

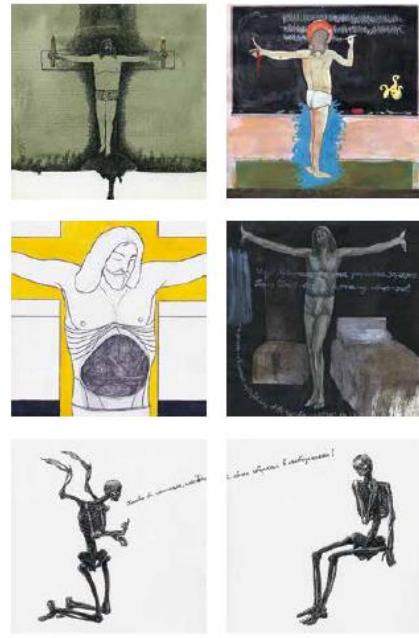
### Crucifixion for the Fisherman, 1991-1992

Part of a cycle; 150 drawings; 14 x 14 cm each, watercolor, pencil, ink and pen; collage on paper.

Between 1990 and 1997 the artist responded in several works to the vulgar practice of, what he called – "religion without faith", in post-1989 Bulgaria. Without being religious but being appreciative of the need of humans for transcendental coordination, he engaged with questioning the various belief systems that were drastically introduced and re-introduced in the world of the 1990s. The drawings from this cycle envision a multiplication of the figure of Christ in each and every one, believer or not – Jesus is depicted as interiorized in various figures – as a teacher nailed to the blackboard; as a body-builder; as an aborigine; as an extra-terrestrial; as a woman; as a family man whose presumed family with 4 children sleeps in a bed shaped like a cross; as a rain of nails over Golgotha and many more.



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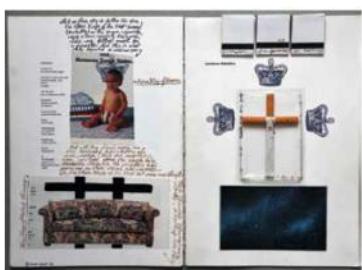
61



### Modified Catalogues, 1993

Μέρος μιας ενότητας 55 καταλόγων της γκαλερί IFA-Berlin, επεξεργασμένων με το χέρι, 30 x 42 x 2 εκ. ανοιχτά.

Το φθινόπωρο του 1992, οι διοργανωτές της πρώτης ατομικής έκθεσης του καλλιτέχνη εκτός Βουλγαρίας, στην IFA του Βερολίνου, εξέδωσαν μια διπλή έκδοση του καταλόγου της έκθεσης. Κατά λάθος τυπώθηκαν 200 περίου επιπλέον αντίγραφα – τα οποία ήταν πλήρη ως προς το περιεχόμενο, αλλά χωρίς τα σωστά εξώφυλλα. Ο καλλιτέχνης χρησιμοποίησε κάποια από αυτά τα αντίτυπα και τα «προσάρμοσε», δινοντας στο δικό του ιδιαιτέρου εξώφυλλο, μετατρέποντας έτσι την ελαττωματική έκδοση του καταλόγου σε μια σειρά βιβλίων καλλιτέχνη. Τα νέα «εξώφυλλα» παραπέμπουν στο περιεχόμενο του καταλόγου και στα πρώτα έργα του καλλιτέχνη, καθώς επίσης και στη ζωή του και τον μεταβαλλόμενο κόσμο της εποχής εκείνης. Ο καλλιτέχνης άρχισε να δουλεύει πάνω σε αυτήν την ενότητα στα τέλη Μαρτίου του 1993, κατά τη διάρκεια της ατομικής του έκθεσης στο Μόναχο της Γερμανίας: τα περισσότερα βιβλία ολοκλήρωθηκαν στη Νέα Υόρκη, μεταξύ Απριλίου και Μαΐου 1993, όταν ο καλλιτέχνης βρισκόταν εκεί με υποτροφία από το Getty Grant Program, για να συνεργαστεί με τους Christo και Jeanne-Claude, και ενώ φιλοξενείτο στο Whitney Museum of American Art. Οι περιστάσεις αυτές αντανακλώνται στο περιεχόμενο και τις αναφορές των κολάζ σχεδίων και κειμένων που εμφανίζονται στα εξώφυλλα των καλλιτεχνικών βιβλίων αυτής της ενότητας.



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### Modified Catalogues, 1993

Part of a cycle of 55 hand-manipulated IFA-Berlin Gallery catalogues, 30 x 42 x 2 cm when open.

In the fall of 1992 the organizers of the first solo show of the artist outside of Bulgaria, the IFA-Berlin Galerie, published a dual edition of the exhibition catalogue. By mistake, they produced 200 or so extra copies of the catalogue – with full content but without the proper covers. The artist took some of these and “customized” them by giving each one a unique cover thus turning the faulty catalogue edition into a cycle of artist’s books. The new “covers” refer to the content of the catalogue and the early works of the artist, as well as to his life and the changing world at the time. Work on the cycle started at the end of March 1993 during the artist’s solo show in Munich, Germany; most of the books were finished in New York City, USA in April and May 1993 where the artist was on a residency with a grant from The Getty Grant Program to work with/ on Christo and Jeanne-Claude, while hosted by the Whitney Museum of American Art. This situation is reflected in the content and the references made in the collages, drawings and texts on the covers of the artist’s books from this cycle.



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### It's all OK, 1997 (2018)

Plexiglas, silkscreen print, 130 x 100 εκ.

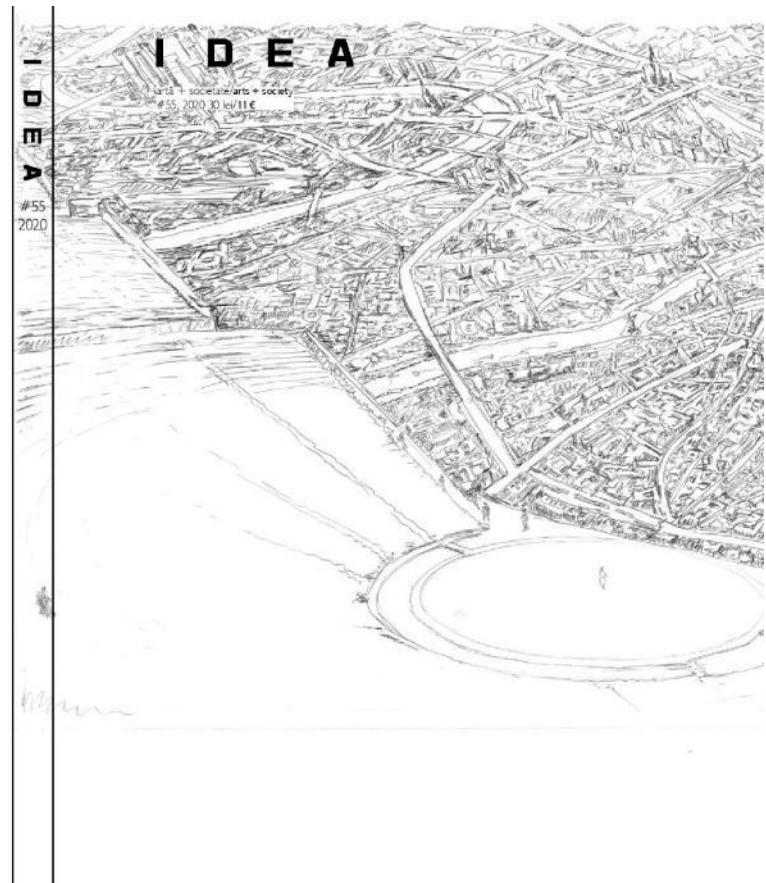
Η αρχική έδεια ήταν να δημιουργηθεί μια εικόνα για το μπλουζάκι που παραδόσιακά προσφέρεται την περίοδο των Χριστουγέννων στο κατάστημα ή δωρίζεται στους υποστηρικτές του Fabric Workshop and Museum της Φιλαδέλφεια (όπου ο καλλιτέχνης ήταν φιλοξενούμενος εκείνη την περίοδο και όπου δημιουργήθηκε και αναπτύχθηκε το έργο «Movables...» αυτής της έκθεσης). Έχουμε εδώ μια ανασκευή του κειροποιητου χάρτουνο κολάζ του δημιουργού από το 1997. Βασίζεται σε ένα χαρακτικό του Durer, με το ελαφρώς χαρογελαστό κεφάλι του Σωτήρα να δίνει την εντύπωση ότι συγχωρεί και κατανοεί την ανθρωπότητα.

### It's all OK, 1997 (2018)

Plexiglas, silkscreen print, 130 x 100 cm

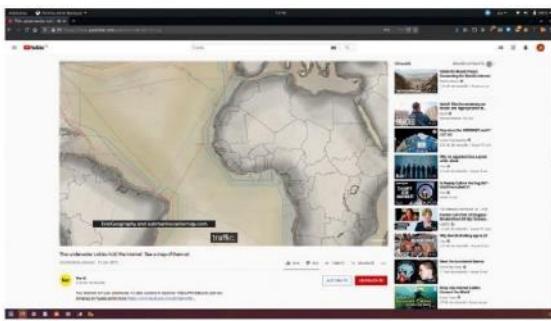
Conceived initially as an image for the Christmas-time T-shirt usually offered in their multiples shop, or gifted to the patrons of the Fabric Workshop and Museum in Philadelphia (where the artist was on a residency at the time, and where the work "Movables..." from this show was developed and created), this is an author's re-purposing of the hand-made paper collage from 1997. It is based on a Durer print and the slightly smiling/chuckling head of the Savior seems to be forgiving and understanding of humanity.





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## COLECȚIA (EXPOZITII)



László Lajos -  
Arta regresului  
In oak frame, 10x10cm  
16 x 23 cm, 39 pag.  
29 lei



Gábor Balog -  
Monografie însoțită de  
o carte de colecție și  
correspunzătoare cu  
desenele de artă contemporană  
Cu desene de Dan Pejgoșchi  
16 x 23 cm, 87 pag.  
25 lei



Dan Mihai Ionescu -  
Rendez la Boudoir de Artă  
de la Veneția (1907-2015)  
16 x 23 cm, 100 pag.  
24,50 lei



Roxana Chelaru -  
Dan Mihai Ionescu. Declinul Serbiei  
Roxana Chelaru, 1992, 1998  
16 x 23 cm, 287 pag.  
22,40 lei



Liliana Tănase -  
Răsuflare. Printuri. Exponate  
Performance Art din România  
și Moldova/Merghely Proiect  
Concept: Performance Art  
din România și Moldova  
16 x 23 cm, 288 pag.  
23 lei



Cristian Nica (coordonator)  
Colecție într-o formă  
16 x 23 cm, 35 pag.  
25 lei

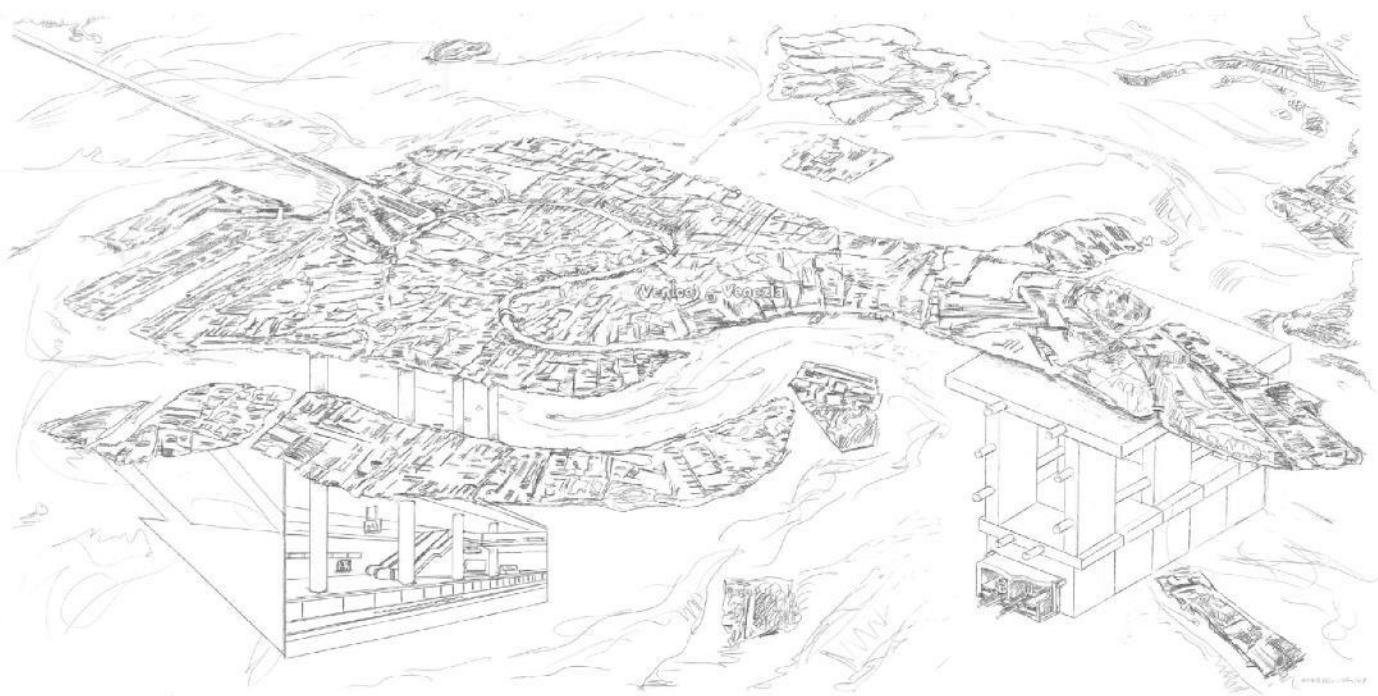


Béla Záros -  
Colecție de opere vizuale  
contemporane  
în cadrul instituțional  
16 x 23 cm, 29 pag.  
25 lei

On the cover: Lukašar Boyadjiev, *Moscow needs a lot to grow up*, detail, 2018-2020, part of the project: Utopian Solutions for Dystopian Cities, 2007-2020 (in progress).  
in the galerie section of this issue, 2020



Veneția are nevoie de metrou, 2007-2018  
VENEZIA NEEDS AN UNDERGROUND (A METRO), 2007-2018



Paris are nevoie de un nou public (pentru un nou început), 2004-2010-2018  
PARIS NEEDS A NEW AUDIENCE (TO REBOOT), 2004-2010-2018



