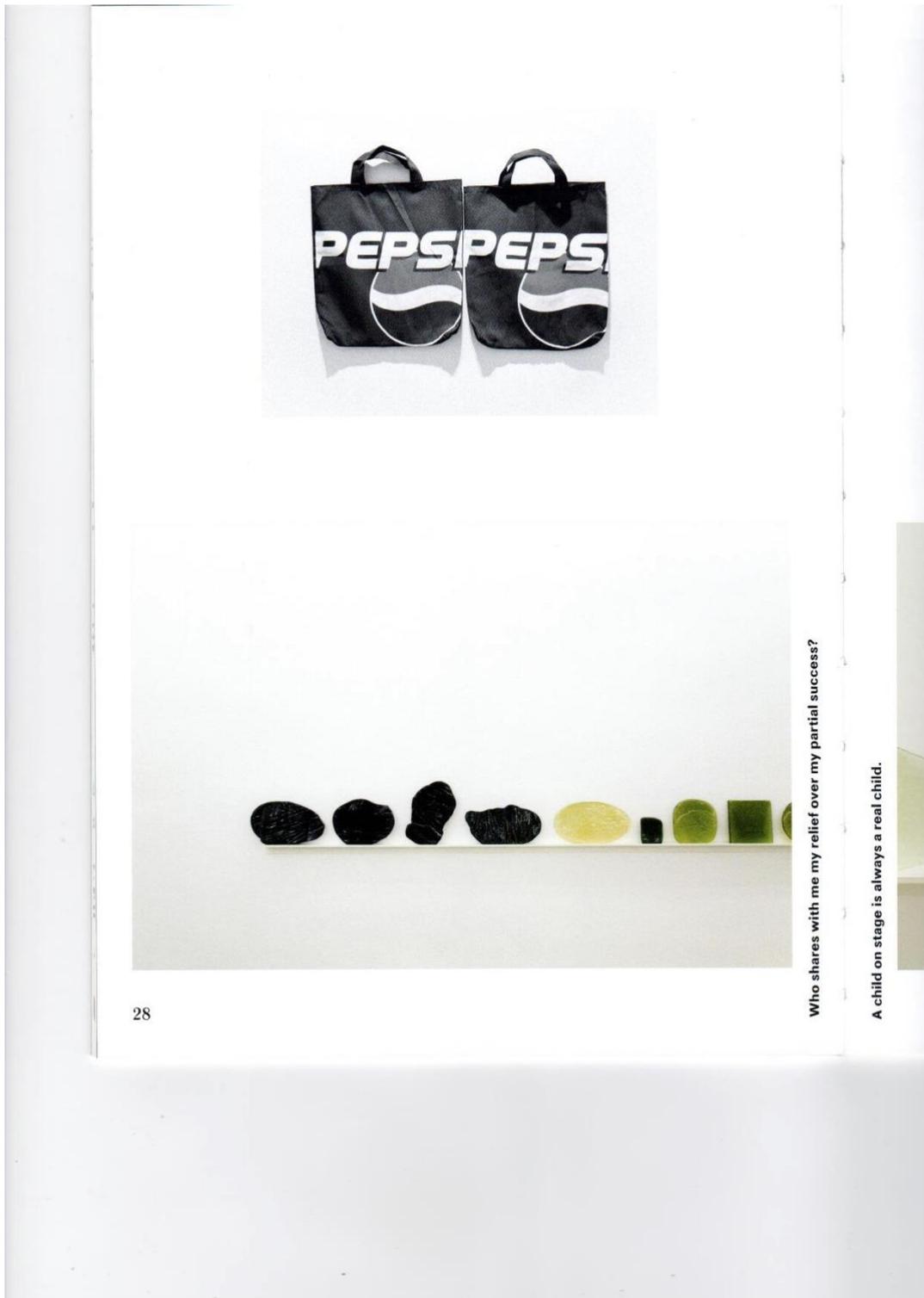


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In the margins: Tine Melzer, Kit





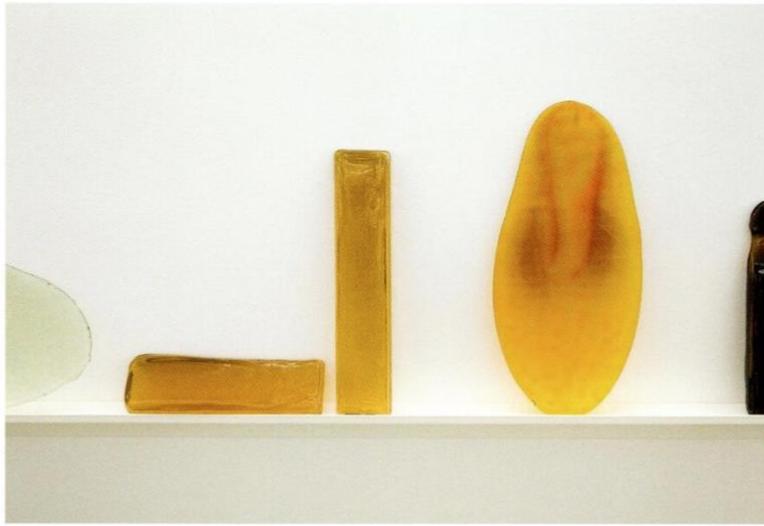
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Who shares with me my relief over my partial success?

A child on stage is always a real child.

Who shares with me my relief over my partial success?

A child on stage is always a real child.



29



But blush of shame unseen becomes pale.

Speaking in plural form makes remorse a little more bearable.

LIST OF EXHIBITED WORKS

Kasper Andreassen

Dead Leg, 2005
grey marker drawings

A List (Groceries), 2014
acrylic and mixed media
on canvas

New World Atlas, 2013
acrylic and mixed media
on canvas

Rally Way, 2005
grey marker drawings

Rada Boukova

Lumière, 1973–2017-10-05
glass, different dimensions

Pepspeps, 2015
printed fabric, nailed

Untitled, 2017
magazine, gemstones

Victory, 2013
cut-off jeans, nailed

Uta Eisenreich

Ei Ei Ei, 2012
video projection, 07'19"
voice: Michal Blass

She Drinks Milk, 2012–2017
performed on the occasion
of the opening
voice: Enzo Wetzl

Uta Eisenreich, Eva Meyer Keller

Circlesquare, 2016
video projection, 08'06"
voices: Eva Meyer Keller &
Kathrin Hahner

Suska Mackert

Vorbereitung 2, 2017
Vinyl lettering

Tine Melzer

Kit, 2017
11 color enamel signs w/ text
based on selected sentences
from *Bausatz*

Svetlana Mircheva

Naked Verbs, 2017
4 copper text reliefs

Untitled, 2017
pencil and collage on paper

Frans Oosterhof

Plaatsbepaling, 1994
collage

Boryana Petkova

Talking Lines, 2017
mixed media, sound,
porcelain, drawing
sound: André Serre Milan

Johannes Schwartz

Blue, Turning Grey Over You,
2017
9 photographic prints,
w/ sound piece

Raycho Stanev

Spring, 2012
recycled signage, mixed media

Stela Vasileva

Breach, 2013
wood, glass, mirror, cardboard,
LED light

Dondukov, Liulin, 2017
color marker drawings

Voin De Voin

PsychOracle, 2017
mixed media, plastic, iron,
glass, mirror foil

Books

Kasper Andreassen. *Off the Map*.
Berlin: Motto Books, 2013.

Kasper Andreassen. *Muffin
Moments*. Munich/Amsterdam:
This Week, 2009.

