



Krassimir Terziev

(Self) Tracking Shot

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–

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Cover image:
still from *A Walk in the Gallery*, 2022,
computer generated video from
a photogrammetric model

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Contents

Maria Vassileva

5 *pastpresentfuture*

Works

- | | | | |
|-----|--|-----|---|
| 7 | <i>New World Order</i> | 62 | <i>Things We Know We Know. Things We...</i> |
| 9 | <i>New World Order</i> | 64 | <i>A Ghost That Once Looked Familiar and Homey</i> |
| 11 | <i>Above / Below</i> | 68 | <i>Incidents</i> |
| 13 | <i>Study for 'Future Unforgettable'</i> | 70 | <i>Ghost in the Train</i> |
| 14 | <i>Between the Past Which Is About to Happen and ...</i> | 71 | <i>Four Seven Round-the-Clock</i> |
| 18 | <i>Let's Dance/ Clothes for Collective Life</i> | 71 | <i>Ghosts in the Streets</i> |
| 20 | <i>Drift</i> | 72 | <i>Top 84 Ways of Going Greener at Home</i> |
| 22 | <i>Future Unforgettable</i> | 74 | <i>[...] Suspended</i> |
| 24 | <i>Apollo Melanist Programme</i> | 78 | <i>Short History of Certain Type of Photography</i> |
| 24 | <i>Apollo Albino Programme</i> | 82 | <i>Yet to Be Titled</i> |
| 26 | <i>Family</i> | 84 | <i>Untitled (Moon Paradise)</i> |
| 28 | <i>Years Later</i> | 86 | <i>A Message From Space in My Backyard</i> |
| 30 | <i>Universe of Attachments</i> | 90 | <i>Worlds Routes Map</i> |
| 32 | <i>Monument to the Time Elapsed V</i> | 92 | <i>Peripheral Light Air and Sun (with Daniel Kötter)</i> |
| 34 | <i>Monument to the Time Elapsed IV</i> | 98 | <i>Ghost Descending a Staircase (with Daniel Kötter)</i> |
| 36 | <i>Monument to the Time Elapsed</i> | 102 | <i>Between Flashback and Déjà vu II</i> |
| 38 | <i>Transitional Newspaper</i> | 104 | <i>Between Flashback and Déjà vu</i> |
| 42 | <i>God Save...</i> | 106 | <i>Monu-Mental</i> |
| 44 | <i>On Crisis With Rhythm (With Georgi Arnaoudov)</i> | 108 | <i>Background Action</i> |
| 46 | <i>Hot Chairs</i> | 112 | <i>Just as Water, Gas, and Electricity Are Brought...</i> |
| 48 | <i>A Walk in the Gallery</i> | 117 | <i>Library Paranoia</i> |
| 50 | <i>Do Your Bones Shimmer in the Moonlight?</i> | 118 | <i>Blank</i> |
| 52 | <i>Who's Afraid of the Other Side</i> | 120 | <i>Domestication. The First Five Thousand Years</i> |
| 54 | <i>Whip Painting</i> | 122 | <i>Session</i> |
| 56 | <i>Whip Painting II</i> | 124 | <i>Travells in the Unknown II</i> |
| 58 | <i>I Am in a Room Different From the One You Are In</i> | 125 | <i>Project: Vanishing Point Without Horizon</i> |
| 60 | <i>There Are Winters Nobody Is Prepared For</i> | 126 | <i>Dialogue</i> |
| 128 | <i>Solo Exhibitions (selection)</i> | 129 | <i>Group Exhibitions (selection)</i> |
| 128 | <i>Collections</i> | 131 | <i>Bibliography (selection)</i> |

Maria Vassileva

pastpresentfuture

Krassimir Terziev is an artist who explores the present, constantly referring to the past, but also looking ahead to the future for references, as well as to distant planets from which the view could possibly be more comprehensive. He is among the very few authors asserting his responsibility to history and sourcing from it infinite experience and insight. Even fewer expand the geography of their quest into the unresearched territory of space from the heights and distance of which earthly problems are objectivized. The breadth of his works' space-time continuum is boundless, opening infinite opportunities for historic references and galactic journeys. In that regard his "Worlds Routes Map" of 2010 is an emblematic work which emphasises the artist's interest in the interrelations of all things which underpin our very being, and – much like the butterfly effect, the responsibility for one action or another is borne by scores or hundreds of those affected. The closer this world becomes due to the growth of communications, the stronger the connection and the more impossible the isolation. Geography succumbs to economics and politics.

To the acquisition of knowledge and deliberate submersion into science, Krassimir Terziev adds his skill of observation, affirming not merely the act of looking but of seeing. In his video "Between Flashback and Déjà vu II" (2017) the cameras, one propped on a tripod placed on a high position and another, mounted on a drone both record and observe each other. While one is shooting a wide panorama of Sofia, the other is searching for the former, gliding along the facade of a high-rise apartment building. In the Orwellian world there is always someone watching somebody else from somewhere. No action remains undetected. The habitual is full of overlapping realities and the consideration of multiple layers of existence is part of the game of survival. Viewing or that state of constant alertness to surrounding challenges also enhances the responsibility for all that is happening. The artist claims that responsibility, noticing and noting things and events that matter but often remain peripheral to the viewer's sight.

In the video series “Incidents” (2022) Terziev presents incidental captures of the “bumps” in urban living – the stuck seconds’ clock hand, the disco beat bug in the streetlights, the broken lock of an automatic train door which causes it to open and shut despite the absence of humans. These micro episodes reveal not just the ultimate dependence on equipment’s functionalities but also become metaphors of contemporaneity, with its exhausting movements back and forth, creating eventually a feeling of deadlock or regress.

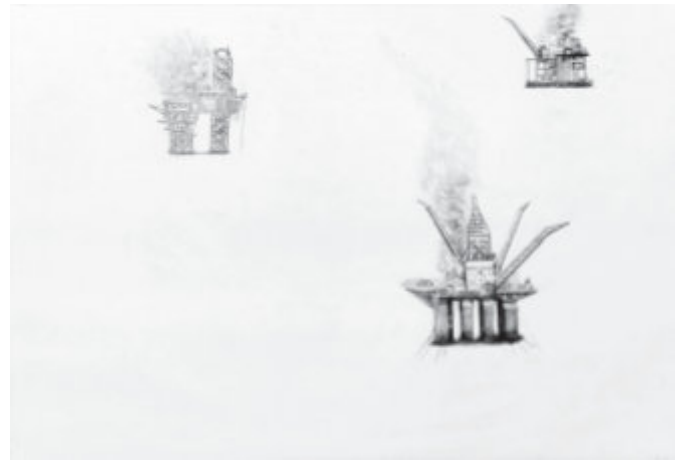
Krassimir Terziev has a taste for suspense, the moment of anxious expectation and the premonition of something happening which may remain unrevealed to the viewer. In fact, the intensity of suspense is at times so strong that one does not even need resolution. The artist once again leans on this cinematographic device to suggest and tell us more about our own selves. Terziev has been working with moving image since the mid 1990-s and his works are benchmarks in the history of contemporary Bulgarian art history, e.g. “Library Paranoia” (1997) and “Multiplied Shadows” (1998).

Similarly, in “Ghost Descending a Staircase” (2016-17) Krassimir Terziev, with Daniel Kötter, relates to familiar works from the history of art but also builds upon the non-occurrence – the camera follows the descent downstairs a 31-storey building. There are neither humans nor plot. The idea, the intent lies within the activity itself, charged with the angst of the monotonous rhythm of repetition. While initially created as an apotheosis of architectural modernism, the work has another impact as well – at least in the minds of those viewers who have lived through the uniformity of existence and attitudes of socialism, with its unvarying, automatically repetitive activities and identical buildings.

It is by no coincidence that his works’ titles frequently contain the word “ghost”. Krassimir Terziev likes the mystery and uncertainty of the apparitions which, in no single concrete shape or form, are still part of anything strange or inexplicable in life. “A Ghost That Once Looked Familiar and Homey” (2019) once again relies on what has remained incomplete and unsaid, all ultimately true of thousands of events and occasions. The contentious monument “1300 Years Bulgaria” which was demolished in 2017 by authorities on highly ambiguous, questionable grounds, was shot using photogrammetry and turned into a 3D model supposedly providing a 360-degree view of the work. As the source material consisted of photos made over different decades and people, more often than not of the most captivating sides of the monument, it was impossible to blend those into a completely objective totality. The artist reflects both on the irreparable destruction and loss, as well as on flawed memory which can hardly store tangible recollection of events.

The force of suspense is prominent in the video “[...] Suspended” (April 2020) where it is used to suggest a traumatic experience. Shot during Covid-19 lockdown, the work is a close-up of the artist’s studio. The obsession with the motive, the unsteadiness of the hand-held camera, the dramatic music builds up substantial anxiety. Beyond that though it is merely a sequence of views from a room which lacks any dramatism whatsoever. Nonetheless, the artist manages to make us relive the claustrophobia of the confined space, much like the times when we were not allowed outdoors.

Along with the video Krassimir Terziev also made a series of drawings titled “New World Order”. They directly reflect the artist’s feelings in those times of loneliness, insecurity and uncertainty. As ever, his works combine gravity with humour and irony. The title alludes to the conspiracy theories of world domination, while the minimalism of the objects ironically implies how little may be left to dominate anyway. Only pieces of reality remain, reality itself has long ceased to be whole. The distinction between animate and inanimate objects, the segregation of “lonely islands” where protected but unrelated to the rest of the world rocks, trees and animals float, depict the image of the disintegrating world. Once again there is no sign of humans – perhaps they are by now an extinct species, or maybe watching from the porthole of a secret refuge. The only trace of human beings is in the stylized graphic figure in the manual,



New World Order

2020, pencil on paper, 60/84 cm each

following the Ikea protocols for the diptych, revealing the extent to which all rules have been scrambled, the inadequacy of external help and the futility of effort to “reassemble” the world’s old order.

In the artist’s words, “All works are mostly grounded in the paradoxes of dealing with the invisible, unfamiliar menace. Seeking order (state of emergency) was the approach not just in our country but everywhere else in the world too, aimed at subduing the panic, as was the ridiculous notion of “social distancing” imposed to allegedly overcome the unfamiliar, unresearched threat. The order of which “social distancing” was part creates a grid, a modernist frame based on the model of rationalising reality, but that grid at times collapsed under the pressure of the obscure, influenced also by the incapacitated social constructs we inherited from the neoliberal turn. The series of drawings inspired by the assembly manuals of a large commercial brand indirectly visualise the logic of the measures, supposed to be implemented step by step and proposing a solution / salvation / relief should all instructions be meticulously followed, but instead they were introduced/cancelled, then re-introduced, intermittently, often illogically, creating chaos and confusion, and as a result simply reinforced the panic. As a result of “Do 1, 2, 3...” led to assembling unstable, illogical constructions instead of an integral structure.

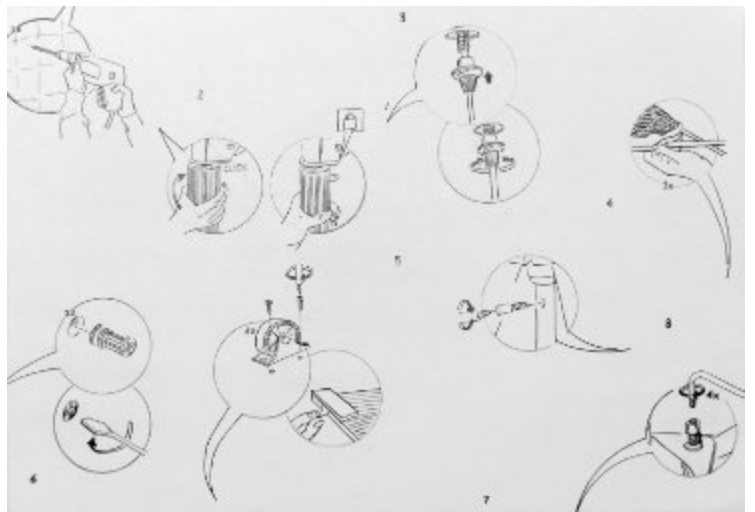
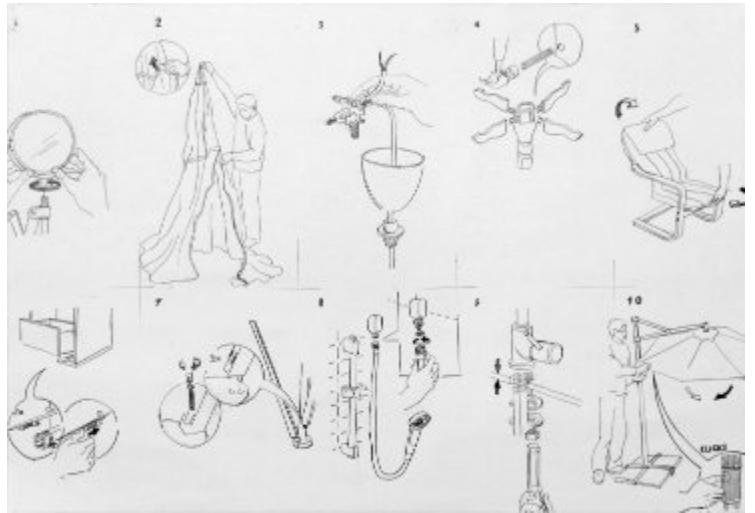
The other drawings visualise the proliferation of the method of social distancing from the human world to a universal, global principle applied to animals, plants, minerals etc. If the Big Bang leads to the progressive distancing between the galaxies in the universe, isolation may well be the transection of this distancing.”