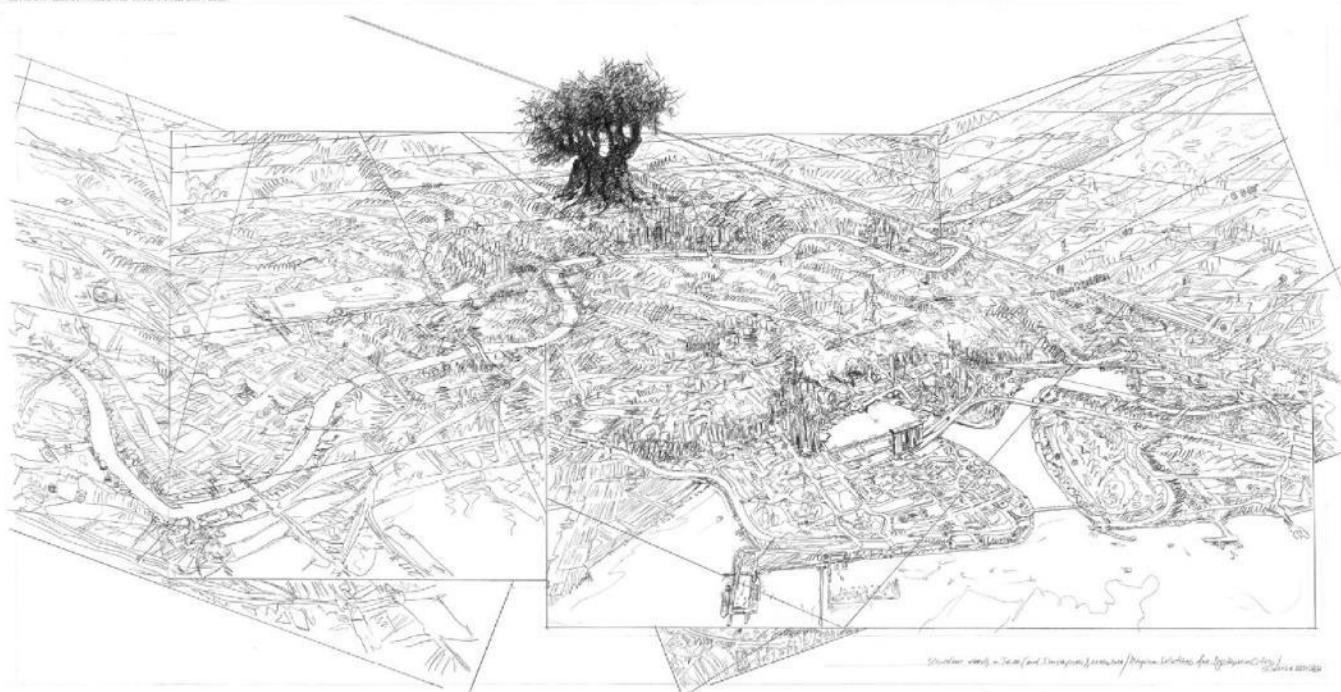
Ierusalim are nevoie să leviteze, 2008-2018  
JERUSALEM NEEDS TO HOVER, 2008-2018



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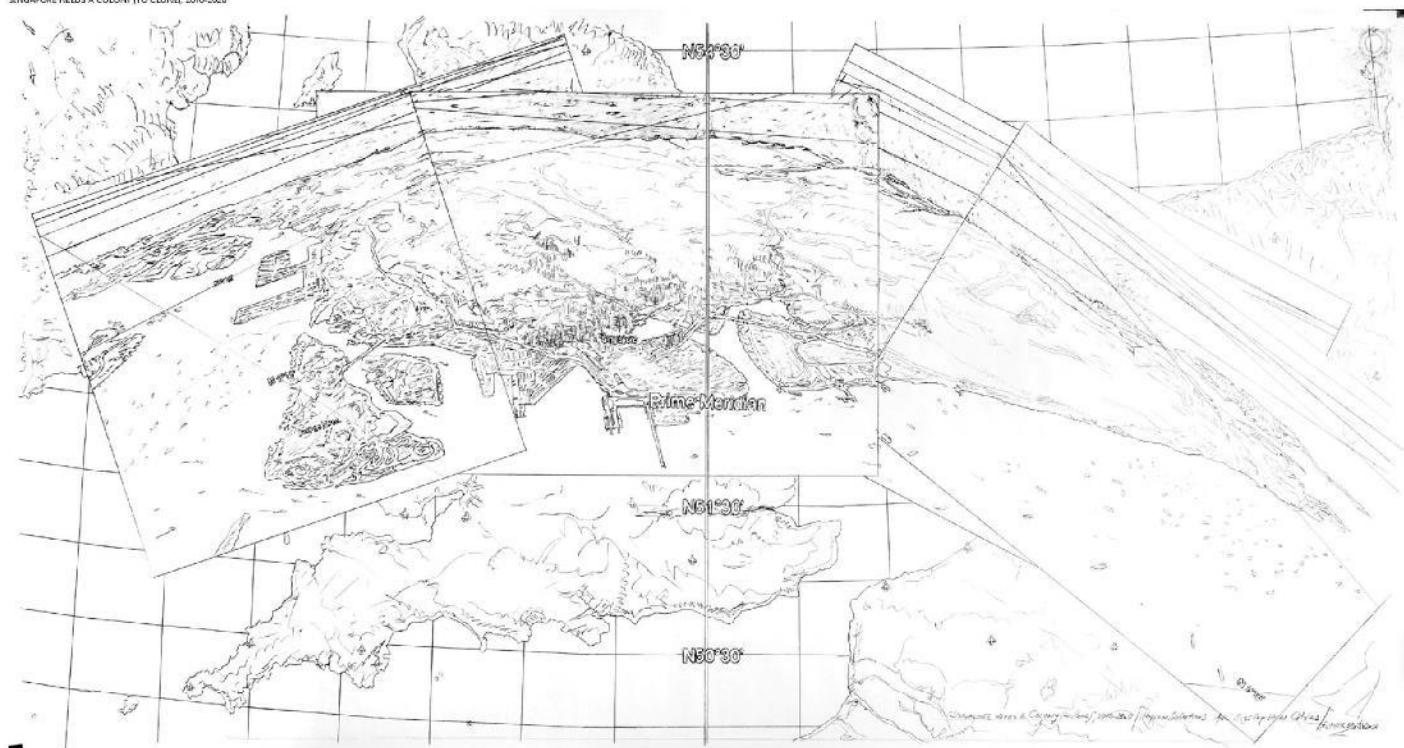
Londra are nevoie de un copac (și de Singapore), 2014-2020  
LONDON NEEDS A TREE (AND SINGAPORE), 2014-2020



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Singapore are nevoie de o colonie (pentru a se clona), 2010-2020  
SINGAPORE NEEDS A COLONY (TO CLONE), 2010-2020



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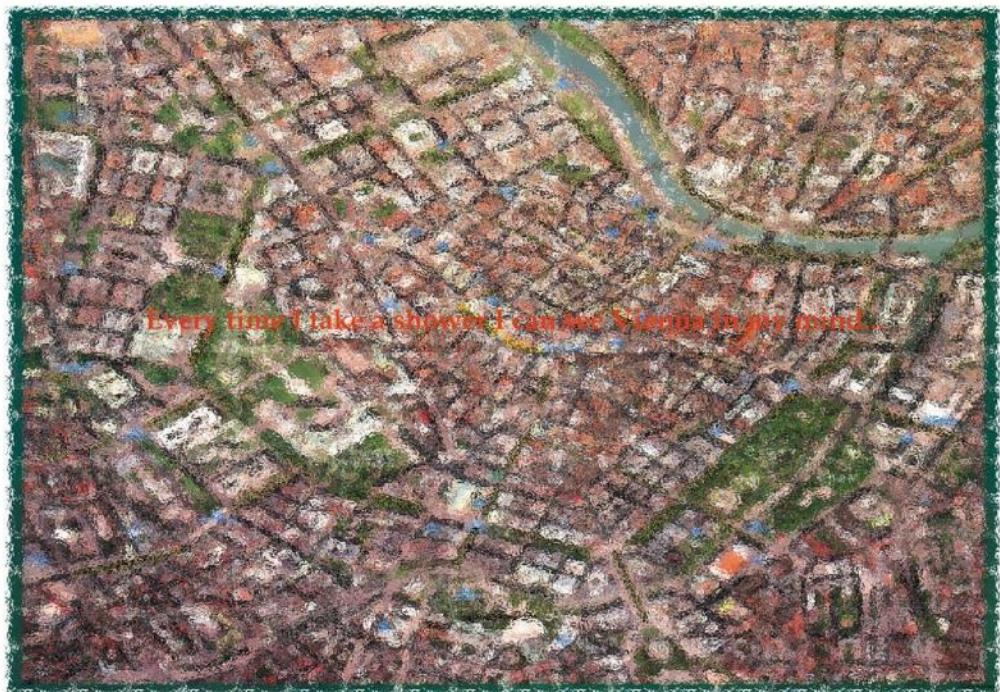
Moscova are nevoie de un avint (să se maturizeze), 2014-2020  
MOSCOW NEEDS A LIFT (TO GROW UP), 2014-2020



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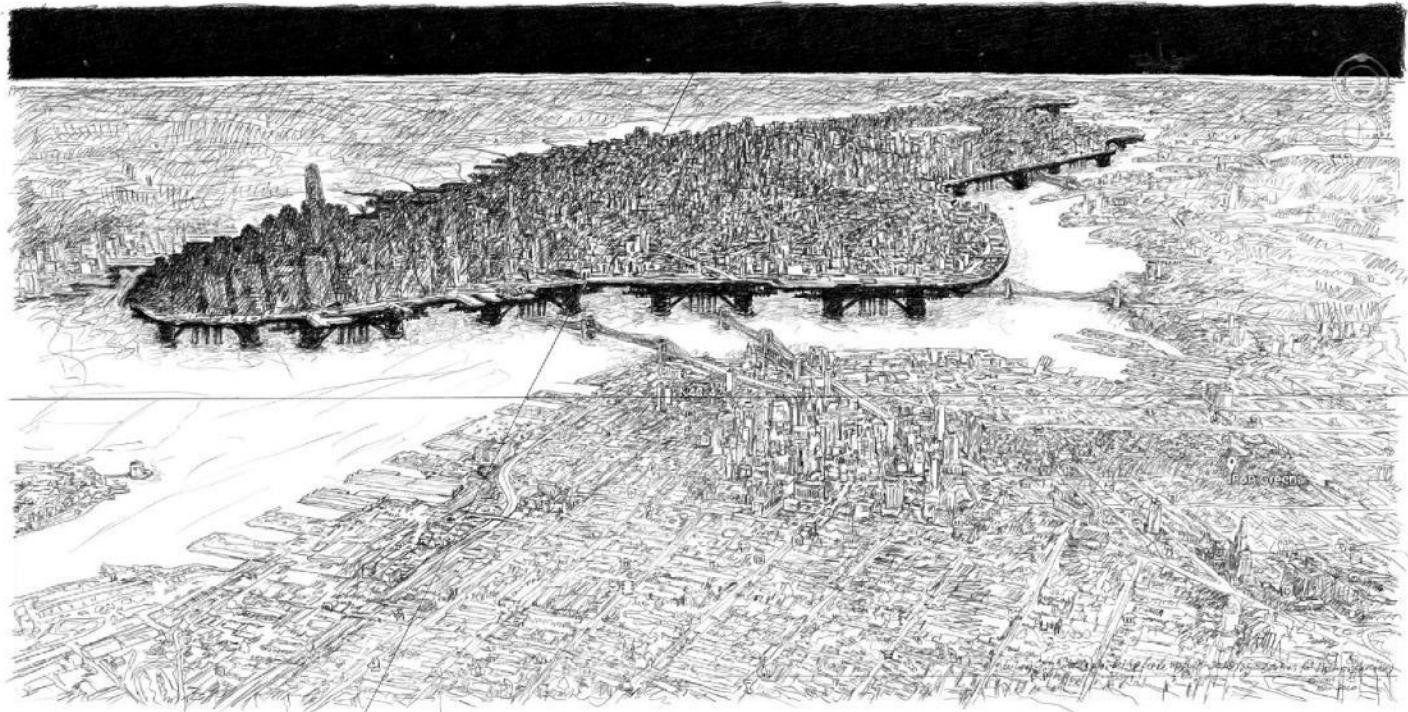
De fiecare dată când fac duș îmi închipui Viena, 2001-2019  
EVERY TIME I TAKE A SHOWER I CAN SEE VIENNA IN MY MIND, 2001-2019



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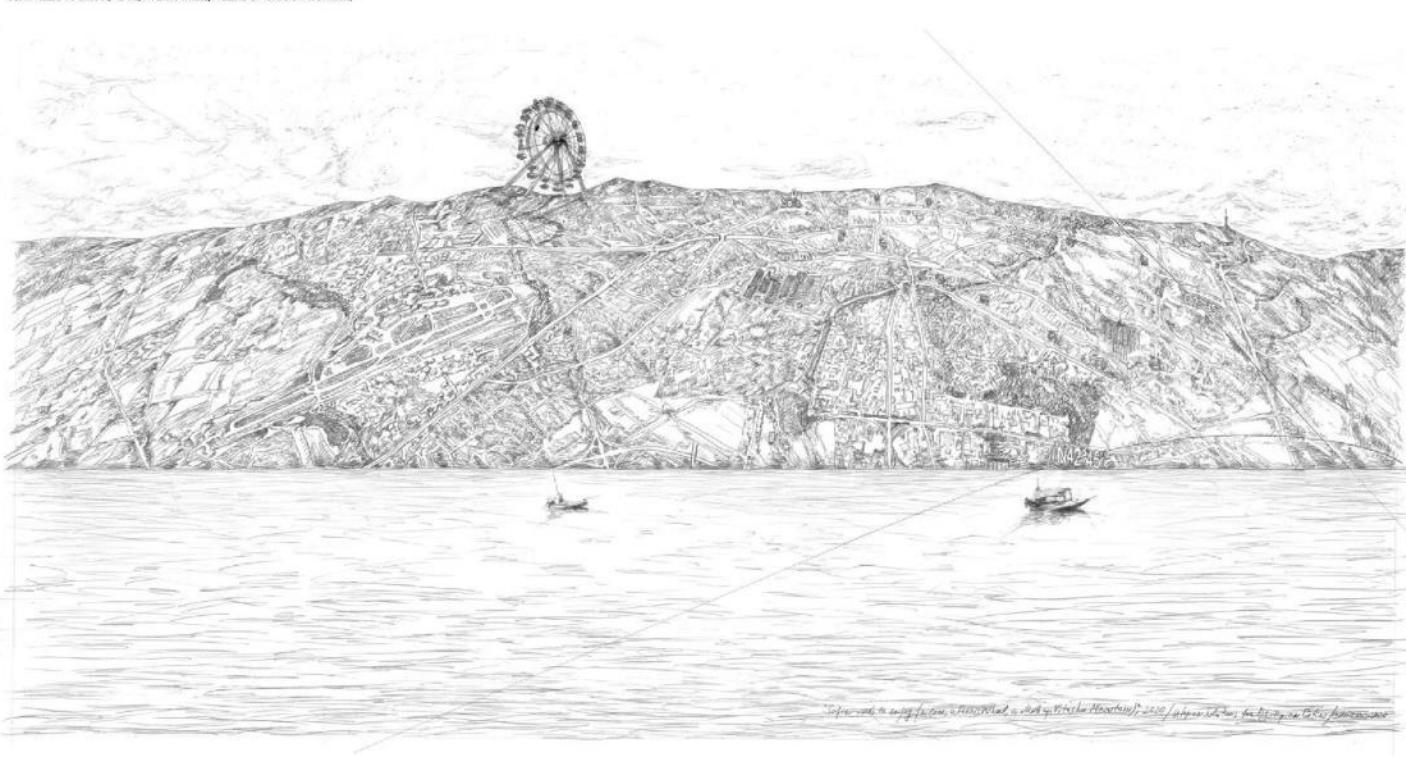
New York are nevoie să se trezească (o alarmă de trezire), 2010-2020  
NEW YORK CITY NEEDS TO RISE (A WAKEUP CALL), 2010-2020



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**Sofia are nevoie să se relaxeze (un lac, o roată Ferris, o plimbare pe muntele Vitoșa), 2020**  
 SOFIA NEEDS TO ENJOY (A LAKE, A FERRIS WHEEL, A CLIMB UP VITOȚA MOUNTAIN)

