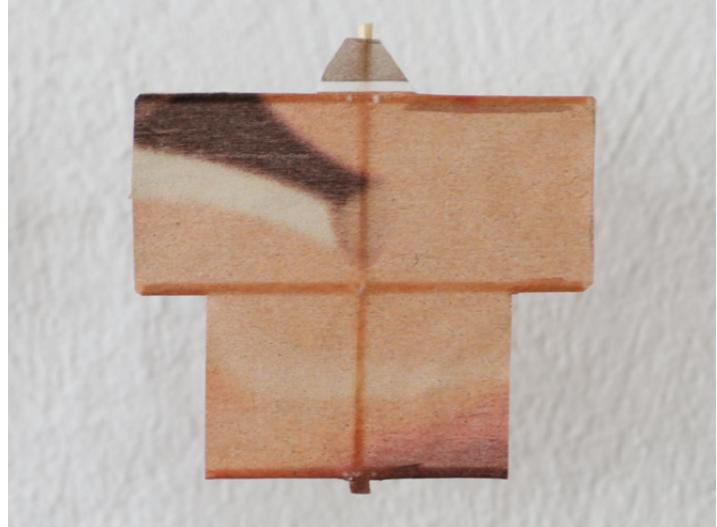


ITEM THAT WE SHOULD MAKE THE
PHONE YOU A BIT WARMER AND
PEOPLE WILL HAVE THE FEELING THAT
THEY HAVE TO PAY ME



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).

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 Kite"¹ 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.

The Kite is part of a performance, attended each time by a costumed man. The videos follow the attempts of various performers that deal (or try to) with the female figure in different ways.



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

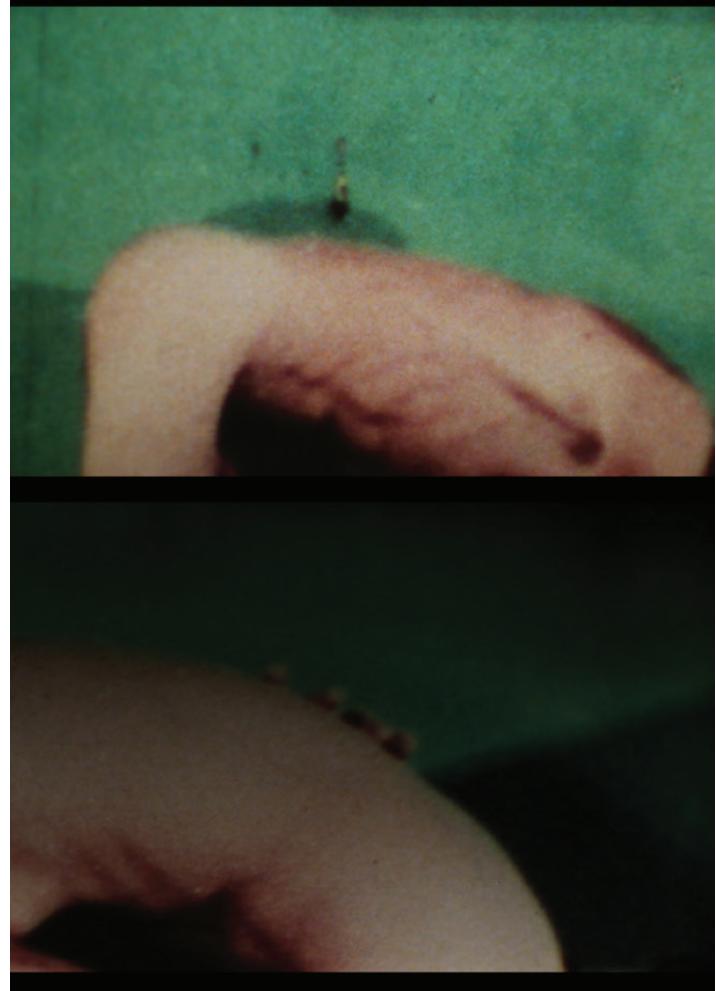
² Lustobjekt (germ.) object of desire
Luftobjekt (germ.) flying object

