

BORJANA VENTZISLAVOVA
selected works / documentation

NEW NEWS FROM ANOTHER HOME

FILM, 87 MIN, 2024

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY BMKÖS, STADT WIEN

DISTRIBUTED BY SIXPACKFILM

4K OR HD VIDEO

New News From Another Home relates to its iconic original like a doppelgänger narrative. Almost fifty years after Chantal Akerman read out letters her mother sent her during her first stay in New York over images of the foreign city's urban canyons, subway stations and building facades, Borjana Ventzislavova embarks on a personal journey through Akerman's revered work. Images of the original locations are accompanied by emails from Ventzislavova's mother, the tone of which is a combination of concern and gentle admonitions (the daughter sometimes writes too rarely and says too little), not unlike Natalia Akerman's letters. "Dear Bube..." is how the "new news" begins, in which the mother reports about her everyday life in Bulgaria: the weather, health problems, family gatherings.

News From Home (1976) is part of the collective visual memory and in this way, Ventzislavova's reenactment inevitably becomes a comparative study along intertwined timelines. In addition to the mother-daughter relationship, the economic and social changes that have left their mark on the topography are reflected: the capitalization of public space, the omnipresence of the digital, the chaos of traffic.

Unlike the one-sided, unvarying correspondence in the original film, the emails here show an active exchange. With the separation from her mother and her child, and probably also influenced by a traumatic past that echoes through Akerman's blank spaces, Ventzislavova asks questions about her own family history....(*Esther Buss*)



I'll be really glad for us
to see each other again.

New News From Another Home, film still, 2004

I LOVE MY AUNT HOPE

PHOTO TEXT INSTALLATION, 2023

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY BMKÖS, STADT WIEN

PHOTOGRAPHY, TEXT, ANIMATION, VAR SIZES

I love my aunt Hope is a homage to Borjana Ventzislavova's aunt Nadezhda, who emigrated to Austria in the 1960s during communist Bulgaria and died in Vienna in 2020. The name Nadezhda means *hope*. The literal translation in the title evokes ironic memories, especially of the time in Bulgaria before 1989. Moments from her escape story, mixed with other facts and politically conditioned actions related to biographies of some members of the family, serve as the basis for the project.

The artist's childhood in Bulgaria before 1989 and the longing for the West, triggered by the annual visits to her aunt in Vienna before moving there in the mid-1990s, as well as the criticism of the neoliberal politics of the western world, are both ambivalent positions that led to the emergence of these works. The hope and freedom to love someone (in the case of the aunt who came to Vienna because of the previously emigrated uncle) or the search for truth and the desire to live in a free, non-totalitarian democratic society, are the main elements that connect the individual narratives....

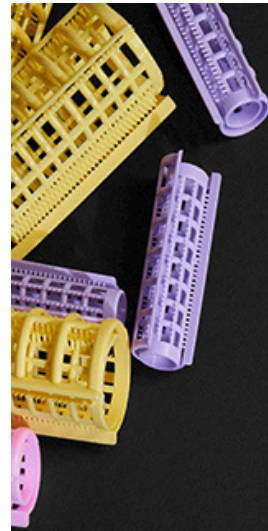
The fragmentary character, which as a puzzle evokes biographical memories of aunt Nadezhda, is also related to Ventzislavova's childhood in communist Bulgaria and expressed in different formats of text and images. The latter depict a past life full of hope oriented towards the future and accept loss as a condition for the new. Photography serves as a documentation of facts and at the same time as an interpretation of a story that reveals personal and social structures. For the artist, these may be moments of memory, but for the viewer different views of reality are being generated, which vary depending on one's own subjective perception. (*Walter Seidl*)

Ты! Вернись черт и маа!!
1977, Нью-Йорк, на Фортификейто.



Ich spürte das Leben in mir,
ich streichelte mein Baby und
redete mit ihm. Am Abend
redeten wir mit Vons Oler,
unsere Kind und das wir bis
dann eine Wohnung finden
müssen.





25. 7. 2020
38. *Мана дедно, на зорану
којаш, гана току два сепарат
мама, годготу јелувају са
би. Омије на позорет, а аз ајде
и, којотоп е маде.
В послидично се пијасо (Вити
звант прије Вити) пијаси
до скоро Витогасе. Кај з
ко пој дупраи + 1-во појасе.
мело ајетаме мајаса
кајетаме, а аз. - Мана
кој, Витија рејко да се јелува
и појетаме е мајаса
мелу. Аз Вити е рејко. -
либа*





I love my aunt Hope.

My father (the youngest) and troublemaker.
He played hockey and the fiddle.
Then he entered the radio, TV and film.
He married my mum, and they had my sister.
My aunt Hope. She wanted to have a baby
too. But then he left Vienna. He was used by
his aunt and moved to the another study there
(or to be far away from my aunt).

exhibition view, I love my aunt Hope, BKI „HAUS WITTGENSTEIN“, 2023

EUROPE

NEON, DIV LENGHT

ARTIST
BORJANA VENTZISLAVOVA

COMMISIONED BY ART HOC PROJECT

PERMANENT INSTALLATION IN ST. PÖLTEN

“The Peace Project Europe - an extraordinary achievement of different languages and communities who cultivate different cultures. Different people who live together in peace and have thus proven that it is possible to establish a common framework of human rights on a continent is as well as the whole world, are in a deep crisis. The pandemic-state was increasingly calling the European Union into question. My light-installations in public space deal with basic questions of our community and want to set in motion a rethinking. It lies in our hands, whether we are in favor of a democratic Europe or a disintegrational process. Solidarity within and towards non-EU countries citizens, transparency, equality and a social, open and international Europe, were only some of the thoughts coming into my when I started to work on the project. It is time to ask ourselves what kind of world we want to live in, and in this world Europe can hopefully still become the proverbial lighthouse. Let’s all participate in this, it’s about us.”

Borjana Ventzislavova places large-format neon lettering on the roofs and facades of the city’s central buildings: the train station, the city hall, and the Lower Austrian State Parliament (Landtagsschiff). The light installations are firmly connected to the function of the places on which they are mounted - for example, the lettering on the train station’s roof reads “Ihr Name ist Europa. Sie kam über das Meer.” (“Her name is Europa. She came overseas.”) focuses on migration as a place where transit crystallizes. Borjana Ventzislavova’s interventions challenge everyone who reads these sentences to find answers to questions about European identity, while at the same time making it clear that there are no easy answers. The handwriting-inspired typeface and the openness of the questions and statements charge the cityscape with “text vibration” and lend it a poetic character.



Permanent Installation, Main Train Station, St. Pölten



Permanent Installation, City Hall, St. Pölten



Permanent Installation, Lower Austrian State Parliament, St. Pölten

WE THE NATURE

FILM, 27 MIN, 2021

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY BMKÖS

HD VIDEO

We The Nature ist visuelles Plädoyer über die Mensch-Natur Beziehung, in dem die Natur eine androgyne Stimme erhält und ruhig tut, aber mit Nachdruck ihre Botschaft kund und adressiert das Publikum direkt, in dem sie auf ihre Grundrechte pocht und den Menschen dazu auffordert, den Umgang mit der Umwelt und ihren Ressourcen ein für allemal zu ändern, bevor es zu spät ist. Begleitet wird dieses Plädoyer von visuell eindrucksvollen Landschaftsaufnahmen, welche die Künstlerin über 10 Jahre lang weltweit, u.a. in den USA, Kanada, Bulgarien, Thailand und den kanarischen Inseln, gesammelt hat. (*Lisa Ortner-Kreil*)



exhibition view, We/re nature, Kunstforum Wien, 2021





exhibition view, We/re nature, Kunstforum Wien, 2021

GHOSTLIGHTS

PHOTOGRAPHY, 2021-2022

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY KUNSTFORUM WIEN, BMKÖS

CHROMALUX, FRAMED, 40X60 CM 120X80CM

All photographs were taken at night, but the darkness is broken by mysterious points of light. The photographs were processed using the Chromaluxe technique, a sublimation print on aluminum that particularly expresses the strong light-dark contrasts. A jungle or a motorcycle parking lot in Thailand serve as a setting, as does a dune landscape in Greece, a forest in Lower Austria, or various locations in Vienna where criticism of civilization is ignited (such as an ammunition store or a gas station).

While the artist was initially behind the camera and the points of light in the beginning followed the outlines of the human body, Borjana Ventzislavova also performed in front of the camera in the course of the work, the distribution of the points of light thus becoming increasingly free and detached from the outlines of the human figure. The mysterious energy emanating from the points of light, which buzz like ghosts through the most diverse places, seems on the one hand to refer to the original meaning of “photography” (the term is composed of the two ancient Greek words *photós*, light, and *graphein*, to write, paint, draw). In Borjana Ventzislavova’s work, however, light, which equally determines our vision and the ability and possibility of imaging, also becomes a representative of mankind, the sun, which simultaneously nourishes and burns. In the form of a cold light it also stands for the technical devices that surround us every day and that has so permanently alienated us from nature... (*Dr. Lisa Ortner-Kreil*)