There is yet another focus in “New World Order” which has in a way become apparent over the recent months – the survival of artists not just in times of crises but per se. Krassimir Terziev’s projects can be considered from this point of view too, adding further to their interpretation: where do the personal and the public meet, and could contemporary artists find their worthy place amidst the social machine.

Approximately during the same period the artist presented his computer generated video of his own home/fortress, “Things we know we know. Things we know we don't know. Things we don't know we don't know. Things we don't know we know” (April-May 2020). During lockdown family homes became carefully guarded Noah’s arks. The tight grip onto life was the foremost task as if the demise of any individual would have meant the end of the world itself. “Stay at home”, the mantra which Europe chanted from 13 March to 13 April. Laboriously developed socialisation drowned snugly into the slipper cosiness of the family cell. Despite that, in Krassimir Terziev’s work the home is broken into pieces and with liquefied outlines, accessible to viewing by anyone. The last vessel of hope is floating in space but it is likely that all of its bits and bobs might fall overboard anytime now. Besides, none of its humans are anywhere in sight – perhaps they were the first to feel the cosmic pull of space, the dream of settling down and eternity is still in the air, roaming the universe albeit shredded to pieces. The video “I Am in a Room Different From the One You Are In (tribute to Alvin Lucier)” (2021) is in a way the sequel to the same narrative.

The culmination in this series is “A Walk in the Gallery”. The artist reconstructed the Structura Gallery in Sofia through 1400 photographs fed into the photogrammetry software and turned the still images into a 3D model. The audience finds themselves in the actual space while simultaneously observing its transformation. A gripping feeling of, on the one hand, an extraordinary, luring spacewalk, and on the other – the sinister menace destroying the firm stability of the space both in terms of its architecture and purpose. The glitches in the software which fabricates and fills at its will any gaps just reinforce that sense of unreal. The effect of entropy, of the space seemingly reduced to ruins, derives from the very nature of the complex translation between the two media – photography and 3D simulation.

Technique is never an end to itself for Krassimir Terziev. What matters is that the conversation picks up and meaning unfolds. As he says, he has seen sufficient collapses in his lifetime – of socialism, institutions



New World Order

2020, pencil on paper, 60/84 cm each

and language. The artist is of the generation who lived through such dramatic changes compared to which the Covid pandemic seems almost like a tiny bug in the system. His works persistently reflect both traumas and the desire to deliberately deal with the past. Issues of silent consent during socialism, the impunity of the culprits, the inconspicuous existence of the snitches who are still among us, are central to his artistic attitude. On the other hand, Terziev is also of the generation who bore the weight of changes, with all of their physical challenges and emotional breakdowns. The generation who drifted between expectations and scepticism, carrying both hope and despair on their shoulders. Perhaps this is the reason he continues to seek salvation – even when he must take the viewers into space orbit.

The video “A Walk in the Gallery” is part of the “Reconstructions of the Forthcoming” exhibition which was shown in February and March 2022 at the Structura Gallery. It contains a range of unstable, fluid, oozing surfaces: black plastic garden chairs turned into weird shapes as if melted after a nuclear explosion; a cheap albeit spectacular shiny drape over a mock construction of a car, constantly fluttering from the fans hidden below. In the triptych “Who’s Afraid of the Other Side” the paint coats the back of the canvas, and one could see the traces of it seeping through the cracks. The references to Alexander Rodchenko and Barnett Newman and their inclusion in the substantial discourse on the art of painting are part of its perception. In the context of the exhibition canvas stands in for skin through the pores of which drips paint, like blood, or perspiration (according to the author). The same allusion is present in the covered car and even in the central video in which seemingly the shell is more important than the core. The architectural skeleton remains to remind of that which used to be. The artist has a particular affinity to textures which haunt his works even if they are incorporeal videos.

Time in Krassimir Terziev’s works is both plot and rhythm of life. In “Whip Painting” the artist applies hundreds of “whips” of thread dipped into paint onto the paper. The process, a lengthy, dedicated activity, is part of the ritual fulfilment and forcefulness of his works. Whether returning to the recent socialist past to remind of the traditional protection of the car (the coveted luxury item of the time one had to que for years for) with fabric covers – a fact embedded so deep in generations’ minds and attitudes to life, or turning the pages of history of art, this artist at all times considers what was, just as much as its link to what will be.

To Krassimir Terziev monuments hold a special significance as milestones marking certain moments and tracing history. Besides the work mentioned above which comments on the “1300 Years Bulgaria” monument, his video “Monu-mental” (2011) explores the public area surrounding the monument to the Soviet army in Sofia. Subject to many years of contention and divisive discussions, this monument still looms in the centre of the city. Despite its size and negative connotations, it has become a meeting point for young people, a space for rollers and skateboarders who seem to have taken it over and neutralised its original meaning. The monument is “overgrown” with youthful energy which has in fact mentally destroyed it while physically it still stands. The propaganda inscriptions have lost their significance. Casual everyday sights are juxtaposed with the dramatic music as if from a horror movie. The oversight of the past does not take away any of its presence’s reality.

To an extent his interest in monuments continues in the “Monument to the Time Elapsed” series which Terziev has been developing since 2013 – reanimation (in the artist’s words) of electronic devices (telephones, computers, TV sets). The artist engraves familiar images onto now dead screens – self-portraits and family portraits. Formerly shimmering with millions of images, the black surfaces are now still and capture a single moment which is at once transient and eternal.

Krassimir Terziev’s interest in the past is neither more substantial nor more substantive than his interest in the present and future. He analyses ongoing broad socio-political aspects and how they



Above / Below

2015, black watercolour, ink, fine-tip pen on paper, 70/50 cm

reflect on our lives. “God Save...” (2012) or “The Markets Are...” (2013) comment on the global financial crisis on 2008-13. In the performance piece “On Crisis with Rhythm” a music band read financial report on “the collapse of the housing market, followed by bankruptcies, followed by political crises, crumbling national economies, measures undertaken by national and supranational institutions, etc, etc, at the heart of which it is invariably about the circulation of an unimaginably abstract amount of money.”

Text has always played an important role in Krassimir Terziev’s works, and he often uses it as a means of expression. Notably, in his most recent piece designated for the traumatic space of Georgi Dimitrov’s former mausoleum in the centre of Sofia. “Between the Past Which is About to Happen and the Future Which Has Already Been” is an installation with a circular seating area on top of the letters of the title. The text has been selected to reflect the insecurities of time locked between the ambiguous past and the predictable future, which continues to repeat familiar mistakes. His installation “Drift” (2019) plays with the same uncertainty of time, splitting literally into two the statement “Between the Past Which is About to Happen and the Future Which Already Has” for the audience to pass through. The viewer can hardly put the entire text together and even if they could one is trapped in its absurdity.

Krassimir Terziev has the incredible skill of crossing historic and geographic boundaries, skipping from the personal to the generic, positioning outer space onto the dinner table at home, as well as shooting his own family off to a distant planet. The image of Earth seen from Space is the trademark of the artist’s quests: “Yet to be Tilted” (2018), and vice versa – the opportunity to see ourselves on a different planet: “Untitled (Moon Paradise)” (2013); “Family” (2015); “Apollo Albino Programme” (2017) and “Apollo Melanist Programme” (2018).

In 2016 Krassimir Terziev launched an exhibition titled “The Look Objects Give Us Looking Back Through Us”. The project was inspired by one of Jacques Lacan’s stories which was pivotal to his theory of “the gaze”. The philosopher shared about an occasion when during a boat ride a fisherman noted to his friend that he could gaze at the empty sardine tin floating in the water nearby, but it couldn’t gaze back. This episode haunted the artist who felt that the tin which had collected the light from the sun rays (without which it cannot be seen) seems to be gazing back at him/us with the gaze of the universe. This triggers his reflections on Looking and Seeing; on the fact that by observing objects in our immediate environment we often miss the major, substantial Gaze which forms them.

This leads Krassimir Terziev on a journey to find “the language of things”. He pores beyond the known and habitual, attempting to reflect in the light emitted by the objects themselves. We see them but they are looking back at us – and that perspective feels differently altogether. The mysterious sense of being observed alters our feeling that it is us, the viewers, who are in control.

In an older series of paintings “Missing Scenes II” (2008) the artist creates images based on real or fictional film scenes, illusions and facts, observations and daydreaming, without clearly distinctions between them. In drawings such as “Above and Below” (2014), “Synchronous Drift” (2015), “Moon, Palm, Earth” (2015), “2020. A Regular Work Day” (2014) Krassimir Terziev alludes to this peculiar ambivalence of life which moves from the depth of the Earth’s core to the boundlessness of outer space

No wonder many of Krassimir Terziev’s works sound like prophecies. His latest show at the Structura Gallery evolved massively in the eyes and minds of both viewers and author. The break out of the war in Ukraine while the exhibition was still on completely changed the perception of the works and gave them fresh meaning. These premonitions stem not merely from intuition but also experience and insight. Terziev belongs to this new type of artists for whom the means of expression and the skills of applying them simply aid the thought’s way out.



Study for 'Future Unforgettable'
2022, drawing, marker on paper, 28/35,5 cm

***Between the Past Which Is About to Happen and the Future
Which Has Already Been***

2022, (in preparation) project for a temporary art installation in an urban environment
Mausoleum site, Outdoors programme of Sofia Municipality, volumetric double-sided
illuminated letters, inscribed in a circle with an outer diameter of 12 m, height and depth of
the letter 50 cm - dimensions that allow the installation to be inhabited and visitors to stay in
the space of the circle

The feeling of the special twisting of time in the present moment is
synthesized in the sentence "Between the past which is about to happen
and the future which has already been."



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ОТНОШЕНИЯТО КОЕТО ВЕДЕ Е

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У МИНАЛОТО КОЕТО НЕ СЛУХНЕМ ДА ТРЪГНАМ



Exhibition view. *The Time Has Come to Talk of Many Things...* from the Art Collection Telekom, December 14, 2021 — March 20, 2022
National Gallery, Sofia, curated by
Martina Yordanova, Boryana Valchanova

Exhibition view. *Krassimir Terziev: Let's Dance*, 1996, XXL Gallery, Sofia

Let's Dance/ Clothes for Collective Life

1996, installation, eight white shirts (modified), plastic circular support construction, fishing cord, height approx. 210 cm, diameter 260 cm





Drift

2019, site-specific installation, white neon, metal frame, dimensions variable, two texts facing each other in a transit space with human flow in between

The text on the left claims: The Past That Is About to Happen, the text on the right: The Future That Has Already Been. Depending on the flow (whether one enters or exits the space) the viewers read one of the texts along their direction of movement.

Exhibition view. *Krassimir Terziev: Drift*, The Cultural Center at Sofia University, curated by Kiril Vassilev



ΜΗΝΑΡΧΟΤΟ ΚΟΣΤΟΣ ΕΝΑ ΤΡΥΔΑ ΣΕ ΣΥΛΛΗΜΜΑΤΑ

ΝΕΩΝ ΚΑΙ ΠΡΟΤΕΙΝΕΤΑΙ ΑΝ ΕΙΣΤΕ ΟΝ ΣΥΛΛΗΜΜΑΤΑ

ΜΗΝΑΡΧΟΤΟ ΚΟΣΤΟΣ ΕΝΑ ΤΡΥΔΑ ΣΕ ΣΥΛΛΗΜΜΑΤΑ

Future Unforgettable

2019, neon installation, white neon 4500K, 11/98 cm, courtesy Versus Art Project

A dark, textured wall, possibly made of stone or concrete, is the background. In the center, the words "future unforgettable" are projected in a bright, glowing white font. Two thin, vertical lines extend from the text down to a small, rectangular, glowing device at the bottom center of the frame. The overall atmosphere is mysterious and futuristic.