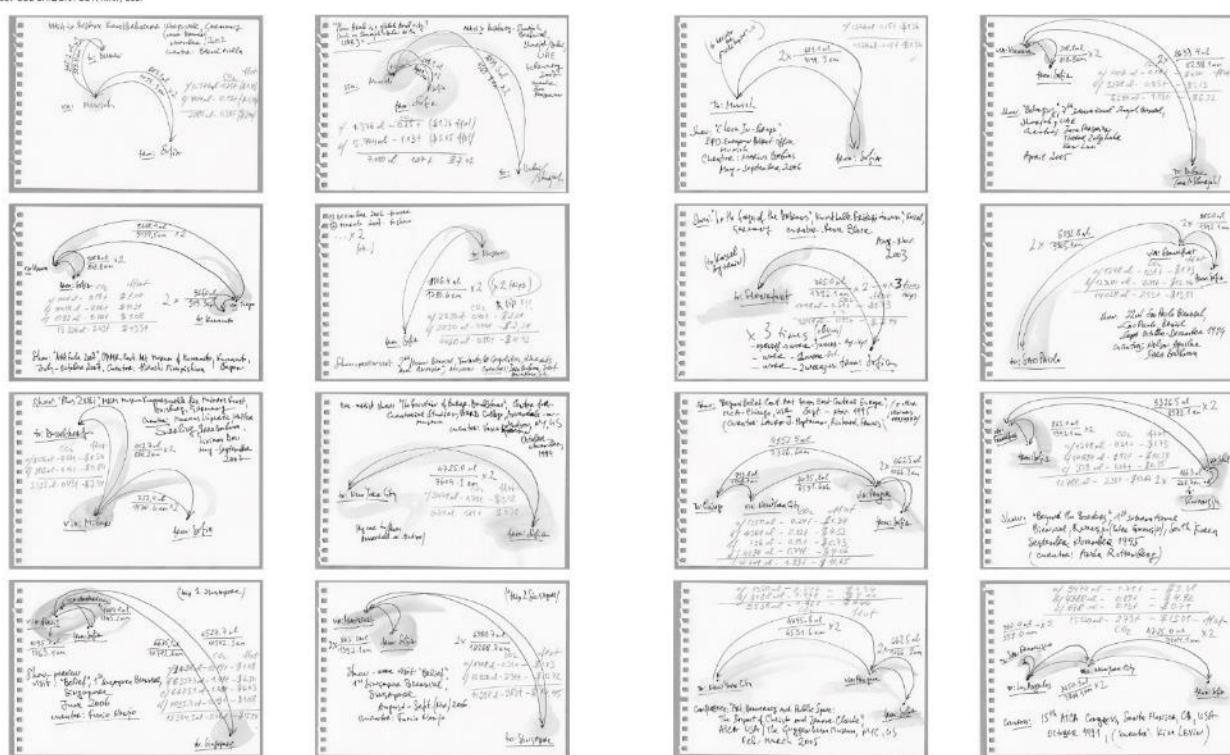


"Sofia needs to enjoy (a lake, a Ferris wheel, a climb up Vitoșa Mountain)" 2020 (sketch drawing for the exhibition "Sofia needs to enjoy")

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**Amprenta de carbon a lui Luchezar Boyadjiev, 2007**  
 LUCEZAR BOYADJIEV CO2 CARBON FOOTPRINT, 2007



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Kassel are nevoie de un aeroport, 2007 - 2018

KASSEL NEEDS AN AIRPORT, 2007 - 2018

Există un mic aeroport în Kassel – d14 avea un charter Atena-Kassel, dar în principiu în orășel se ajunge cu trenul (sau cu magaz) de la Frankfurt sau de la Berlin. Dacă cum a descompun articolul, și călător cu trenul și/ sau cu aerona poloneză. Pentru urmă, trebuie să susținem deasupra unui aerona în Kassel, cel puin pentru a reduce călătorile cu trenul, diminuând astfel poluarea. Trebuie să începeam prin transformarea pezzi din fata Cetății Kassel în pistă de atenție, numită Friedensplatz, numit, în urmă de control, al traficului zecimal și Kunsthalle Friedenstrasse, în Terminal 1, și având în Kassel Europort.

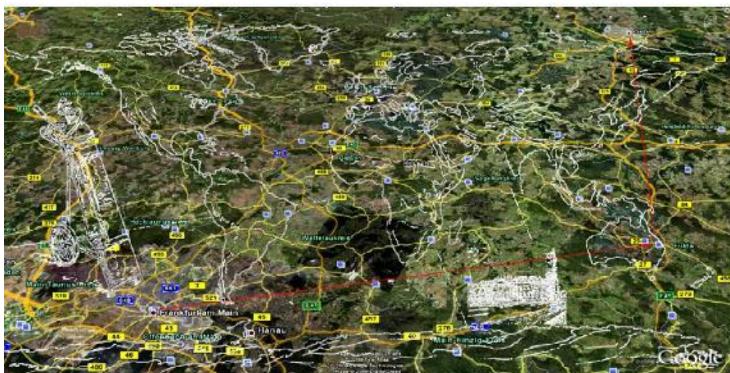
There is a small airport in Kassel - old had an Aeronautic air bridge, but the idea to reachable mainly by train from Berlin either from Franklin or Berlin - the artist found out - train and car travel is also polluting. Hence - we need to promote building an airport in Kassel to cut down at least on train travel, and thus reduce pollution. We need to start with transforming the tower in front of the Crayangene in Kassel into a landing strip, the Friedericianum Tower into an Air Traffic Controllers' Tower, and the Kunsthalle Friedericianum - into the Terminal 1 of the future Kassel Flughafen (Airport).



### galena

Venetia are nevoie de metrou, 2007-2018

#### VENICE NEEDS AN UNDERGROUND (A METRO), 2007-2018

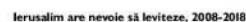


Paris are nevoie de un nou public (pentru un nou început), 2004-2010-2018

PARIS NEEDS A NEW AUDIENCE (TO REBOOT): 2008-2010-2011



PARIS EXHIBIT



JERUSALEM NEEDS TO HOVER 2008-2011

Aceasta este cea mai ușoară soluție dintr-toate. Dar, la rândul său, lernsalum este cel mai distorsionat și din toate. Mai des Oracul vechi unde și-aflat multe părți Bilești simțe, superfinis pentru majoritatea populației lumii (de o parte sau de alta). Se vorbește despre două lernsalumi, cu origine și capacitate pentru fiecare. Dar se caută mereu o soluție orizontală, cu grande, zândești, fini deosebiri deveniți sau de altă culoare. Cum ar fi să ne-am aminti de vechiul de din urmă și că îl seara „acușă” să nu e înțeleasem? Astăzi, într-o lume în care lernsalumul devine doar lernsalum, un deosebit caleidoscop, cu părțile Oracul veche - istoricul și judecătorul Uniunii noastre, într-un or de credință, într-un or, pe pămînt, camere și sună puteră de calig și umbra, doar lucru de care au marea nevoie. Chiar dacă crizul de la etajul de sus s-ar putea rezolva doar hologramă, tot este o soluție care merită cu siguranță să fie investită.



Jerusalem needs to hover

**Londra are nevoie de un copac (și de Singapore), 2014-2020**

Citij, vă rugă, parțea despre Singapore! În India are nevoie să facă loc celor mari. Începând cu Natura – are nevoie să aducă acolo un bătrân, foarte bătrân, și are nevoie să interiorizeze Singapore-ul, fosta colonie, dacă vrea să aducă un vîtor.



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Moscova are nevoie de un avint (să se maturizeze), 2014-2020  
MOSCOW NEEDS A LIFT (TO GROW UP), 2014-2020

Moscova este cel mai provincial dintre toate orașele cosmopolite ale lumii. Cumpă lumea, dar totuși este cumpă în afara acestei lumi. Are nevoie să se ridice și să se maturizeze la nivelul imaginii sale de idee mondială. Are nevoie de o formă intimității oamenilor și străzilor să fie o menajare a spațiului mondială.

Am petrecut primii trei ani din viață mea la Moscova. Aveam patruzece de zile când am fost adus în oraș după o călătorie de trei zile și trei nopți cu trenul între un final de noiembrie din 1957. Am rămas acolo cam până în 1960. Tatăl meu lucra pe vremea lui Nikita Hrușciov centrul

Am o singură amintire de atunci mult mai înținsă, un număr s-a lipit săptămâna de ea. Merg printre o cameră înșinată, goia, cu un singur bec care atrage din tavan. O îmbrăcată în fală vine spre mine și spune săptămâna de căc pe mine. E îmbrăcată într-un capot ciudat, inserit, în culori vii, dar decolorate. Are pe față un rîsnet mare - mi s-a spus că mă lubează și că zâmbirea ferinoasă să mă vadă să să mă înțeleagă. Astăzi e tot.

Fata, mi-am dat seama mai tîrziu, aducere cu un totem american - cioplita si stilizata de timp, iar rochia trebuie sa fi fost un chmono. Eram in vizita la noite preteneante unde intram un apartament comunala, de imigranti din Moscova. Acum vreo 15 ani si total din seara, de fata cu măciuca-măciuca

în Moscova. Acum vîeo și anii totun de se înțeleg cu măicuță și mi-a scăpat numele de „bunică Tanaka”. Mi-a venit brusc în minte și mi-a leșt pe guri. Mama a zis precaută: „Da, ? Ce e cu bunică Tanaka?” astăi și bătrâna zimbloare, am zis eu, de care îmi amintesc că venea spre mine în camera imenită, anăia, cu becul din Moscova. „Mama, a făcut

„În camera închisă, găsești, cu deosebită ușoară, amintirea societății. „Cum și-a putut să-și lucrau aceasta? Nu am vorbit niciodată despre asta și nu am pomenit-o niciodată, probabil că aveai vreo doară și un an jurământ la vremea respectivă”. Nu știa cum, dar îmi amintesc... și vorba probabil de impactul vizual. De fapt, este prima emisie de o parte naturală din viața mea și este vizibilă...” Bunică Tanca era văduvină.

unui comunist japonez care migrașe prin anii 1930 în URSS doar că și pară în lagăr. Era o supraveghere. Ca și Moscova.



**Singapore are nevoie de o colonie (pentru a se clona), 2010-2020**

Singapore este una societate modernă din lume, este unul model de societate rușină, însă încă, pentru binele nostru, îl urmărești să copiezi sau să te inspiri. Singapurul, de exemplu, să fie "colonial" împotriva sa metropoli. Cum ar fi săptămâna să fie într-o lume în care nu există săptămâni? Nu și să mă vorbești, nu mai exiște chiar și o săptămână legală, corisitate sau paradigmatică, droguri, sfidări, jurnaluri.

Singapore is the best created democracy in the world; it is such a successful model of society that it must copy the good of it, or, at least, it has to be copied. For instance, what if Singapore reverse "colonial" its former metropolitan status, the UK, or its land? We have talk of Brexit, no more exorbitantly high rents, no more homelessness, no more corruption and official heinous, no more political destruction, no religious and racial tensions and violence, no more the City, and the colonies.

languages and you can practice any religion you want as long as you respect the religion of your neighbour! The "carating" process is so well managed, even at the time of severe pandemic due to the coronavirus, that the UN, the WHO and many other international bodies and organisations have been impressed by the state of affairs above the Equator. Singapore - the so called "air-conditioned nation" is a huge consumer of electricity and abuse of natural resources, even of its geographic location - see all those landfills, for example. But if it's colonies and rainy London all that will disappear!!

With my troubled heart, Singapore is the perfect climate for me - it's always 30°C and 80% humidity. I am not a fan of air-conditioning. I am a fan of life like home in terms of climate! Just like Bulgaria nowadays, Singapore has two very distinct seasons. In Bulgaria we have lost spring and autumn, it's either very hot - and we know it is summer, or it's very cold and we know it is winter. The weather in Singapore - there is no such thing as summer or winter, you can "seasonalise" the weather. You can have a tropical summer or a tropical winter. You are as well situated as anyone from the local authorities to do whatever they like. Of course, it is not entirely human to have "OCD" compulsion, as they like to self-advertise, but I can live with that. After working in Singapore for two billions in a year (2006-2008), I liked it so much that I wanted to settle. So I am looking for a job, or a wife there. And I love Singapore! It should become a main norm for international English!



**De fiecare dată când fac dus îmi închipui Viena, 2001-2019**

An aerial photograph of Port-au-Prince, Haiti, showing the city's dense urban sprawl. Numerous small red dots are scattered across the map, representing the locations of cholera cases. A prominent cluster of dots is visible in the lower-left quadrant, specifically in the Cité Soleil slum area. A callout box labeled 'Cité Soleil' points to this specific location, with text explaining that nearly all cholera cases in Port-au-Prince originated there. Another callout box in the upper-left corner discusses the spread of cholera from the Artibonite River upstream through the Cité Soleil area.

Aceasta este una dintre primele lucrări legate de orașe ale artistului care nu se bazează pe o investigație vizuală, ci pe un fel de manifestare metaforică-vizuală a sentimentelor, atitudinilor, gândurilor, preocupărilor și așteptărilor artistului în legătură cu un oraș particular. În acest caz, Viena – un oraș adus de el cu bucuria și cu tristețea, cu succesiul și eșecul, cu exuzii și agonia.

This is one of the first city-related works by the artist that are not based on visual research but on a kind of metaphorical-visual expression of the artist's feelings, attitudes, thoughts, concerns, and hopes about a particular city, in this case Vienna – a city associated for him with both joy and sorrow, success and failure, ecstasy and agony.



# INTRODUCTION TO BULGARIAN CONTEMPORARY ART 1982–2015

VESSELA NOZHAROVA



OPEN ARTS  
FOUNDATION

*Introduction to Bulgarian Contemporary Art (1982–2015)*, Vessela Nozharova. Janet 45 Publishing, Open Arts Foundation, 2018,  
book



by the artist in which he refers to it as "conceptualism with a human face."<sup>123</sup>

In 1997, Boyadjiev participated in the group project **Hybrid Workspace**, organized by Geert Lovink for **documenta X** in Kassel. The project was launched with a public discussion between Boyadjiev and Lovink, and later included the workshop "**Deep Europe**"<sup>124</sup> where Boyadjiev developed the notion of the '**Overlapping Identities**'<sup>125</sup> concerning the new identity of Europe after the fall of the Berlin Wall. The notion is still a major point in his work and found application in the series of "**Schadenfreude Guided Tours**" (2003...), which Boyadjiev started in 2003 in Kassel within "In the Gorges of the Balkans", an exhibition of contemporary art from the Balkans.<sup>126</sup> These are lecture-performances during which the artist takes on the role of a "guide" dressed in a blue worker's coat bought at the so called Women's Market in Sofia. After the opening when all the other participants in the show have left, the artist is present in the space of the exhibition every day. He is "animating" the space of the exposition while interpreting the art works in their

↑ Luchezar Boyadjiev, "Gazebo," 1996,  
permanent site-specific installation,  
2 wooden cinema chairs - repaired,  
stone platform, view. The hills  
above Gars-am-Kamp, 80 km north-  
west of Vienna, Austria, 1996

122. *Installation Art in the New Millennium*. Ed. Nicolas de Oliveira, Nicola Oxley, and Michael Petry. Thames & Hudson, London 2003, p. 86

123. *Conceptualism with a Human Face. Conversation with K. Prashkov and L. Boyadjiev*", *Kultura Weekly*, #36, 6 September, 1996 (in Bulgarian)

124. Lovink, Geert. "How to Turn Your Liability into an Asset: Media, Art, and Politics in Post-Communist Bulgaria", MIT Press, Cambridge, USA, 2003, p.p. 58-73

125. Boyadjiev, L. "Overlapping Identities". In: *Communication Front 2000. Crossing Points East-West. Art Today*, Ploudiu, 2002

**Introduction to Bulgarian Contemporary Art (1982– 2015)**, Vessela Nozharova. Janet 45 Publishing, Open Arts Foundation, 2018, book



← Luchezar Boyadjiev, *In/Out, In again...*, 1999. Cycle of 15 digital prints on paper, various sizes. Project for the Residence of the Swiss Ambassador, Sofia, 1999

and 2000—for participation in exhibitions, residencies, conferences and so on. In fact, that's a calculation of money that the artist does not actually see but which somebody is paying—for tickets, hotels, production costs, catalogues, etc. The composition is full of information from scanned archival documents, photographs of works and moments of socializing, as well as comments. It poses a series of questions: what for us is the cost of art, actually; who is paying for the non-market exchange; and what is the place of the artist within "commerce" with values, identities, and human lives? The work was shown first in Ljubljana in 2000 and in Sofia in 2001 in the 6 Shipka St. UBA Gallery. Since the global financial crisis of 2008, it is often exhibited in shows that engage with the globalization of art.