Ghostlights (Open Cave), photography, chromalux, framed, 2021



exhibition view, *We/re nature*, Kunstforum Wien, 2021



exhibition view, We/re nature, National Gallery Sofia, 2022



exhibition view, We/re nature, Kunstforum Wien, 2021

ЖЕНИ.GENIE. THANK YOU, NARCISSUS

MIX MEDIA, 2021

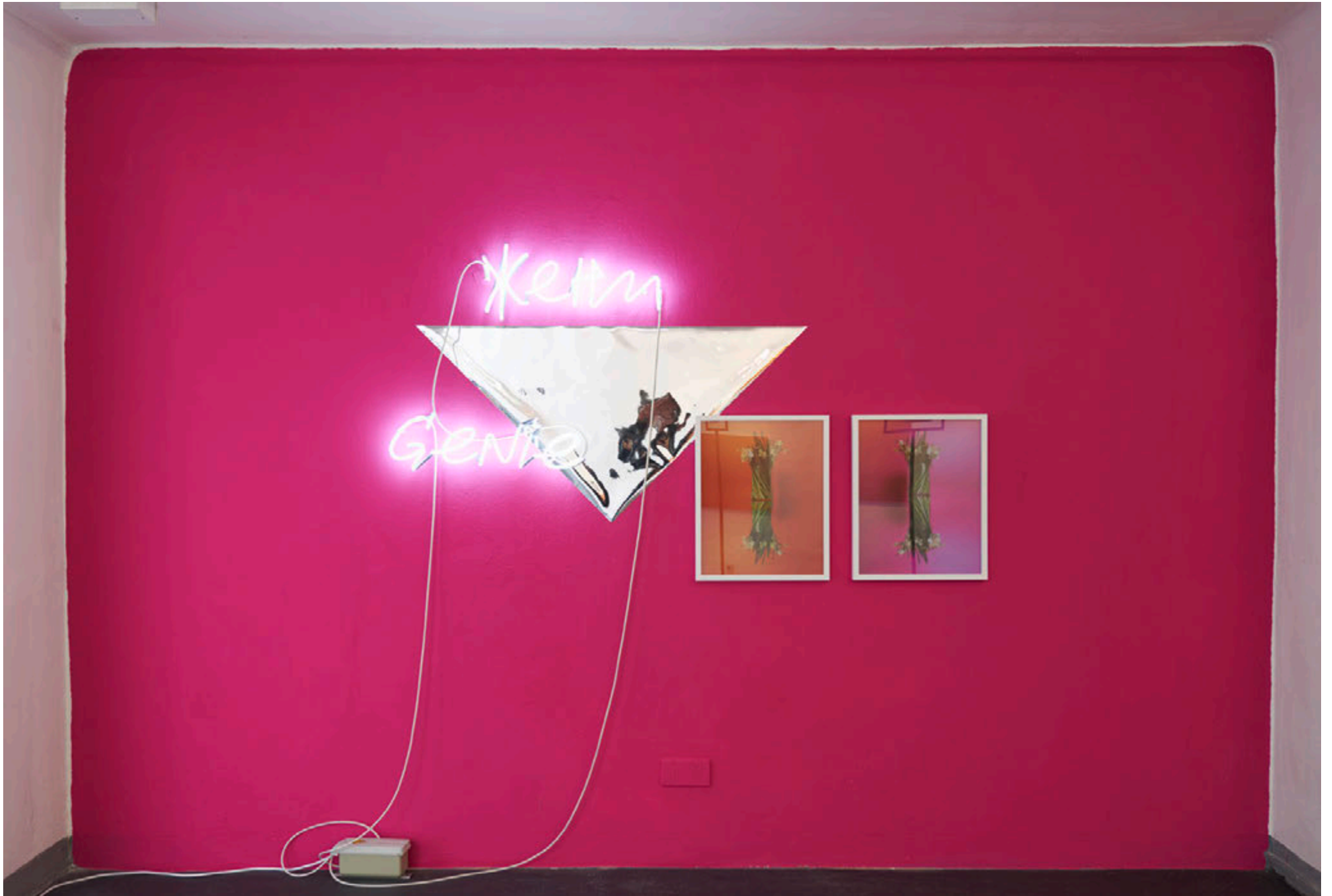
ARTIST
BORJANA VENTZISLAVOVA

NEON TEXT, 40X50 C-PRINT, FRAMED, SILVER MIRROR FOIL, PINK WALL, MUSIC

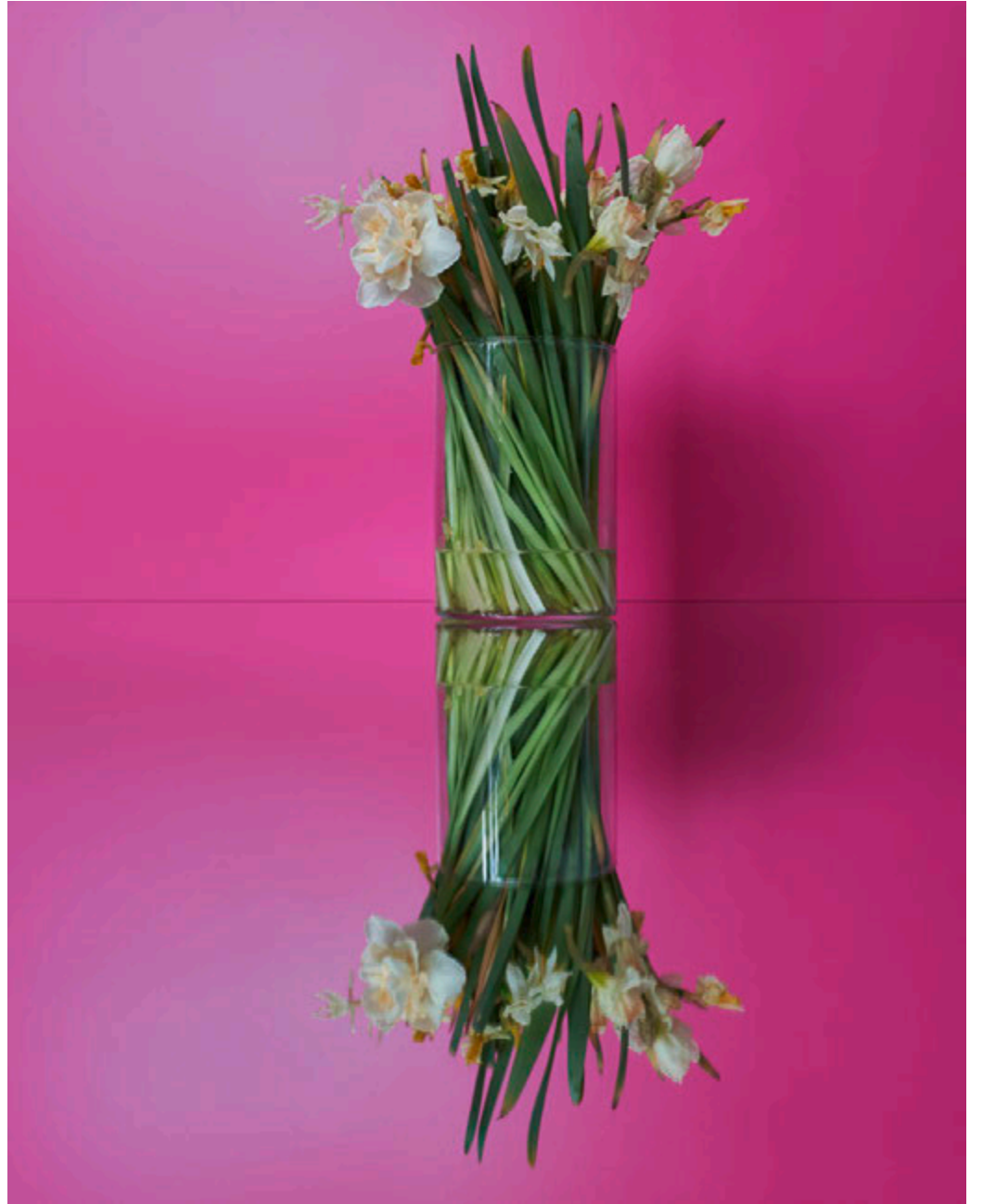
The Bulgarian word for “Women” (ЖЕНИ) is pronounced the same way as “Genie” (genius) in German.

There is a very dear song from my teenage years by my favorite Bulgarian new wave band, New Generation (<https://www.youtube.com/watch?v=YImUndxzwNQ>), called “Woman Woman.” In my German-speaking context, singing this song always felt like an empowering tool: Yes, females can be geniuses too.

And of course, everyone is unique and, at the same time we are so same. This work represents a mathematical formula in which I thank you, Narcissus, the male white genius - your time is over. It’s time to break free from the narcissistic patriarchal myth and instead share care, peace and songs throughout the entire Euclidean space.



exhibition view, Genie.Жени. Thank you, Narcissus, Kunstverein Baden, 2021



REAL GAMES

5-CHANNEL OR SINGLE VIDEO, 2019/2020

ARTIST
BORJANA VENTZISLAVOVA

HD OR 4K 5-CHANNEL VIDEO, INKJET PRINTS

Five-channel video installation (or single-channel version) shows already grown-up children invited to continue the game of paper blowgun darts or the game of elastics. The protagonists are people of various walks of life invited to play a role by taking part in an enjoyable reenactment, remembering their childhood and the very game with its rules at the same time. In the situations provoked by Borjana Ventzislavova, the participants play while being themselves, in their role of working adults.

The games played in the video installation are linked to the memories of the generations that grew up in the 80s. Team games, in addition to requiring physical presence and contact, unlike the static screen experience, provoke jubilation and certain theatricality, highlighted in Borjana Ventzislavova's videos by the appearance of the adult players.

The players in the situations staged in the video installation are children and adults, serious and incredulous at the same time, players in their own manner and their own life and playing in someone's political ambition, who can always give their credit of trust to the game so that it will come off or the other way round, it will lose its





exhibition view, Real Games, Sofia City Art Gallery, Sofia, 2019

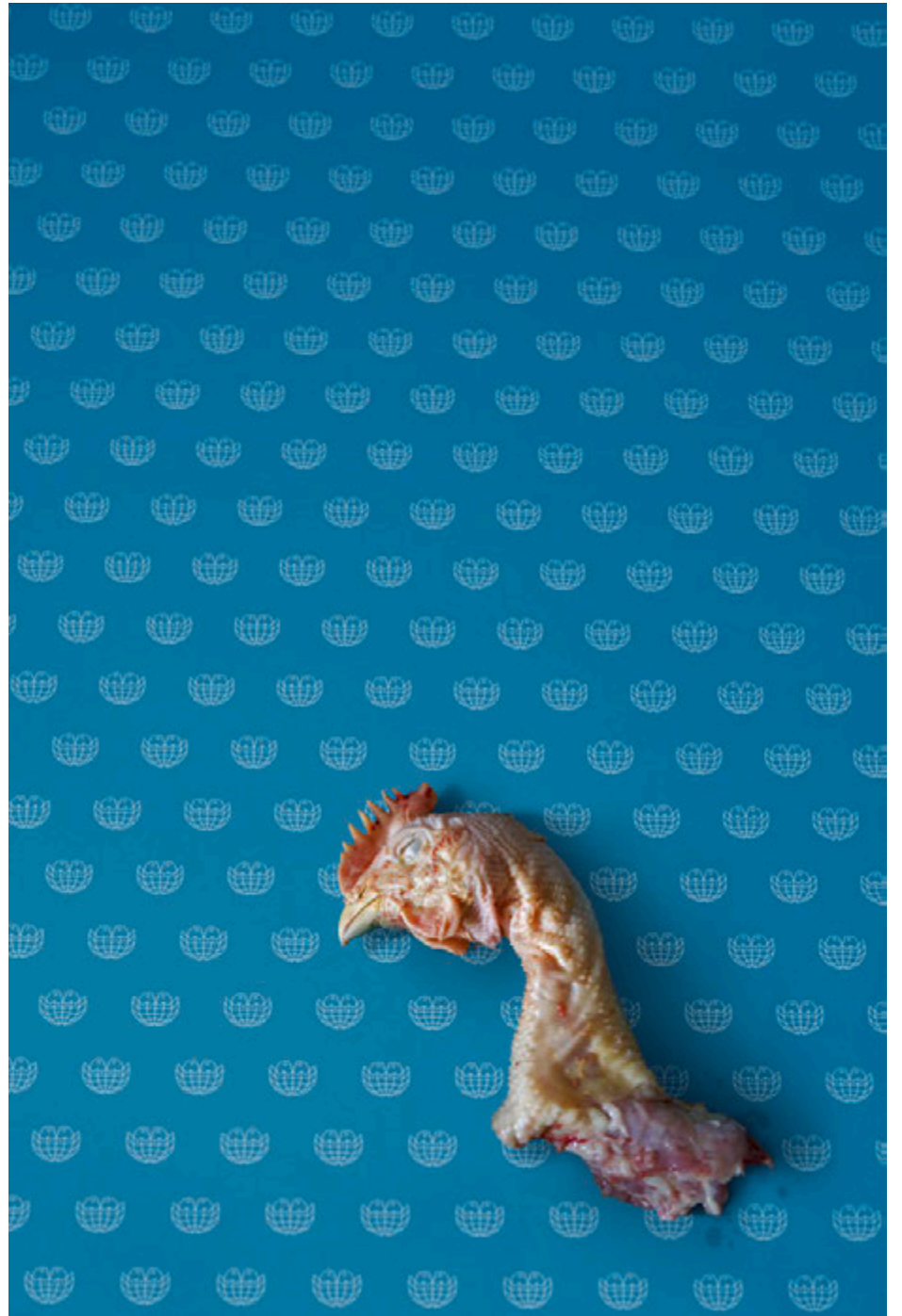
UNITY, CREATIVITY AND BEAUTY →

PHOTOGRAPHIES, 2019

ARTIST
BORJANA VENTZISLAVOVA

PIGMENT PRINT ON COTTON PAPER, FRAMED, 60X80CM →

The diptych “Unity, Creativity and Beauty” juxtaposes key symbols of the communist totalitarian era in which the artist grows up. The Corecom logo (Corecom was a chain of shops during the communist period in Bulgaria where “Western” goods could only be paid in hard currency and thus only the nomenclature except tourists and diplomats could shop there) with its chocolate surprise eggs is shown parallel to the logo “Flag of Peace” and a cut chicken head (both elements from cultural events for children back then in Bulgaria). This constellation creates a very concrete picture of the controversial value system that has shaped several generations in their formation.



WITH YOUR EGGS ON YOUR

PHOTOGRAPHY, TEXT, 2019-ONGOING

ARTIST
BORJANA VENTZISLAVOVA

INKJET PRINTS ON MDF, 40X60CM, TEXT

Inspired by old traditional or pagan rituals and methods of clairvoyants and oracular were created rules for performances – magic rituals, which implementation aim a social, political and environmental change for the wide population. Each ritual can be realized by everyone, no specific skills are needed. The photographs represent part of the documentation of the ritual creation process.



An egg is cracked on a flat surface and the name is spoken of the person or group of people on whose behalf the ritual is performed. A chant follows: *"Little egg, little egg, keep no secret and tell me all I need to know,"* and the egg is then left in a dark place for 24 hours. If, as a result, the yolk's colour has not changed and the structure is intact, the spell will work. Transformed are also any negative thoughts, and the person or persons will henceforward act driven by the idea of tolerance and truth.