Positions

2018

Cprint on Hahnemühle German
Etching Paper 20cm x 13cm

The photos were taken in my research and comparative work on pornographic films from different countries and cultures of the 60s and 70s of the 20th century. They relate on the one hand to my interest in the representation and positioning of women in history and on the other hand to the distribution of gender roles and accompanying clichés. The work consists of short experimental videos and a series of small-format photographs. They show intimate, enchanting moments that could be found despite the seemingly mechanical plot. The photo series contains images of a Super 8 film projection.



self experiments

Exuvie

2014

150 x 60 x 1

Polyvinylalkohol

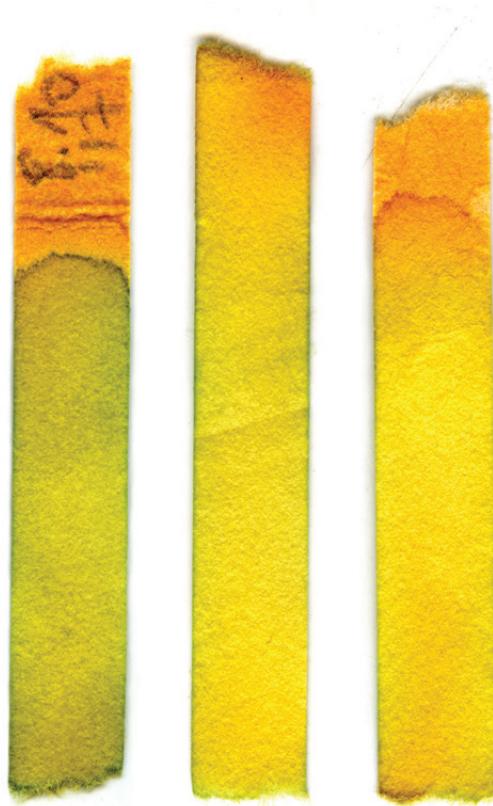
This Project is a complete copy of all my skin in a form of a transparent, delicate shell. The stripped skin is an allegory of change. Like snakes, it is peeled in order to continue the process of growth. Exuviae is an echo, a hardened, unneeded form of the Self, which hinders the development.



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).