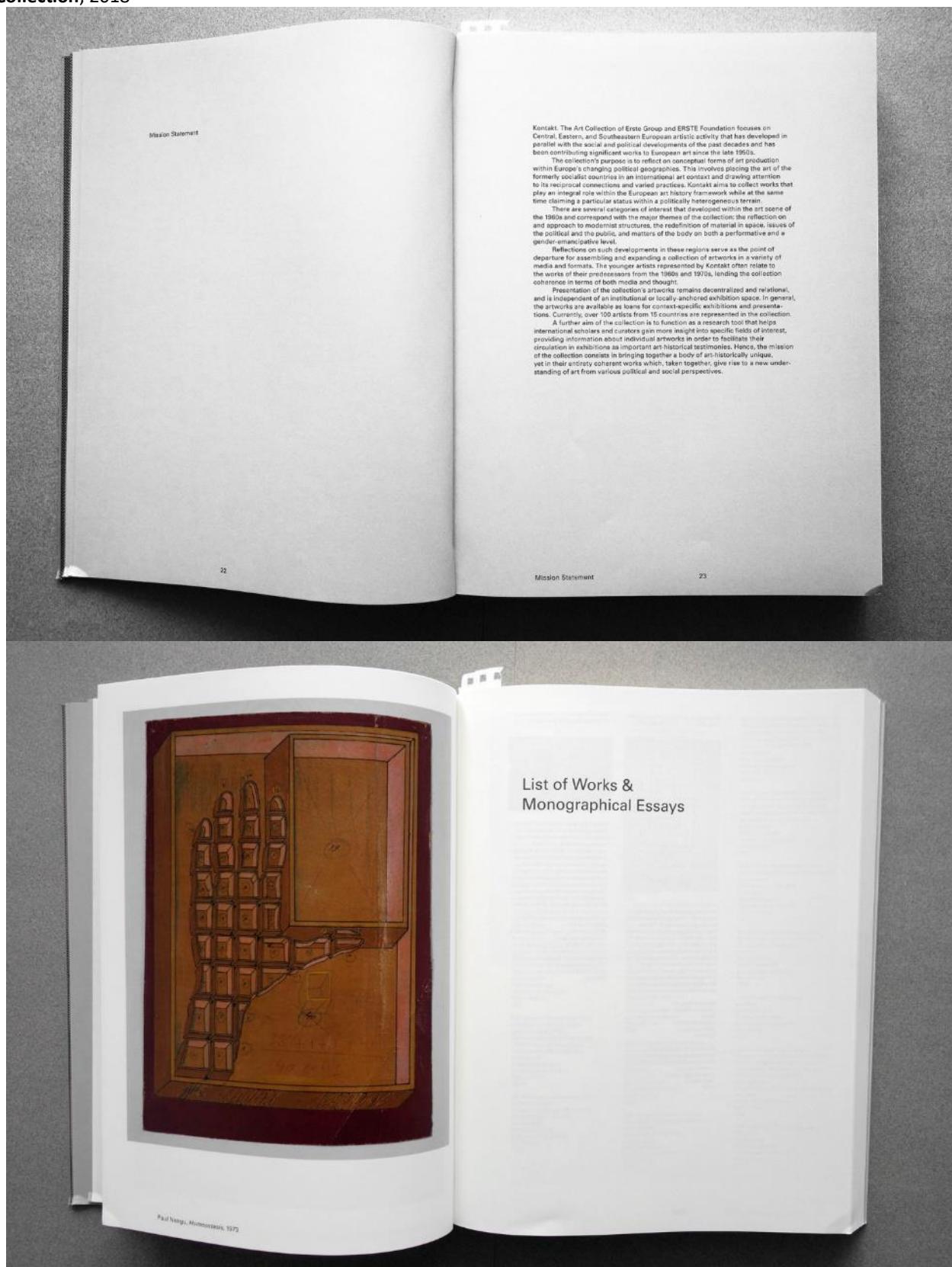
→ Luchezar Boyadjiev, *GastARTbeiter*, 2000. Digital print on vinyl, 210 x 510 cm. Installation view: *The Art World*, Feinkost Gallery, Berlin 2007



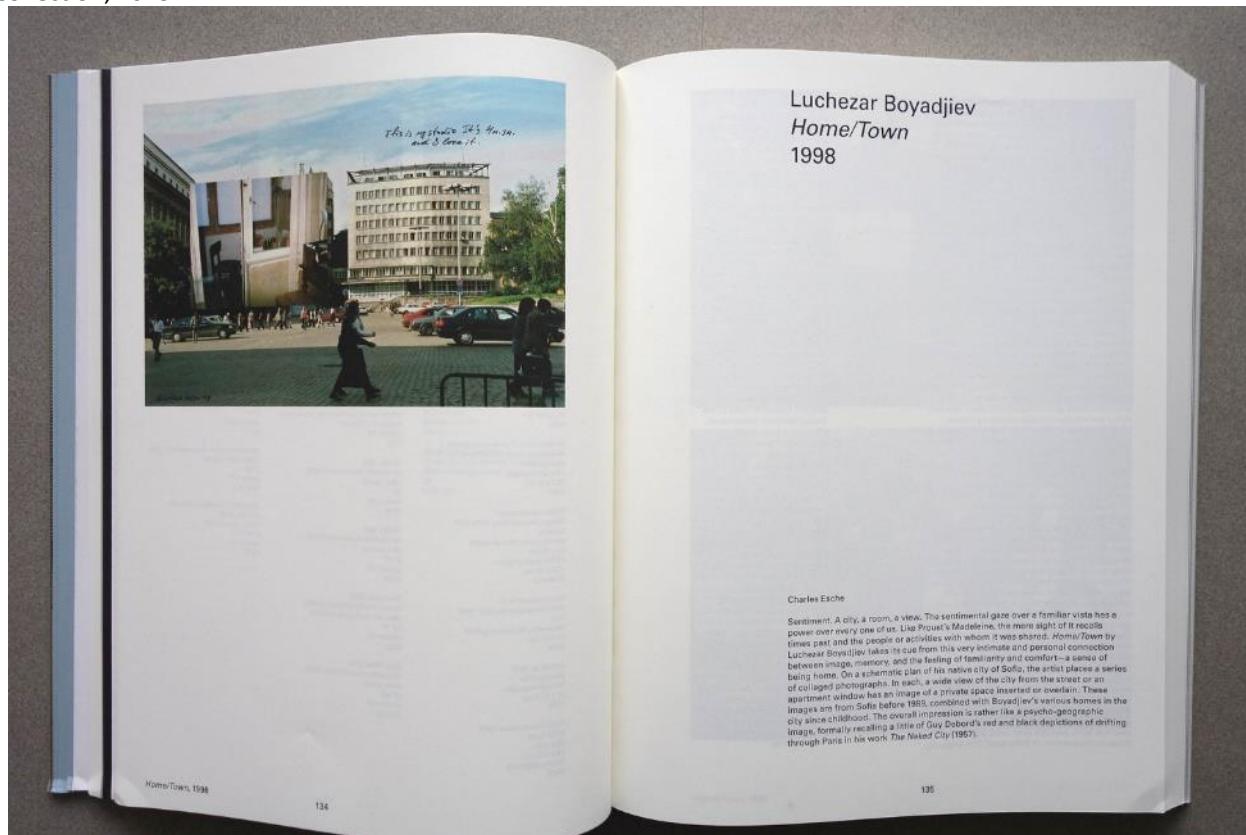
**Introduction to Bulgarian Contemporary Art (1982– 2015)**, Vessela Nozharova. Janet 45 Publishing, Open Arts Foundation, 2018, book



## Kontakt Collection, 2018



## Kontakt Collection, 2018



Charles Esche

*Sentiment. A city, a room, a view. This sentimental gaze over a familiar vista has a power over every one of us. Like Proust's Madeleine, the mere sight of it recalls times past and the people or activities with which it was associated.* *Home/Town* by Luchezar Boyadjiev takes its cue from this well-known and paradigmatic association between image, memory, and the sense of family, safety and comfort—a sense of being home. Using a schematic plan of his native city of Sofia, the artist places a series of color photographs. In each, a wide view of the city from the street or an apartment window has been framed by a grid of squares. The images themselves are images from Sofia taken 1985, intermixed with Boyadjiev's various homes in the city since childhood. The overall impression is rather like a psycho-geographic image, formally recalling a title of Guy Debord's red and black depictions of drifting through Paris in his work *The Naked City* (1967).

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Home/Town, 1998

Kontakt Collection, 2018



**Inside Out**, Mestna galerija Ljubljana, 2015, catalogue

**Muzej in galerije mesta Ljubljane  
Mestna galerija Ljubljana**

**Inside Out - Not So White Cube  
Narobe obrnjeno - ne tako bela kocka**

**24. 9. – 22. 11. 2015**

Inside Out, Mestna galerija Ljubljana, 2015, catalogue

## LUCHEZAR BOYADJIEV

### I Supply! You Demand?

(Schadenfreude Guided Tours) 2003-2015

I do not know if visitors to an art event need to have a live artist at hand in order to ask questions about the work(s) in a group show. But I know that after the opening, artists are usually not needed by the organizers of an art event – the sooner you leave the “site of the crime”, the better. So, I have rarely had the chance to see, let alone communicate with, those people who are actually going to the shows I am participating in. And I might have only a vague idea why they go in the first place.

I am not sure if what I supply – guided tours around shows of contemporary art – meets the demand of the audience. I am a provider of a service that maybe no one needs. I am available to guide visitors around the show, but I am not able to figure out the dialectics of supply and demand. Hopefully, if something is supplied, the demand will follow. On the upside though – I supply more than artsy explanations... For instance, my fellow artists, who are not around while I am giving the tours, have no control over what I might tell the audience about their works. This is the Schadenfreude bit – “Tough luck, mates – I take pleasure in your absence, which is your misfortune...” ☺

My misfortune, though, is that there is hardly a way to fully document what goes on between me and the tour-takers... ☺

Sofia, July 8<sup>th</sup>, 2003 – June 28<sup>th</sup>, 2015

Original version: *In den Schluchten des Balkan* (*In the Gorges of the Balkans*), Kunsthalle Fridericianum, Kassel, Germany, 2003 (catalogue)

A new version of the *Schadenfreude Guided Tours* is conceived specifically for the exhibition *Inside Out – Not So White Cube*. It will be realised on 20 November 2015 in the City Art Gallery Ljubljana, to coincide with the conference.

Luchezar Boyadjiev is an artist based in Sofia, Bulgaria. His work is about private interpretations of public space and visibility of global cities; about the public vs. private in the artist's inner world; and about fostering involvement with audiences through breaking up the local/global, the active/passive participant, and the artist/audience divides. His media is installation, photography, drawing, objects, text, video, and lectures. Recent exhibitions: *Stand Out... & Standstill*, One Night Stand Gallery, Sofia (solo); *Commercial Show with a Non-Profit Goal*, 0gms-drawer Gallery, Sofia (solo); *Not a Library Artist Either*, SALT Galata, Istanbul (2013, solo); *Artist in the Storage*, Sofia City Art Gallery (2010, solo); *The Grammar of Freedom: Five Lessons*, GARAGE MCA, Moscow and *Art for Change 1985–2015*, Sofia City Art Gallery (2015); *Disconsent, Ancient Bath* - CCA, Plovdiv, Bulgaria (2014); *Economics in Art*, MOCAK, Krakow (2013); *The Best of Times, the Worst of Times*, 1<sup>st</sup> Biennial, Kiev and *The Eye Never Sees itself*, 2<sup>nd</sup> Biennial, Yekaterinburg (2012); *The Global Contemporary*, ZKM, Karlsruhe (2011).

### Ponjam! Povprašujete?

(Škodoželjna vodstva) 2003-2015

Ne vem, če obiskovalci umetniških prireditv potrebujejo pri roki umetnika, da bi ga kaj vprašali o delu ali delih na skupinski razstavi. Vem pa, da organizatorji umetniške prireditve umetnikov po otvoritvi razstave po navadi ne potrebujejo več – čim prej zapustijo »kraj zločina«, tem bolje je. Tako sem imel redkokdaj priložnost videti ljudi, ki si ogledajo razstave, na katerih sodelujem, kaj šele, da bi govoril z njimi. In o tem, zakaj si razstavo sploh ogledajo, imam le megleno predstavo.

Nisem prepričan, če moja ponudba – vodstva po razstavah sodobne umetnosti – ustreza povpraševanju publike. Ponjam storitev, ki je morda nihče ne potrebuje. Na razpolago sem, da popeljem obiskovalce na voden ogled razstave, ne znam pa razvozati dialektike ponudbe in povpraševanja. Upam, da bo, če je nekaj ponujeno, sledilo tudi povpraševanje. Pozitivna plat tega je, da ponjam več kot zgolj umetniške razlage ... Na primer, moji kolegi umetniki, ki jih na mojih vodstvih ni zraven, nimajo nobenega nadzora nad tem, kaj publiki povem o njihovih delih. In to je škodoželjni del: »Smolca, prijatelji – mene vaša odsotnost veseli, kar je za vas škoda ...« ☺

Smola zame pa je, da tako rekoč ne obstaja način, kako bi popolnoma dokumentirali, kaj se dogaja med menoj in obiskovalci na vodstvih ... ☺

Sofija, 8. 7. 2003 – 28. 6. 2015

Izvirna verzija: *In den Schluchten des Balkan* (*In the Gorges of the Balkans*), Kunsthalle Fridericianum, Kassel, Nemčija, 2003 (katalog)

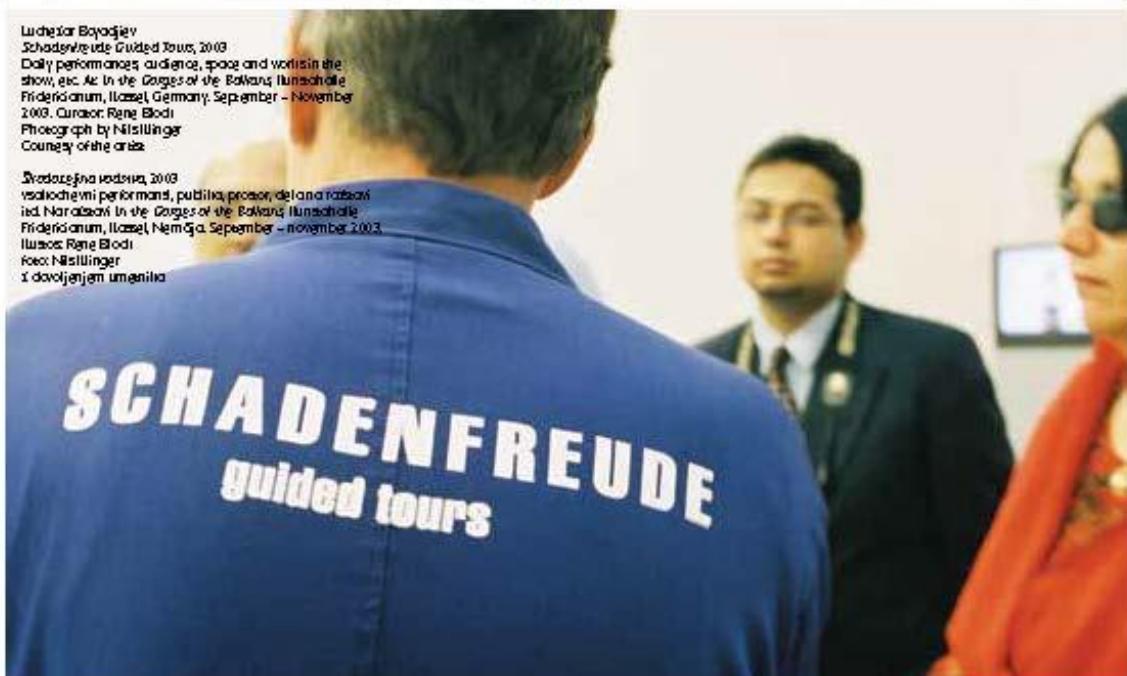
Nova različica Škodoželjnega vodstva je v pripravi prav za razstavo *Narobe obrnjeno – ne tako bela kocka*. Realizirana bo 20. novembra 2015 v Mestni galeriji Ljubljana, da svopade s konferenco.