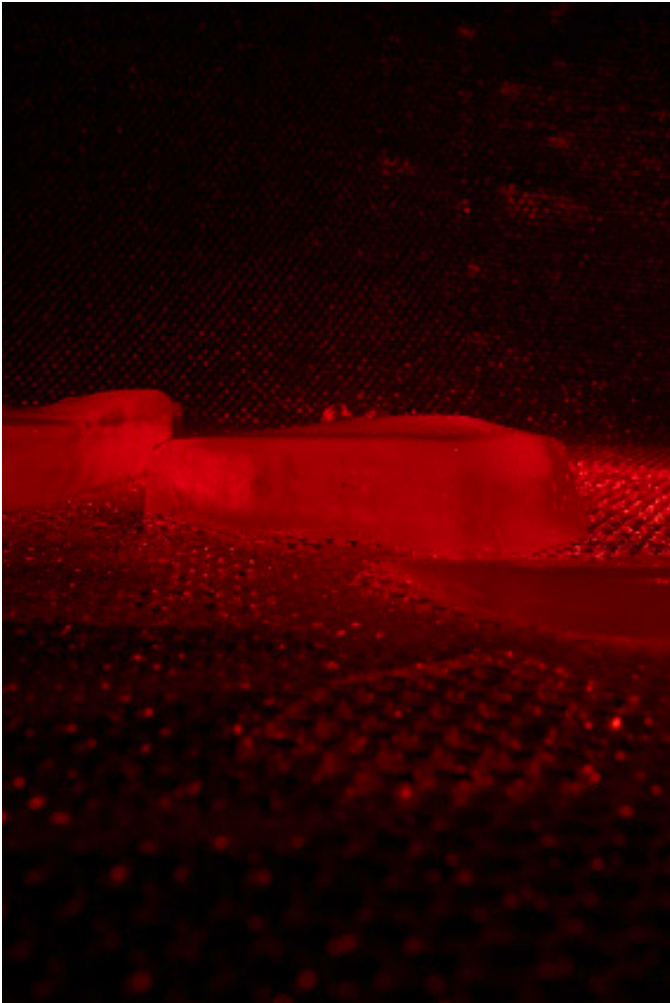
***Black Sea* water is mixed with white airyan of the *Balkan* brand (or home-made). The potion is then left for three nights. On the third night Bulgarian roses are added to the mix. On the morning the fluid is ready for action. It is spilled in the four corners of selected public buildings – state administration services, hospitals, schools, and other state institutions. The potion is meant to cure violence, corruption, lies, theft and any failure to address them.**



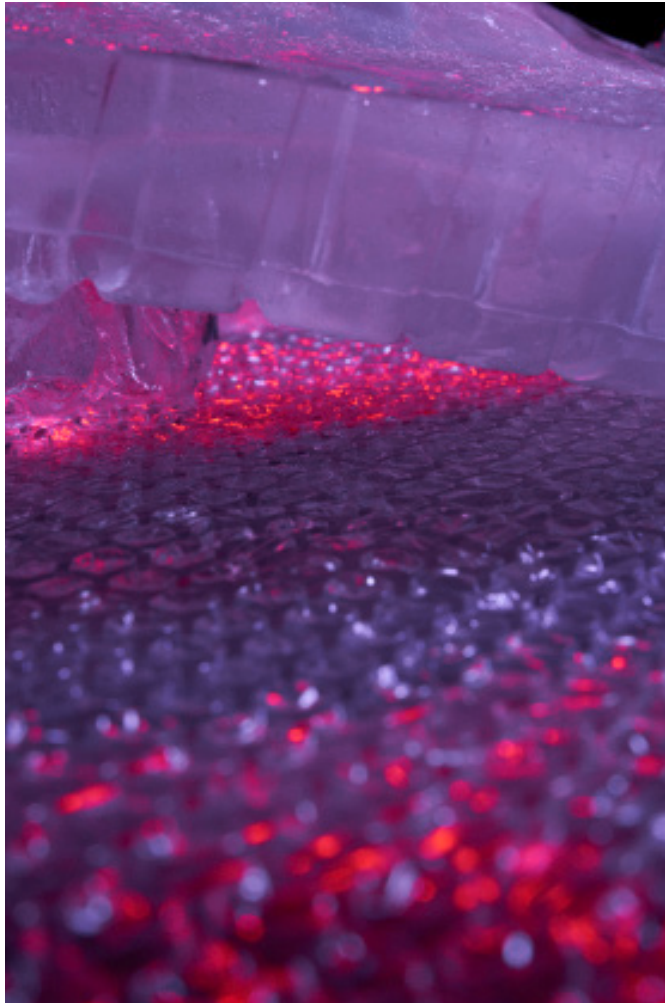
exhibition view Petition, Salzburger Kunstverein, Salzburg, 2019/2020 (photo by Michael Groessinger)



exhibition view, *Real Games*, Sofia City Art Gallery, Sofia, 2019



Ice blocks are wrapped in a bubble wrap. While the ice is turning into water, repeat:



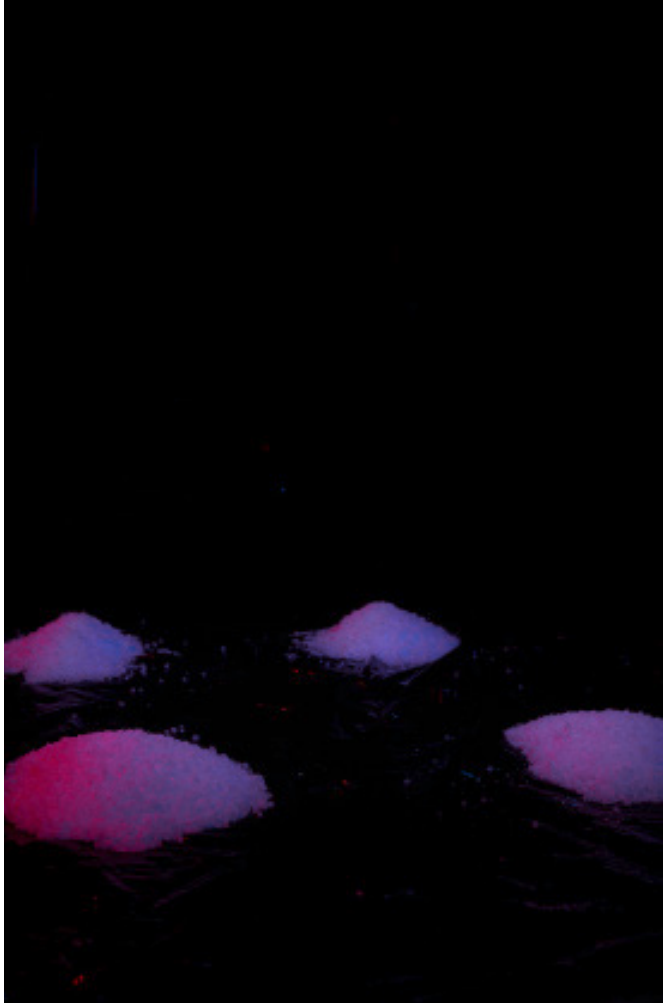
***Popping bubbles,
popping bubbles
Keep out flooding,
drought and fire,
Leave the oil in the soil,
Leave the coal in the hole,
Stop food waste
Consume beef less.***



The process will make governments create regulations for preventing global warming.

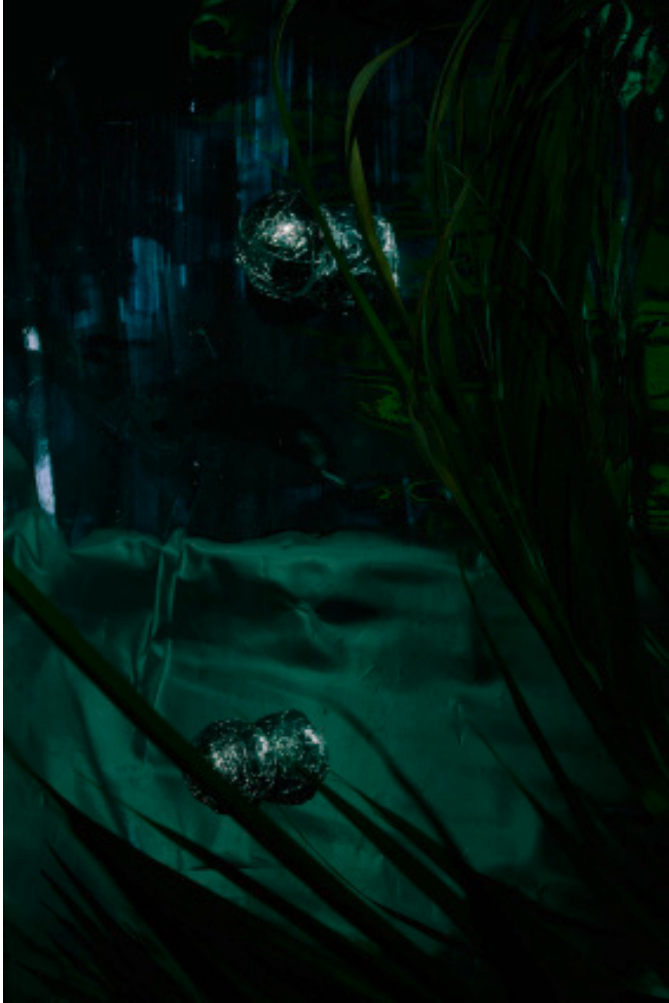


For all states and their people to fight climate change and pollution spread a sheet of plastic over a large area, and then build 195 piles of salt onto it. Start shaking the sheet until all 195 piles have merged into a single pile, and then make a bundle of it.



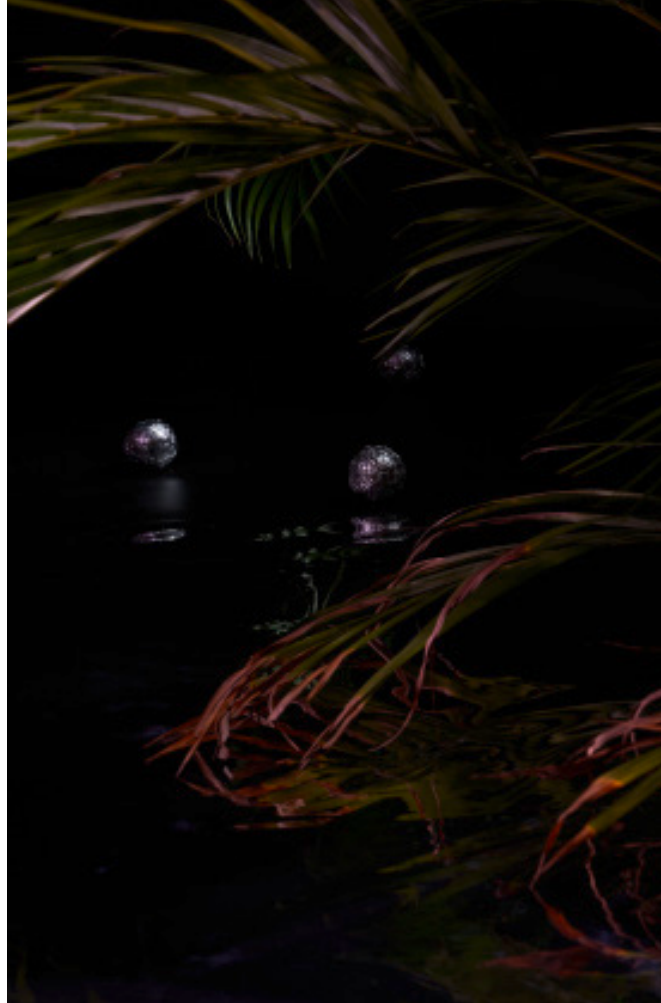
Walk for a few hours and sprinkle the salt 195 times on the streets (or the walking area).





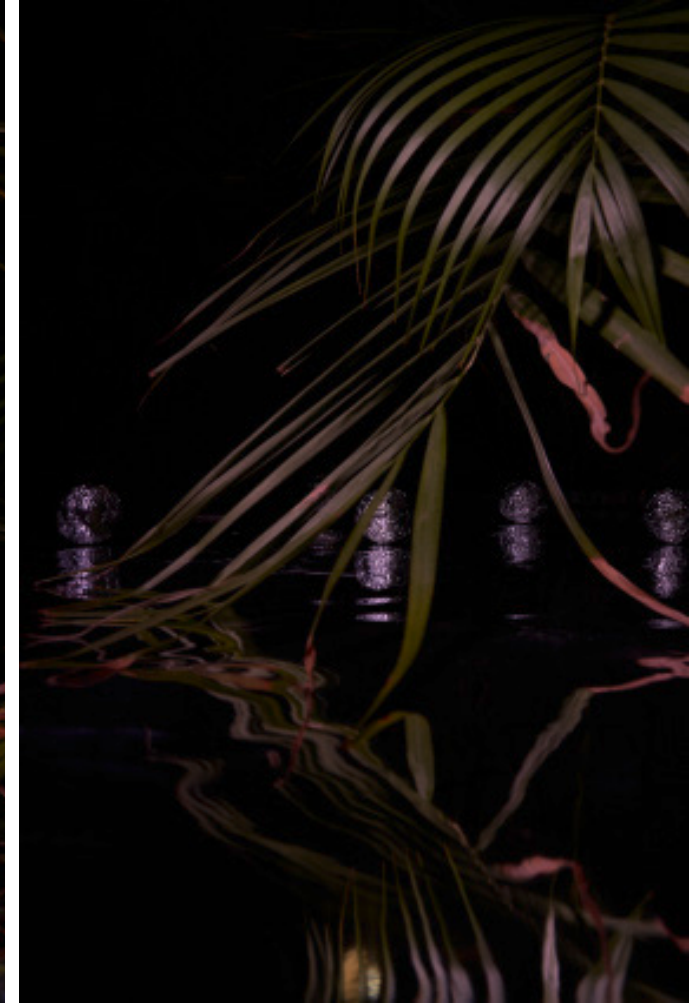
For the magic “photosynthesis” put at least one silver ball under a tree or plant and say:

***Protect forest,
wetlands and plants,
Plant new trees and greens.***



The ritual will have an effect in a 1-km wide area, so that every day one tree will be saved or a new one planted.

The effect of the magic “photosynthesis” will be increasing in a distance of 10 km the more silver balls you put under a self-seeding plant.