Kasper Andreassen. *Writing
Over*. Amsterdam: Roma
Publications, 2012.

Uta Eisenreich. *A not B*.
Amsterdam: Roma Publications,
2010.

Tine Melzer. *Bausatz*. Zürich:
self-published, 2017.

Tine Melzer. *Taxidermy for
Language-Animals: A Book
on Stuffed Words*. Zürich: Rollo
Press, 2016.

Suska Mackert. *Eine Ordnung
des Glanzes/The Andy
Warhol Collection*. Nürnberg:
self-published, 2014.

Suska Mackert. *Eine Ordnung
des Glanzes/Augen*. Nürnberg:
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Suska Mackert. *Eine Ordnung
des Glanzes/Diamant*.
Nürnberg: self-published, 2014.

Suska Mackert. *Eine Ordnung
des Glanzes/Front & Back*.
Nürnberg: self-published, 2014.

Suska Mackert. *Eine Ordnung
des Glanzes/Icons*. Nürnberg:
self-published, 2014.

Boryana Petkova. *Long Distance
Drawings*. Sofia: self-published,
2017.

Johannes Schwartz. *The Athens
Recorder*. Amsterdam: Roma
Publications, 2016.

Johannes Schwartz and
Experimental Jetsset. *High Noon*.
Amsterdam: self-published,
2003–2017.

No one dies without language.

Children and bystanders first.

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I would like to thank Enzo Wetzel of the Goethe-Institut in Sofia for hosting and supporting the project together with the Gerrit Rietveld Academie in Amsterdam. I would also especially like to thank Svetlana Mircheva for all her help preparing the show, as well as all of the artists for their beautiful contributions.
—Frans Oosterhoi

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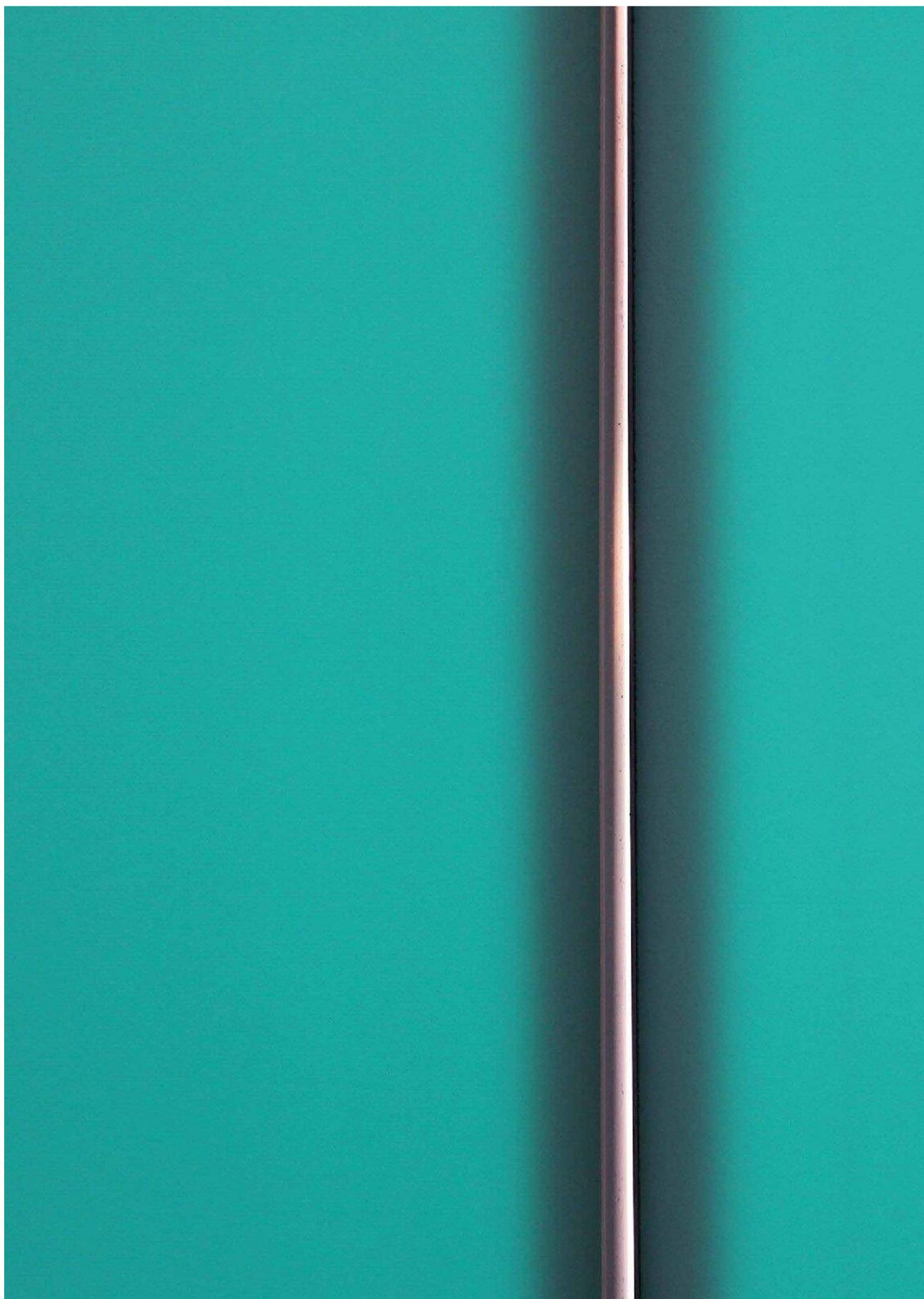
HOW WE LIVE