Luchezar Boyadjiev je umetnik; živi v Sofiji. V delu obravnava osebne interpretacije javnega prostora in vizualnosti globalnih mest, nasprotje med javnim in zasebnim v umetnikovem notranjem svetu in skuša pritegniti k sodelovanju publiko z rušenjem barier med lokalnim in globalnim, aktivno in pasivno udeležbo ter umetnikom in publiko. Dela v medijih instalacije, fotografije, risbe, objektov, teksta, videa in predavanj. Med njegovimi nedavnimi razstavami so: *Stand Out... & Standstill*, Galerija One Night Stand, Sofia (samostojna razstava); *Commercial Show with a Non-Profit Goal*, Galerija 0gms-drawer, Sofia (samostojna razstava); *Not a Library Artist Either*, SALT Galata, Istanbul (2013, samostojna razstava); *Artist in the Storage*, Mestna galerija Sofia (2014, samostojna razstava); *The Grammar of Freedom: Five Lessons*, GARAGE MCA, Moskva in *Art for Change 1985–2015*, Mestna galerija Sofia (2015); *Disconsent*, CCA, Plovdiv (2014); *Economics in Art*, MOCAK, Krakow (2013); *The Best of Times, the Worst of Times*, 1. biennale, Kiev in *The Eye Never Sees itself*, 2. biennale, Jekaterinburg (2012); *The Global Contemporary*, ZKM, Karlsruhe (2011).

**Inside Out**, Mestna galerija Ljubljana, 2015, catalogue



Ljudevit Bojadžev  
*Schadenfreude Guided Tours*, 2003  
Daily performances audience, space and works in the show, etc. At In the Gorges of the Balkans Kunsthalle Fridericianum, Kassel, Germany, September - November 2003. Curator: René Blodi  
Photograph by Nitschinger  
Courtesy of the artist



## Inside Out, Mestna galerija Ljubljana, 2015, catalogue



Luchstar Boyadjiev  
Schadenvrede Guided Tours 2003  
Detail: the guide's corner in the reception area of the  
Lunshalle Friedrichianum during his offhours  
Photograph by the artist  
Courtesy of the artist

Sredozemna vadiva, 2003  
dejstv: umetniki poučuje sicerje vodje v Lunshalle  
Friedrichianum  
Foto: Dan Perjovschi  
Z dovoljenjem umetnika

Luchstar Boyadjiev  
Schadenvrede Guided Tours 2003  
Detail: the artist interacting with the regular docents of the  
Lunshalle Friedrichianum  
Photograph by Dan Perjovschi  
Courtesy of the artist

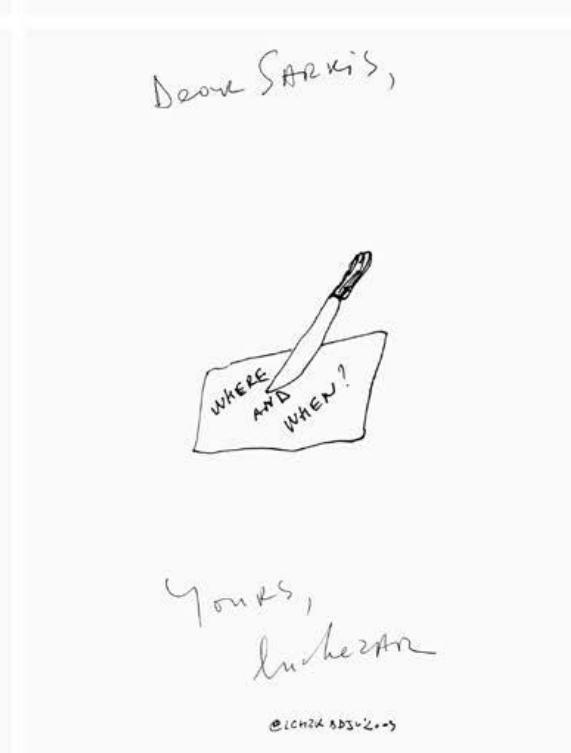
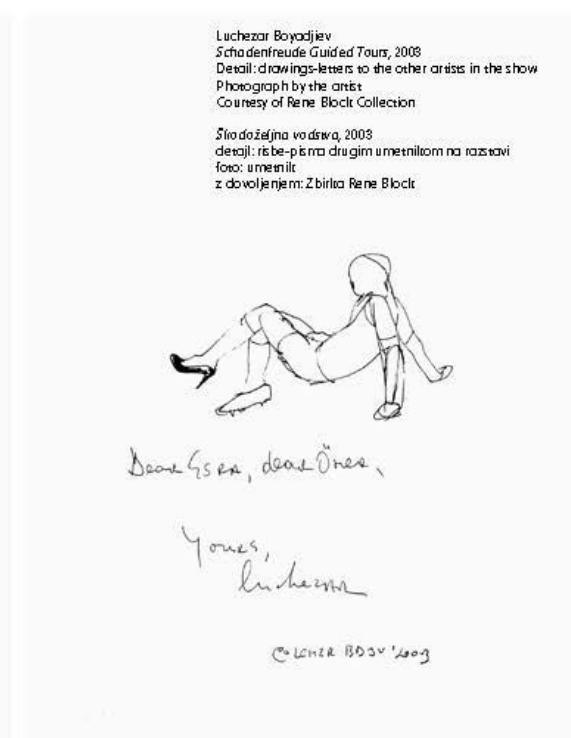
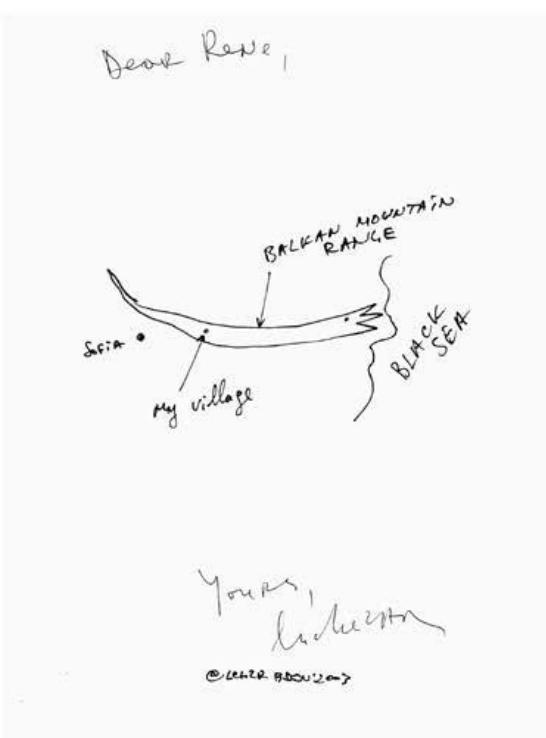
Sredozemna vadiva, 2003  
dejstv: umetniki poučuje sicerje vodje v Lunshalle  
Friedrichianum  
Foto: Dan Perjovschi  
Z dovoljenjem umetnika



Luchstar Boyadjiev  
Schadenvrede Guided Tours, 2003  
Detail: drawing sessions with the other artists in the show,  
and the guide's solo  
Installation: Lone H. or Lone K., P. Bjørnstad, Cetinje,  
Montenegro Curators René Blodi, Nasca IIIC  
Photograph by the artist  
Courtesy of René Blodi Collection

Sredozemna vadiva, 2003  
dejstv: ribe-pitoma drugim umetnikom na razloki in vodje  
plačil inecologa Lone H. or Lone K., S. bende v Cetinju,  
Crna gora. Ilustracija René Blodi, Nasca IIIC  
Foto: umetnik  
Z dovoljenjem: Zbirka René Blodi

Inside Out, Mestna galerija Ljubljana, 2015, catalogue

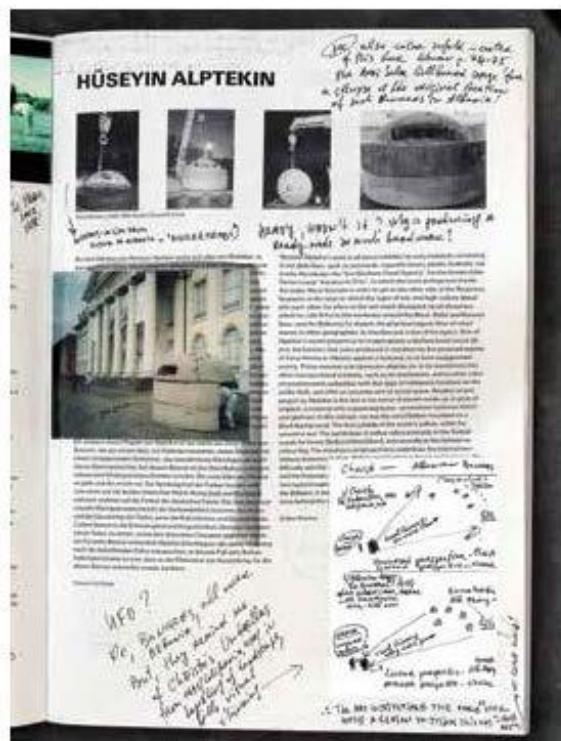


Inside Out, Mestna galerija Ljubljana, 2015, catalogue

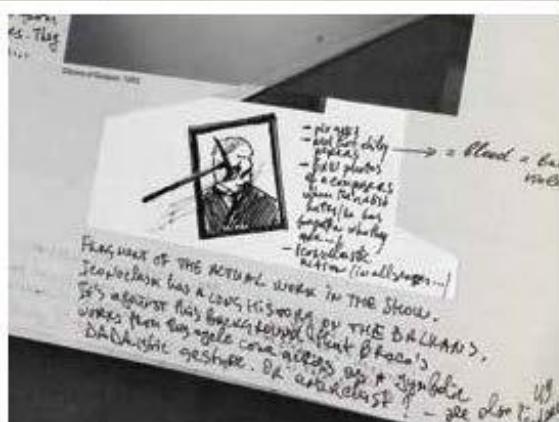
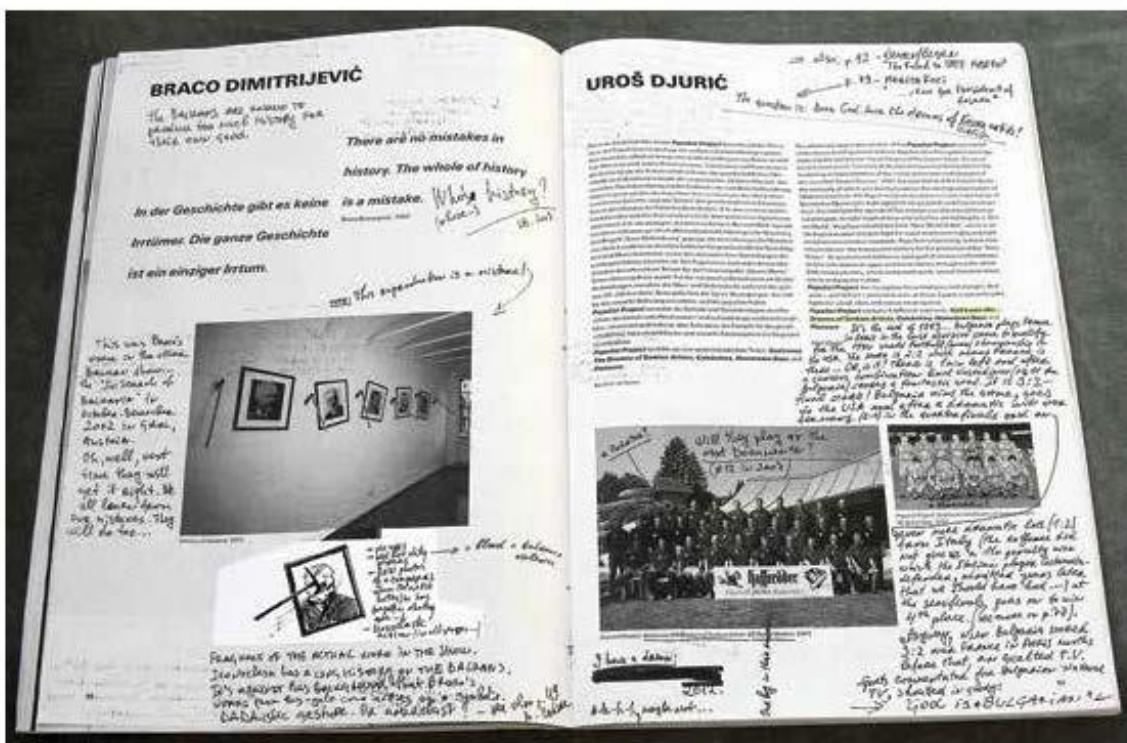


Lukačar Boyadžev  
*Schadefreude* (United Troubles), 2003  
Detail The Book - the catalogue of the show transformed  
into an artistbook. Front cover  
Photograph by the artist  
Courtesy of René Blodi Collection

Sodelovalna izdaja, 2003  
desjt Injigo - raziskovalni dialog, predelan v injigo  
umetnosti Predstava plastika  
Rez učenih  
Izdelovanje zbirka René Blodi