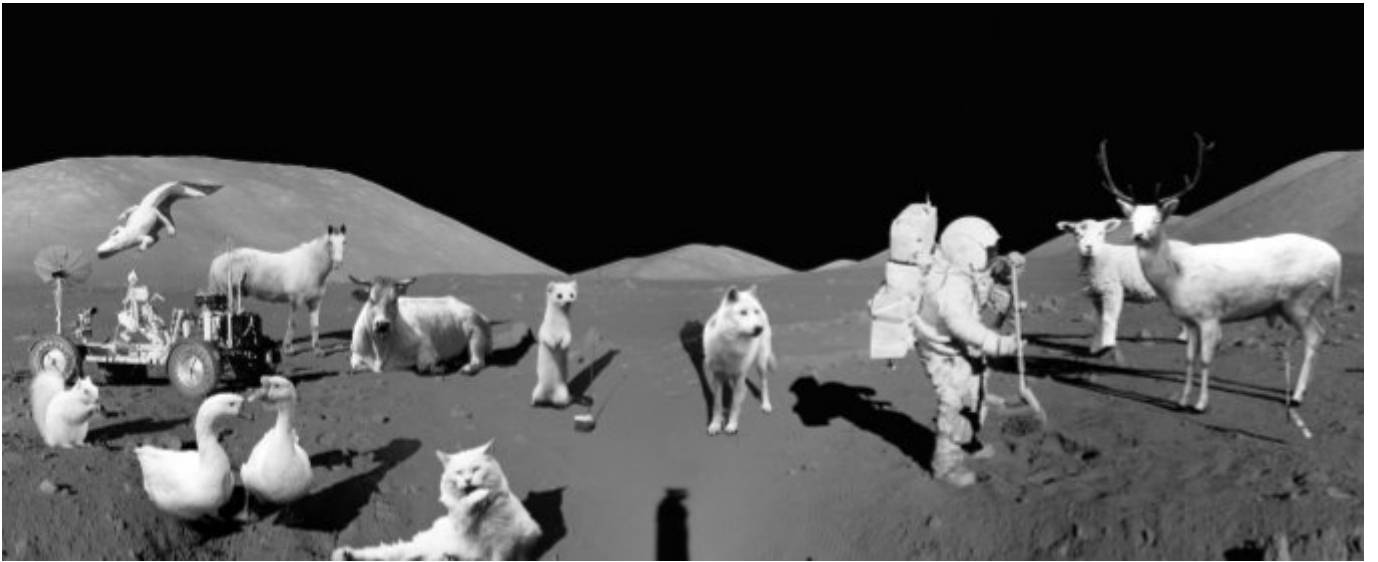
future unforgettable

Apollo Melanist Programme

2018, photomontage, pigment print on paper mounted on dibond, 70/171 cm

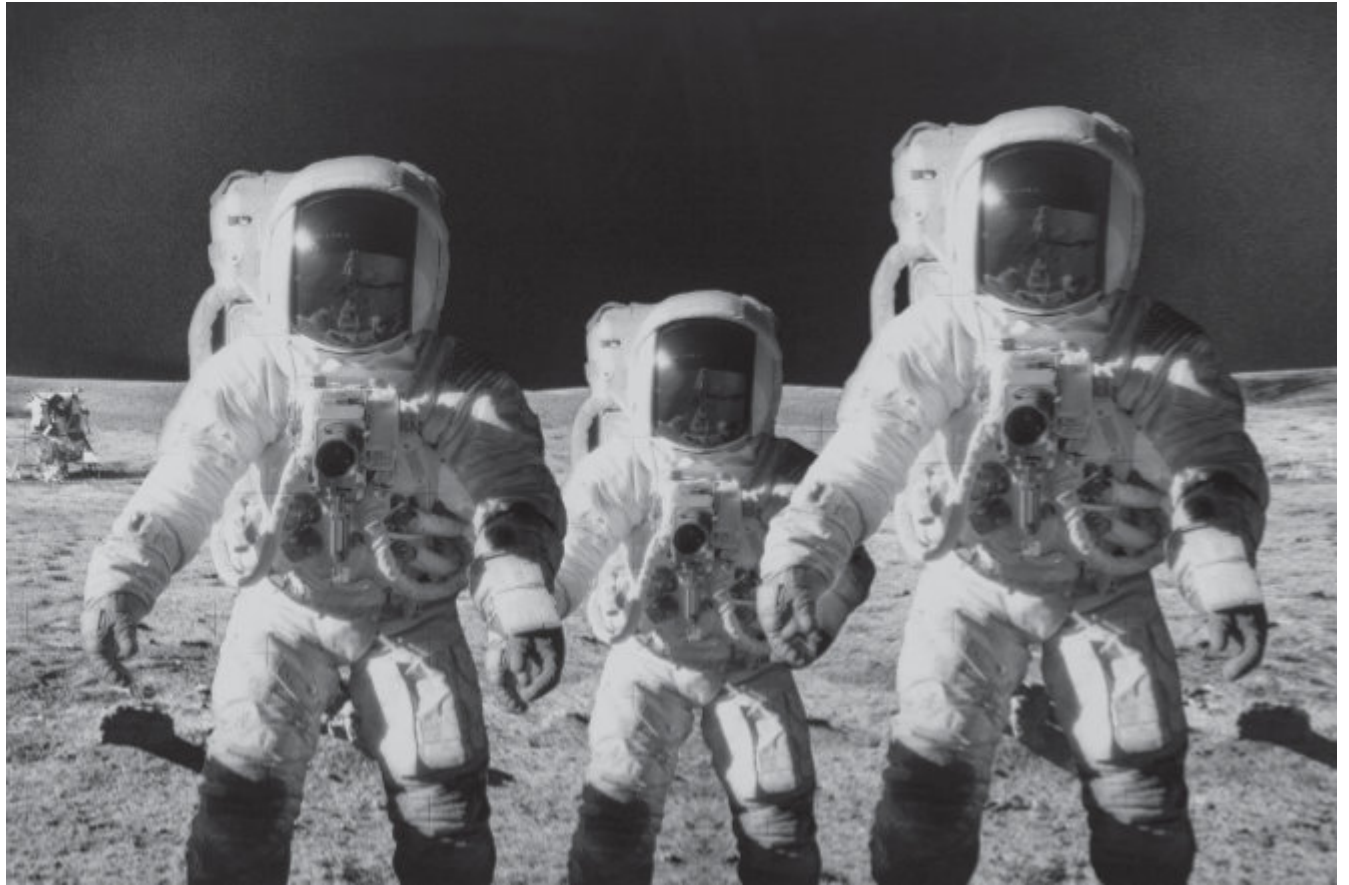
Apollo Albino Programme

2017, photomontage, pigment print on paper mounted on dibond, 70/171 cm



Family

2015, photomontage, pigment print on archival paper mounted on dibond, 90/140 cm



Years Later

2015, from the series *Cosmopolis*, photomontage, text
pigment print on paper, laserjet print on paper, wooden frame, 70/100 cm

July 20th. 1969

The first U.S. flag on the Moon was deployed by Apollo 11 astronauts Neil Armstrong and Edwin Aldrin during their historic moonwalk. The flag was seen worldwide live on television.

1972

Gene Cernan was the last man to step on the Moon.

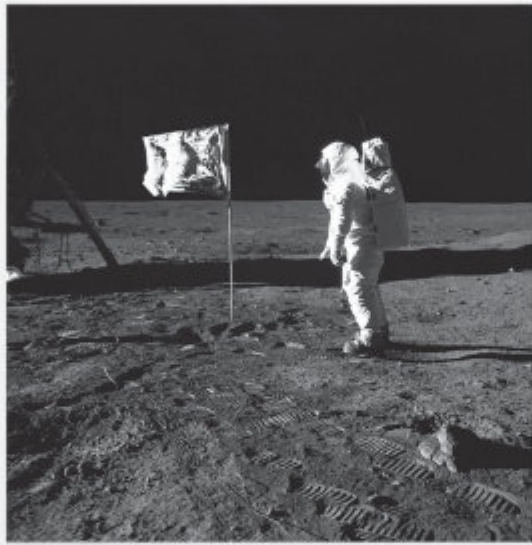
1969 – 1971 – 1972

There are six U.S. flags documented, planted on the Moon by the Apollo astronauts (Apollo 11, 12, 14, 15, 16, and 17).

Thirty-nine Years Later

Since the atmosphere of the moon is tenuous, the ultraviolet light from the Sun is so intense that it must have faded the colours of each flag shortly after it was planted. What is supposedly left is a white flag standing.

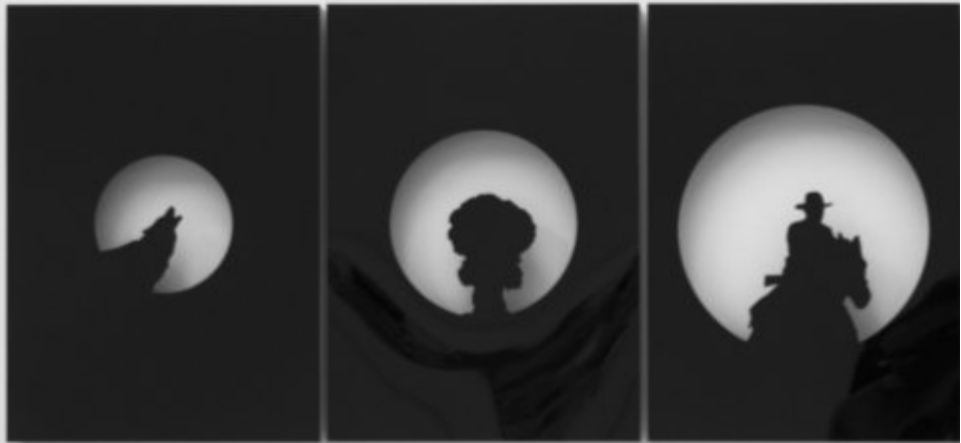
However, there are no images documenting this since no one has landed at the same landing site ever again and there are no satellites yet that can capture such detail.



ASAP
The first mission to the moon was Apollo 11. It was launched on July 16, 1969, and landed on the moon on July 20, 1969. The mission was a great success and marked a major milestone in human space exploration.

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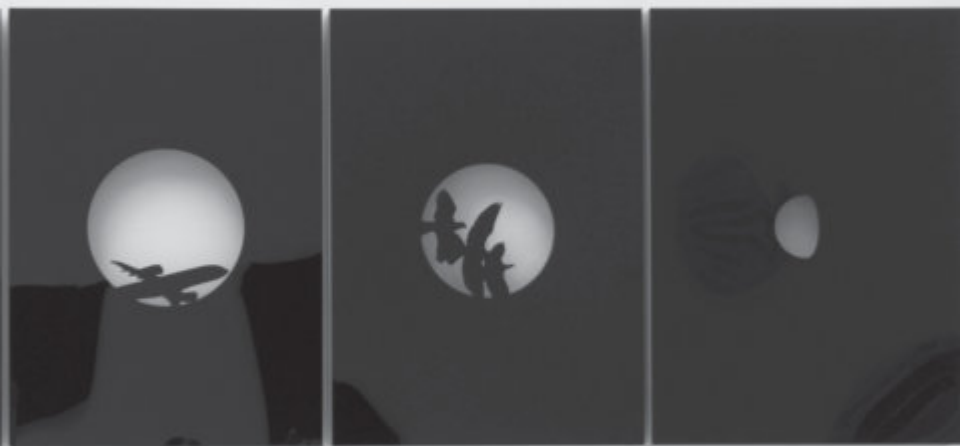
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Universe of Attachments

2020, installation, black plexiglass,
plywood, 6 x 70/50/7 cm, 70/305/7 cm

Exhibition view. State of Normality,
May 14 — June 2020, Structura Gallery, Sofia, curated by Maria Vassileva



***Monument to the Time
Elapsed V***

2020, engraving on TV screen, 48" TV set,
base, 98/136/55 cm



Exhibition view. *25 years and 5 themes later*. ICA – Sofia Retrospective 2020, National Gallery – The Palace, Sofia.



Monument to the Time Elapsed IV

2019, engraving on tablet screen, dead tablet, 26.2/16.2/1.2 cm



Monument to the Time Elapsed

2013, engraving on laptop screen, defunct notebook,
engraving on LCD screen, 30/33/27 cm

The series Monument to the Time Elapsed re-appropriates some of my no longer functional devices (laptop, tablet, TV set) in a way that is completely inappropriate for information technology gadgets. On the screen of each piece of dead equipment is engraved an image of the supposed reflection of its user. During its life every gadget displayed myriad of flickering ephemeral images, but in the end of the day the only stable image that remained on the surface is the image of the user. The black screen turns out to be a perfect surface for engraving - a technique resembling in many ways the current fashion in the design of tombstones in today's Christian Orthodox world, where the portraits (or sometimes full size figures) of the deceased are engraved on the surface of black granite stones used for the make of tombstones.



Transitional Newspaper

2016, intervention in public space, newspaper edition, renovated newspaper kiosk, commissioned by Goethe-Institut Bulgaria, Sofia

Views of the intervention at an abandoned newspaper kiosk in Sofia. For one month the kiosk was opened daily with regular working hours offering the *transitional newspaper* to the regular passers-by, inviting them to comment on the white space of the paper's pages.

transitional newspaper (newspaper to watch) is the first edition of five thematic issues, 32 pages each.

The five issues are entitled: *Number One: Daily Issue; Number Two: Festive Issue; Number Three: Street Issue; Number Four: Emergency Issue; Number Five: Fantastic Issue.*

The publication is based on rephotographed pages of archival issues of periodicals from the Bulgarian press (some ceased to exist) dated from 1989 to the present, compiled on the basis of various thematic and formal criteria. The basic principle shaping the selection of images is that the photographs should depict only people whose names we do not know, or people we label wrongly as “ordinary people” i.e. no public figures, no celebrities.

The approach is experimental and tests the impact and communicability of photographic images disseminated by the press, when left without explanatory texts (headlines, article texts, image captions, etc.). In other words, the question *transitional newspaper* sets is: what do we understand, remember, or can recover as an image of places and events from the recent past (i.e. the so called transition period that began in 1989 in Bulgaria) transmitted only by photographs. The *transitional newspaper* aims to make visible how, in what circumstances and to what ends the media depicts “ordinary people” in photography.



СВЯТ

Свобода и справедливость



СВЯТА



ПРЕХОДНИК
ВЕСТНИК

БРОЙ ПЕТИ:

фантас

ПРЕХОДНИК
ВЕСТНИК

Утичен

БРОЙ ПЕТИ:

ПРЕХОДНИК
ВЕСТНИК

БРОЙ ВТОРИ:

празничен

ПРЕХОДНИК
ВЕСТНИК

празничен

БРОЙ ПЕТИ:

ПРЕХОДНИК
ВЕСТНИК

БРОЙ ЧЕТВЪРТИ:

извънреден



Views from the intervention during Sofia Contemporary, 2012, curated by Iara Boubnova

God Save...