The ritual has to be repeated once every month.



exhibition view, Meet us in th desert, Gallery Sturm & Schober, Vienna

AND THE SKY CLEARS UP (MAGIC RESISTANCE)

VIDEO, PHOTOGRAPHY, 2018

ARTIST
BORJANA VENTZISLAVOVA

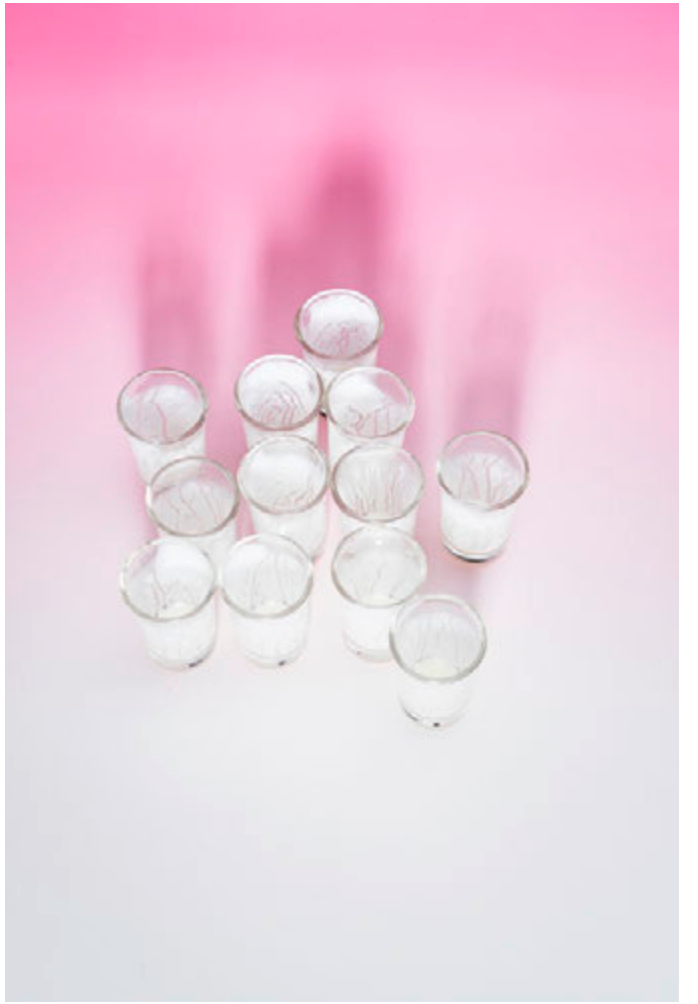
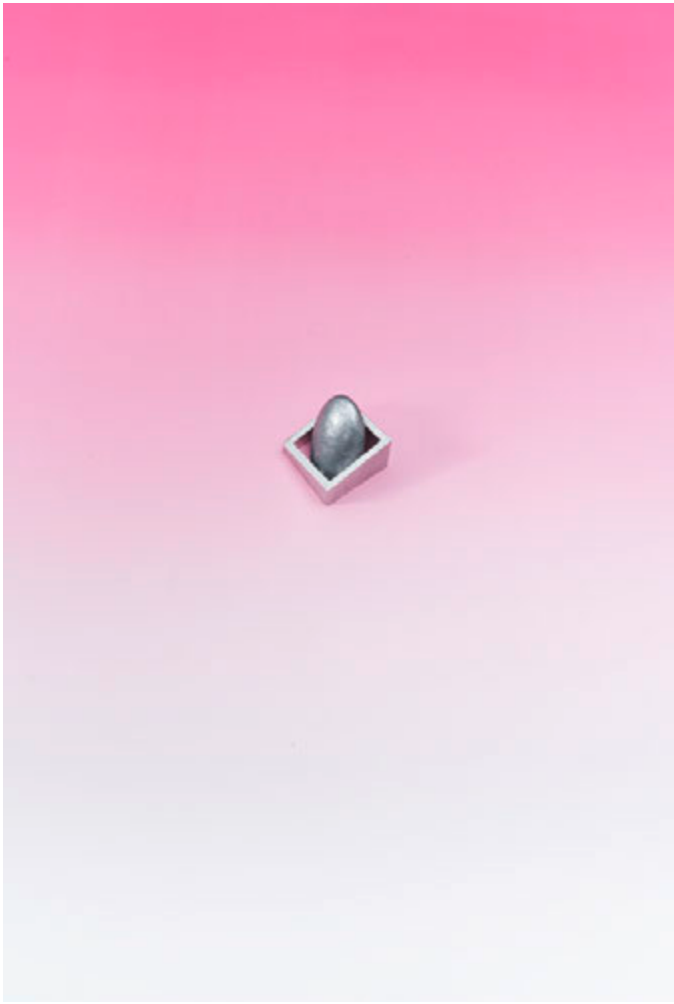
WITH
SONGÜL BOYRAZ, DR. RENÉE GADSDEN, ESRA EMINE DEMIR,
MARUŠA SAGADIN, CLAUDIA SLANAR

HD AND 4K VIDEO, 23MIN. COLOR, 7P. INKJET ON COTTON PAPER,
FRAMED, 40X60CM

Five protagonists perform artistic-magical rituals at various locations in Vienna, most of which refer to concrete historical events and locations from the Nazi past but play as well an important role today. Applying different artistic-magical processes, the work seeks to act against the current right-wing populist spirits in the Western Hemisphere. And the Sky Clears Up (MAGIC RESISTANCE) sees itself as a visual plea: In individual ceremonies originating from neither dogmatic norms nor official religions but representing abstracted artistic interventions, the protagonists appeal to healing, empowerment and solidarity. Both the city of Vienna and Austria as a state are nothing but examples among a host of other places where right-wing sentiments and politics are nowadays shaping the global landscape.









exhibition view And the sky clears up, Salzburger Kunstverein, Salzburg, 2019



INSPIRATION, MY WORLD'S VIBRATION

VIDEO, PHOTOGRAPHY, ONGOING

ARTIST
BORJANA VENTZISLAVOVA

HD VIDEO, C-PRINTS 40X50CM

For her long term project "Inspiration, my world's vibration" Borjana Ventzislavova is inviting art workers, which praxis influenced her work in any aspects. The protagonists are offered to spend 3'14" in front of her camera by doing nothing (their personal definition of doing nothing). Every participant is also asked to provide a physical object that is related to their process of creation. Additionally to the video Borjana is showing series of photographs with the borrowed objects.

with the participation of the art workers (selection):
James Benning, Mara Matuschka, Joseph Ravens, Constanze Ruhm,
Lawrence Weiner



Scene From Inspiration, my world's vibration - Doing Nothing (James Benning)



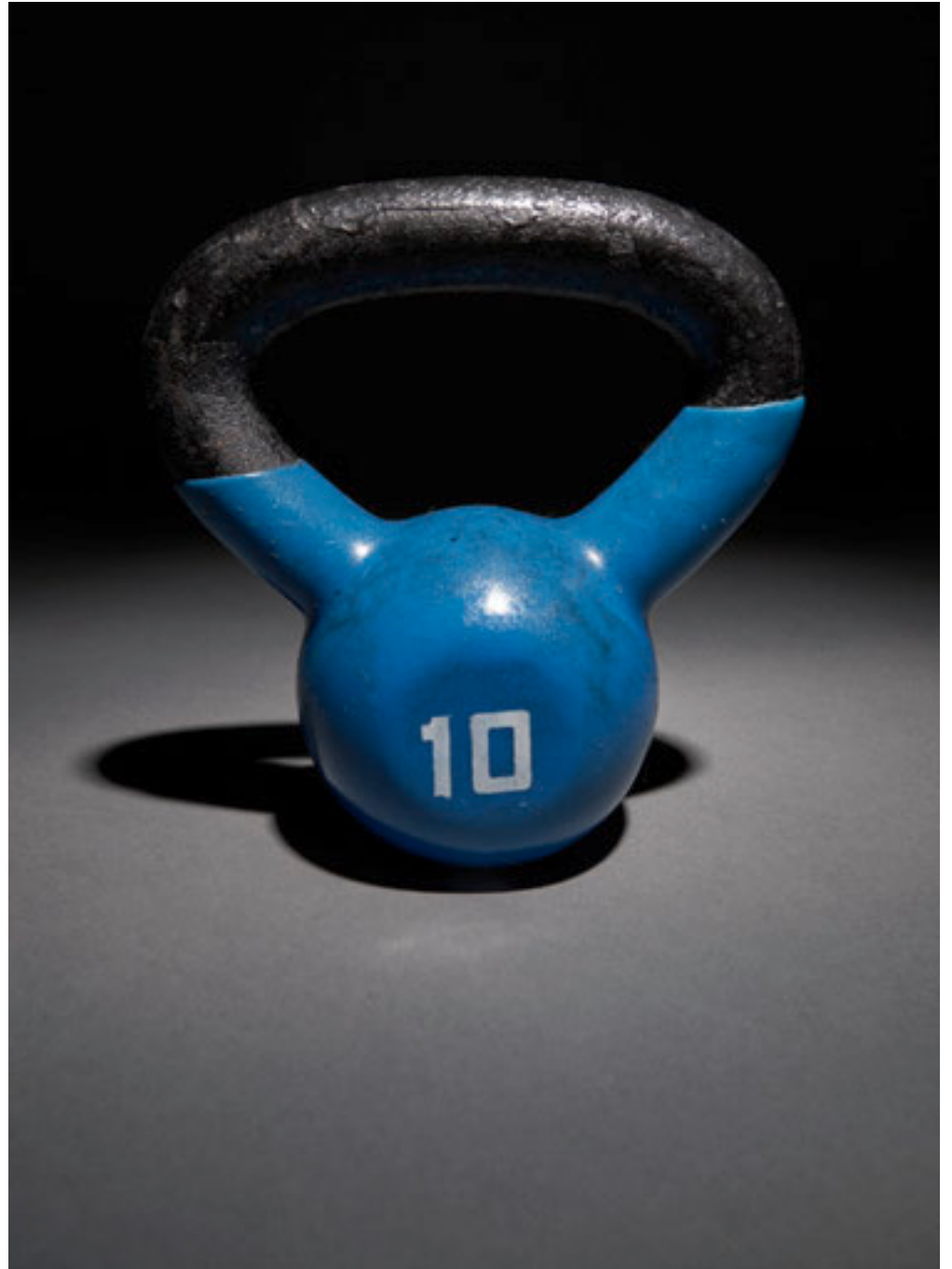
Scene From Inspiration, my world's vibration - Doing Nothing (Mara Mattuschka)



Scene From Inspiration, my world's vibration - Doing Nothing (Lawrence Weiner)



Benning's 52' Fragments From a Vietnam Era



Weiner's pound



Ruhm's Can



Mattuschka's Owl

WATER WALK WITH US

WALLPAPER, PHOTOGRAPY, COLLAGES, 2018

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY BKA, THE BANFF CENTRE

WALLPAPER, PIGMENT PRINT ON COTTON PAPER, FRAMED

In *Water walk with us* Borjana Ventzislavova draws inspiration from the imagination of artistic mythology. The exhibition centers around the iconic series “Twin Peaks “ (1990-91), which influenced the artist as a teenager in early post-communist Bulgaria and again 25 years later during her residency in Banff, Canada. Borjana Ventzislavova mingles undeniable facts with personal stories and attempts to connect the individual with the collective memory. Her photo installation turn into a kaleidoscopic counterpoint of a pragmatic narrative and open the Lynchian curtain of imagination for a critical analysis of our society. *(Anegla Stief)*



exhibition view, *Ten Peaks or Water Walk with Us*, Bildraum07, Vienna, 2018



exhibition view Meet me in town or In the old woods I (Wallpaper + Diptychon), Bildraum07, Vienna,



Who killed my butterfly, 2018, 80x120cm, inkjet on cotton paper



exhibition view, Ten Peaks or Water Walk with Us, Bildraum07, Vienna, 2018



Installation view, Water walk with us,

ALS DAS KIND KIND WAR

NEON TEXT, SILVER, 2016

ARTIST
BORJANA VENTZISLAVOVA

NEON TEXT IN SILVER COLOR, L:110CM

Melancholia and a dark mood was the general air of the times on both ends of the Iron curtain. The film that has been most cited as an influence by bright young people in Bulgaria at the time was Wim Wenders' "Wings of Desire" (1987). A direct reference to the film is in the neon sign "Als das Kind Kind war" a quote by Peter Handke's Song of Childhood. *(DD)*

Als das Kind Kind war

WAHKOHTOWIN

VIDEO, 2018

ARTIST
BORJANA VENTZISLAVOVA

WITH
ALEX TEDLIE STURSBURG, BORJANA VENTZISLAVOVA, GRAHAM KAPLAN,
KATINKA KLEIJN, LUCIANE CARDASSI, REBECCA BRUTON, SHAUNNA PIERRO

SOUND: VESSELIN ZOGRAFOV, BORJANA VENTZISLAVOVA,
CAMER: RICHARD JOHNSTON (MORAINE LAKE), EMMA POWER (MT NORQUAY
VIEW), BORJANA VENTZISLAVOVA
EDITING: BORJANA VENTZISLAVOVA

SUPPORTED BY BKA, THE BANFF CENTRE

WALLPAPER, PIGMENT PRINT ON COTTON PAPER, FRAMED

Six protagonists in red clothes jump rope until they are about to collapse. The movement is always the same and yet very different. Long and short sequences, the rope jumpers take turns until a tension is built up that makes some of the jumpers roar. The routine, so well-known for children's games and sports training, stands for a constant repetition and attempts to get even further, to get even better, to stick to it. Meaningless repetition of an action can almost be said, so why?

Six different locations in the Canadian Rocky Mountains, near the water, serve as the backdrop for this plot. The self-contained, but nevertheless dramatic natural landscapes could easily be read as a demonstration of Wahkohtowin*. Did the environment and the nature not lose its all naturalness? The analysis of capitalism has long since taken place. The landscapes themselves seem so artificial. The rope jumpers are trying further, trying again, trying harder. The world is overcharged - not in tune with the given - getting more faster and harder. The jumpers are tired.