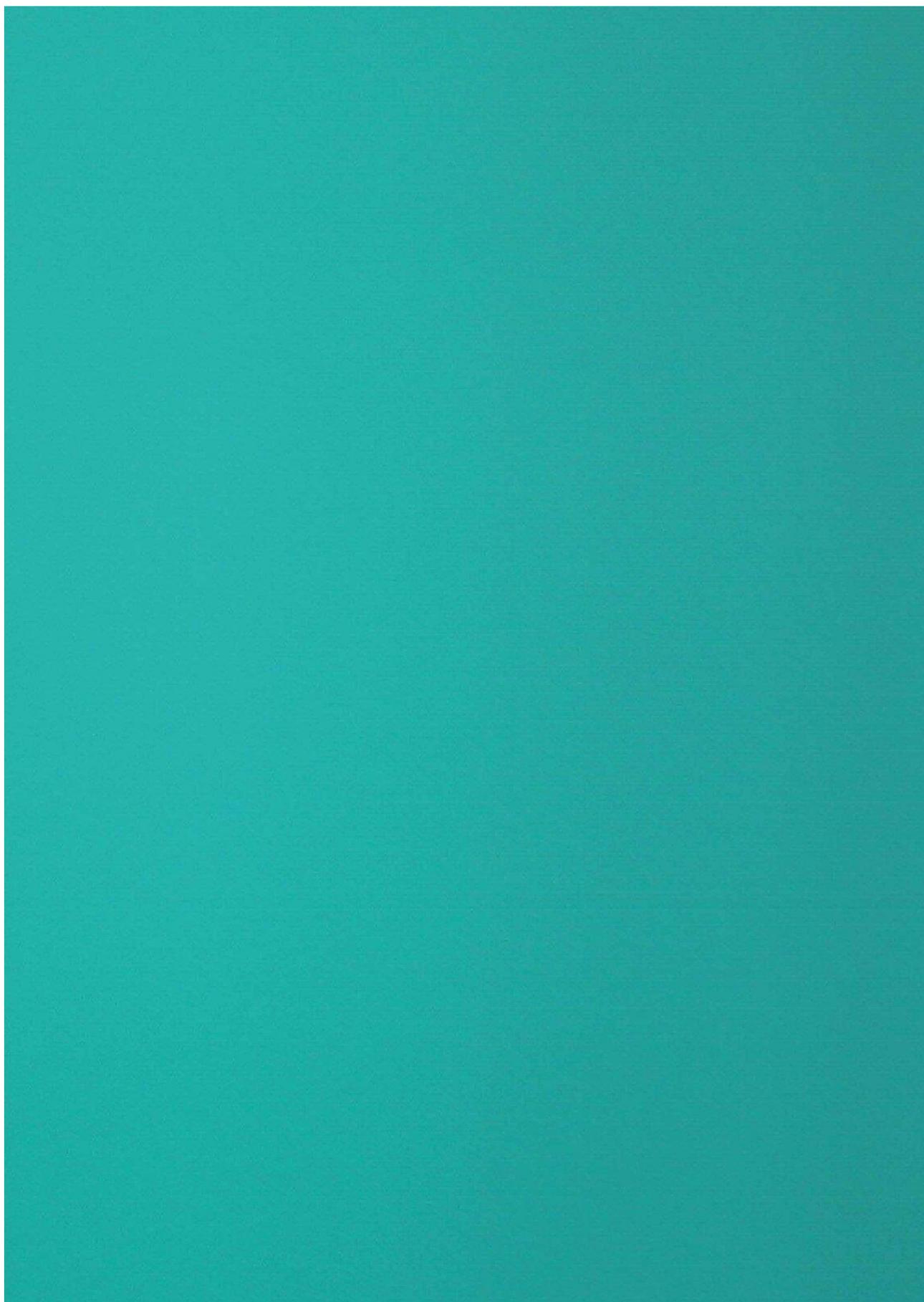
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TEMPORARY FLAWLESS

Vera Mlechevska

The Frame

How do we look at art today? It no longer has a frame: it ensconces itself freely in space. Art frequently competes with its own environment, shifts it, shuts it out completely and ignores it. Coming to Venice, it is difficult to avoid a Renaissance or Baroque framework given by the city; an ecological framework offered by the moment; a national framework, solid and massive or elastic and invisible; a political framework; a framework of the Biennale with its Pantone colours and graphic layout. We also have the framework of art that is chattering above every media, colour and shape. Sometimes we observe the frame as much as the art itself; sometimes the frame is art.

The Vitrine

Art is also an art of display, of scenography and layout, of the rhythm of things, of illusion. The vitrine makes things—decisions, statements, slogans. It reveals the face of things and that transparent gloss beyond which they seem enticing.

Lazar Lyutakov follows the logic of the vitrine, or of the display of an item as the object of desire. In his preoccupations with design, he rediscovers objects that have fallen from their poster appearance as products. In a series of objects created by the artist ('Lamp Series'), an ordinary object is transformed into another figure of design, into something that is individual and exclusive—an item that evades its function. The shell is a necessity for a sea snail, whereas, to us, it is beautiful. Lyutakov uproots these items from their being, which is indiscernible, for it serves to fulfil a certain task, and gives them something else in which the visual presence prevails.

In his other projects ('Flying Forward' and 'Blank Daniel'), the artist deals with the theatre of branding, which, from one item, creates a new product possessing qualities unsuspected from its visual appearance. The

goal of branding is to impart an aura different from that of Benjamin's 'authenticity', but one that also attaches the illusion of its being an exceptional, but still accessible, product.

Way of the Sand

In 'The Way of Sand', Lyutakov creates a type variation of furniture, at the sight of which a person presumes the functionality of a shelf or some kind of museum vitrine on which the artist has placed drinking glasses. This showcase, although open in terms of functional possibilities, also represents a larger object, which is itself an exhibit (displayed in a vitrine of exhibition status). The seeming furniture-sculpture, however, does not possess completed straight lines and symmetry; the eye stumbles upon anxiously protruding, broken, jagged edges. They are fearsome, sharp peaks and crags, like those in the treacherous Alps, where the crystals for the most transparent and salt-resistant glass come from—the firmest, and centuries-old ice blocks, with a magical crystal structure.¹ The eye almost begins to 'believe' that it is not plexi-glass—a substitute for, and a plastic version of glass. On the shelf, the bubbling forms of glasses erupt. They have been made with those multiple bubbles that, in European glass, with, for example, *presse papier*, which stands aside and sells at a lower price because it has not come out as it should—the reject is charming but not perfect, where the craftsman has not mastered the material and its control has slipped away in seconds. In the Italian glass-making technique of *bullicante*, it is a means of controlling and composing the air bubbles in a pattern. 'Locking' the air inside, as well as everything in the crafting procedure, is a matter of time, knowledge and skills, i.e., of technique.

The imperfections of the handmade glasses displayed on the shelves come from a reverse hierarchy where production time has to be reduced to a minimum

1. In antiquity, it was considered that crystal had magical properties and that it was the firmest consistency of snow.

in favour of price. The material is waste—mostly crushed glass panes, while the visual effects are due to the method of production. All the trivialities of this production, however, are the value added in another market logic.

Baudrillard and Bourdieu note the necessity of offering more and more, and increasingly differentiated, consumer-specific products. The established control frameworks that place the consumer in the context of ever-changing ‘good-taste’ rules are governed by the style creators taking account of the preferences of agents from the most privileged layers of society. Consumption fashion is the factor that demands a continuous change in the style, the line and the message, implies a rapid turnover and the illusion of the product’s exclusivity. Accoutred with IKEA’s complete domestic equipment, the narrator in ‘Fight Club’ says:

“I’d flip through catalogs and wonder: What kind of dining set defines me as a person? I had it all. Even the glass dishes with tiny bubbles and imperfections. Proof that they were crafted by the honest, simple, hard-working indigenous peoples of.... wherever.”

The constant change of fashion in consumption necessitates the introduction of new incentives, such as the purchase of moral causes. For example, we stimulate, in a sophisticated way, trade in a place about which we know almost nothing, we buy the ‘fair trade’ label, a T-shirt with slogans like ‘protest’, ‘clean food’, etc. Consumption borders on a mode of redemption, as in Weber’s definition, not as redemption through labour, as under the conditions of a Protestant society, but with real consumption. Moral satisfaction is the value added of the object. Thus, the human imprint on a commodity of exotic origin is also a value of the object, while buying is equivalent to virtue.

The glasses exhibited by Lazar Lyutakov may coincide with these commercial images, but he places them on the vitrine as individual items and sculptural objects created beyond the pursuit of the absolute molecular arrangement of the material and the standardisation of the form.

He introduces to the work a method that requires time and physical effort and it is there that the artist's intervention becomes decisive for the ultimate effect of the material, i.e., the controlled process of fracture.

As the artist seeks to master this process, he shifts to the technicality of the craft. Lyutakov pairs the principles of the crafts and the ready-made production in his project. Moreover, the social differentiation between craftsmen and artists occurred only after the fourteenth century. Before that, artists were included in artisans' guilds.

On the other hand, the broken is damaged and in fact the accidental, which opposes the valuable; but in this case it is the method itself and means of control, the element that the artist imparts to the work in order for it to stand beyond the logic of the serial and predictable product, to a great extent limited in terms of the production capabilities set by an industrially produced module.