2012, intervention, stencil, white paint

The text painted on the wall of an abandoned coffee shop, whose windows are sealed with wooden boards, claims "God Save the Market". The intervention is a comment on the global financial crisis of 2008-2012.



БОГДА ПАЗИ ПАЗАРА

БОГДА ПАЗИ ПАЗАРА

On Crisis With Rhythm (With Georgi Arnaoudov)

2012, performance in public space

concept by Krassimir Terziev, music composition by Georgi Arnaoudov, featuring Andronia Popova (voice, accordion), Atanas Hadjiev (saxophone, clarinet), Dessislava Andonova (voice), Dimitar Karamfilov (contrabass), Georgi Donchev (contrabass), Michail Yossifov (acoustic guitar), Stoyan Bojkov (cello), Vera Schandel (voice)

Metro station "West Park", Sofia. An ensemble of music performers gathers at the station at a certain hour of the day to perform a score with a plot: the epic events of the last world financial and economic crisis from 2008-2012.

The libretto follows the events that, although from a distance, we witnessed in the last four years: the collapse of the real-estate market, followed by bank failures, followed by political crises, national economies in turmoil, acts of national and supranational institutions, etc. In the centre of those events circulate invariably amounts of money scaled up to unimaginable level of abstraction.

The tension between the highly aestheticized form and emotional charge of the live music performance and the dispassionate abstract language of financial reports shapes the project.





Hot Chairs

2022, modified black plastic chairs

Exhibition view. *Krassimir Terziev: Reconstructions of the Forthcoming*, 2022, Structura Gallery, Sofia, curated by Maria Vassileva



A Walk in the Gallery

2022, computer generated video, 10 min, looped, 4K, sound

Exhibition view. *Krassimir Terziev:*
Reconstructions of the Forthcoming, 2022,
Structura Gallery, Sofia,
curated by Maria Vassileva

Still from video

A couple of years ago I started scanning the places where I dwell and turning them into 3D models using the method of photogrammetry. After home and the country house, the gallery is another such paradigmatic place and a walk in the empty gallery may be is a good starting point for the development of a subsequent exhibition. I walked in this space, or in its three-dimensional simulation, where there is no gravity to prevent me from using all the unusual angles the virtual camera could allow me. The walk in the gallery at one point resembled the walks that astronauts make ostentatiously in the International Space Station.



Do Your Bones Shimmer in the Moonlight?

2022, installation, car cover, construction, fans, 160/400/120 cm

Exhibition view. *Krassimir Terziev:*
Reconstructions of the Forthcoming, 2022,
Structura Gallery, Sofia,
curated by Maria Vassileva

The title is a quote from the lyrics of the British band The Veils' track "Do Your Bones Glow at Night?" from their 2016 album "Total Depravity". I remember with a bitter smile the car covers that covered the Soviet cars parked in the streets of my childhood. I remember with an even more bitter smile the years of transition, when the sidewalks of my youth were occupied by those same cars, now permanently anchored on bricks instead of tyres. I discovered recently that there is a new production and supply of these covers in the DIY shops, no longer made of tarpaulin but of translucent propylene. To me this was a visit of a ghost from an afterlife.



Who's Afraid of the Other Side

2022, tryptichon acrylic on the back of a stretched sackcloth, 3 canvases 116/73 cm each

Exhibition view. *Krassimir Terziev:*
Reconstructions of the Forthcoming, 2022,
Structura Gallery, Sofia,
curated by Maria Vassileva

In September 1921, Alexander Rodchenko exhibited three monochrome canvases: Pure Red Color, Pure Blue Color and Pure Yellow Color. Of the iconic series he wrote: "I have reduced painting to its logical solution by exhibiting three canvases: red, blue and yellow. I confirmed: it's all over. Basic colors. Every surface is just a surface and no representation is intended."

Between 1966 and 1970, Barnett Newman made another iconic work that has remained in art history: a series of four canvases titled *Who's Afraid of Red, Yellow and Blue*, apparently referencing Rodchenko.

My reference concerns the surface so important to Rodchenko, showing that every surface has a flipside. In this case the main colours: red, yellow and blue, are applied to the back of the canvas, remaining hidden from the viewer. On the face, only those remnants of colour that have managed to break through the threads of the canvas are visible, as blood or sweat break through the pores of the body's skin. Hence the title "Who's Afraid of the Other Side".



Whip Painting

2022, acrylic on paper, 135/185 cm



Whip Painting II

2022, acrylic on paper, 155/185 cm



I Am in a Room Different From the One You Are In

(tribute to Alvin Lucier)

2021, computer generated video based on a photogrammetric model, 14 min, looped, 4K UHD,
sound, sound design: Alexander Yanev

Exhibition view. *Jelko Terziev, Krassimir
Terziev: Schrödinger's cat, 2021, Plus 359*
Gallery, Sofia

Still from video

A walk (or flight) into a photogrammetric 3D model of our country house, which functions as a vehicle to go back to a hypothetical Urzeit, as a Noah's arc, as a spaceship evacuating a planetary catastrophe. It is a world map in the state of Lockdown.

It is also a reflection on the new world of computational photography that creates a magical world out of photographic surfaces - a world with no depth, no weight, no gravity.



There Are Winters Nobody Is Prepared For

2021, object, linden bark, polyester resin, 56/60/120 cm

Exhibition view. Jelko Terziev, Krassimir Terziev:
Schrödinger's cat, 2021, Plus 359 Gallery, Sofia

A few years ago we cut a large but dead linden tree in the countryside. It had developed a rare disease that eroded the tissue between the core and the bark. This made it possible to relatively easily separate the bark from the trunk.

I was fascinated of the resemblance of the empty bark pieces to a 3D model - a skin with no density.



***Things We Know We Know. Things We Know We Don't Know.
Things We Don't Know We Don't Know. Things We Don't Know
We Know***

2020, computer generated video, 1 min, looped, 4K UHD, no sound

Stills from video

#Stayhome was a mantra repeated over three months in 2020 Europe and large parts of the world. Home became the only surviving fortress of security, confidence and life. The world-engulfing flood was broadcasted live on a myriad of channels. The horizon was sealed. The piece is photogrammetric 3D model of our family home - our bunker, our Noah's arc. It is a world map in the state of Lockdown.



A Ghost That Once Looked Familiar and Homey

2019, computer generated video based on photogrammetric model, 2 min, 4K video, 9:16 portrait format, no sound

A three-dimensional model built with the method of photogrammetry, using as sources photographs taken in different periods of time by people, who generously contributed them for the project.

A three-dimensional model built by the method of photogrammetry, using as sources only “found footage”—photographs taken in uncontrolled conditions by a large group of different people with no connection to each other, all depicting a common object of interest: a public monument. In order to render the volume of a 3D model in photogrammetry the source photos should cover the entire 360 degrees perimeter of the monument. In uncontrolled conditions however it is next to impossible to reach such coverage. So the final 3D model would be inevitably imperfect.

The object of interest is a no longer existing public monument to 1300 Years of the Bulgarian state that was located in the centre of Sofia, built in 1981. In 2017 the monument was demolished due to its deterioration caused by long years of negligence, combined with the currently prevailing negative sentiments towards the recent past of the Communist rule.

As I initially predicted, relying only on casual photos taken by passers-by or professional photographers in the 1980s resulted in models that are partial (full of blanks on the spots that no camera was able to reach) and deformed (in the areas where the software was incapable of interpreting data correctly on the Cartesian plane). It became a volumetric visual expression of public memory.