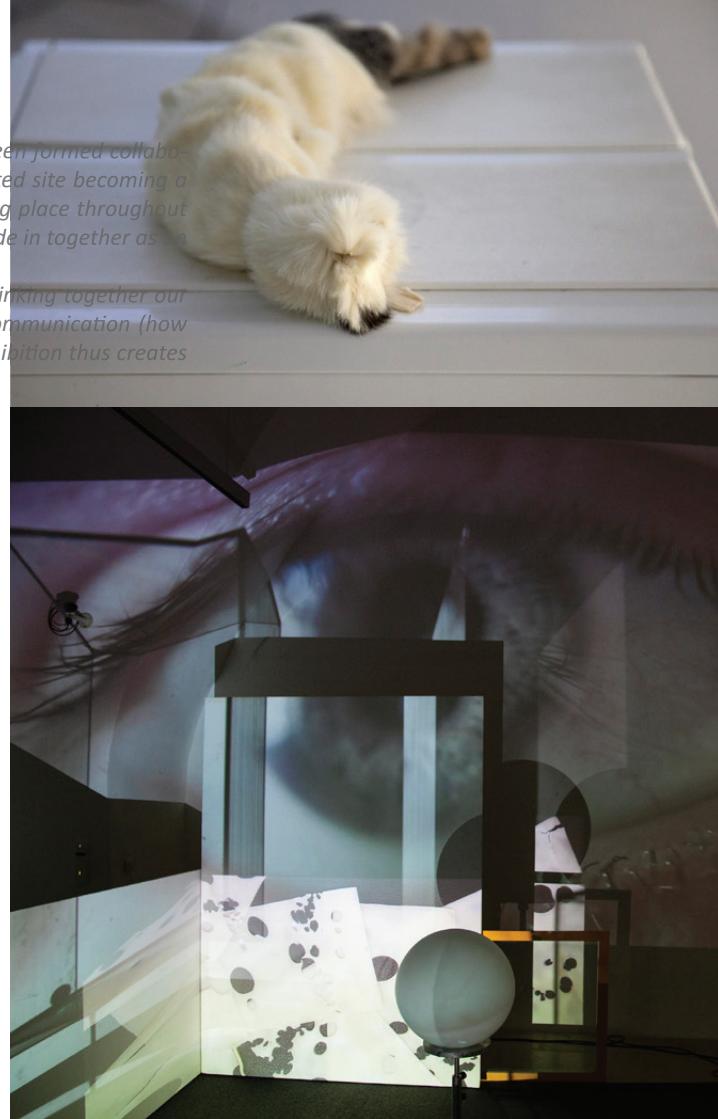
collaborations

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.

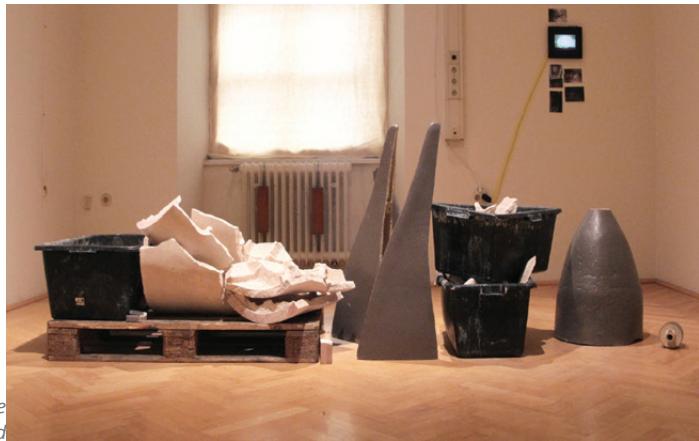


Space Rocket

Attempt #1

2016, Installation

Ceramic/ Documentation/ 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.

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.

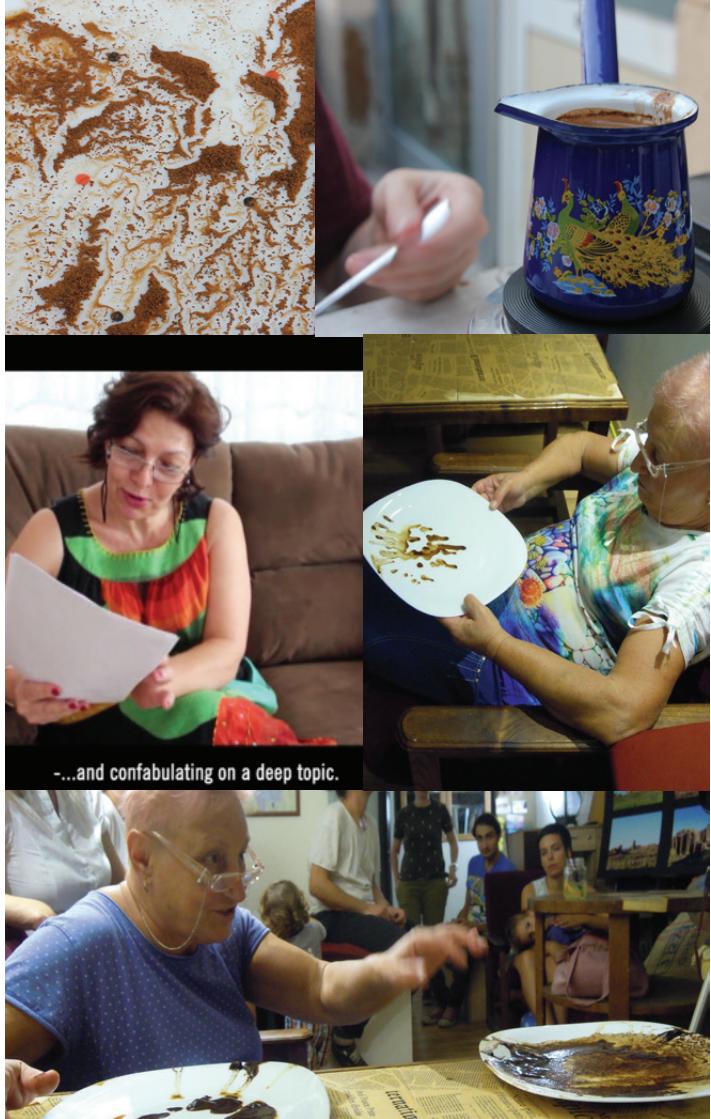


Collective Future

participatory project
2016-ongoing

Since 2016 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.