The routine and the tension are resolved in the last scene by a jingle dress dancer. The dance is performed by an indigenous woman in her traditional jingle dress. Dancing on the hill and in the distance you can see the plains, the lakes - the water, everything looks more appropriate. The legend says: her regalia and dance are healing. The movements are hypnotic, a possible solution, a possible cure. Everything is related!





exhibition view Petition, Salzburger Kunstverein, Salzburg, 2019/2020 (photo by Andrew Phelps)

WORKS FOR PUBLIC SPACE

.....→
PHOTOGRAPHY, 2012 - ongoing

**ARTIST
BORJANA VENTZISLAVOVA**

.....→
C-PRINTS, COLOR, 60X90 AND 100X150



Installation view, I dreamed we were



THE HISTORY THEATER

INTERVENTION IN PUBLIC SPACE, 2018

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY CITY OF REGENSBURG, DONUMENTA

FABRIC

In the frame of the “Danube Art Lab” the artist engaged with the Anatomy Tower. Located in the west of the Royal Villa in Regensburg.

Borjana Ventzislavova realised that “history shows that the tower was very much connected to the human body, to life and death: on the one hand, it was a place where bodies were disjoined for scientific purposes; on the other, it was a storage for gunpowder, a substance used in warfare to demolish and take lives. Both scenarios reveal the tower’s historical relation to human life and blood.”

As an artistic conclusion, Borjana Ventzislavova completely veils the tower in royal purple fabric, which falls from its battlements like a theatre curtain. Using royal purple is crucial for the artist, as it signifies wealth and power. Because the sea snails producing the rare dye only generate a few drops each, the colour was once among the most costly in the world. As a theatrical staging next to the river, this artwork emphasises the beauty and rich history of Regensburg, but at the same time it suggests that there is still much in our past that is unknown and undiscovered.



HEY YOU! IT'S US!

FAÇADE PROJECT, 2016

ARTIST
BORJANA VENTZISLAVOVA

MIRROR GLASS FILM, NATO WIRE/RAZOR WIRE, SIZE VARIABLE

“Hey you! It’s us!” takes the Berlin Wall as a reference and reflects on the current phenomenon of enclosing Europe by building new walls and borders. The artist addresses our fear and puts a mirror in front of it – an uneven surface that reflects light and shadows, our own broken silhouettes. It is not the others but ourselves we are afraid of. “Hey you! It’s us!” is Borjana Ventzislavova’s answer to “fortress Europe” – let’s imagine walls as mirrors and take a good look at ourselves. *(Dessislava Dimova)*



"Hey you! It's us!", 2016, façade project

LOVEJOY

WALL PROJECT, 2016

ARTIST
BORJANA VENTZISLAVOVA

WALL PAPER SIZE VARIABLE, NEON OBJECT ON PLEXIGLAS 70X70CM

In “Lovejoy” named after the comet which is most famous for releasing types of sugar and alcohol in space, Borjana Ventzislavova presents us with a large wallpaper of a snapshot of the universe – millions of tiny stars, clouds, dust, galaxies, bright and colorful, somewhere among them – the greenish light of the comet Lovejoy. What stands out – literally- in the image is not the comet though, which is somehow lost among the heavenly bodies. A neon sign – a disproportionate pentagon - is posed on the image of the skies. Dreams and symbols are mixed up here, just like in the imagination of a young person growing up around 1989. Distant galaxies, omens of progress and other worlds encounter the collapse of ideologies: what becomes of our dreams in a world that seems to have stopped dreaming? (*Dessislava Dimova*)



exhibition view, Gallery bäckerstrasse4, Vienna, 2016, "Lovejoy"

THANK YOU FOR ALL THE FLOWERS →

PHOTOGRAPHY, 2016

ARTIST
BORJANA VENTZISLAVOVA

→
PIGMENT PRINT ON COTTON PAPER, 5P. 60X90CM AND 1P. 90X90, FRAMED, 5P. POST IT NOTES

Close ups of flowers meet objects that have been symbolic of Borjana's personal experiences and those of her generation. They might seem banal and recognizable as anybody's memories - ice cream, strand of hair, roller skates or the tape of an old audio-cassette. Yet, the way they float on the dark background, like artifacts of a lost civilization sent in space from some distant past, charges them with importance even if we don't know their particular significance. (*Dessislava Dimova*)

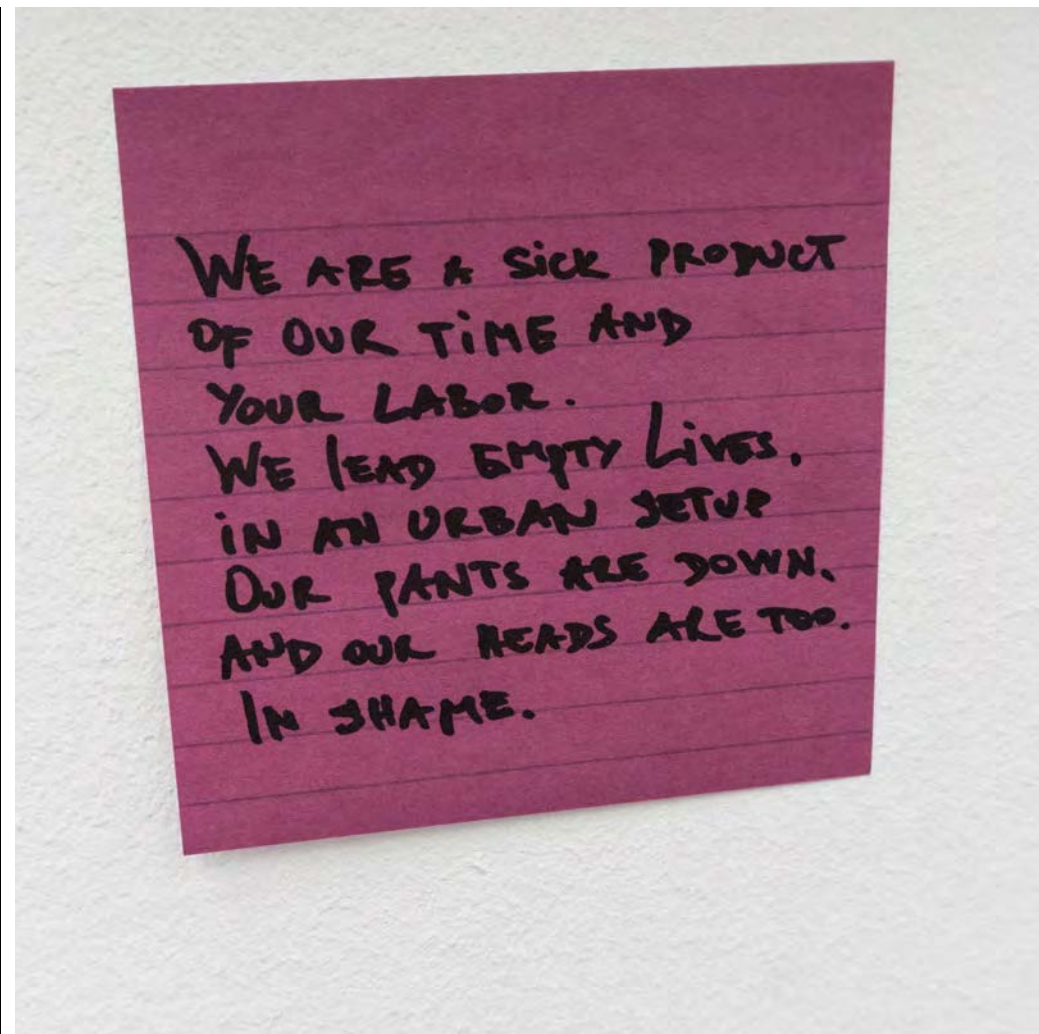
On the *post it* notes on the wall one can read quotes from song texts by Bulgarian New/Dark Wave and Punk music bands New Generation and Review.

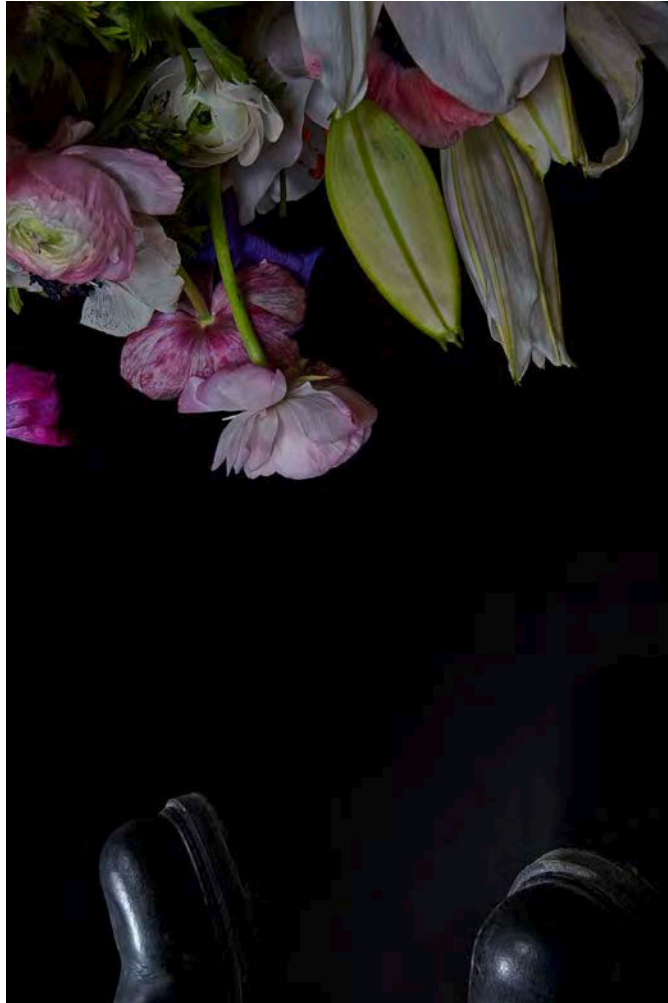


exhibition view, Gallery bäckerstrasse4, Vienna, 2016, "Thank you for all the flowers" and "When the child was a child"