Luhezhar Boyadjiev



Iara Boubnova



Alla Georgieva



Teodora Dragostinova



Krassimir Kotsinov



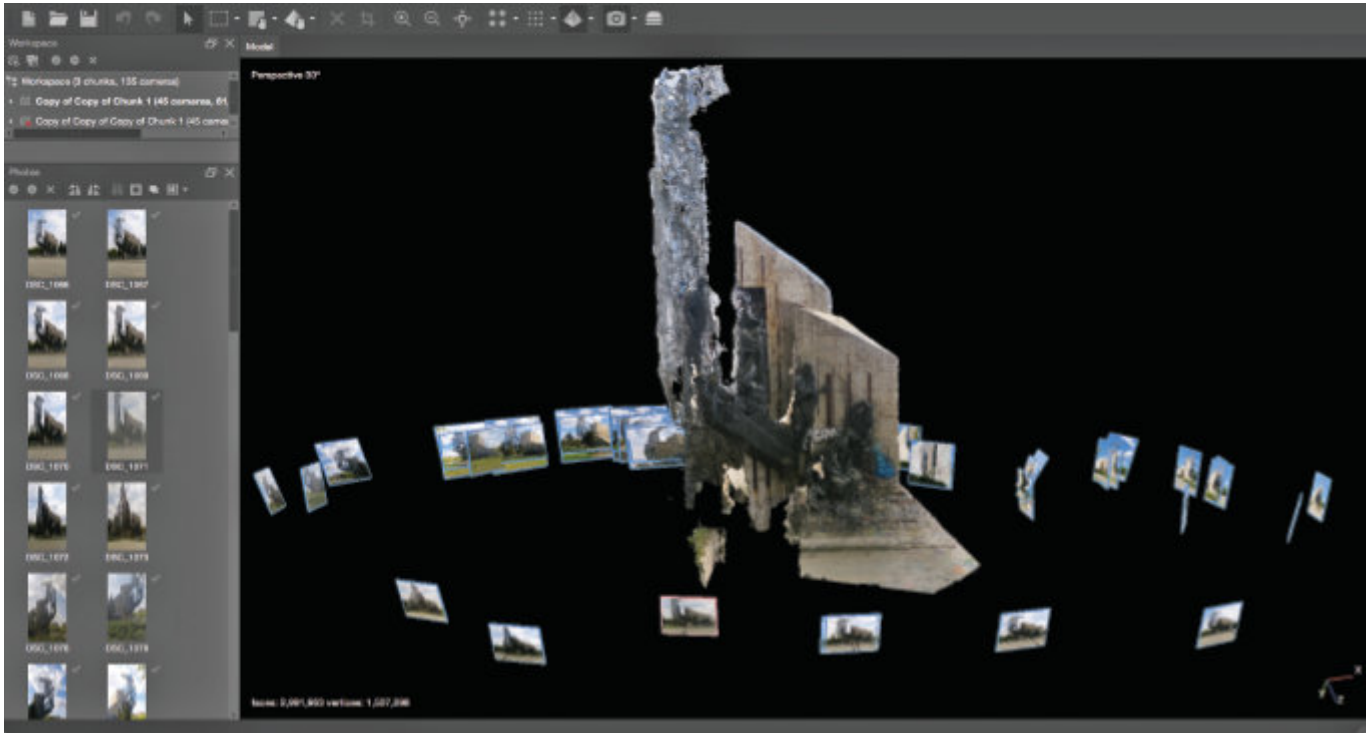
Victor Kouzev



Vladimir Mitov

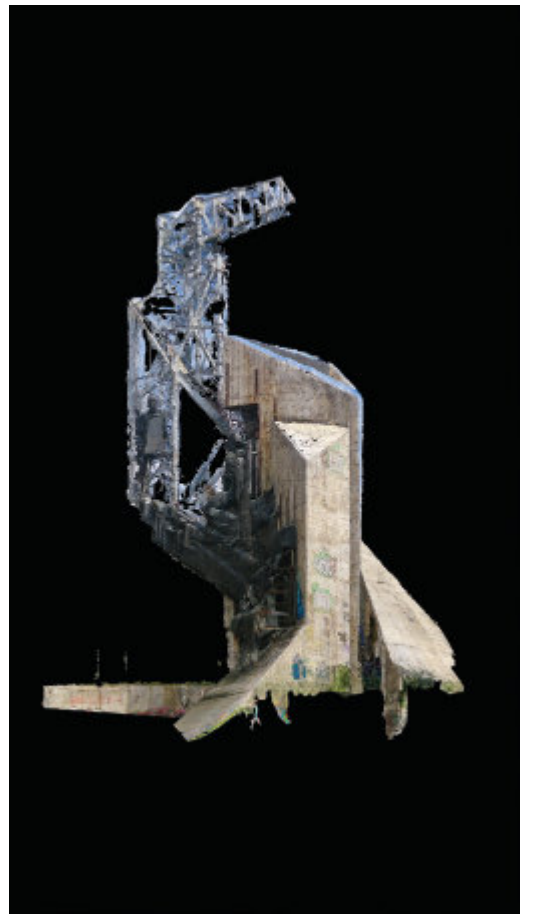
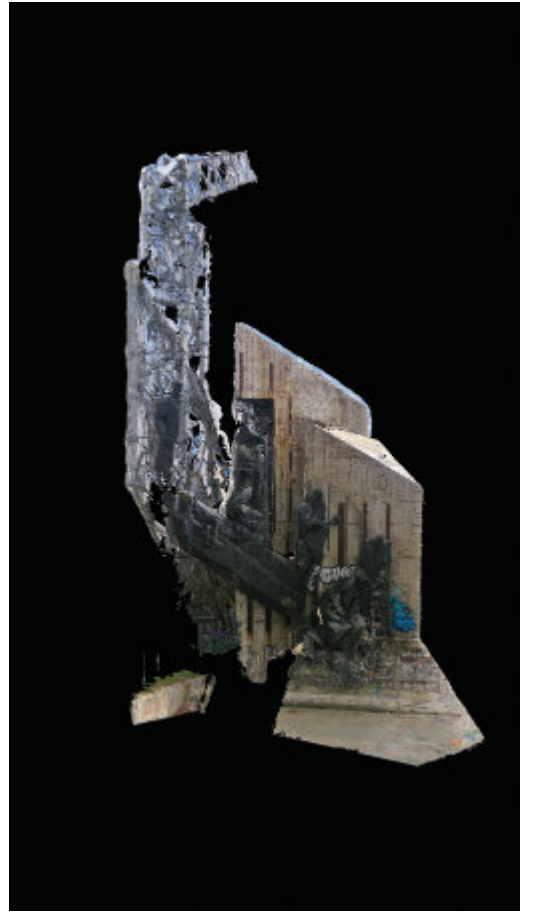
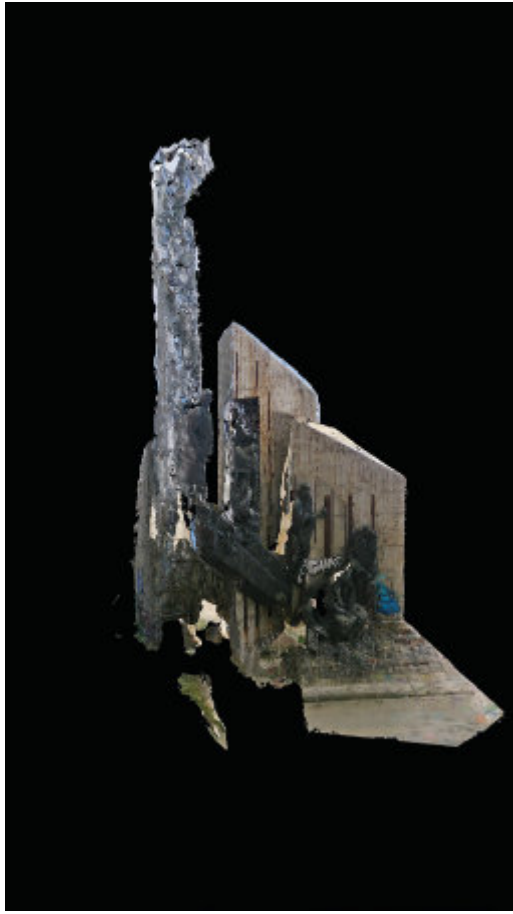


Kamen Starchev



Screenshot from the production of the photogrammetric model

Stills from video



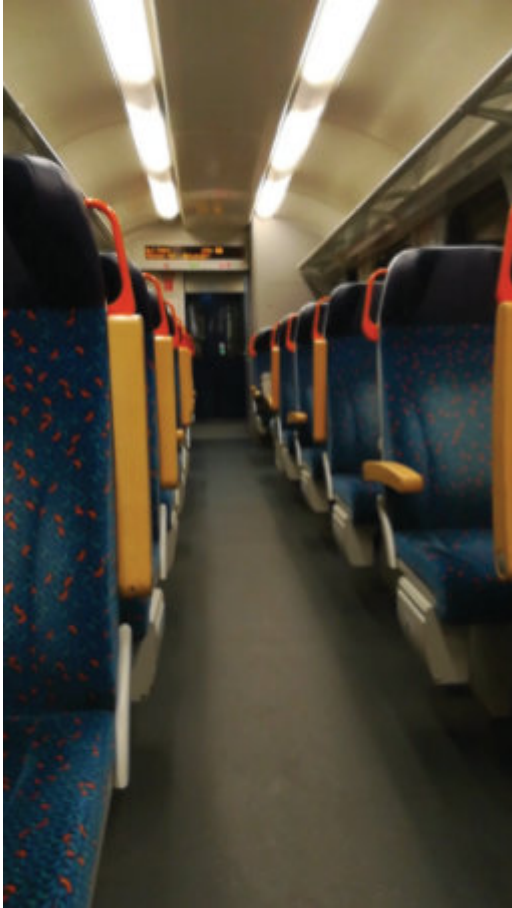
Incidents

2022 - in progress

Exhibition view. *Krassimir Terziev:*
Reconstructions of the Forthcoming, 2022,
Structura Gallery, Sofia,
curated by Maria Vassileva

Series of short films, each made out of a single shot with no editing - a pure registration of highly unusual events in which technology accidentally stops following its usual routines.





Ghost in the Train

2022, 3:16 min, HD video, 9:16, sound

A short scene shot by chance in an empty night train, in which an automatic door with a sensor driven mechanism has lost its mind leaving the impression that disembodied beings are constantly entering and exiting the car. The registration of ghosts from the afterlife in a visual image is one of the popular genres of early photography in the late 19th century accompanying spiritualistic sessions. The automatic door is invisible by design, but when it fails, it becomes the Deus ex machina, the MacGuffin, the engine of a mysterious plot.



Four Seven Round-The-Clock

2022, 2:56 min, HD video, 16:9, sound

A short scene shot by chance at a time when the clock at home is desperately trying to fulfill its usual duties, but has no strength to do so.



Ghosts in the Streets

2022, 3:16 min, HD video, 9:16, sound

A short scene shot by chance in the street at a time when the street lighting system rarely shows a sense of humour, behaving like the lights in a dance club. Who would notice a street lamp in normal conditions, but when this lamp has deviant behaviour it acquires a presence in the human world.

Top 84 Ways of Going Greener at Home

2020, web project

https://top-84-ways_gallerygallery.space

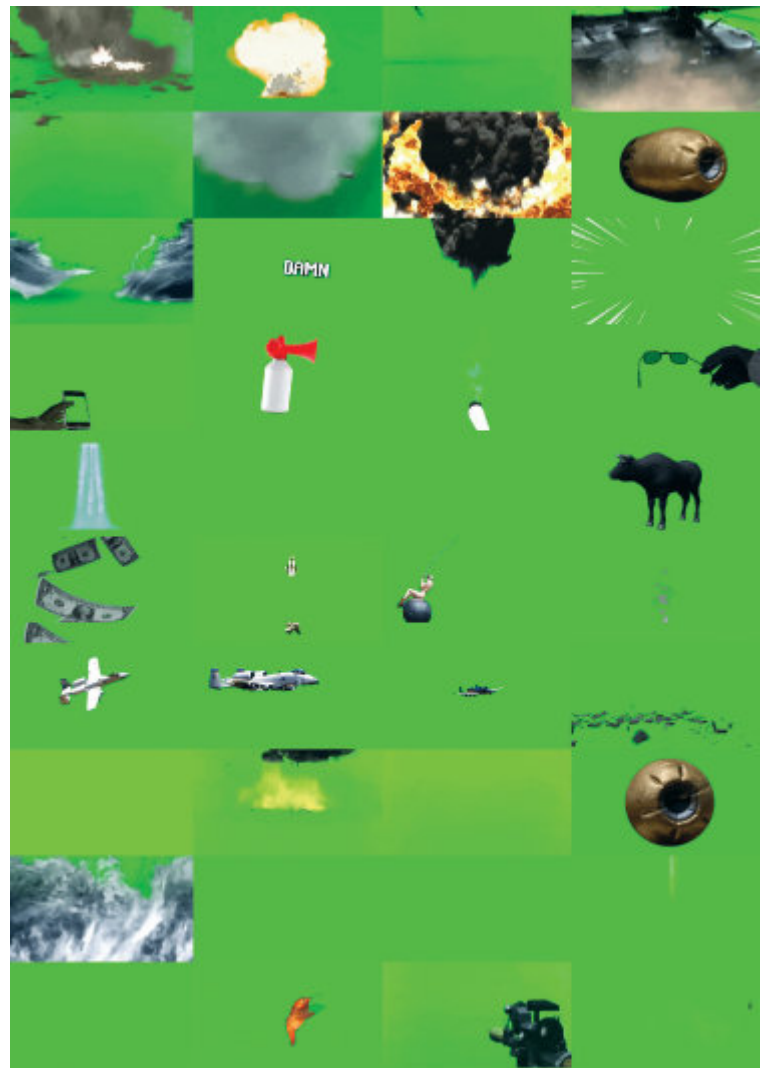
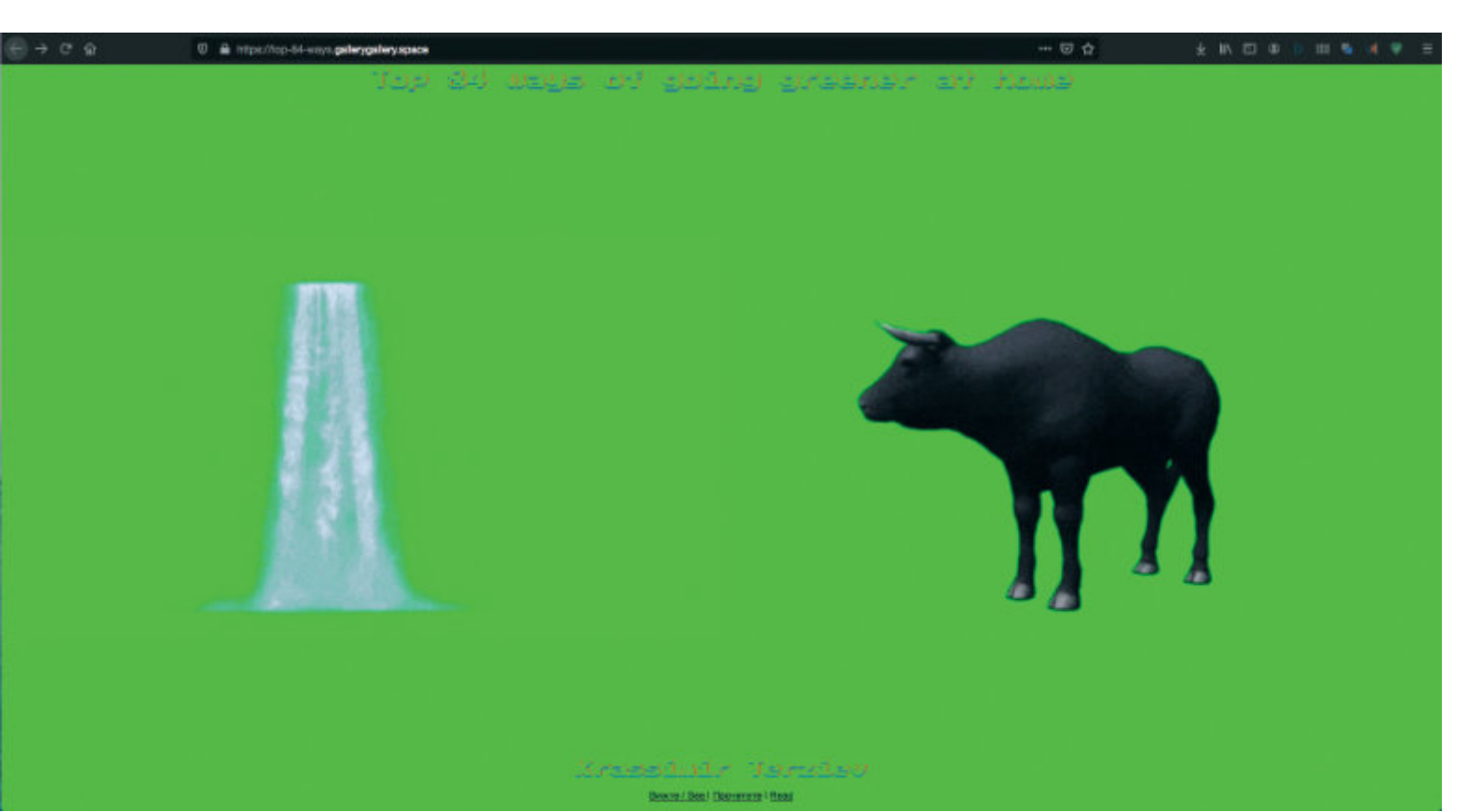
Screenshots of the splash page and the actual project page containing eighty-four gif animations featuring green screen scenes, composed in infinite scroll.

Top 84 Ways of Going Greener at Home can only be seen through a device that is connected to gallery Gallery's wifi network or through the gallery website. In most cases, this device is the visitor's own telephone, tablet or computer.

Terziev uses our intimate relationship with these screens to allow visitors to become completely enveloped in his green screen tapestry. He refers to it as this "perfect interior that lets you teleport yourself anywhere in the world and beyond, just not here. A place where you can expand your fantasies freely, without the constraints of your circumstances. As a quantum particle, you can even be in several places at once. You can change the past, present and future according to your mood. It is telemagic, equal only to the art of Anatoly Kashpirovsky."

In other words, this is Netflix bingeing on steroids.