This industrially produced module is precisely what Rada Boukova uses.

As a principle of construction, the module came into circulation in the early twentieth century. Le Corbusier sought the dimensioning of the module according to the human body in an ideal proportion that fitted into another, *ad infinitum*. Both he and Gropius found it necessary to make construction possible, as with the building of airplanes or cars, in ways that were efficient, industrially (pre-)manufactured and standardised. The method spread throughout the whole of post-war Europe, with large-panel construction compensating for the lack of housing and shortening the time required to redevelop cities and neighbourhoods. After fifty years of use, the most large-scale panel construction has become a social phenomenon. In the 1990s, against the background of the declining achievements of the previous epoch, everything that was collective seemed to explode through the efforts of people to find a way to a new organisation—'anew'—but then crashed like a wave and squandering of public

potency. The personal was exteriorised to an extreme: the territory of the neighbour took on its own materiality, with its own balcony, its own railings, and plastic door, its uniquely sized windows, its uniquely coloured wall. The rhythm of the module dissolved into other expressive materials: rectangles and rhythms scaled by personal taste, which now means more than the derelict collective.

Insulation modules are the new formula that converts buildings by dressing them into a 3D skin in which textural detail or the architectural element, is dissipated. Extruded polystyrene, which is 95% air, has many specifications that promise high efficiency, thereby ranking it among the materials that are innovative and modern.

The forces of nature are becoming increasingly sinister; provoked or governed by natural laws, they cause damage and ruin. So, protection of the building is necessary against the arbitrariness of the outside world, against heating bills, the decay of time, the noise in the street from those engines that rip through the boulevard.

All this can remain outside, thanks to polystyrene and its wonderful properties. The innovation remains hidden behind a solid surface, but subcutaneously stretches the shape, as if computer-generated and flawless.

The optical relation between polymeric surfaces and computer-generated images is remarkable. Polymers have a very long structure of repeating molecules. The structural morphology of the material, which imparts specific qualities to it, seems to be visualised even by its downstream product-copies as multiplied and identical molecules.

Rada Boukova's visual vocabulary encompasses accessible and mass-produced materials with a high turnover in everyday life. The nature of these materials is contrary to historical and *a priori* academic media and materials in art and materiality that are a constitutive of the age in which we live.

The elegance of her works rather lies in the simplicity of the gesture with which she fixes images in the transience of their presence. Their substantiality, regardless of the media, appears attainable and familiar,

but places the object in a situation of uncertainty. It takes place in an escaping territory of the illusion, for which Boukova sometimes adjusts the given environment from and to the image.

In 'How We Live', she uses ready-made, industrially-produced series of panels, which she charges with a potential to assume different decorative or aesthetic roles in the space, from an abstract picture to a motif structured in a rhythm or a seemingly functional element of the interior design. With their predetermined size, with the rectangles imposed by Boukova, she 'reformats' the space and its surfaces with a new unit of measure and formula—that of machine-era rationality. Does not our entire epoch pass through the grid and the module? (Krauss). Can a floor area 2.40 metres tall be approximated to a formula of universal and neutral sizing of modernity instead of a Baroque building? A territory overlaid on another territory is obtained. New drawing, wallpaper, layer, rendering...

The synthetic nature of the panels impacts as a modernising lifting of the space, luminous with a neon radiance and solid flatness. This cool breeze and apparently definitive persuasiveness of the panels is green, like the scrubs of a surgeon who has undertaken to rejuvenate a naturally aging body into an irresistibly attractive and fashionable one.

The creators of 'How We Live', Rada Boukova and Lazar Lyutakov, focus their gaze on the material world of today that shapes its face—that in the vitrine and on the screen that penetrates the social life of the objects, their convertibility and exchange. According to the theses of Appadurai and Simmel, exchange, and not the product itself, is the source of value.

Lyutakov 'steps' on a surface of transparency, deceptively homogeneous, which grows opaque and bubbles up in the hand-made glass but becomes clear in the artificial acrylic glass. The degrees of transparency of the material are defined by the different principles of production of the mass product and that of the unique art object.

Boukova introduces a harmonious illusion to the surface, accompanied by the technological promises of innovation and the sterilely pure waves of neon glow that come to dam the surface of the organic old epoch with its worn-out savour.

The materiality of the epoch seems to possess an easily liquescent synthetic consistency that is employed for all sorts of uses—highly technological, practical, aesthetic, ethical, and commercial. Has Barthes' intuition come true? 'The hierarchy of substances is abolished: a single one replaces them all: the whole world can be plasticised, and even life itself since, we are told, they are beginning to make plastic aortas.'

Matter and facts today go through the synthetic modelling of the screen; they can be liquefied and moulded into one form or another, or one cause or another. We can deconstruct a narrative and cast it into a new, smooth and convincing shell of well-arranged facts and images without its having a structure: the information is merely a plastic mass. Both artists make these surfaces and the principles of production visible, while unifying everything in the circulation of matter and status.