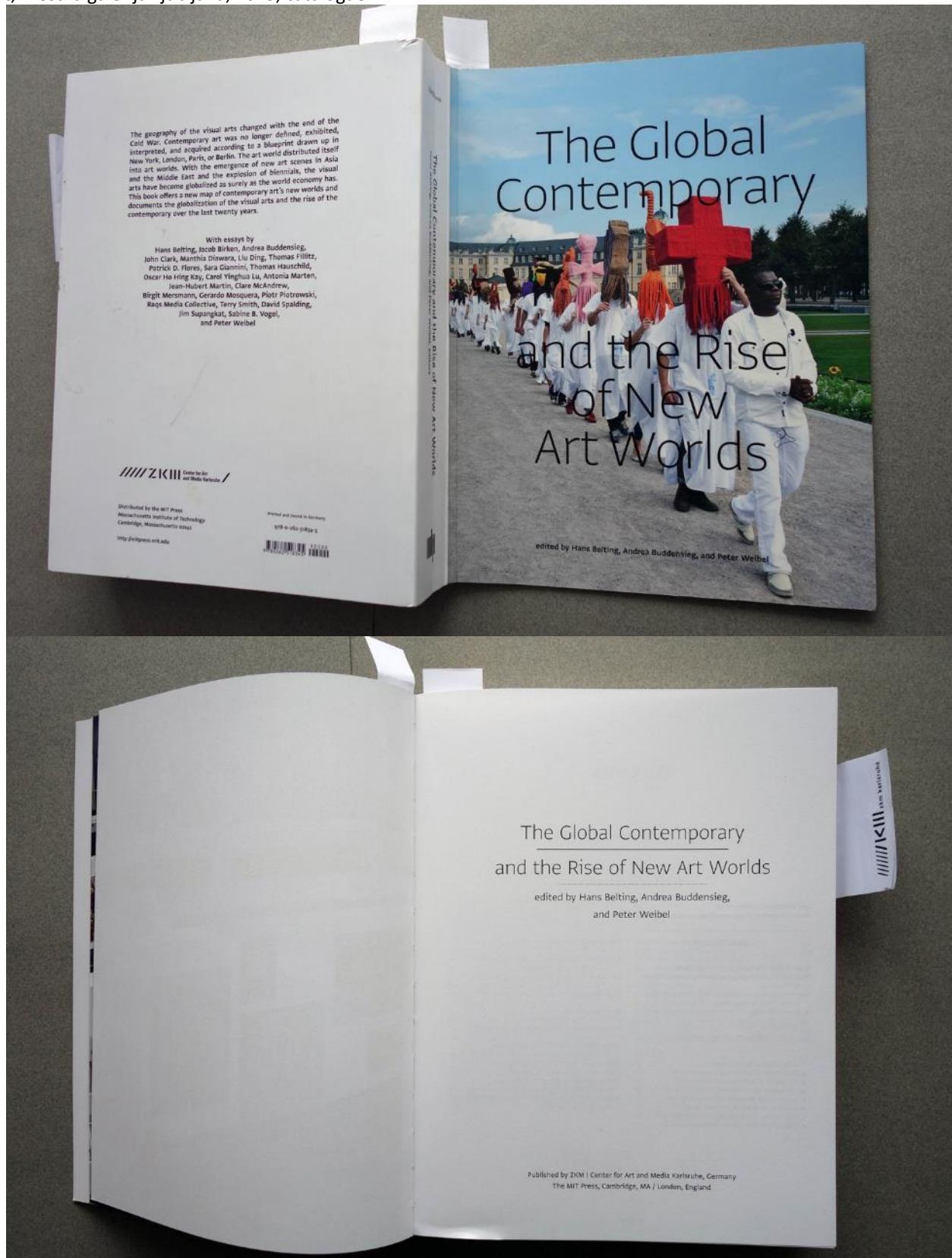
**Inside Out**, Mestna galerija Ljubljana, 2015, catalogue



Luchigir Boyadjiev  
Schedule 14/6 Guided Tours 2003  
Detail: The Book - the catalogue of the show transformed  
into an *artist's book*. Pages  
Photograph by the artist  
Courtesy of René Blod/CdLaison

Skodrašnja podoba, 2003  
dejstv: Iznoga - razvojni model predelan vrnjigo  
umetnika. Nosičje zrani  
fot: umetnik  
z dovođenjem: Zbirka René Blodi

Inside Out, Mestna galerija Ljubljana, 2015, catalogue



The Global Contemporary and the Rise of New Art Worlds, ZKM, 2012, catalogue



Luchezar Boyadjiev

\* MFA in Sofia (BG), lives and works in Sofia

GastARTbeiter, 2000-2007

Digital print on vinyl, 210 × 510 cm

Laucharek Beydouri is an artist of international standing and an active representative of the contemporary Eastern European art scene in the so-called Western world. In his work he reflects on the radical changes in the way of life and economic system that began with the end of the socialist societies.

In his wall piece *GARTER*, Beydouri traces his artistic career during the 1990s. Unlike the usual artist's biography, this one is not presented in terms of grants, grants, exhibitions, and solo shows, but through bills, installation receipts, contracts, exhibition budgets, and other documents. The artwork contains photos, press clippings, and commentaries by Beydouri, and thus is a kind of memoir and chronicle.

Since his participation in a guest artist program in Stuttgart, and because of his grievances with the institutional art market system, he began calculating how much money Western foundations and funding programs had granted to be prepared to invest in his career over ten-year period.

Ondrej Brody & Kristofer Paetz

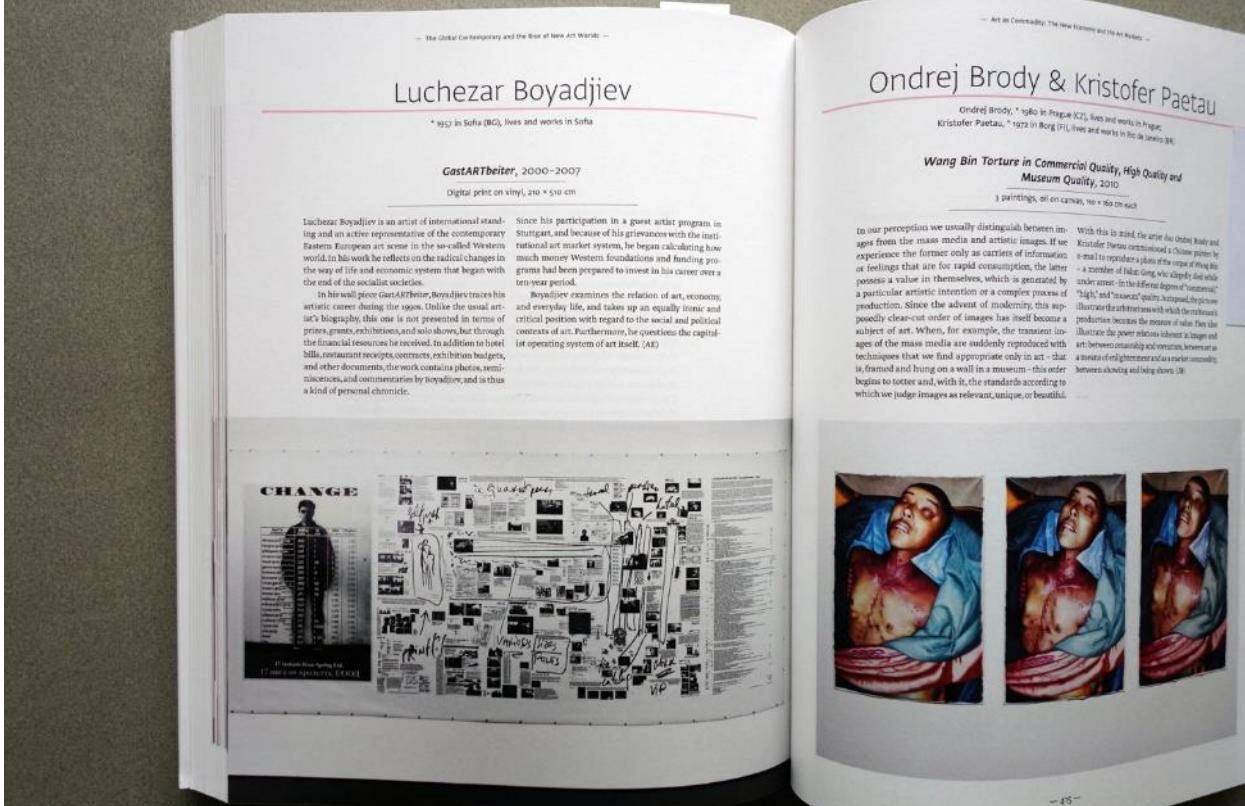
Ondrej Brody, "1980 in Prague (CZ), lives and works in Prague;  
Kristofer Paetau, "1972 in Borg (FI), lives and works in Rio de Janeiro

Wang Bin Torture in Commercial Quality, High Quality and  
Museum Quality, 2010

3 paintings, oil on canvas, H. 250 cm

In our perception we usually distinguish between images from the mass media and artistic images. If we experience the former only as carriers of information, or feelings that are for rapid consumption, the latter possess a value in themselves, which is generated by a particular artistic intention or a complex process of production. Since the advent of modernity, this supposedly clear-cut order of images has itself become a subject of art. When, for example, the transient images of the mass media are suddenly reproduced with techniques that we find appropriate only in art - that is, framed and hung on a wall in a museum - this order begins to totter and with it, the standards according to

With this in mind, the artist duo Christy Rude and Kristoffer Pæstvad commissioned a Chinese painter by e-mail to reproduce a photo of the couple of Wong Jing – a member of Falun Gong, who allegedly died while under arrest – in the different degrees of “commercial,” “high,” and “masses” quality. They asked the painter to illustrate the ambivalence with which their artwork’s production becomes the measure of value. They also illustrate the power relations inherent in images and art; between commissioning and execution, between art as a means of enlightenment and art as a market commodity, between showing and being shown.<sup>38</sup>



The Global Contemporary and the Rise of New Art Worlds, ZKM, 2012, catalogue



**2<sup>nd</sup> Moscow Biennial 2007, catalogue**



70 The new works of Luchezar Boyadjiev, a critical observer and intercessor of social, political and cultural development, continue his tradition of interventionism, take the viewer on an eye-opening journey to the world of the wealthiest of nations and the poorest of countries, in a dialogue in which we may find ourselves in an unlabeled market environment. There is undoubtedly market orientation in Boyadjiev's advertising challenges and rewrites the principles of representation. To penetrate the principles of representation, Boyadjiev's work subjects these processes to a critical gaze, and employs the language of irony and the problematics of the problem.

The artist's critical gaze is directed to the subtlest consumer codes hidden in the most unlikely channels from historical or religious perspectives. It is interesting that these disparate subjects do not necessarily coincide in his work.

In spite of all their social and ideological differences, these old and new people

live side-by-side in the public consciousness. Today it seems that advertising has appropriated the role of historical monuments. It asserts new heroic, idealized power and subordination that are regulating and maintaining these powers. Powers and obligations are exercised both secular and sacred monumental ideals. And now these qualities typify the apparatus of power of advertising by companies that rule the world. These phenomena — instruments and artifacts — are so integral to the urban landscape that people hardly notice them.

Another critical observation of the overlapping commercialization and vulgarization of culture can also be found in works where Boyadjiev lets us see how these images creep across the facades of buildings and the spaces adjacent to them. Thus, the social sphere is both verbally and actually absorbed by

commercial commercialization. Advertising seizes everything, it thereby affects the borders between reality and illusion. This device could also be understood as an allegory of the most important tool of globalization, regarding globalization, which more intensely than ever strengthens its face in the Internet and in the enlarging cities all over the world. But this regulation does not mean that an approximately equal level of control and dependence has been achieved in these countries; on the contrary, it is the growing gap between the rich and the poor, in other words, a widening space with no democracy walls.

There is a truth. Truth is mercilessly reflected in the Product installed by advertising campaigns. The advertising message (which is used as advertising strategy and implemented) is to tell us about our source and manipulation of social majority. Boyadjiev asks us to remember that

Memes Disobedience, 2006  
Digital G. Onyx II M2 Digital prints  
25.7x43 cm each



Billboard Memoir, 2006  
Digital print of 14 panels  
50x80 cm each

## 2<sup>nd</sup> Moscow Biennial 2007, catalogue



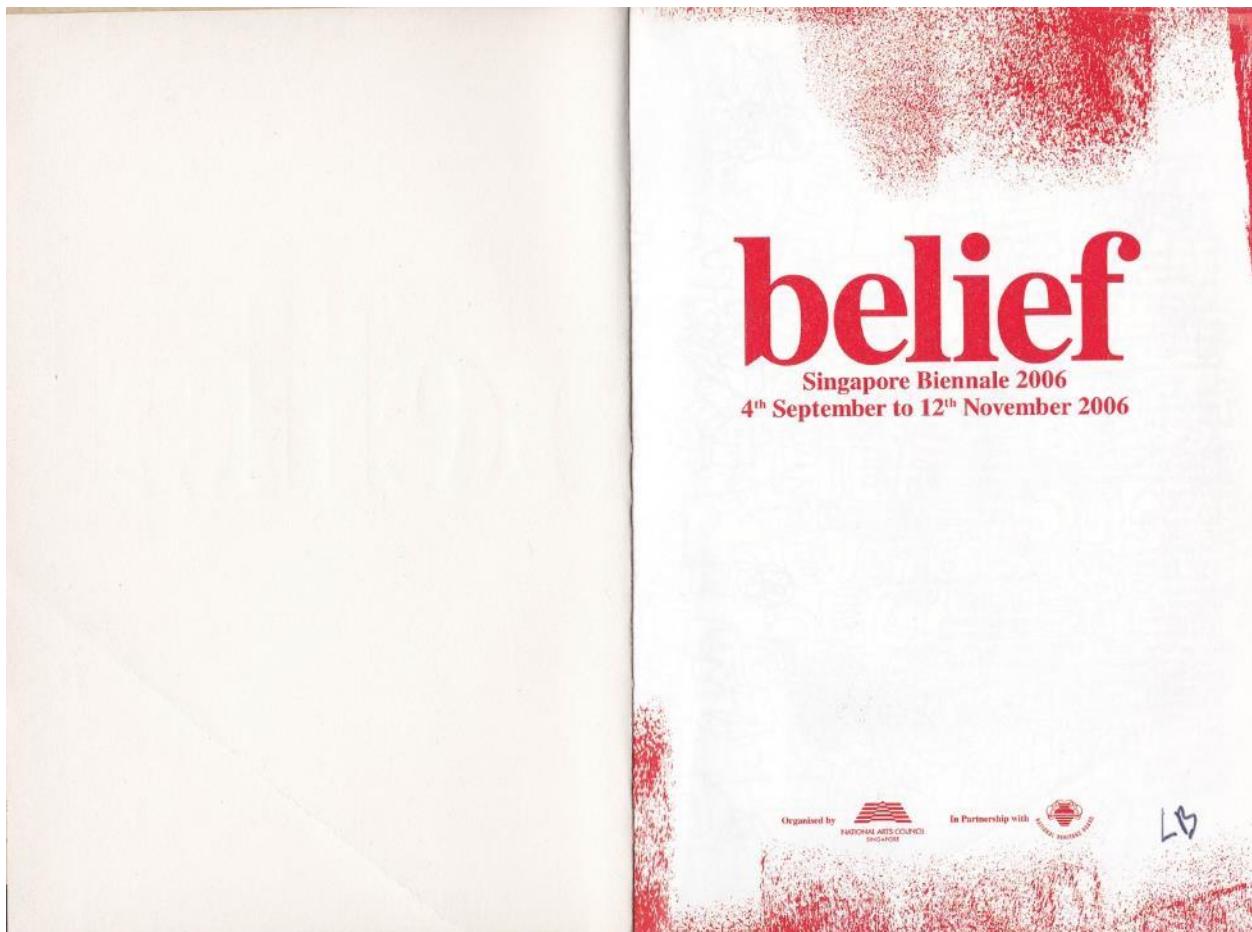
70 The new works of Luchezar Boyadjiev, a critical observer and interpreter of social, political and cultural development in the course of neo-liberal globalization, take the viewer on an eye-opening journey to the world of the aesthetics of advertising in the urban environment, a ubiquitous world we rarely take notice of, one that is unabashedly market-oriented. The excess of readily available advertising challenges and seduces the consumer, using principles of repetition to penetrate the public imagination. Boyadjiev's work subjects these processes to scientific analysis, and employs humor and jokes to make the viewer realize the gravity of the problem. The artist's use of photomontage to juxtapose consumer ideals taken from advertising with themes from historical or religious paintings makes it clear that these disparate subjects do not simply share a single space in his work. In spite of all their formal and ideological differences, these old and new propa-

ganda images exist side by side in the public consciousness. Today it seems that advertising has appropriated the role of historical monuments in representing perfect, timeless ideals. It asserts new rules of ownership, power and subordination that are regulated by consumers' purchase power. Patterns and idealizations characterized both secular and sacred monumental sculpture of the past, and now these qualities typify the aggressive images of advertising by companies that rule the market today. Both these phenomena — monuments and advertising — now seem so integral to the urban landscape that people now take them for granted. Another critical observation of the overpowering commercialization and vulgarization of our environment can be found in works where Boyadjiev lets advertising images creep across the facades of buildings and occupy the space adjacent to them. Thus, the social sphere is both virtually and actually absorbed by

aggressive commoditization. Advertising seizes everything; it literally attacks the borders between reality and illusion. This device could also be understood as an allegory of equality, deleting local differences, negating globalization, which more blatantly than ever shows its face in the identical advertising images found in major cities all over the world. But this negation does not mean that an approximately identical level of social development has been achieved in these countries; on the contrary, it speaks of the growing gap between poverty and wealth, between the strong and the weak; in other words, it indicates the space where neo-liberal ideology exists. The idea that Truth is inexorably imbedded in the Product instilled by advertising campaigns (which constantly deliver the product as something unique and irreplaceable) is built on the existence and perpetuation of social inequality. Boyadjiev asks us to remember that.