- excerpt from the exhibition text by Alben Baeva, Rene Beekman



[...] *Suspended*

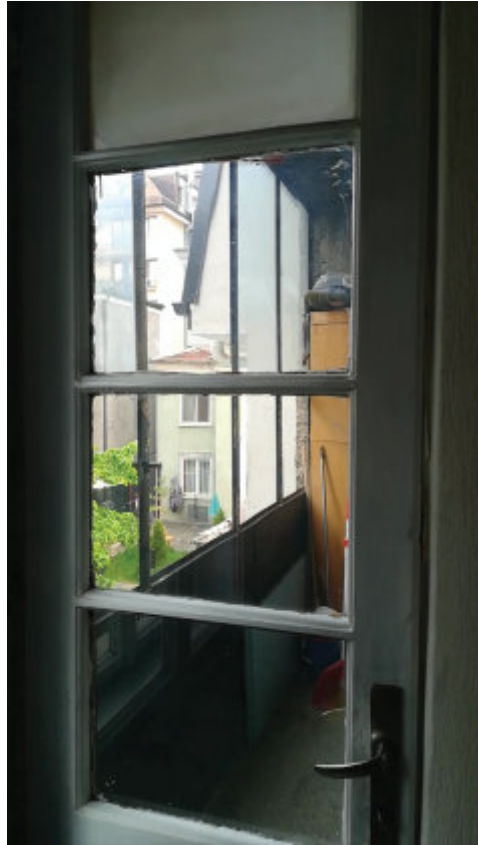
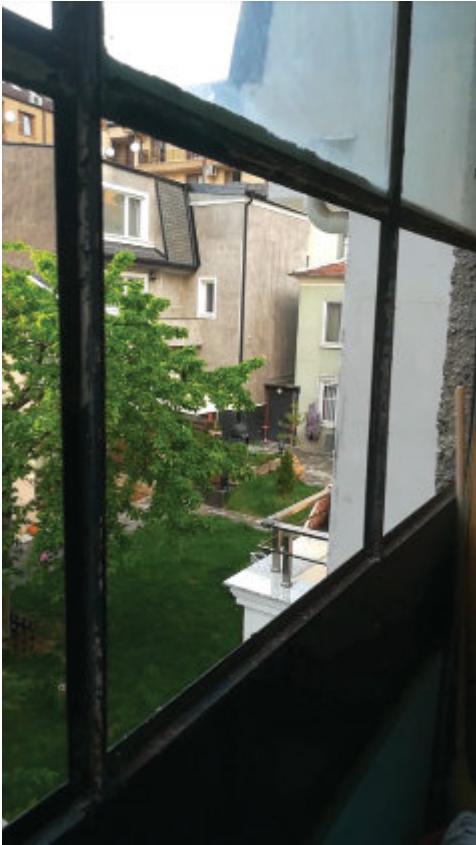
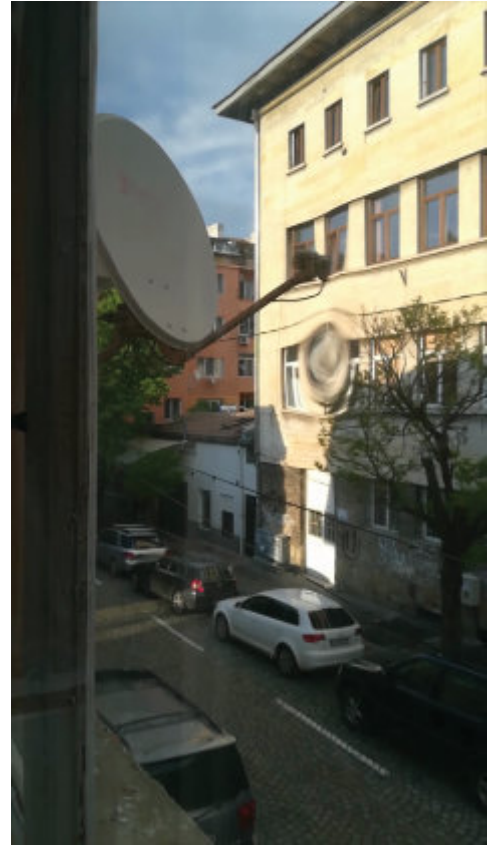
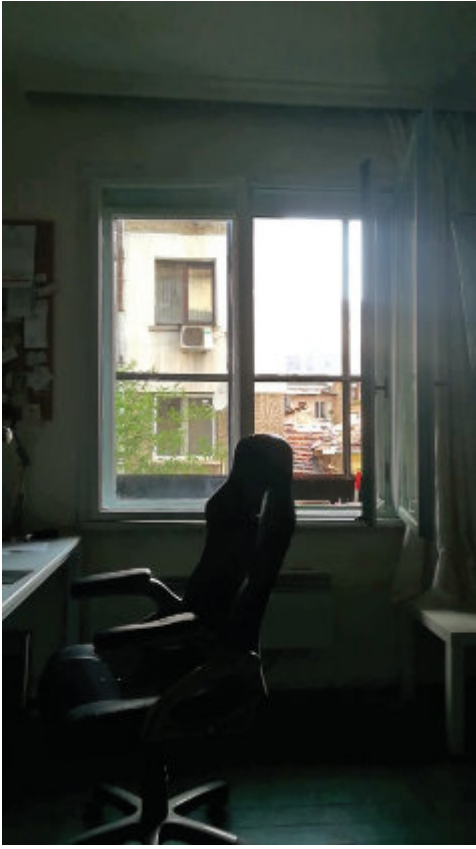
2020, experimental film, 8:38 min, Full HD (portrait), sound

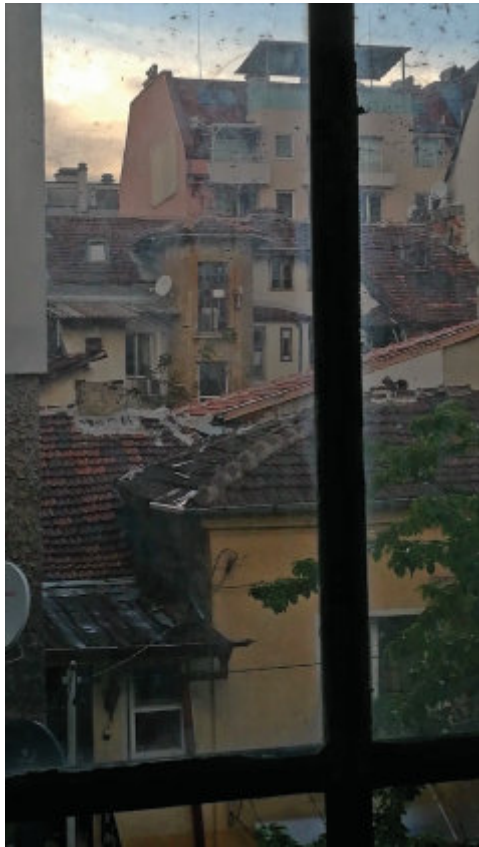
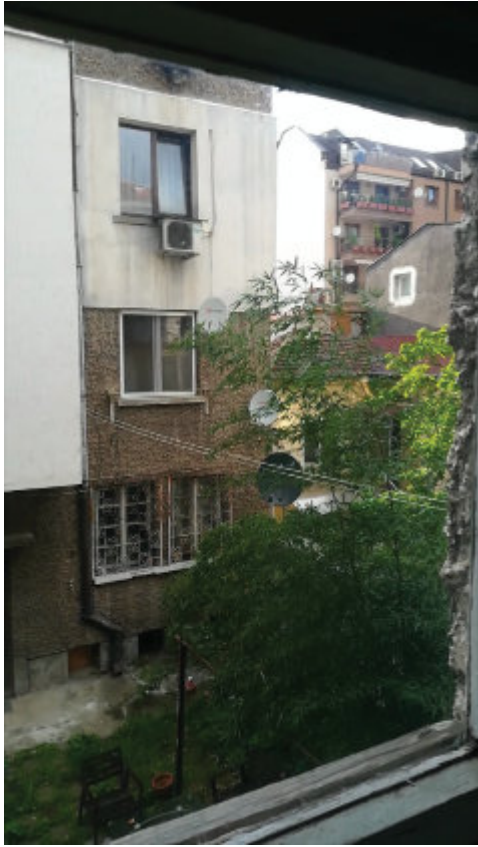
Exhibition view. *Krassimir Terziev. New World Order #Exhibition-In-The-Exhibition "State of Normality"*, Jun 16 — 27, 2020, Structura Gallery, curated by Maria Vassileva

"The short experimental film uses the formula of the classic suspense movie to materialise the sensation of trauma. The dramatic music, the focusing on a close-up visual perimeter, the use of a handheld camera, which causes the depressing „shakiness“ of the shots – all this triggers both physical and emotional reactions. While inevitably related to the current endemic situation, the video actually gives a much more universal warning, far beyond the specifics of the moment. The film is also somewhat ironic – behind the chilling tension on the surface, it shows in fact just an empty apartment (the artist's studio), while the suspense caused by the sound is based on samples from the ready-to-use library, an element of the video editing software. It's a readymade suspense that everyone can create according to one's taste."

— Maria Vassileva, excerpt from the curatorial text for the exhibition *Krassimir Terziev: New World Order*, 2020, Structura Gallery.







Stills from video



Short History of Certain Type of Photography

2018, photo-installation, direct print on modified plexiglass, five panels 70/90 cm each





Short History of Certain Type of Photography

2018, details



Yet to be Titleda

2018, photomontage, lightbox, 90 cm diameter/10 cm, wall painted in black



Untitled (Moon Paradise)

2013, wallpaper, inkjet print on wallpaper,
dimensions variable

Exhibition view. *Being Post-digital*. One Design
Week Festival, 2015, curated by Rene Beekman





A Message From Space in My Backyard

2008/09, two channel video installation, 16 min., HD, PAL, colour, mute

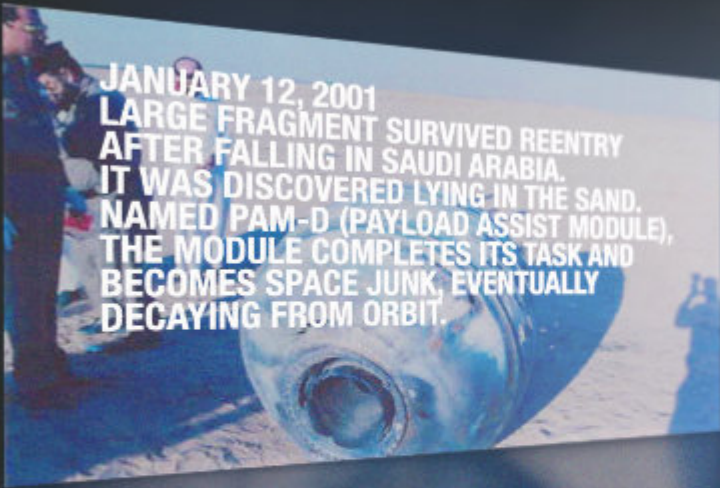
Exhibition view. *Territories of the In/Human*,
Württembergischer Kunstverein Stuttgart,
curated by Hans D. Christ, Iris Dressler

1957. Sputnik 1 was launched. This top secret satellite carried a life-sized “mannequin cosmonaut” – an ancestor to cosmonaut “Ivan Ivanovich”. Unfortunately, the flight of Sputnik 1 was doomed. A major malfunction caused the capsule to drift into space, trapped in its unwanted orbit until reentry.

Space debris: man-made material orbiting the earth that has outlived its useful lifetime.

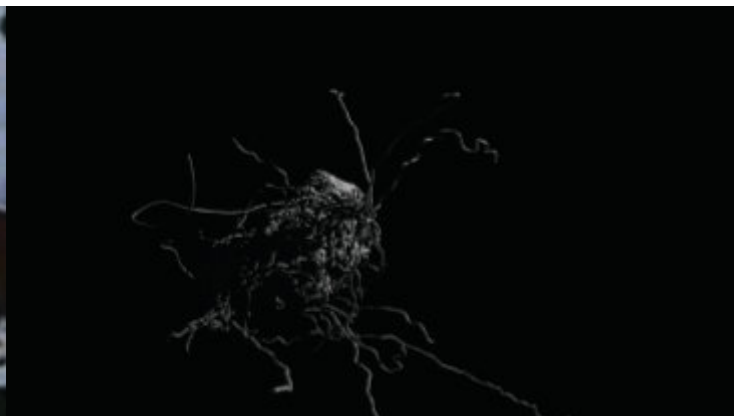
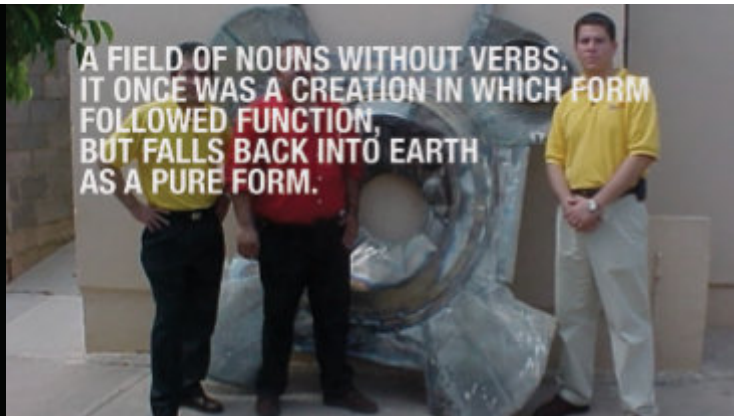
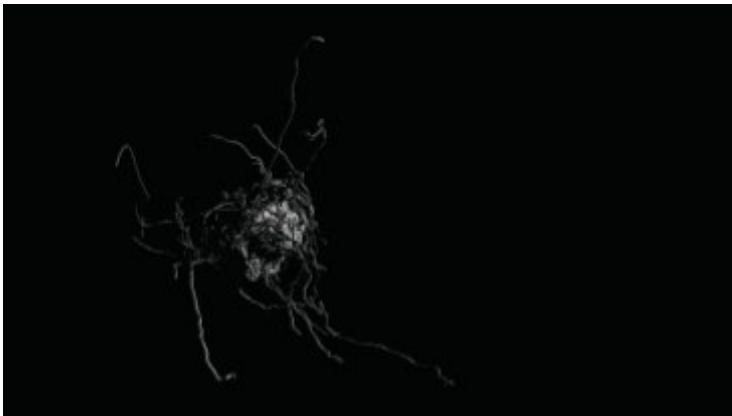
A Message from Space in my Backyard is a two-channel video installation that focuses on the phenomenon of space debris. In the format of a photo-video essay, one channel follows the short history of man in space and the chronology of space junk objects reentering Earth orbit and falling back on the ground at unpredictable moments and places. The facts in the story are layered with excerpts from the brothers Strugatsky science fiction short novel *Roadside Picnic* and other interpretations of the phenomenon. The other channel visualises an imaginary body, half-natural, half-technological, that drifts in space with zero gravity.