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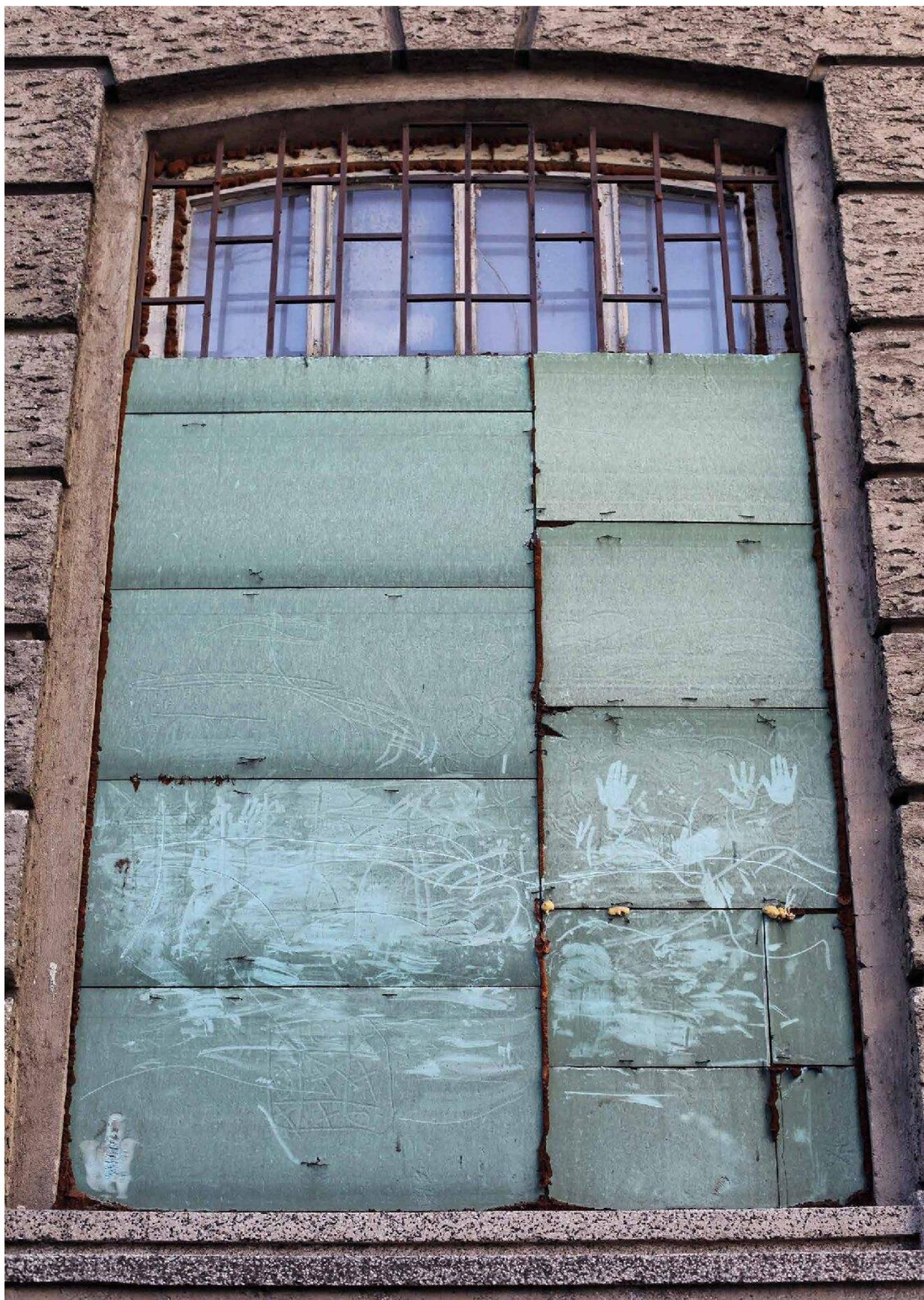
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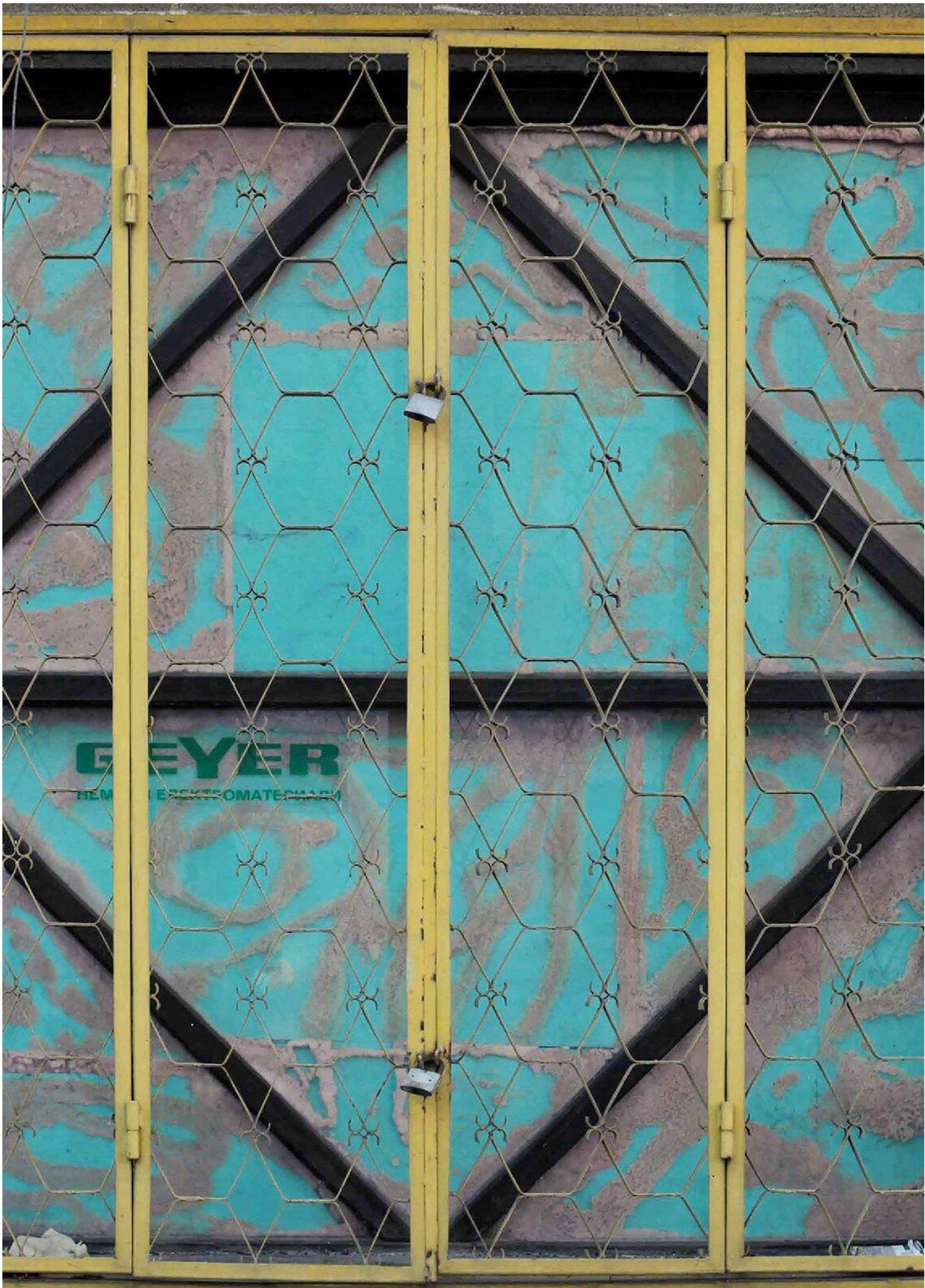
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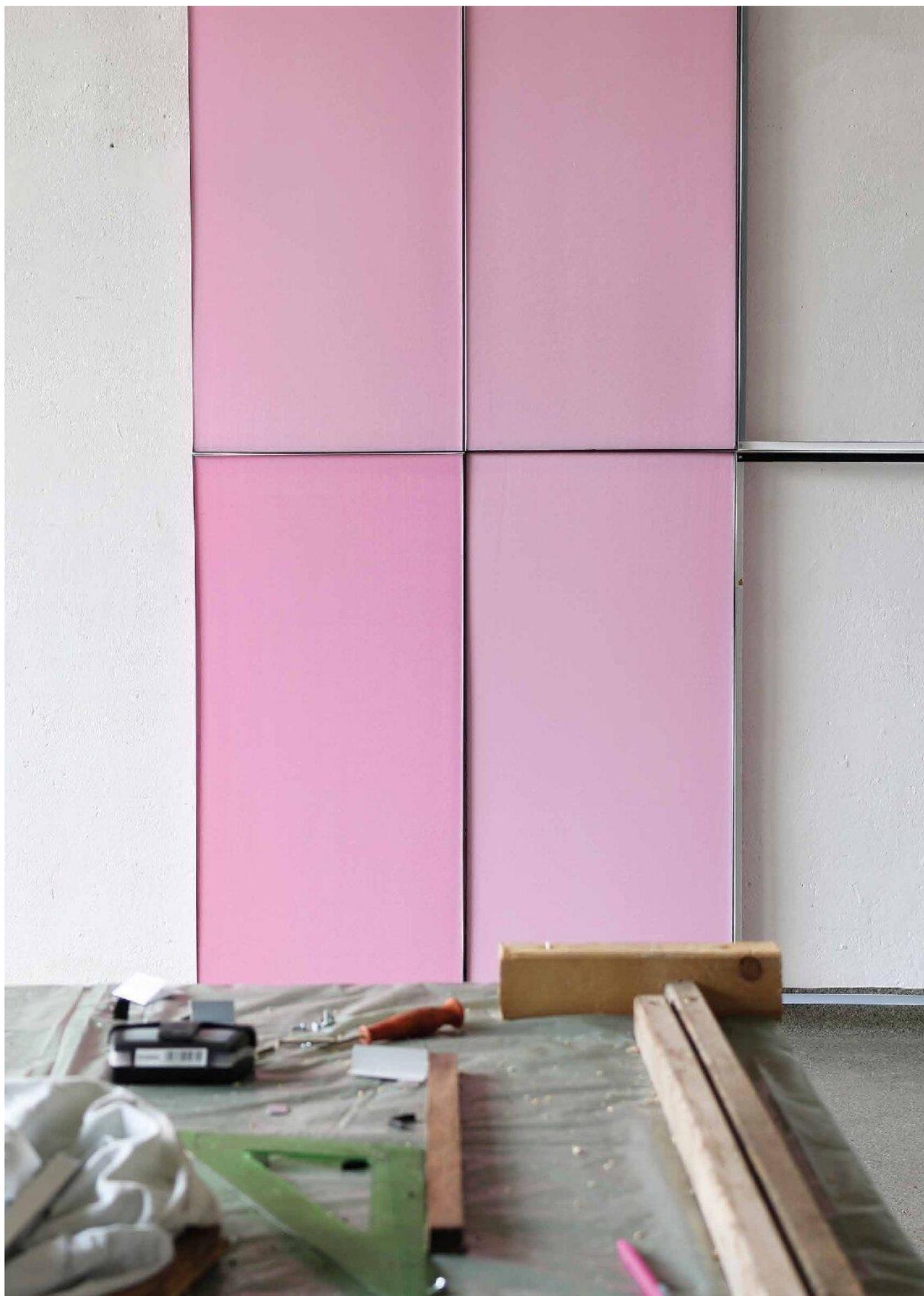
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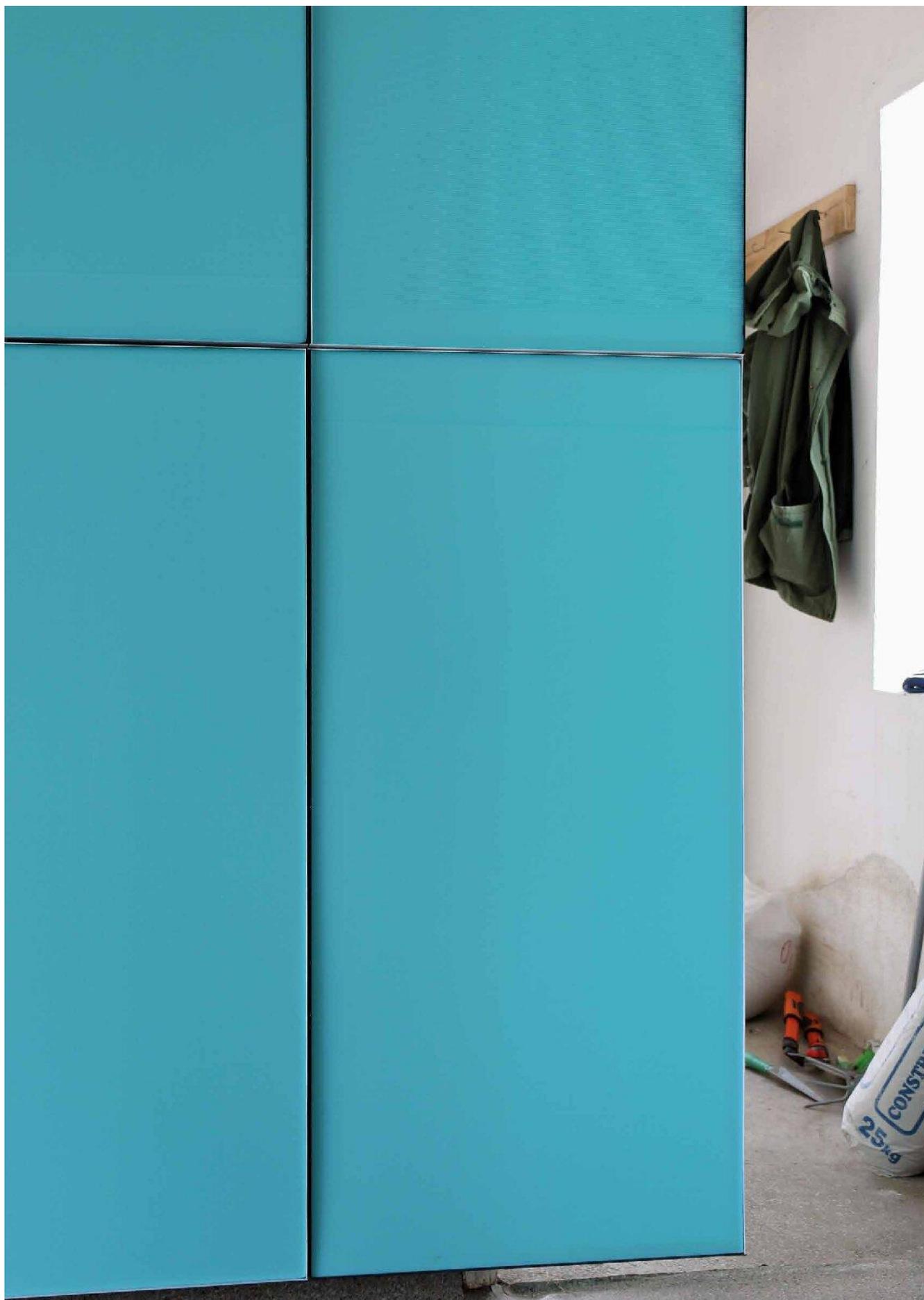
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TWO OR THREE THINGS
I KNOW ABOUT *RADA BOUKOVA*,
ART, FIBRAN AND PHILOSOPHY