-...and confabulating on a deep topic.

DARV_Steps

Untold

2021, MR performances in public space

DARV_Steps Untold is a series of Mixed Reality performative interventions on steps and stairways in the public space. The project addresses the social pressure for optimisation and constant (self-) improvement, the continuous (re-) positioning and integration in new contexts.

The DARV core team creates a conceptual and media framework in which choreographers and sound artists work together with non-professional performers from different cultural and social backgrounds. They present two site-specific performative interventions accompanied by soundscapes, involving real and digital performers.

All the elements interact through an Augmented Reality application.



DARV_Abandoned Land

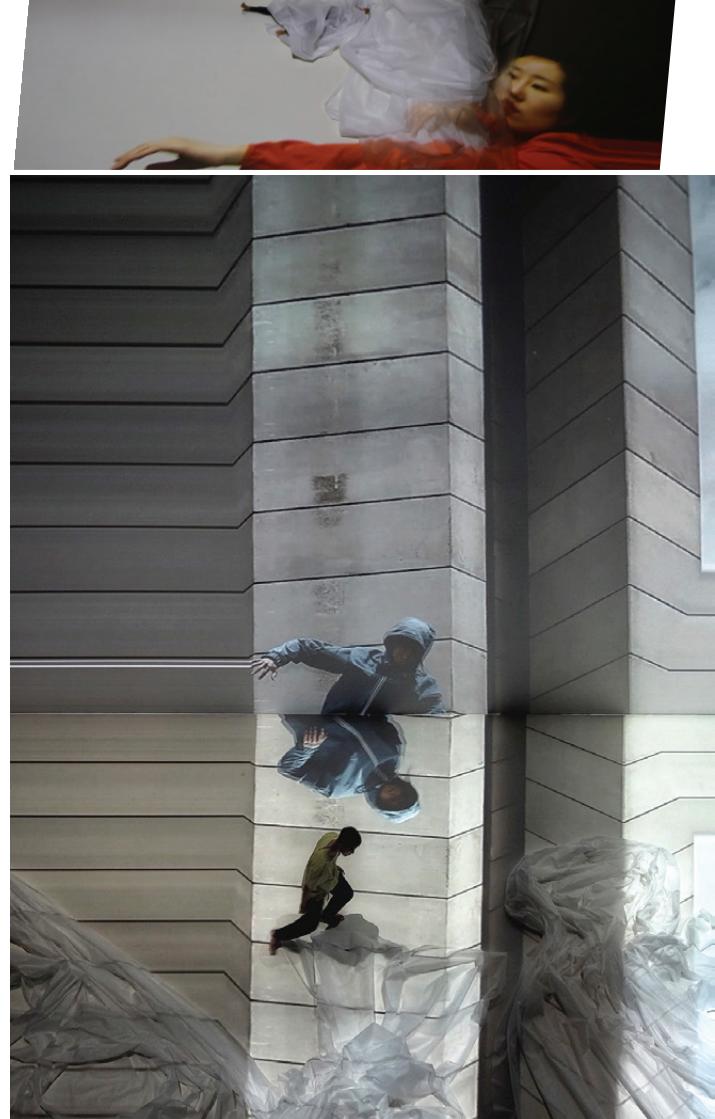
2020, intermedia
dance performance

DARV_ Abandoned Land is an intermedia dance performance, which sprouts connections between analog and digital. The performers interact with large-scale objects and video projections, resembling the endless migration from one world to another in search for the better. The DARV team and eight dancers perform in various locations in Austria, South Korea and Bulgaria, guiding the audience through dystopian realities and abandoned sites. Drained-off utopias, failed social mechanisms and ideologies are embodied, explored and ultimately abandoned.