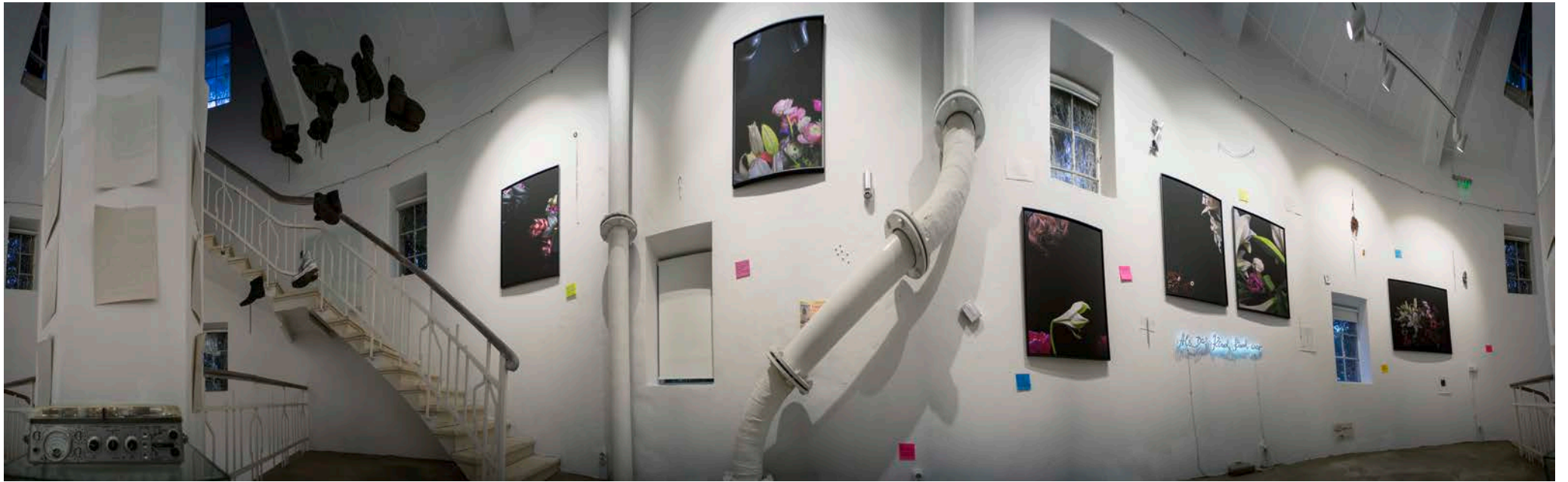


"Thank you for all the flowers #1", 2016





"Thank you for all the flowers #3,5,6", 2016



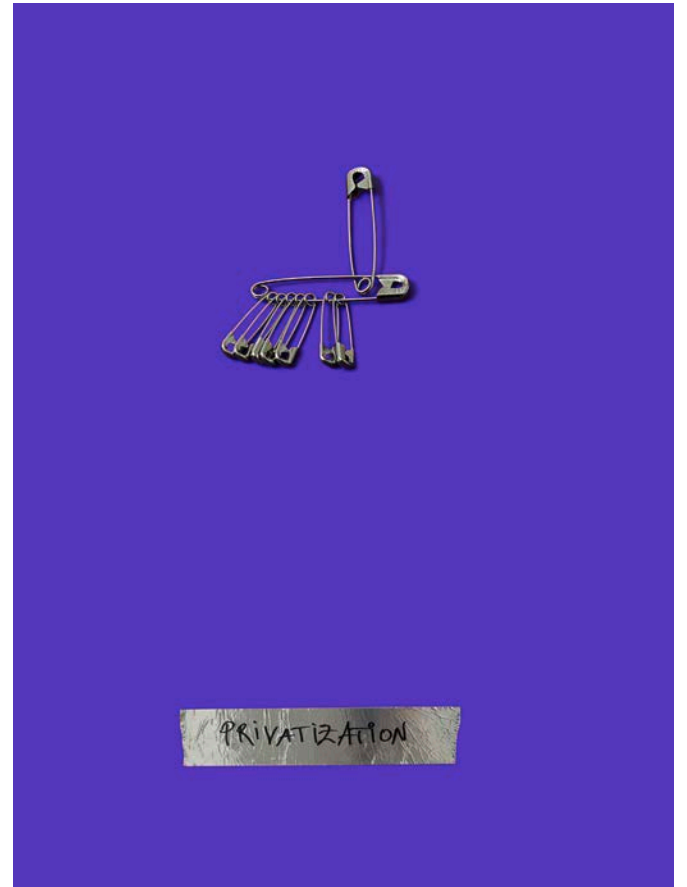
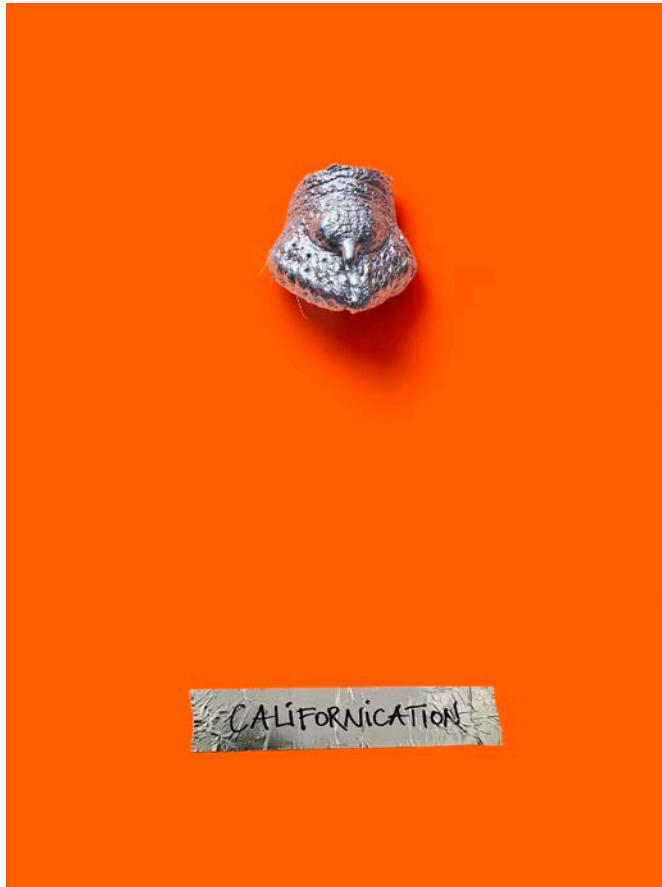
COLORED CONCEPTS

PHOTOGRAPHY, 2016

ARTIST
BORJANA VENTZISLAVOVA

PIGMENT PRINT ON COTTON PAPER, FRAMED, 60X80CM

“Colored Concepts” is a piece that looks like an eclectic collection of memorabilia and plays with the allure and opacity of the silvery reflective surface. Here the objects from the artist’s teenage years have lost their original colors to become generic silver casts, while gaining in mystery. If some of the objects are fairly recognizable (a Walkman for instance) others (like what turns out to be a chicken’s rump) leave us perplexed. The images are paired with the handwritten words describing the concepts that very much defined the epoch: “transition”, “democratization”, “privatization”, “crisis” acquire here unexpectedly personal tones and reveal themselves as dramatic backgrounds for very intimate and unapologetically mundane concerns. *(DD)*



"colored concepts: (corruption), (californication), (privatization)", 2016



exhibition view, Gallery bäckerstrasse4, Vienna, 2016, "colored concepts" and "West Music in the West Park"

WEST MUSIC FOR THE WEST PARK →

MIXED MEDIA INSTALLATION, 2013-2016

ARTIST
BORJANA VENTZISLAVOVA

HD VIDEO, VINYL BACKDROP, FICUS FLOWERS, PALLETS →

The importance of music and the mixing of cultural references and social contexts through songs is addressed with the project “West Music in West Park” (2013-2016). The installation was conceived as a karaoke set, for which the artist has made a selection of songs that are mostly unavailable in karaoke libraries, but represent the soundtrack of her teenage experiences – Bulgarian, Western and Russian alternative rock, new wave, punk or pop, and children’s songs. *(DD)*



exhibition view, Gallery bäckerstrasse4, Vienna, 2016, "colored concepts" and "West Music in the West Park"

STUDY OF CAUSALITY

PHOTOGRAPHY AND TEXT, 2016

ARTIST
BORJANA VENTZISLAVOVA

WITH PHOTOGRAPHIC MATERIAL FROM THE ARCHIVES OF
NELY NEDEVA-VOEVA (FOUNDATION DIMITAR VOEV - NOVA GENERACIA),
NEDELCHO HAZARBASANOV AND NIKOLA MIHOV

C-PRINT ON DIBOND, FRAMED, 100X150CM AND
B&W TEXT, PIGMENT PRINT ON COTTON PAPER, FRAMED, 40X60CM

The encounter between different times and spaces, between projections and reality, between history and the now is at play in Borjana Ventzislavova's large scale photographic series "Study of Causality". This is also a kind of autobiographical piece. However the artist has avoided pointing the camera towards herself trying instead to understand her past and present through spaces and people. Two moments in time are confronted by the means of photographic collage – the places of the artist's youth in Sofia and the people (and their own working or living environment) whom she has encountered through her work. These are collectors, curators, representatives of institutions...As in most of Borjana Ventzislavova's work, we have a multifaceted mirror here. The two spaces – the one of memory and the one of reality are mirrored. In the text accompanying the work there is another collage – the thoughts of the sitter about the artist's work meet the memories of the artist herself. The work confronts us with an essential question we rarely address – how do artists negotiate a deeply personal practice with the necessities of a professional world and the demand to speak for humanity rather than for themselves? (DD)

with: Verena Kaspar-Eisert (curator, Kunst Haus Wien), Boris Kostadinov (independent curator), Josef Ostermayer (the former Austrian Federal Minister for Arts and Culture), Georg Pölzl (Chairman and CEO of the Austrian Post), Stella Rollig, Artistic Director, Lentos Museum Linz, Family Schindler (collectors), Claudia Slanar (curator and lecturer), Elfie Sonnenberger (Chamber of Labour – Culture, Upper Austria and collector)



"Study of Causality (Stella Rollig), c-print on dibond, framed, 100x150cm and b&w text, pigment print on cotton paper, framed, 40x60cm

The artist:

A true liberation. Not only the movement itself - flying around the city on roller skates was really liberating back then. The people on the street perceived you as a true stranger. It was the way we moved around in Sofia - starting from home on broken paved streets, you were riding alongside traffic to pick up your friend and then we'd all meet at "The Monument" (of the Soviet Army). From there we started skating in groups, to the NDK or the Ramp, which was not quite in the city centre. We held on to the poles of the trolleybus and moved along with it to the next stop. If the street went uphill we'd move along like this for a few stops, unless the driver saw us. We often skated at forbidden places, but that was fun and real excitement. And sometimes the security people started chasing us, but we were much faster on wheels.

Skaters, roller skaters and BMXers were the crazy kids, who everybody knew and tried to hang out with. If one of us was invited to a party, all would show up and then it became a mess - it was always an experience for life.

Stella Rollig - Artistic Director, Lentos Museum Linz:

I came across your work in 2010 when we organised the first Linz Triennale for contemporary art in Austria. Your work had been exhibited in the Landesgalerie and I was really struck by the images I saw there. What was it actually? In my memory the photographs had a dreamlike atmosphere - there was an image of people walking through water, they were all wet. It evoked a kind of a catastrophe, something had happened, a flood or a huge thunderstorm. What I admired in these images was that on the one hand they had this dreamlike quality - something very difficult to achieve in staged photographs - and on the other hand they had this political urgency, this edge. It seemed to be an image of our contemporary situation; it seemed to bring the crisis, so to say, into one image. These images stayed with me, and when we researched for "Rabenmütter" we found a photograph that you had made, I think in this case together with other artists. It was the image of a naked baby held in its mother's arms and the baby was branded all over with logos of companies. Again it was so poignant, it was so much to the point: the situation of consumerism in our time - every individual being like in the claws of the big corporations. I consider this a real gift - being able to find and to realize these images.

The artist:

The first time. You know all of these clichés. First kiss, first love, first boyfriend, first cigarette... and all of those first things, which you learn in school.

I became "Chavdarche", then a "Pioneer", then I was threatened to be moved into a children's pedagogical room (for bad behavior), then, shortly before entering the "Komsomol" - 1989 - the system changed. I got involved in organising the first demonstration for children's rights in Sofia and regularly skipped school to go to demonstrations... for this I could have paid the price of not being accepted to the German High School, after preparing for a whole holy year for the entrance exams

The 38th was a cult school. It gave me a lot: the teachers (some of them were truly crazy, but mostly amazing) and all of my friends - most of them were children of the nomenklatura, they were great kids though! I love this time. Happy childhood!

Claudia Slanar - curator and lecturer:

I cannot separate between my personal and my professional interest in Borjana Ventzislavova's work - maybe my personal one is less strategic? Whatever, I have always been fascinated by her ability to let the glitziness/glamour of a utopian dream world collide with the critical and sober analysis of today's precarious living and working conditions - be it those of actors in Los Angeles, artists, or migrant workers in Vienna - without being tacky. She is interested in societies in transition and uses architecture, urban spaces, and even "natural" sites to frame changes intrinsic to this process. She has a clear political stance and an incredible "eye" when portraying people. In her photographs and videos she is able to catch something - a gesture, a pose, a sentence - that not even the portrayed were aware of having/doing/displaying. Strangely, I am thinking now about the idea of fragility that lies in her works, unexpected, subdued, maybe even mixed with melancholy, who knows?

There's at least a playfulness, too, that is not surprising at all if you know her predilection for black dungarees, silver leggings and 80s New Wave music.



"Study of Causality (Claudia Slanar)", c-prints on dibond, framed, 100x150cm and b&w text, pigment print on cotton paper, framed, 40x60cm



exhibition view, Gallery bäckerstrasse4, Vienna, 2016, "Study of Causality"



THAT THING

MULTY-CHANNEL VIDEO INSTALLATION, 2013-PRESENT

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY
RUF AWARD

27-CHANNEL VIDEO INSTALLATION WITH 1-CHANNEL SOUND

“That Thing” is actually long-term and large-scale project of Borjana Ventzislavova. Issues of different cultural spaces, social and political environment in which develops the contemporary art and artistic practices of Bulgarian artists “here” and “there” are particularly important questions for her. This time she came to the idea to make a quite monumental momentary picture of the major players on the “contemporary Bulgarian art scene”. (Catalog Bulgarska Rabota)

With the participation of: Alla Georgieva, Boris Kostadinov, Boryana Rossa, Bozhidar Boyadzhiev, Daniela Radeva, Dessislava Dimova, Houben Tcherkelov, Gredi Assa, Emil Mirazchiev, Galina Dimitrova - Dimova, Gaudenz Ruf, Iara Boubnova, Kalin Serapionov, Kiril Prashkov, Krassimir Terziev, Ilina Koranova, Maria Vassileva, Nedko Solakov, Petko Dourmana, Pravdoliub Ivanov, Svetlana Kuyumdzhieva, Vencislav Zankov, Vessela Nozharova, Valentin Stefanoff & Nina Kovacheva, Vladiya Michailova, Vesselina Sarieva, Yovo Panchev, Zlatin Orlov





**Because of the lack of critical mass and
a given modesty of volume and quantity,**



FOR THE FUTURE BECAUSE OF THE PAST - SPECTERS EVERYWHERE (THE CURTAIN, BEHIND THE CURTAIN, BECAUSE OF THE CURTAIN)

SILVER FOLIE, INTERVENTION, C-PRINTS, NEON 2014

ARTIST
BORJANA VENTZISLAVOVA

In the three-part work "for the future because of the past - specters everywhere" (the curtain, behind the curtain, because the curtain) Borjana Ventzislavova deals with the propaganda of the "East" and the lure of the "West". The silvery curtain reminiscent not by an accident the former "Iron Curtain", which stood for the seemingly insurmountable boundary between NATO and the Warsaw Pact countries. It seems to be hiding something seductive: A subject? A longing? The beautiful real life? At the same time, it refers itself as a ready-made Pop Art, a product of the world of consumerism, where the packaging is more important than the actual content. "for the future because of the past - specters everywhere" is that however Behind, revealed gradually. On an almost overly nice kitschy-looking island is shining the neon sign "the bright future is still coming". This is, however - very surprising for the Communist a rallying cry, with which the artist has faced as a teenager in her native Bulgaria. This sentence, which could also be derived from the Meditation Handbook for stressed managers, as well as the doubling and tripling of the motive stand for the relatedness of ideologies that are broken ironically in this work. *Claudia Slanar*



Specters of the West
Fotografie in der Zwischenzone
Brice Bischoff, Songül Boyraz, Thomas Ganszler
Sonia Leimer, Seth Lower, Bidy Tran
Santos R. Vásquez, Borjana Ventzislavova

Exhibition view, Gallery bäckerstrasse4, Vienna, 2012





The bright future is still coming



Exhibition view, Museum Angerlehner, Wels, 2014

HELP

NEON - SAND - OBJECT, 2015

ARTIST
BORJANA VENTZISLAVOVA

NEON, ALU BOX, 70X70

In a box with mirrored walls is placed real sand from the desert. Its primary essence corresponds to the primary meaning of the word "Help". The word is written in neon, which leads us to thinking about the modern world we live in.