Texts by Jonathan Chauveau-Frigiatti
President-Founder of
The Tropicool Company
www.thetropicoolcompany.com

Since the middle of the 19th century, artistic modernity has been built around this central object: division between the useful and the useless.

Essentially, by opposing the diktats of the former, struggling to preserve a poetic zone within the functionalist world; but sometimes also by identifying with its forms and its principles, when Bauhaus or Russian constructivism elaborated the theory of art integrated into the general production and decoration of the everyday life. The fact is that the presence of art in a given society and its recognition by the ideological and institutional apparatuses that it has acquired depends on the local inflections of this issue of the useful that draws a demarcation line between the socially usable product and waste, which must be rejected and kept apart. This line, invisible but active at all levels of social organisation, draws the contours of a moving zone whose border is constantly crossed in both directions: a temporary and above all largely arbitrary category, i.e. waste, is subject to infinite renegotiation. In this field of thought, as we have seen, it is on the layout of this dividing line that the camp of cultural studies is now installed, like an airlock between the two territories of the noble and derisory, value and non-value, a recycling unit stubbornly questioning the validity of judgments precipitating such or such an object in the pit. The problem of waste has become central in socio-economic life, so much so that a recent branch of science even devotes itself to it: rudology. From

the Latin rudus (“rubble”), waste is considered as an object of analysis to apprehend the economic sphere and social practices, focusing on processes of devaluation of products generated by human activity and on the reprocessing techniques. Rudology thus approaches social facts from their marginal traces, thus joining the method with which Georges Bataille explores the depths of collective psychology, or artists such as Rada Boukova trying to reconstruct a small part of the “Crystal Palace” ideology of the twentieth century using scattered fragments of FIBRAN collected in the ruins of the cheap buildings of the 21st century.