RAINER FUCHS

2<sup>nd</sup> Moscow Biennial 2007, catalogue



## 1<sup>st</sup> Singapore Biennial 2016, catalogue



## 1<sup>st</sup> Singapore Biennial 2016, catalogue

### Boyadjiev, Luchezar

Born 1957, Sofia, Bulgaria. Lives and works, Sofia

*Guiding Agents of Belief (Schadenfreude Guided Tours\_03)*, 2006  
Performance

In Luchezar Boyadjiev's installation *Home/Town* (1998) he collaged photos of the interior of his apartment over large images of the exterior of Sofia. They looked like billboards positioned in different locations around the metropolis: "I was re-claiming my visual possession of the city where I grew up and which is a different city now".

That's how he began a cycle of works investigating the ever-fluctuating process of negotiations between the concrete locality and the environment where it is located; between living space and the world of political, informational and cultural transformations. He uses two lines of 'action' by looking at: a/ how a city's interface(s) is affected by the global; and b/ how artworks coming from all around the world "click together" in international shows "venued" for a specific city.

For the 2003 exhibition *In the Gorges of the Balkans* for the Kunsthalle Fridericianum in Kassel, Germany, the artist recalled his art-history training and transformed from a regular participant in a group show into a good-natured 'neighbour' and an artistic 'guide' to the exhibition. He rearranged and altered the exhibits by revealing hidden links between the artists, historical commentary, jokes, in-depth analysis, as well as verbalising fleeting thoughts and immediate responses to the visitors' questions during daily performances.

In the artist's statement *I Supply! You Demand?*, for the second round of Guided Tours, realized within the 7th Sharjah Biennial in 2005, the artist justifies his cycle of performative installations using the works of art of his fellow biennale artists, by comparing them with his experience of walking into an overstocked art supply shop where it is "dangerously easy to lose one's sense of demand in the labyrinth of supply."

Thus, Luchezar Boyadjiev is trying to assist the process of audiences' 'demand' by inventing a new form of representation for the art show. He has become a 'navigator', not so much focused on spreading a certain kind of knowledge, but trying to identify the links and the connections between the works, triggering a new type of cohesion, as well as emerging relations within the space of the show.

The third part of this cycle titled *Guiding Agents of Belief* (2006) is planned for the Biennale. The main artistic challenge here will be his relative lack of knowledge of either the city or the artworks. For the artist this gives him a sense of freedom. Convinced that art is a kind of an on-going investigation and experimentation, Boyadjiev is hoping to successfully delegate his hypostasis of the 'guide' to other collaborators whom he will certainly infect, well ahead of time, with his belief that art is a universal and unique tool to understand the world.

Iara Boubnova Director, Institute of Contemporary Art, Sofia

See page 276 for details of the tours.

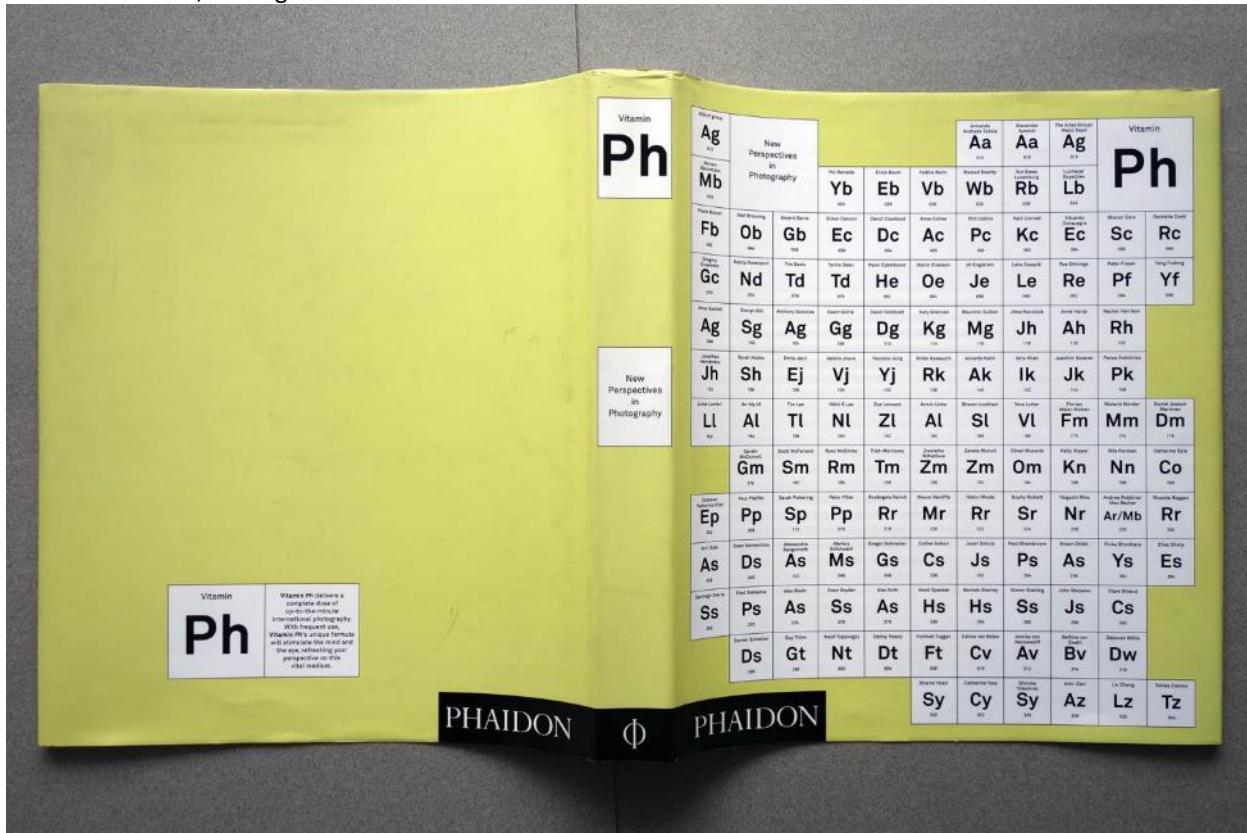
#### Selected Exhibitions:

- 2006 *Periferic 7. Focusing Iasi - Social Processes*, Association Gallery Vector, Iasi, Romania
- 2005 *Sus les ponts, le long de la rivière...*, Casino Luxembourg, Luxembourg
- 2005 *7th International Biennale*, Sharjah, UAE
- 2003 *In the Gorges of the Balkans*, Kunsthalle Fridericianum, Kassel, Germany
- 2003 *Blood & Honey / Future's in the Balkans*, The Essl Collection, Klosterneuburg, Vienna, Austria

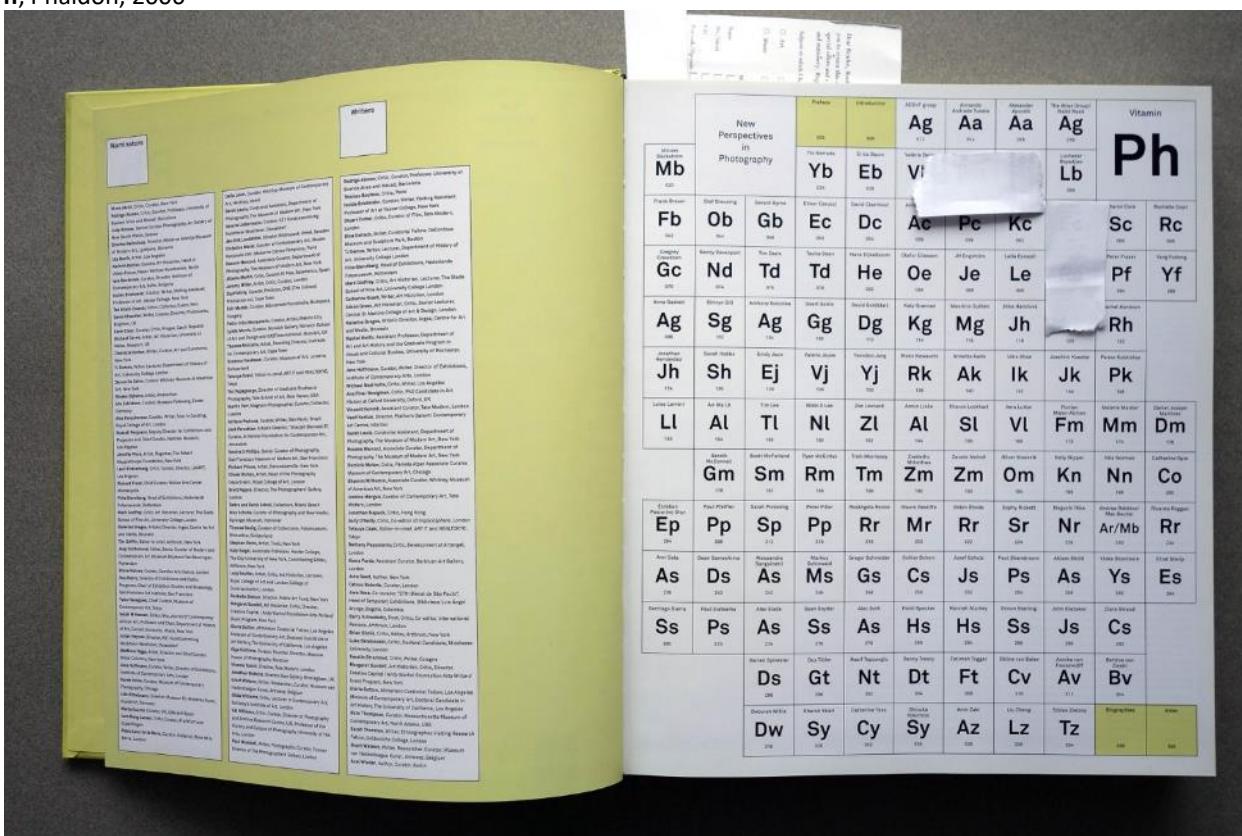


*Guiding Agents of Belief  
(Schadenfreude Guided Tours\_03)*, 2006  
Courtesy of the artist

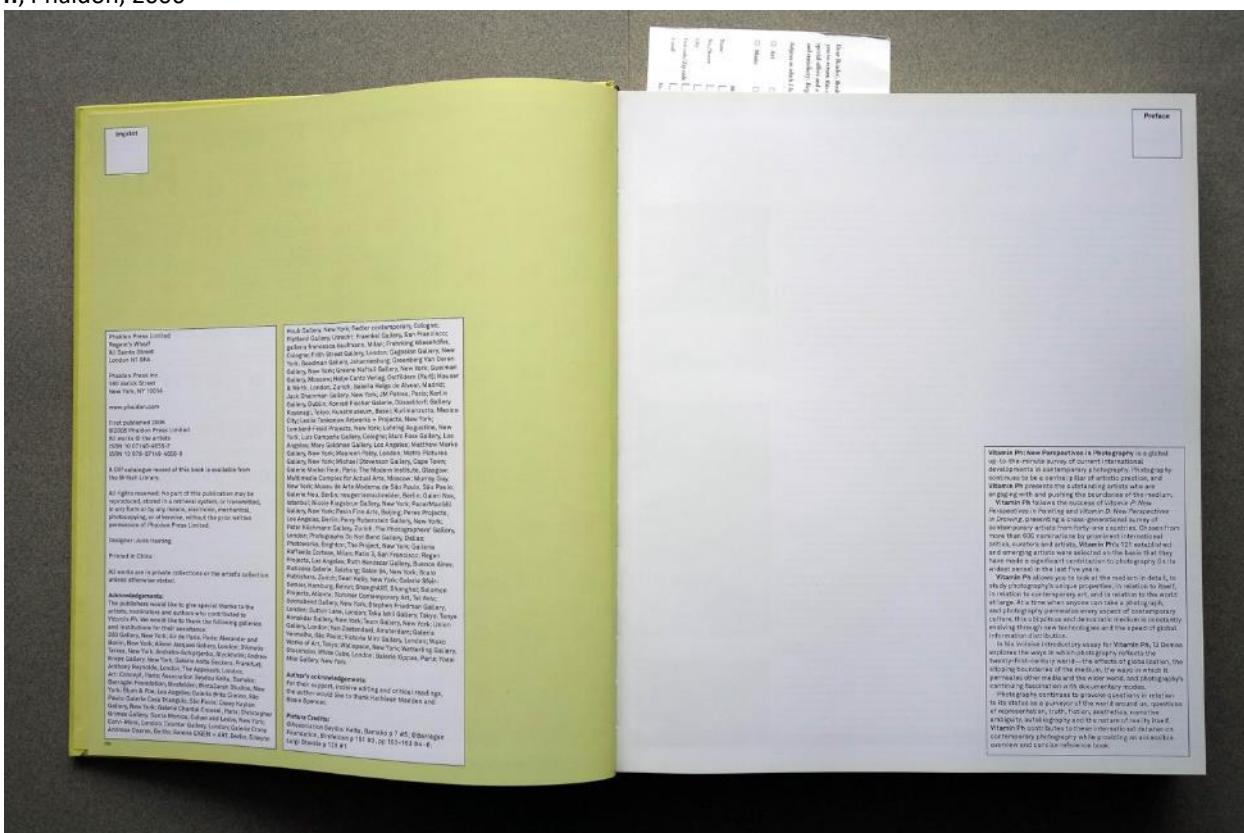
1<sup>st</sup> Singapore Biennial 2016, catalogue