The object is beautiful, but at the same time asking different questions and even slightly disturbing. What causes this call for help? Is it not very often our society similar to conceptual or intellectual desert? Or it is rather a dystopian forecast for the future? A symbol of technology in the emptiness of a post-technological era. *Boris Kostadinov*



15 MINUTE CONSTITUTIONAL BED STORIES



PERFORMANCE, VIDEO, LIGHTBOX, POLAROIDS 2014

ARTIST
BORJANA VENTZISLAVOVA



"15 Minutes Constitutional Bed Stories" was a performance in the public area of The Capitol Skyline Hotel at e(merge) art fair in Washington DC. At the performance, visitors were invited to take a 15 minutes rest and/or to read passages from The Declaration of Independence and/or The Constitution of the United States of America in a proper bedroom set. The participants were asked to express the way they respect the freedom documents through their actions, gestures or/and voice.





Performance by Mera Rubell, e(merge) art fair, Washington DC, 2013

15 MINUTE HUMAN RIGHTS BED STORIES

PERFORMANCE, VIDEO, LIGHTBOX, POLAROIDS 2014

ARTIST
BORJANA VENTZISLAVOVA

For the performance "15 Minute Human Rights Bed Stories" from the series "15 Minute Rest" Borjana Ventzislavova placed a typical bedroom setup into the space of the Gallery Bäckerstrasse4 in Vienna. Participants were invited to use the bed for a period of fifteen minutes to express their thoughts on core human rights documents -The Universal Declaration of Human Rights (UDHR), The European Convention of Human Rights (ECHR) and The Convention related to the Status of Refugees (CRSR) - or simply use the time to rest. Using whatever form of expression the performance asked those participating to reflect upon and express their relationship to the documents, whether it be through gesture, speech, activity or even inactivity.



15 MINUTE REVOLUTIONARY BED STORIES

PERFORMANCE, VIDEO, LIGHTBOX, POLAROIDS 201

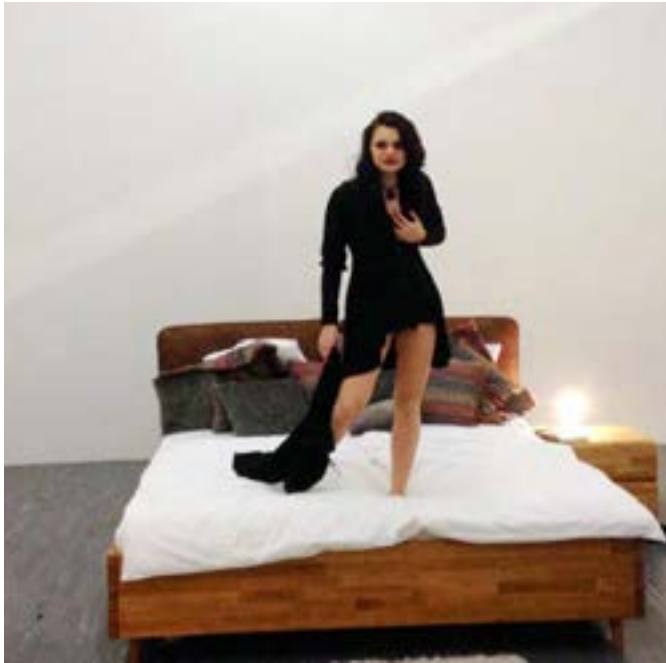
ARTIST
BORJANA VENTZISLAVOVA

15 Minute Revolutionary Bed Stories offers a bedroom setting as a platform for radical rethinking.

For the performance "15 Minute Revolutionary Bed Stories" from the series "15 Minute Rest" Borjana Ventzislavova placed a typical bedroom setup into the space of 21er Haus - the museum for contemporary art in Vienna.

What would you change if you had the chance?

The artist Borjana Ventzislavova invites the audience to spend 15 minutes in a staged bedroom to express ideas and suggestions for a personal or general social and / or political change. Whether realistic or utopian thoughts, actions, with voice or silent - the participants are free to behave actively or passively.



Perfromance view, 21er Haus - Museum For Contemporary Art Vienna, 2015

PERMANENT CASTING

PHOTOGRAPHY, TEXT 2012

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY
CEC ARTS LINK, MAK LA / VIENNA

C-PRINTS, COLOR, 30X45, TEXT

The series *Permanent Casting* shows a selected number of actors and actresses from all 42 who participated in the casting session of American Dream Acting. Each work consists of text and two photographs. The two portraits of the casting participants show each person before and after the casting session. The text is a transcription of essential parts or the whole interview.



My name is Pantelis Kodogiannis. I started officially acting about two and a half years ago. I didn't know where to begin or how to start the process. But I came across this book by a fellow Greek called „Dreams Into Action” and written by Milton Katselas who worked with Elia Kazan in New York. Basically the premise of the book is “stop making excuses and do what you want to do in your life because essentially we have only one.” So I read it and Milton inspired me. At the time I was in N.Y., I was a corporate attorney and I had been doing that for five years. I wasn't really happy with that job. Certainly it was very lucrative and had some rewards. But after five years doing it I knew I don't want to do this for the rest of my life. Essentially at the same time I read this book and acting is something that I always wanted to do but I guess I was never brave enough to try. I decided after I read the book. He is right. Milton was right. I had to put my dream into action. I moved to L.A. I started two years ago. He founded a school here called the Beverly Hills Playhouse. I started to take classes there under an acting teacher Chick Vannera who is amazing. Chick showed me how to feel emotions that I never thought could exist before. It has been two wonderful years creatively. I'm still a struggling actor, going from audition to audition. Haven't booked anything big yet but ...



Hi. My name is Kashuna Perfected. That isn't my birth name. My real last name is Little but it doesn't quite describe me anymore. So you are not going to find a Kashuna any better than me. That's why I call myself Kashuna Perfected.

I am a comedian/actress. I'm originally from Rockingham, NC. I moved to Chicago in 2005. A couple of years ago I started working in a medical school in downtown Chicago and within a year I was promoted to supervisor. In November of last year and due to numbers and all that good stuff, I lost my job. I made my way up to director of care services at a medical school. So I lost my job and I gave myself one month to kind of regroup and things. And I had different companies that were wanting to hire me. I was thinking of going back to school. And I had so many great opportunities that I didn't know which one to choose.

I became frustrated because I didn't know which path I wanted to take. I prayed about it and all of a sudden one day and I had an epiphany that boom - you can move to L.A. now



Exhibition view, Gallery bäckerstrasse4, Vienna, 2012



AMERICAN DREAM ACTING

2-CHANNEL VIDEO, PHOTOGRAPHY, 2012

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY
CEC ARTS LINK, MAK LA / VIENNA

C-PRINTS, 8P. 55X155
HD 2-CHANNEL VIDEO, 60MIN., COLOR

Case Study House #22 - mid-century modernist icon built in the Hollywood hills by Pierre Koenig, is the well-known location of numerous photo shoots and film sets and is thus serves as the ideal backdrop for Ventzislavova's concept pieces. The work deal with the desire for, as well as the belief in, the illusion of making the American dream come true – in this case that of an acting career. In episodes spread throughout the day, the artist films and photographs people she has chosen through a casting process, drawing personal stories out of them, which are often tied to structural conditions, migration, assimilation, and foreignness.

with
Monika Hummel, Ken Weaver, Rossen Belomorsky, Michael Angels, Cristina Parovel, Srinivasa Kapavarapu, Kristine Caluya









Exhibition view, MAK LA, West Hollywood, 2011

I HAVE THE DREAM

PHOTOGRAPHY, NEON TEXT

ARTIST
BORJANA VENTZISLAVOVA

C-PRINT, COLOR, NEON TEXT 150X225



I have the dream

MIGRATION STANDARDS

VIDEO, PHOTOGRAPHY, TEXT 2011

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY
BMUKK, DER STANDARD / AUSTRIA

FILM DISTRIBUTION
SIXPACKFILM VIENNA

C-PRINTS, COLOR, 6P. 60X90
HD VIDEO, 5MIN., COLOR

The repressive migration policy nowadays is an absurdity. It is contrary to the principles invoked by the EU: peace, democracy, solidarity, justice, respect for human rights and freedom of movement. It divides humanity into the rich, who can move freely, and those who have to remain in place.

„*Migration Standards*“ deals with migrants' demand for recognition of their history, their role and social equality.

The work is implemented through the media of video and photography and shows children and teenagers who are facing a background that is a combination of two different subjects. The text in the work consists from excerpts from the “Democracy Not Integration” and “Ausschluss Basta!” formulations. In the video work the protagonists are reciting the text in form of slogans. Each one of the printed work is visually represented by two images, one with black framed text and one with photography.



**I want to live in a world where no one is illegal,
without borders and nations,
where everyone has rights of movement and residence.**



**Migrant culture is a culture of struggle for a better life, rights, autonomy,
freedom of movement, dignity and self-determination.
Migration culture is a culture of cosmopolitans.**



Democracy is not a country club. Democracy means that everyone has the right to determine for themselves and with others how they want to live together. If integration means anything, it is that we are all in this together!



Freedom, self-determination and dignity apply to everyone. No one has to acquire skills to claim them. We want to live in a society where it is taken for granted that everyone shares the same rights.



Ich will in einer Welt leben, in der kein Mensch illegal ist,
weder Grenzen noch Nationen existieren, jenseit das Recht
auf Bewegungs- und Niederlassungsfreiheit hat.



Die Kultur der MigrantInnen ist eine der Kämpfe um ein besseres Leben,
Rechte, Autonomie, Bewegungsfreiheit, Würde und Selbstbestimmung.
Die Kultur der MigrantInnen ist jene von KosmopolitInnen!



Das Problem sind weder die Armen noch die MigrantInnen, das Problem ist eine
Politik, die Armut und Rassismus produziert. Das Problem ist eine Gesellschaft,
die sich über Ausgrenzung definiert. Stopp der Skandalisierung von Migration.
Migration ist das Projekt der Zukunft!

IN THE NAME OF

PHOTOGRAPHY, 2010

ARTIST
BORJANA VENTZISLAVOVA & MLADEN PENEV

SUPPORTED BY
THOMAS K. LANG GALLERY / AUSTRIA

C-PRINTS, COLOR, 3P. 90X130, P. 17 42X28

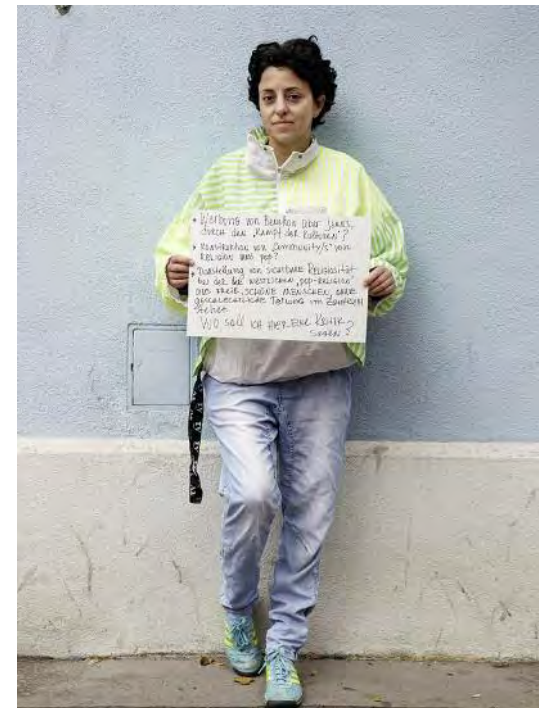
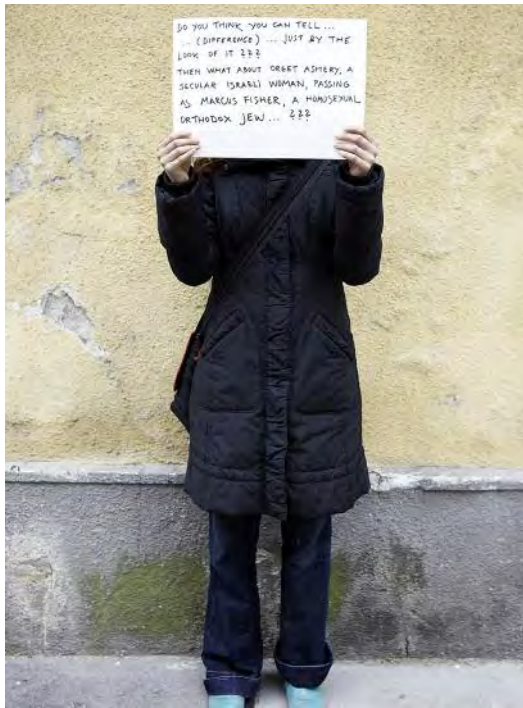
In their work "*In the Name Of*", Borjana Ventzislavova and Mladen Penev study the phenomenon of submission to various norms and ideals, as represented in the outward appearances and dress codes of representatives of three different cultural and religious groups: Orthodox Jewish men, Western men and women, and Muslim women. The project's focus is on the way these groups represent themselves, and on how we imagine and perceive them.