JANUARY 12, 2001
LARGE FRAGMENT SURVIVED REENTRY
AFTER FALLING IN SAUDI ARABIA.
IT WAS DISCOVERED LYING IN THE SAND.
NAMED PAM-D (PAYLOAD ASSIST MODULE),
THE MODULE COMPLETES ITS TASK AND
BECOMES SPACE JUNK, EVENTUALLY
DECAYING FROM ORBIT.

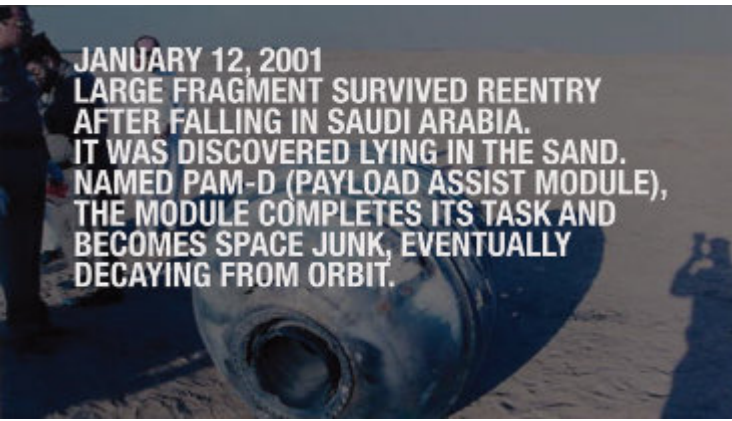




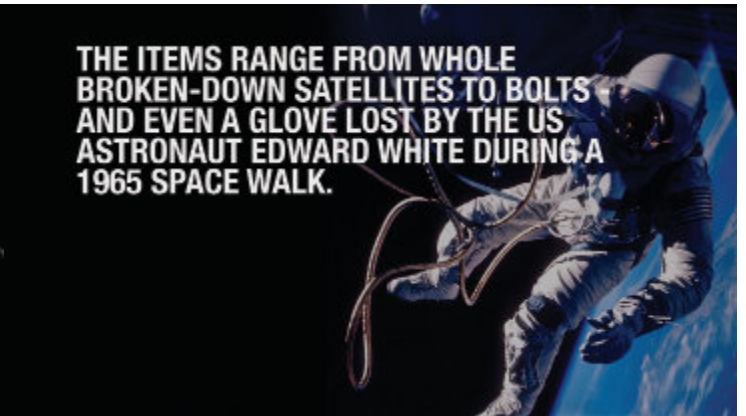
MAN-MADE MATERIAL THAT HAS OUTLIVED ITS USEFUL LIFETIME IS HAUNTING THE EARTH . SATELLITES THAT HAVE BECOME INACTIVE, DISCARDED ROCKET BODIES, PIECES OF MATERIAL FLAKED OFF SPACECRAFT, SMALL OBJECTS - RESULTS OF COLLISIONS OR EXPLOSIONS.



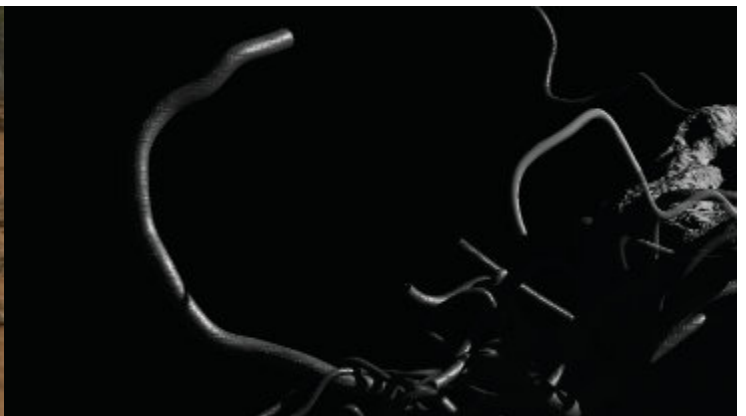
JANUARY 12, 2001
LARGE FRAGMENT SURVIVED REENTRY
AFTER FALLING IN SAUDI ARABIA.
IT WAS DISCOVERED LYING IN THE SAND.
NAMED PAM-D (PAYLOAD ASSIST MODULE),
THE MODULE COMPLETES ITS TASK AND
BECOMES SPACE JUNK, EVENTUALLY
DECAYING FROM ORBIT.



**THE ITEMS RANGE FROM WHOLE
BROKEN-DOWN SATELLITES TO BOLTS
AND EVEN A GLOVE LOST BY THE US
ASTRONAUT EDWARD WHITE DURING A
1965 SPACE WALK.**



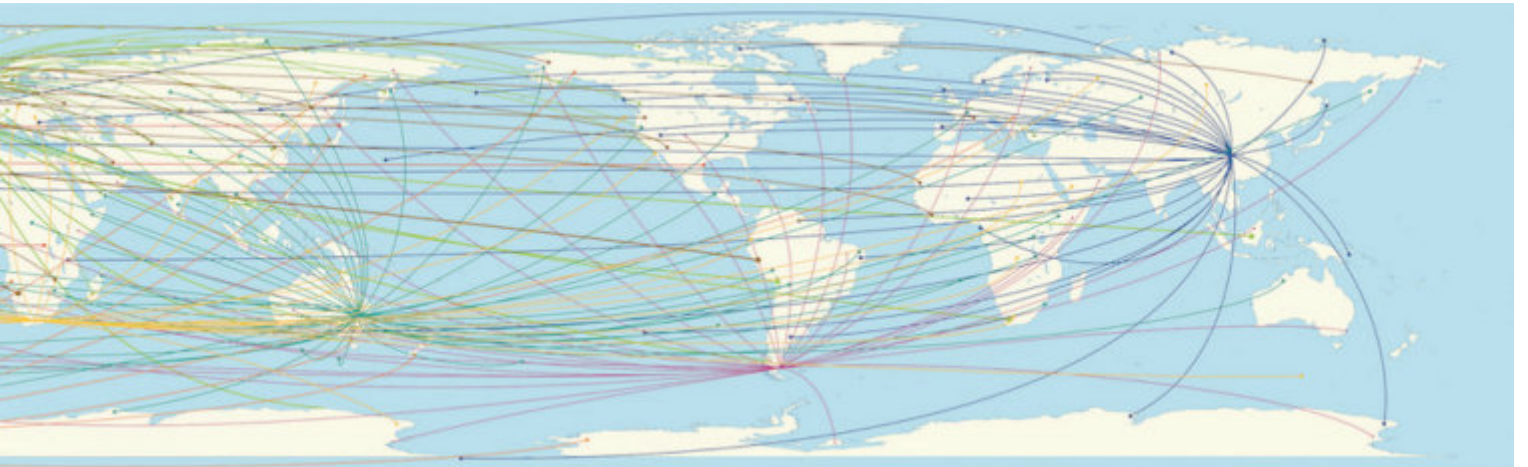
NOVEMBER 1, 2007
AN OBJECT WAS PREDICTED FOR RE-ENTRY
(INTO THE EARTH'S ATMOSPHERE), WHICH
WOULD HAVE PUT IT NEAR INDONESIA.
INSTEAD, IT ENDED UP IN THE BACKYARD
OF JAMES STIRTON'S CATTLE FARM IN
QUEENSLAND, AUSTRALIA.





Worlds Routes Map

2010, pigment print on paper, 60/260 cm



Peripheral Light Air and Sun (With Daniel Kötter)

2016-17, four channel video installation, texts and photographs
co-produced by Goethe-Institut Bulgaria

Exhibition views. Krassimir Terziev / Daniel
Kötter. *Peripheral Light Air and Sun*, 2017,
Goethe-Institut Bulgaria

One can learn a lot from the peripheries about the actual forces at work in the contemporary metropolises. The shift from overarching and visionary urban planning to more project based approach tackling pragmatic problems and seeking quick turn over is especially visible in those urban districts planned and built on the modernist blueprints of "light, air, and sun". As Abdumaliq Simone writes, the excessiveness of the periphery makes out of it a signification that must be denied, yet always reiterated.

For the project *Peripheral light air and sun* we undertook a comparative exploration of two social housing districts of 1970's - Gropiusstadt in Berlin and Lyulin in Sofia, focussing on mapping the layers of sedimentation in those urban peripheries of things disposed from the center and things entering from the outland. We have drawn four camera movements in four different locations, each dissecting the landscape from inside-out or outside-in. Each shot choreographed upon the principles of the plan-séquence (long take) frames dynamically disparate realities developing simultaneously in a space with no fixed definition.





Stills from video



Book, containing texts, maps and photographs meant to be part of the experience for the viewer watching the four channel video installation.

Sofia/Berlin, 2017

Texts Krassimir Terziev & Daniel Kötter

Photographs Krassimir Terziev & Daniel Kötter

Drawn maps Krassimir Terziev



Ghost Descending a Staircase (With Daniel Kötter)

2016-17, video, 26:36 min, HD 1080P, PAL, sound

co-produced by Goethe-Institut Bulgaria

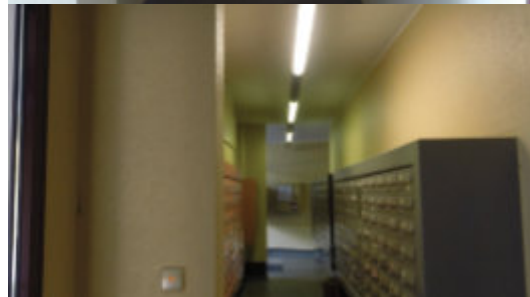
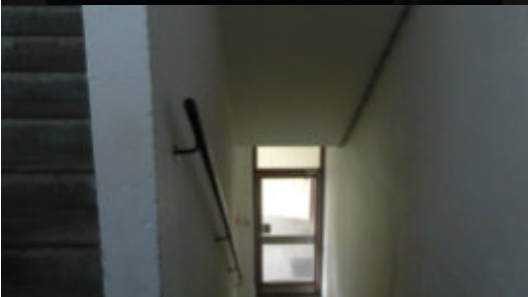
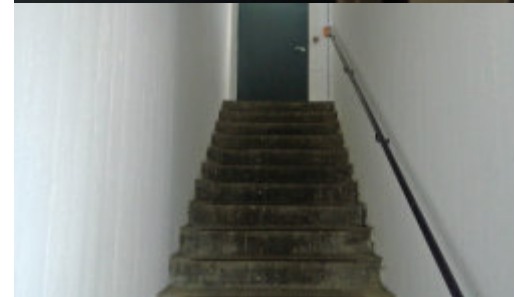
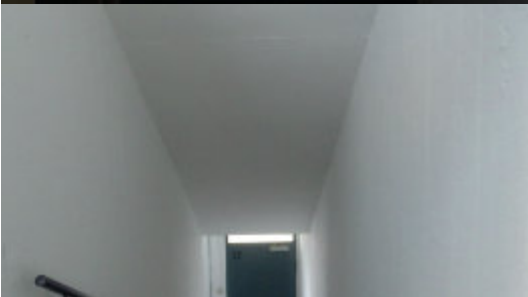
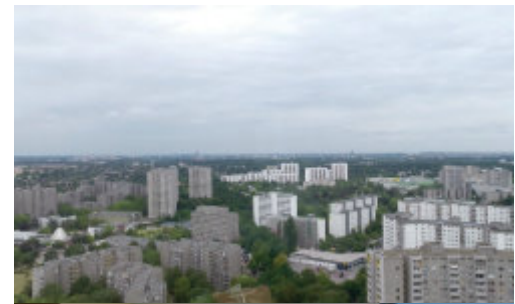
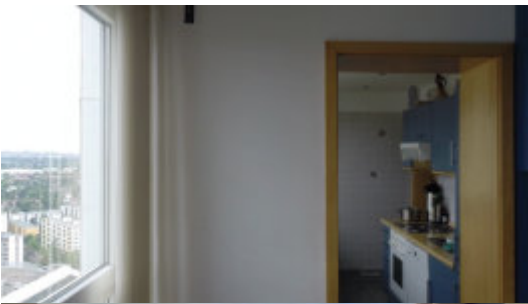
Stills from video