Vitamin Ph, Phaidon, 2006



**Vitamin Ph**, Phaidon, 2006



Vitamin Ph, Phaidon, 2006

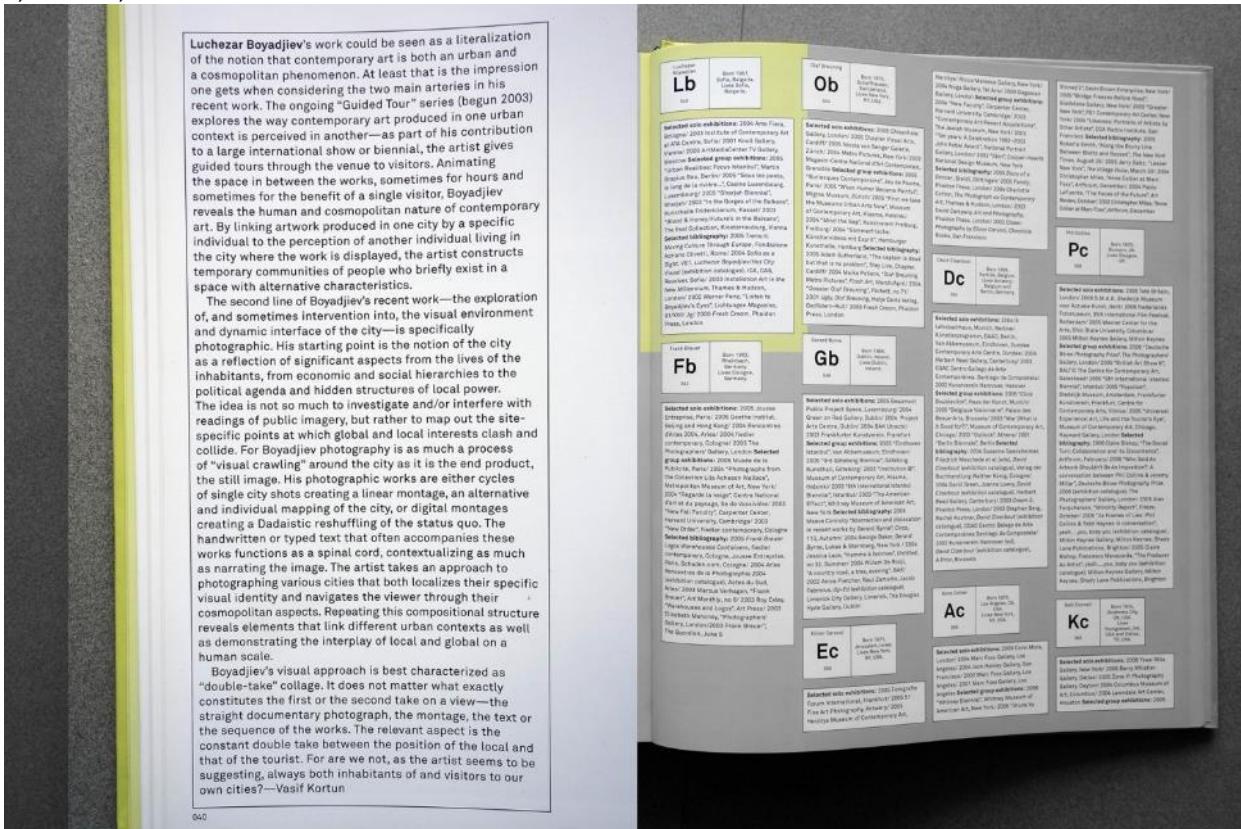


Vitamin Ph, Phaidon, 2006

Luchezar Boyadjiev's work could be seen as a literalization of the notion that contemporary art is both an urban and a cosmopolitan phenomenon. At least that is the impression one gets when considering the two main arteries in his recent work. The ongoing "Guided Tour" series (begun 2003) explores the way contemporary art produced in one urban context is perceived in another—as part of his contribution to a large international show or biennale, the artist gives guided tours through the venue to visitors. Animating the space in between the works, sometimes for hours and sometimes for the benefit of a single visitor, Boyadjiev reveals the human and cosmopolitan nature of contemporary art. By linking artwork produced in one city by a specific individual to the perception of another individual living in the city where the work is displayed, the artist constructs temporary communities of people who briefly exist in a space with alternative characteristics.

The second line of Boyadjiev's recent work—the exploration of, and sometimes intervention into, the visual environment and dynamic interface of the city—is specifically photographic. His starting point is the notion of the city as a reflection of significant aspects from the lives of the inhabitants, from economic and social hierarchies to the political agenda and hidden structures of local power. The idea is not so much to investigate and/or interfere with readings of public imagery, but rather to map out the site-specific points at which global and local interests clash and collide. For Boyadjiev photography is as much a process of "visual crawling" around the city as it is the end product, the still image. His photographic works are either cycles of single city shots creating a linear montage, an alternative and individual mapping of the city, or digital montages creating a Dadaistic reshuffling of the status quo. The handwritten or typed text that often accompanies these works functions as a spinal cord, contextualizing as much as narrating the image. The artist takes an approach to photographing various cities that both localizes their specific visual identity and navigates the viewer through their cosmopolitan aspects. Repeating this compositional structure reveals elements that link different urban contexts as well as demonstrating the interplay of local and global on a human scale.

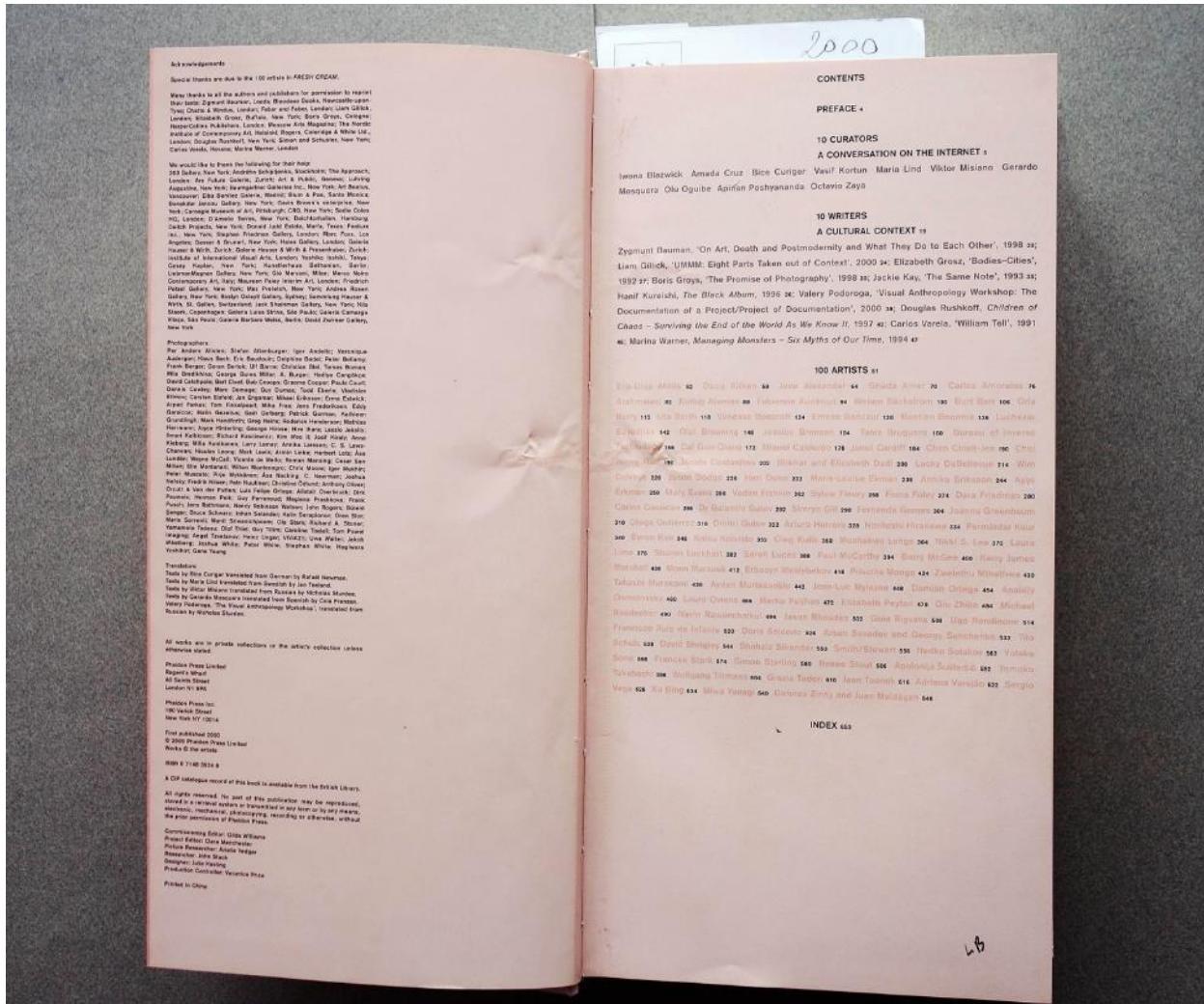
Boyadjiev's visual approach is best characterized as "double-take" collage. It does not matter what exactly constitutes the first or the second take on a view—the straight documentary photograph, the montage, the text or the sequence of the works. The relevant aspect is the constant double take between the position of the local and that of the tourist. For are we not, as the artist seems to be suggesting, always both inhabitants of and visitors to our own cities?—Vasif Kortun



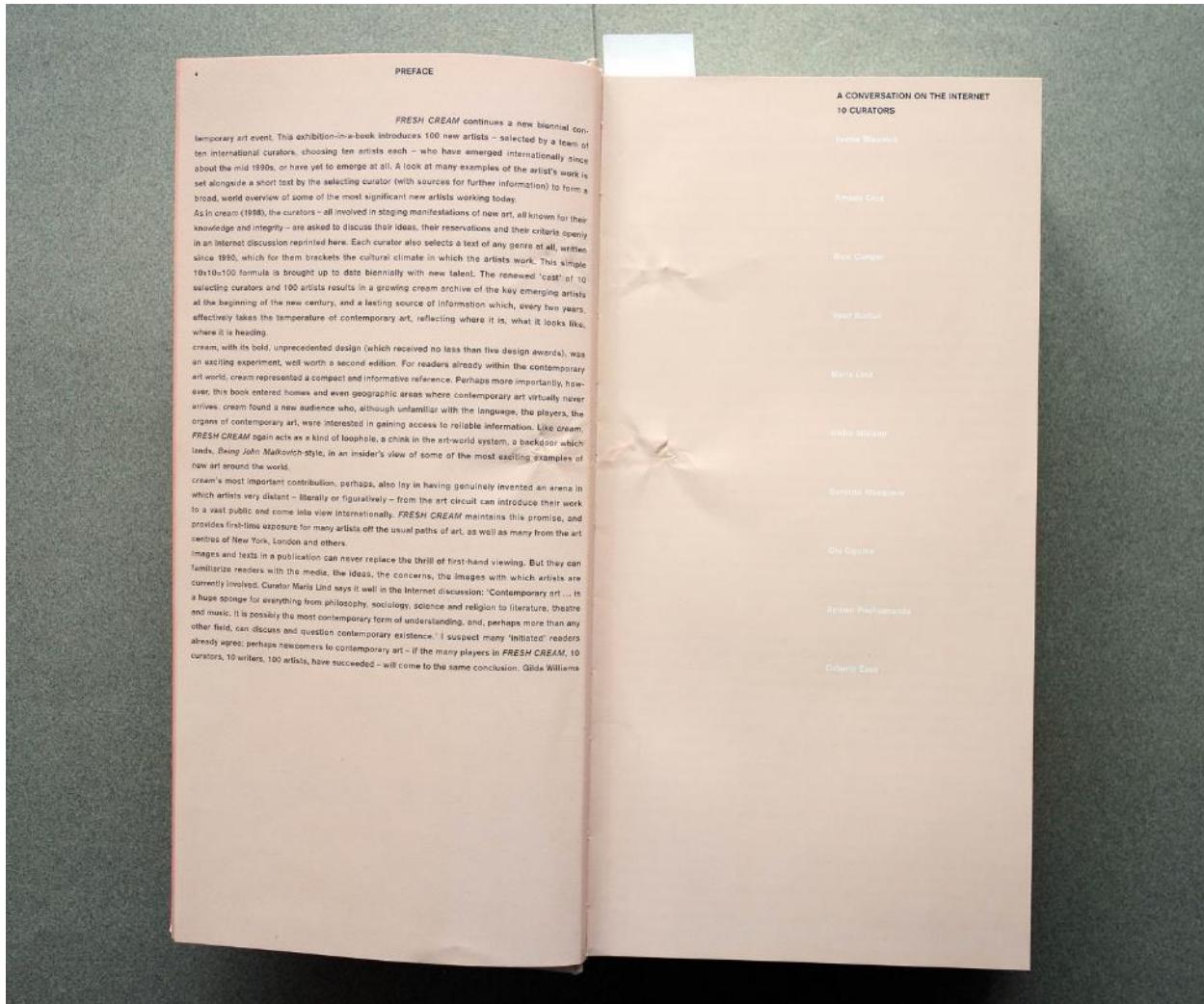
Vitamin Ph, Phaidon, 2006



## Fresh Cream, London, 2000



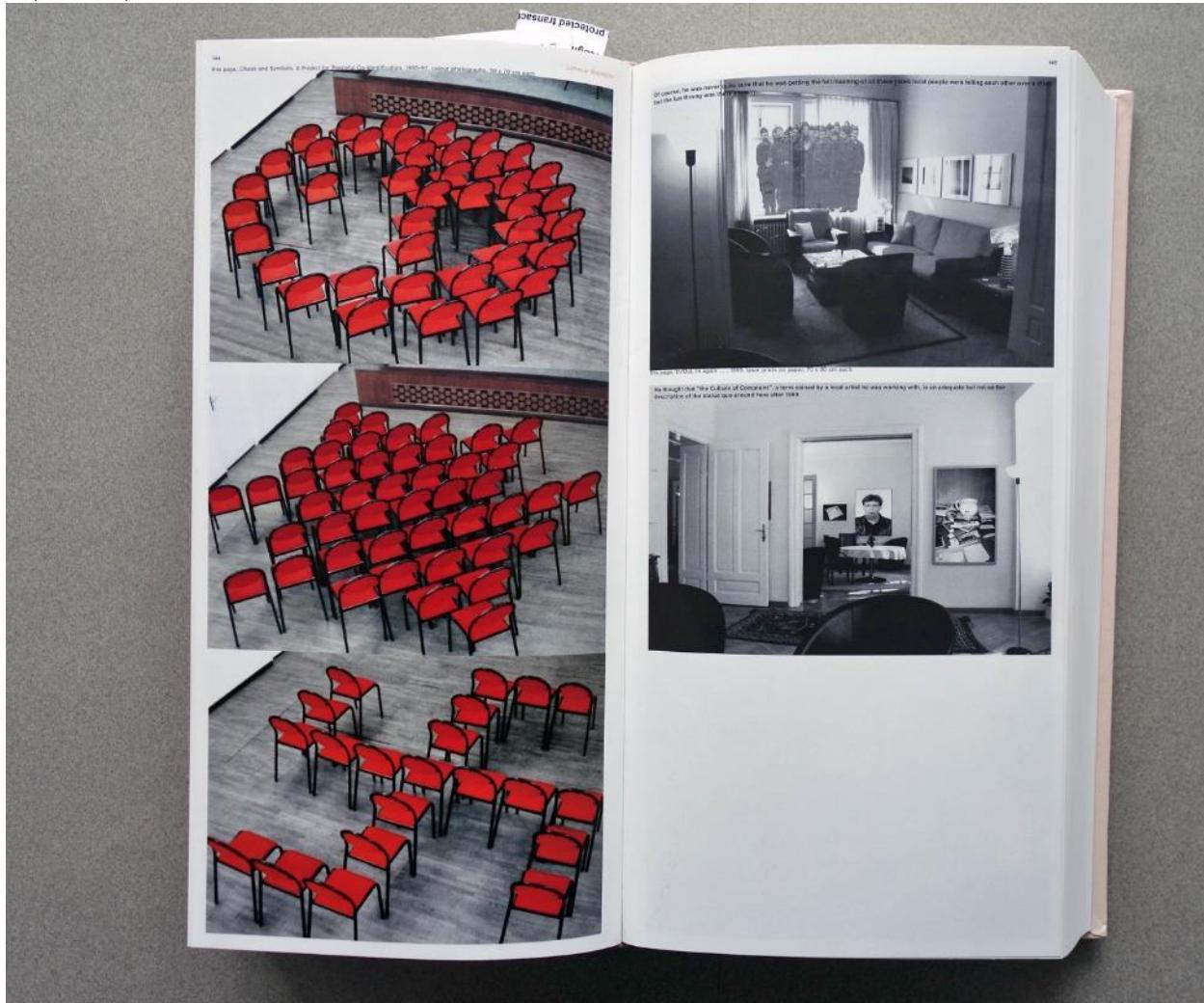
## Fresh Cream, London, 2000



Fresh Cream, London, 2000



Fresh Cream, London, 2000



Fresh Cream, London, 2000



**Fresh Cream**, London, 2000