Conditioned by enforced changes along the work process, the project has naturally become a response to the present world situation, its limitations and possibilities.

DARV team: Lee Jung In (KR/AT), Mihaela Kavdanska/ KOTKI visuals (BG/RO/ AT), Violeta Ivanova (BG/AT), Florian Weinrich (AT)

https://darv.org/DARV_Abandoned-Land-2-0



© Vesela Mihaylova

DARV_Wan- dering Islands

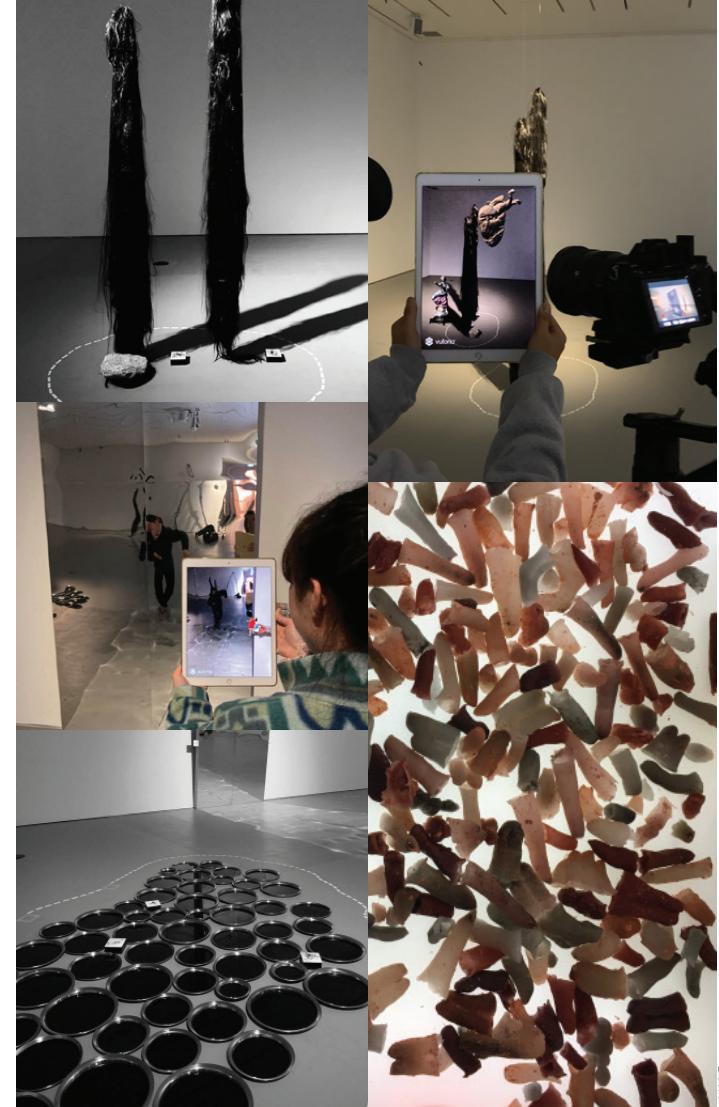
2020, mixed reality
exhibition

The DARV project edition entitled *Wandering Islands* is conceived as a media art exhibition. All the elements involved - performative interventions, site-specific installations, intermedia dance performances and large scale interactive video projections, are connected with the use of an Augmented Reality (AR) application to create a Mixed reality experience.

The artistic concept revolves around the interaction between separated fragments of a larger whole and their transformational journey between different realms.

Mind and body (dis-)connections, inner and outer spaces, real and augmented bodies, constructed and virtual identities, all navigate various levels of subjective reality, playing with the concept of cognition and the different proportions of the elements involved.

DARV team: Lee Jung In (KR/AT), Mihaela Kavdanska/ KOTKI visuals (BG/RO/AT), Violeta Ivanova (BG/AT), Florian Weinrich (AT)



Contact

vio.ivano@gmail.com violeta.ivanova@ufg.at +43 676 536 8578