After “THE EXFORM” (2017)
by Nicolas Bourriaud

FIBRAN
IS
EVERYWHERE
SOMEWHERE
ANYWHERE

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FIBRAN thermal insulation materials, installed in accordance with current regulations and the rules of good practice by an experienced installer, is a long-lasting and valuable ENERGY SHIELD for structural buildings and industrial applications

FIBRAN is an ENERGY SHIELD which minimises thermal losses and reduces energy consumption

FIBRAN is an ENERGY SHIELD which protects both us and our buildings from abrupt temperature fluctuations in the external environment

FIBRAN is an ENERGY SHIELD which provides sustainable thermal comfort to our living and working environments

FIBRAN is an ENERGY SHIELD which limits environmental pollution and the waste of energy sources

FRAMING

FIBRAN

– 45 –

HOW WE LIVE, published on the occasion of the Bulgarian Participation at the 58th International Art Exhibition –
La Biennale di Venezia, 11 May – 24 November 2019, National Gallery, 2019, catalogue

For Rada Boukova, an artist or a poet is not someone who has the power or the faculty to create, who one day decides to implement something by an act of will or in compliance with a divine injunction (in Western culture, will is the device which allows the attribution of acts and techniques pertaining to a subject), like the God of the theologians, without anyone knowing how or why. The poet and the painter, the carpenter, the cobbler, the flutist and ultimately any person is not the transcendent holder of an ability to act or produce works: they are rather living persons who, in using and only in using their members as of the world which surrounds them, carry out the experiment of self and constitute themselves as a form of life. Art is only the means by which the anonymous person we call an artist, in this case Rada Boukova, constantly keeps in touch with a practice and tries to build her life as a life form: the life of the painter, the carpenter, the architect or the double bass player, where what is in question is nothing less than her happiness, as in all forms of life.

From “Archaeology of the artwork”
(2012) by Giorgio Agamben

BULGARIAN
INTERNATIONAL
CONTEMPORARY
ARTE POVERA

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HOW WE LIVE, published on the occasion of the Bulgarian Participation at the 58th International Art Exhibition –
La Biennale di Venezia, 11 May – 24 November 2019, National Gallery, 2019, catalogue

ARTE POVERA is an Italian artistic movement which appeared on the international scene in the 1960s from Turin and Rome.

ARTE POVERA is an “attitude”, a form of behaviour advocated by Italian artists since 1967 that involves challenging the culture industry and, more broadly, the consumer society, adopting a strategy modelled on guerrilla warfare.

ARTE POVERA in particular counteracts the abstract painting dominating the European art scene of the 503s.

This denial of identification is manifested by artistic activity which also privileges the process, in other words the creative act takes precedence over the finished object. This is a process that consists mainly of making meaningless objects meaningful.

By condemning both the identity and the object, ARTE POVERA claims to resist any attempt at appropriation. It is basically a nomadic, elusive art form.

THE PLEASANT

TURQUOISE

OF FIBRAN

COLOUR

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To say that materials have a life of their own, an existential status, that they are endowed with agency, such as FIBRAN for Rada Boukova - has become commonplace.

Materials can undoubtedly give rise to a feeling of joy and have an emotional weight that is too often neglected. For they alone can send us back to places and times that it is impossible to return to by telling us about past events that are too full, too happy, or too ordinary to be remembered. These subjects can also serve as monuments for collective memory and indices of cultural value since, as focal points of the ritual, they can then meet both the needs of the individual and those of the community. The life of the world, materially manifest, formerly exorcised in the name of readability and rationality, can finally return to haunt us.

After W. J. T. Mitchell

Modern architecture as an explanation of human sojourn.

If we had to explain as briefly as possible what modification the twentieth century has brought to being in the human world, the answer would be that from the point of view of architecture, aesthetics and law, humanity has been living as a place in specific places. Or, more simply, it has made its habitat explicit.

The art of the modern building has broken down into new elements and re-entered the house, this addition to nature that human existence possible; man has taken the city out of the centre, which formerly arranged the world in a circle around it, and reshaped it into a network of flows and rays.

The analytical “revolution” that constitutes the central nervous system of modernity has also taken hold of the architectural envelopes of the human sphere and, by establishing a formal alphabet, has produced a new art of synthesis, a modern grammar of production of space and a transformed situation of existence in an artificial environment.

“SPHERES III”, (2006), Peter Sloterdijk

TALKING TO THE WALLS

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HOW WE LIVE, published on the occasion of the Bulgarian Participation at the 58th International Art Exhibition – La Biennale di Venezia, 11 May – 24 November 2019, National Gallery, 2019, catalogue

How we live

A poem sent by an admirer to Rada Boukova about her artistic proposition for the Bulgarian 2019 Venice Pavillion
“How we live”

I.

- How do we live?
- We live between walls...

- How did we live in the past?
- We used to live off the walls.

- How we are going to live?
- We are going to live inside the walls!

II.

Between man and woman
There is love.

Between man and love
There is a world.

Between man and the world
There is a wall.

III.

When I was younger
I spent a lot of time talking to the walls...

But now I don't talk to the walls any more
Because I am inside them
Where something hidden was waiting for us to exist.

IV.

At least when you talk to the walls
You can be sure you're not talking in the void.

That's what I used to think.

But now that I am inside the walls
I've understood there can be
No love without resonance
No resonance without walls.
And no walls without a world to protect us from.

V.

I will therefore never be able to talk to the walls again
Being inside them
In this invisible and comfortable situation
Where you can perfectly hear the world randomly echoing
against them with love.

- May you live interesting times.
- No, I don't want to have any interest in time.

How is the Internet changing the status of artworks?

Will there be a creative community again? Will we go back to anonymity? After all, Homer is anonymous. We do not know anything about Shakespeare either, and yet this little man from Stratford-upon-Avon knows more than us about almost everything. It is very possible that the era of the great “ego” of the great “me” is closed. It is, moreover, very brief. Beethoven was aware of being Beethoven. Rada Boukova is still aware of being Rada Boukova. But I do not think Shakespeare ever had the slightest awareness of being Shakespeare.

After Georg Steiner

Rada Boukova does not think there is a stable or essential “me”.

She is herself an amalgam of so many things: the books she has read, the movies she has seen, the television shows she has watched, the conversations she has had, the songs she has sung, the loves she has loved. In fact, she is a creation of so many people and so many ideas that she feels she has had very few original thoughts and ideas; to think that any of these things were original to her would indeed be blindly selfish in her opinion.

After “THEORIES” (2015) by Kenneth Goldsmith

The figure of the artist is an invention whose archaeology easily shows the recent date in our thoughts. And soon, perhaps, the end. If the conditions that made the emergence of this figure possible were to disappear as they appeared (...) then we can bet that the artist would fade, like a face of sand on the sea shore.

From “The Order of Things” (1966)
by Michel Foucault

What happened to the promise of leisure?

Perhaps this is what art can offer us today: something to use or to think about in a future recreational area, while the “arts” as an instrumentalised deployment only form a capitalised zone, just more refined and more clearly defined. These are never adapted to artists alone but rather directed to the general population as a way of rationalising and minimising workplace innovations as part of a matrix of doubt and difference. Artists are considered here as content providers for the recreation area, rather than its exemplary representatives or advocates of a critical position towards it. They are definitely given the role of outsiders, who, by their very nature, provide exemplary lifestyles. Yet the existence of a promise of leisure is not synchronous with artistic production. Various modes of leisure have been adopted by artists as a way of openly contradicting conceptions of work as a place of dignity and innovation, and to criticise, mock, or parody this concept of artistic life as a role play within the recreation area. The notion of “out-of-work” is what makes sense when it comes to characterising Rada Boukova’s deep artistic intentions, withdrawal from work or the establishment of structures characterised by asymmetrical intentions and results: now markers that exceed the promise of post-work, the latter never having been anything other than the projection of a non-neurotic state.