Do not the mechanisms that assert strict traditional, religious, or totalitarian norms and those of a society that believes itself to be free and democratic while functioning in accordance with the laws of global capitalism lead to similar phenomena of uniformity?

In contradistinction to Western culture, the dress codes by which Orthodox Muslim or Jewish believers abide would seem to be highly standardized and not particularly multifaceted. But are we not similarly subject to a diktat, that of global capitalism and mass consumerism? Have advertising and money taken the place of faith and religion?



exhibition view *Migrations Fear* curated by Boris Kostadinov and Iliana Koralova, Art today, Plovdiv, BG





Exhibition view, Credo Bonum Gallery, Sofia, 2011



exhibition view Borjana Venzislavova curated by Johannes Holzmann, Museum Angerlehner, Wels, A

HIGH BLUE MOUNTAINS, RIVERS AND GOLDEN PLAINS

VIDEO, 2009

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY
BMUKK / AUSTRIA, ART AFFAIRS AND DOCUMENTS / BULGARIEN

FILM DISTRIBUTION
SIXPACKFILM VIENNA

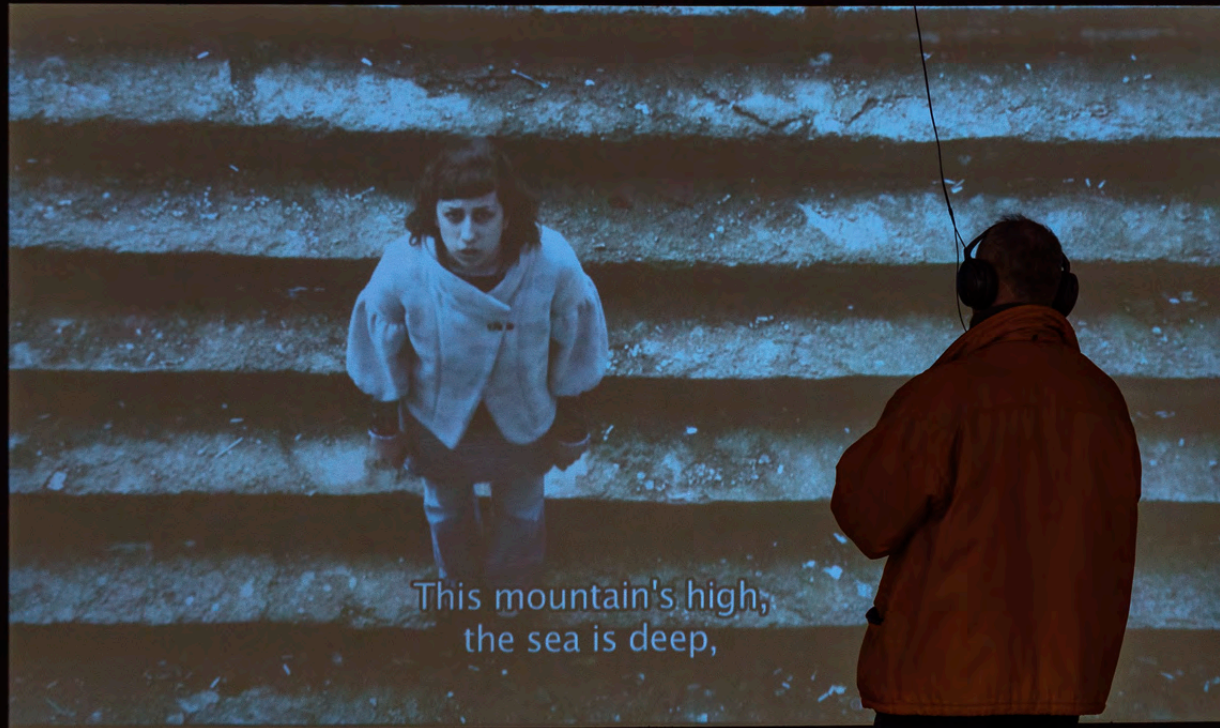
HDCAM OR DIGIBETA, 11MIN., HDV, COLOR

The project deals specifically with the poetry of Chalga songs, in the 90s and the Beginning of 2000. It reports mainly due to the sexist and pornographic aggressive manner about the political, socioeconomic and cultural reality in Bulgaria.

The work shows 9 young people in different scenes in Sofia city reciting lyrics from Chalga songs. The backgrounds show scenes from neglected urban landscapes and concrete broken streets, paved paths with holes, patches disorderly, muddy ground ... typical circumstances for the ordinary man in the capital city.

The work focused on this part of the younger generation, not necessarily fascinated by the Chalga culture. Those who can't identify and hold responsible the older generation - their parents, their teachers, politicians - for the spreading of this phenomenon to normality in the Society.





This mountain's high,
the sea is deep,

ME AND YOU AND THEM. NO ONE IS SECURE.

PHOTOGRAPHY, 2008

ARTIST
BORJANA VENTZISLAVOVA

Fancy dressed, the actors - from all age and different social backgrounds (woman with child, businessman, group of yuppies, young cool couple, pregnant woman) are staying in the middle of water, with plastic bags in hand. The staged photographs show people from our developed contemporary society in an unusual for them situation, as refugees. People who have lost everything they owned and are trying to escape somewhere in the nowhere. It could be me, you, them - anybody. No one is secure.

The work is questioning migration and is searching for understanding as well, as for social and political responsibility for those processes in the present. It handles the subject of identity and deals with the exchange of roles of representatives from different societies (with national, social and economic differences).

With the participation of: Iordan Harizanov, Marcel Neundorfer, Blagovesta Bakardjieva, Dessislava Goudjunova, Alexandra Harizanova, Maximilian Pramatarov, Ivan Moudov, Rayko Raynoff, Alexander Peev, Alban Muja, Tzviatko Sabev, Borjana Ventzislavova, Ambrol Iglenikov, Valentin Penev, Diana Stoyanova, Mladen Penev, Petja Dimitrova, Carlos Toledo
Assistance photographie & light: Mladen Penev

Special thanks to Geoff Berner for the song "Traveller's Curse".









WE SHALL OVERSWIM

MULTY-CHANNEL VIDEO INSTALLATION, 2008

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY
BMUKK / AUSTRIA, ISIS ARTS / UK

15-CHANNEL VIDEO INSTALLATION WITH 2-CHANNEL SOUND

Can European identity be defined? What parameters and elements dictate our understandings of 'European identity'?

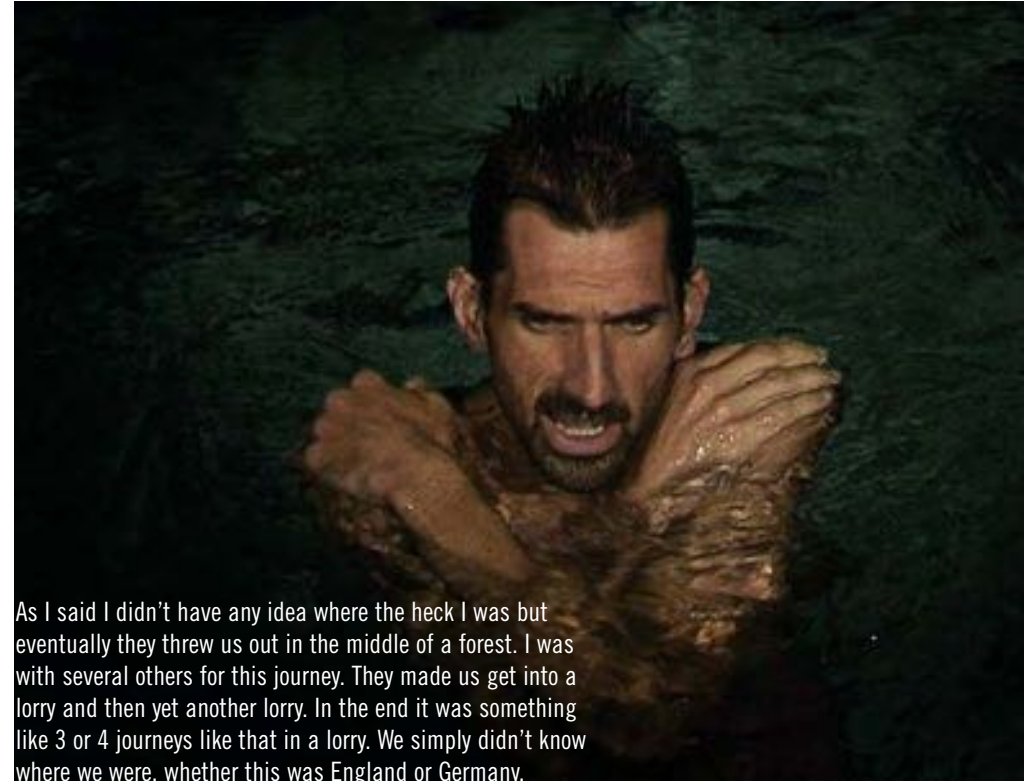
The specific questions on which the work is based are about the subject: 'at home'. What does it mean to 'feel at home'? What or where could be 'at home'? Does a geographical location or national belonging today define 'at home'? Is it possible that identity is affected by nationality in times of global transformation and migration processes? These issues, seen from the perspective of the migrant, are central to this work.

15 stories and 15 languages have been re-distributed so that each one is performed by different person and in a different language than the accordant 'original'.

With the participation of: Elli Brumen, Ingunn St. Svavarsdottir, Lucian Peterca, Oleg Mavromatti, Melisa Maida, Zaneta Schmiedale, Alexander Kwale, Gabriele Heller, Rene Beekman, Vulcho Kamarashev, Alessandro Vincentelli, Violeta Januskievica Cecilia Stenbom, Zuzana Hruskova, Gareth Harding



My dream before was to become a teacher. Now I want to improve my language skills and to earn enough money to return to my own country. I don't want to stay here, that was never my intention and want to return back someday.. I don't have much friends here.



As I said I didn't have any idea where the heck I was but eventually they threw us out in the middle of a forest. I was with several others for this journey. They made us get into a lorry and then yet another lorry. In the end it was something like 3 or 4 journeys like that in a lorry. We simply didn't know where we were, whether this was England or Germany.



I am half Greek and half Austrian but I was born in Germany. My mother moved to Germany in the 70s. Here she met my father. I was born in Germany. We lived there for three years, and then my mother ran away with us from my father. But I can't remember exactly...



I'm from Hambourg in Germany and that's where I grew up. I came here to study. I had the opportunity to study in a good and famous art school. I had a good job in my city that earned me a lot of money and I made savings for my studies...



Exhibition view, Academia Gallery, Sofia, 2009

EURO DE LUX.

hiring.offering.extraordinar.live. →

PHOTOGRAPHY, 2006

ARTIST
BORJANA VENTZISLAVOVA

SUPPORTED BY
BMUKK / AUSTRIA, PRO HELVETIA / BULGARIA

LAMBDA PRINTS, COLOUR,
4P. 100X70 ON ALU, 20P. 70X50 →

The photographs show interiors and fragments of the women's working atmosphere in night clubs, bars, brothels, hotel rooms and erotic clubs in Vienna and Sofia.

"EURO DE LUX. hiring. offering.extra-ordinary.live." is a photographic project, developed parallel to the work "It was always dark outside".





Exhibition view, Ostlicht, Vienna, 2012

TABULA RASA

PHOTOGRAPHY, 2005

ARTISTS

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“tabula rasa” interprets in a new way the theory of John Locke or Sigmund Freud, describing that man is born with a clear, blank mind and all of the additional information or moral codes are just supplementary layers learned by the individual experience. The tabula rasa theory says that people have the freedom to define their own identity. Within the framework of the exhibition the work emphasizes the influence of society shaping identity with its values, which are today often identified with the social image. (Mira Keratova)

“tabula rasa” was conceived for public space and was shown at the Billboard Gallery Europe project (on billboards in 12 European cities).

This work deals with the system of values, which defines the individual in contemporary society, and more precisely in the European reform states, where the consumption took a central role very fast and could determined the replacing of the social and human values by the totalitarianism of the brands.



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