From “Why Work?” (2012) by Liam Gillick

In order to succeed or not be eliminated, creators must make a name for themselves, as they say, i.e. justify their claim to monetary gain by highlighting their own name that acts as a mark and which can be legally filed as such. To highlight a name, it must be durably attached to the memory of two kinds of performative descriptions, both of which stand out against a backdrop of continuity. On the one hand the purpose of these descriptions is to point out the occurrence of differences which are supposed to influence the course of the tradition in which they are inscribed. On the other hand, their role is to put a personal story into a narrative, also composed in a traditional format, so as to anchor the selected differences in biographical continuity: that of the creator identified by his or her name and the projects in which he or she has participated. Without this articulation, on the one hand with tradition, which makes novelty stand out in relation to a past that is always likely to be presented again and, on the other hand, with the story of a person to whom it is attributed, the differentiation would have a stochastic character and be confused with the flow of life events or, if you will, with the world. Otherwise it would be insensitive, or at least devoid of strong memory and consequently monetary value. This means that the creator needs stooges and, more precisely, biographers. Today, creators play a growing role in the staging of their own life, on which they deliver information, for example in the form of interviews which the interpreters can seize on or, more modestly, by recapitulating their activities, their qualities and the original traits of their person in curricula, files or books, which they circulate widely. Finally, by making extensive use of social networks, creators must not only be able to inscribe differences in things, but also generate a discourse on these differences, which supposes that the traditional background on which the differences stand out is familiar to them and they can produce a narrative of their lives, allowing them to base their claim on patenting these differences. Indeed, intellectual property rights can only apply to works (be they things or texts) but they cannot pertain to so-called “ideas”. However, the differences introduced by the crea-

tor often take the form of related ideas which, if they have enough appeal to circulate, can be easily appropriated by many competitors to whom the creator must keep his differences visible. In the kind of display that gives rise to the creator's person, the differences associated with his or her name must be presented and ordered in a way that conforms to the classic model of the biography of the leading characters of the past. Each of the new differences displayed must mark a departure from those that preceded it on the one hand, so as to reactivate the effect of surprise and to provoke interpretation. On the other hand, they must bear similarity to the differences already associated with the name of the creator in question, i.e. they should comprise an element of repetition so as to confer the unity of a style on the life of the latter, thereby enhancing the strength of his name in people's memories. But for these differences to be permanently attached to a name on the one hand, and considered relevant on the other hand, the mediation of a coach plays a determining role. The latter is indeed in the position of gatekeeper. He or she commands access to funding or access to a resource on which the artist's reputation depends, such as a publisher or curator. But the most powerful of these breeders are often also creators themselves, that is to say competitors.

“Enrichment: A critique of the goods”
by Luc Boltanski and Arnaud Esquerre,
Gallimard, 2017

Rada Boukova's silence is open.

It states that art is one of the highest forms of life, but on condition that the creator avoids a double trap: the illusion of the work of art and the temptation to assume the artist's mask. Both petrify us: the first makes a prison out of a passion, the second a profession out of a liberty.

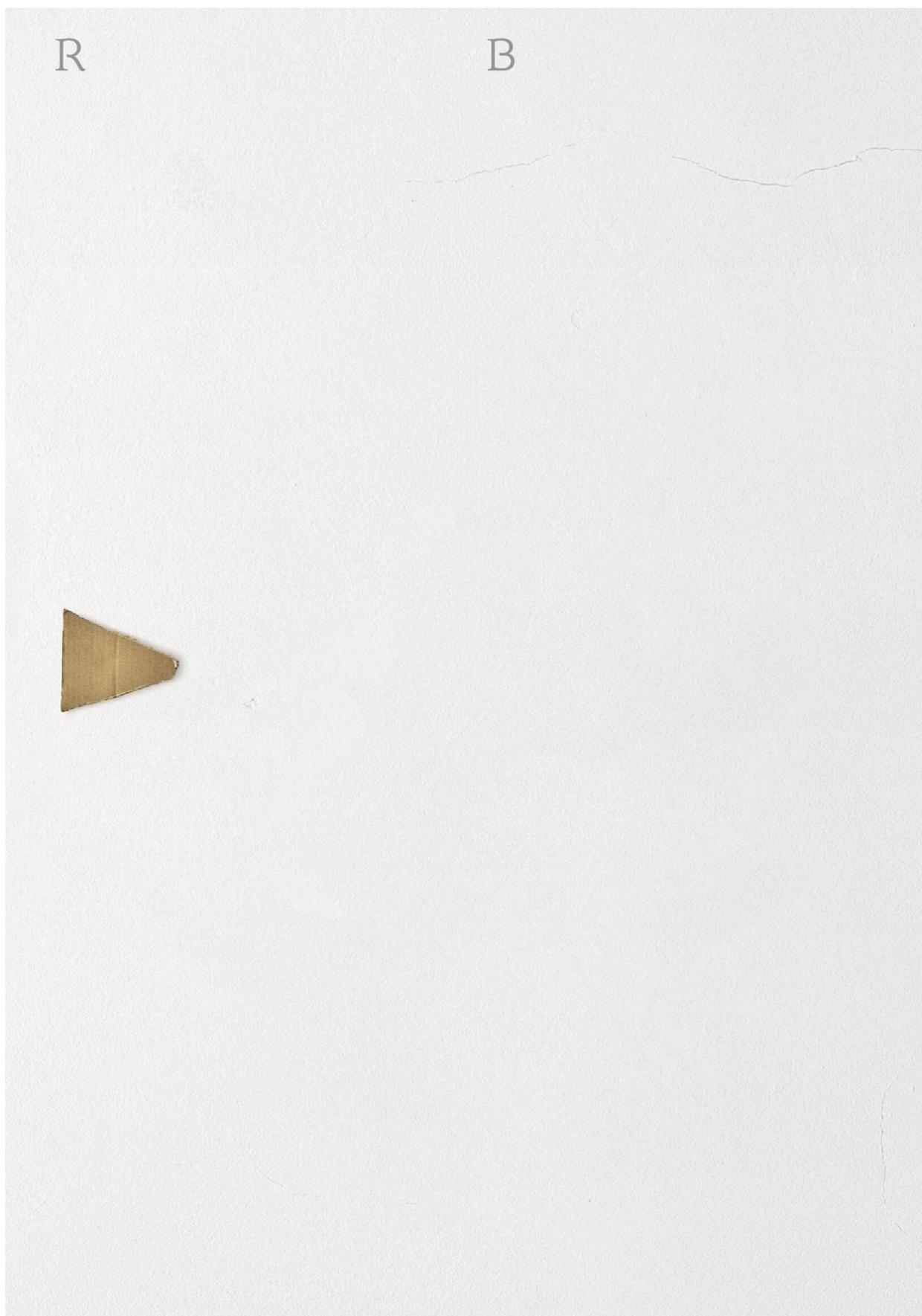
From "Marcel Duchamp or the Castle of Purity" (1967) by Octavio Paz



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RB/PB / Rada Boukova, Sariev Gallery, Plovdiv, 2018, monograph

http://www.sariev-gallery.com/data/artists/2/2019-09-05-RadaBukova_book_website_preview_MA_var1_compressed.pdf