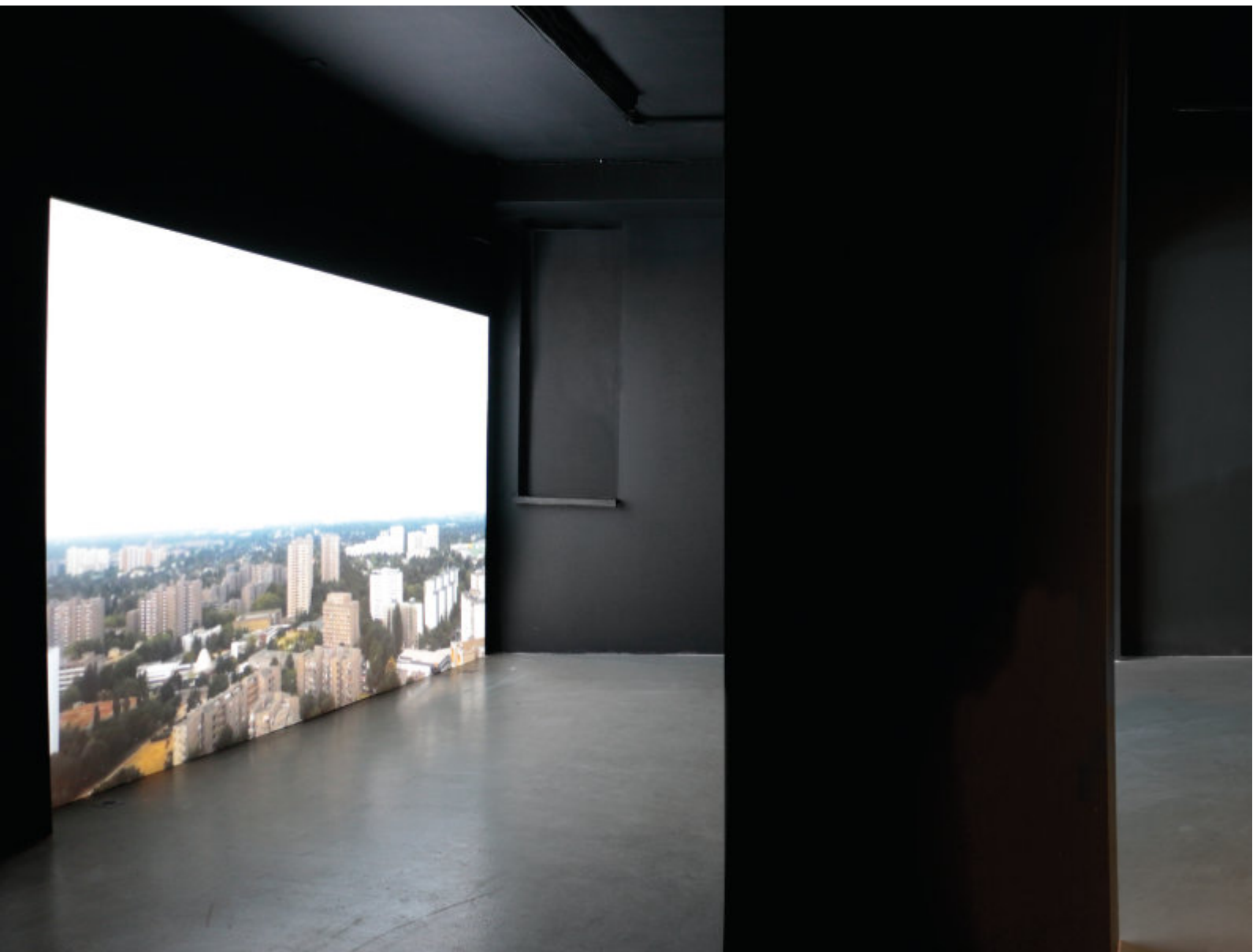
Ghost... is shot in the 31-stories high-rise "Ideal Hochhaus" in Gropiusstadt district, Berlin, designed by Walter Gropius in 1969 as the highest (by the time) apartment building in Germany.

The moving image animates the architectural structure. All windows and doors that one must negotiate by foot while descending from the top floor to the ground level provide support for the camera.

As the title suggests the work refers to a sequence of seminal works of modern art that made statements on the representation of movement – the chrono-photographic experiments by Eadweard Muybridge in *Woman Walking Downstairs* (1887.), the painting by Marcel Duchamp, *Nude Descending a Staircase, No. 2* (1912), and *Ema (Nude on a Staircase)*, (1966) by Gerhard Richter.

The focus in all the referenced works is the representation of movement of the human body on two-dimensional plane. In this video the human body vanished from the frame and is defined only by the material conditions of movement and the nonhuman eye of the camera attached to the surfaces of opening and closing doors and windows. The architecture adopts cinematic qualities in the variations in rhythm and movement within the repetition of almost identical shots.





Exhibition view. *Krassimir Terziev & Daniel Kötter: Ghost Descending a Staircase*,
Institute of Contemporary Art – Sofia, 2017, curated by Lara Boubnova



20-етаженния жилищен комплекс "Ideal-Hochhaus" в Берлин е проектиран от Хелмут Гропиус през 1923 г. като най-високата (за това време) жилищна сграда в Германия. Съветът на градски комисариати на Берлин и градският съвет са дали разрешение за строежа на сградата. Архитектурата на сградата е проектирана така, че да дава възможност за движение на сградата. В нея прозорците и вратите са разположени така, че да дават възможност за движение на сградата. В нея прозорците и вратите са разположени така, че да дават възможност за движение на сградата. В нея прозорците и вратите са разположени така, че да дават възможност за движение на сградата.

The 20-storey high also called the "Ideal-Hochhaus" in Berlin was designed by Helmut Gropius in 1923 as the highest (at the time) housing building in Germany. The city district board in named Gropiusstadt after the famous founder of Bauhaus. The architecture of the building provides a perfect logic for the camera movement. All the windows and doors that one must negotiate by foot while descending from the top floor to the ground level of the structure reveal astonishing alternations between exterior and interior views. These are managed through complex framings animated by the only moving elements in the architectural setting - doors and windows.

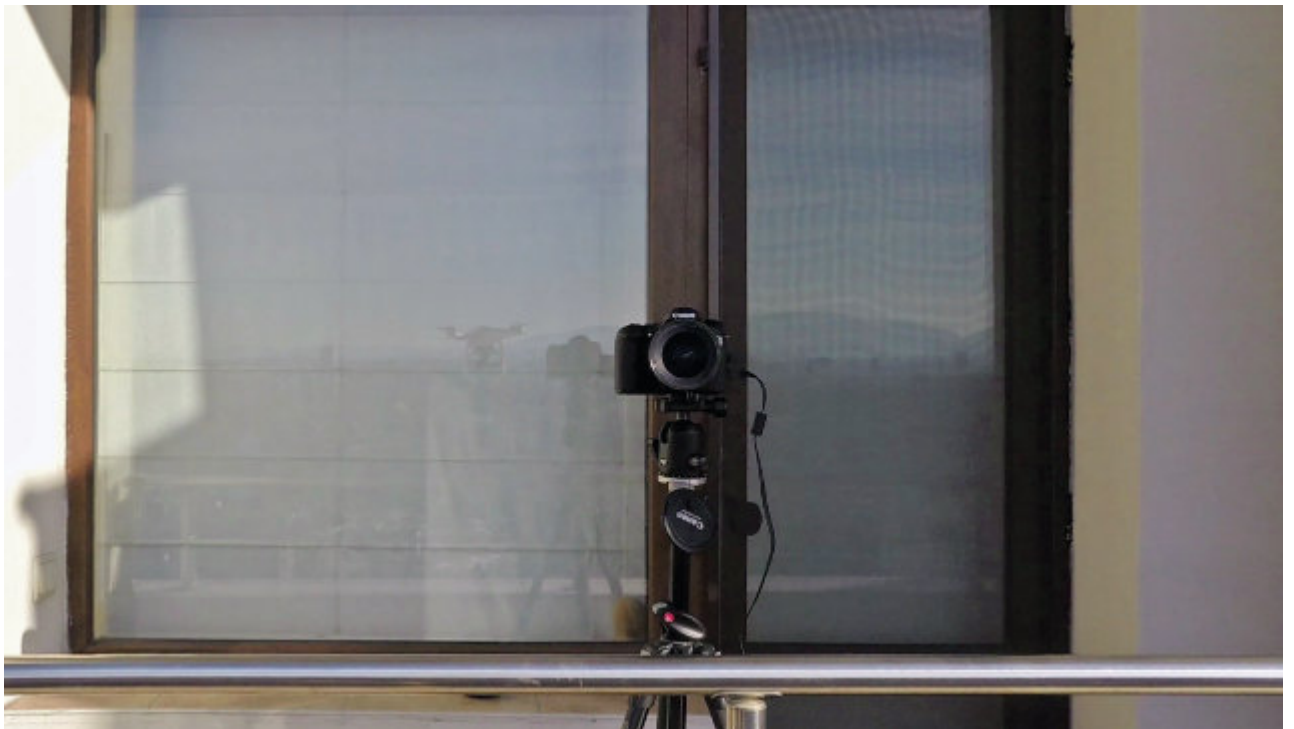
Between Flashback and Déjà vu II

2017, video, 9 min, Full HD, PAL, colour, sound

Stills from video

Two cameras are watching each other. One of them - fixed on a tripod overseeing a wide panoramic view of Sofia from high viewpoint, the other one - mounted on a drone seeking the location of the first one in a close-up on the facade of a building.

Two visual media with different historical background, perspective and specificity enter into dialogue, combat, mutual study, prowl.



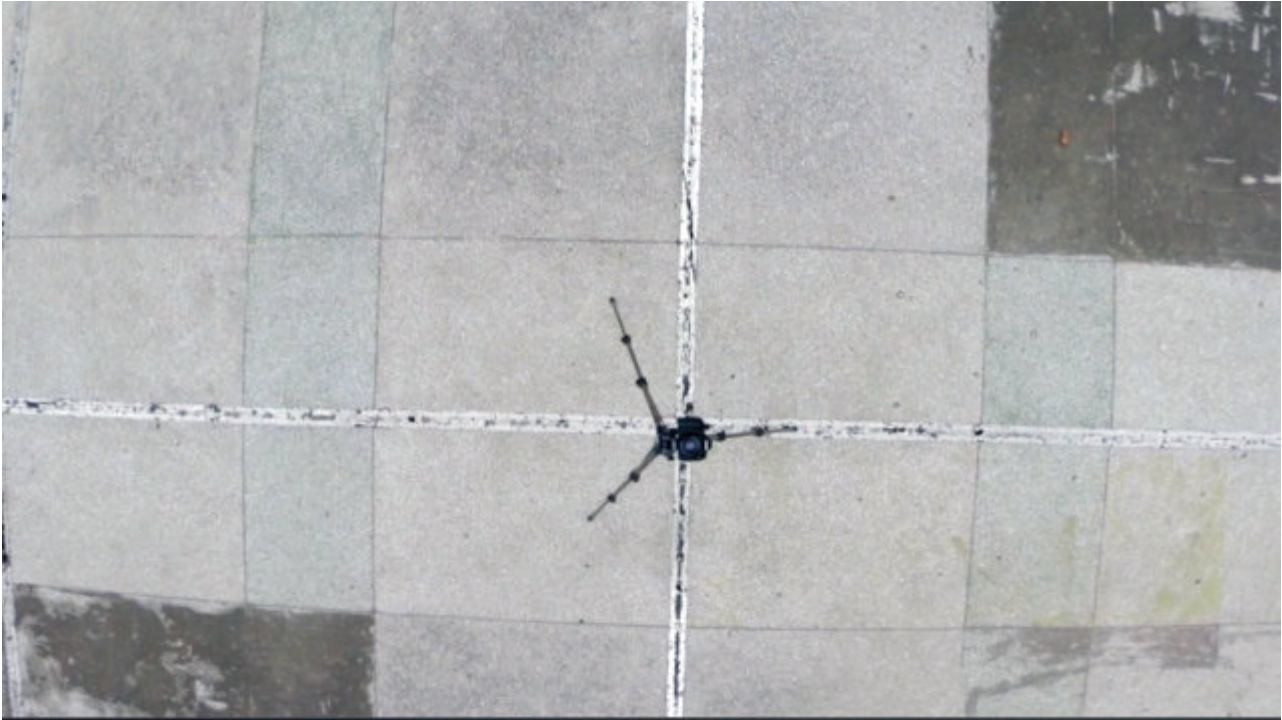
Between Flashback and Déjà vu

2015, video, 6 min, Full HD, PAL, sound

Stills from video

Two cameras monitor each other persistently. One — turned directly up to the sky, fixed on a tripod, placed in the centre of an internal yard (the University of Architecture in Sofia), while the second, turned down to the ground is attached to a drone that draws a vertical take off above the spot of the tripod, and landing back, trying to maintain as long as possible the vertical axes of movement. The views from the two sources alternate with various frequency in the process of editing.

Two visual media with different historical background, perspective and specificity enter into dialogue, combat, mutual study, prowl.



Monu-Mental

2011, video, 13:33 min, HDV, PAL, colour, sound

An observation on the park in front of the Monument of the Soviet army in Sofia. A place to spend time chatting, drinking, smoking, practicing urban sports or just hanging around. A camera observes from a distance.

The following editing process adds to the image audio samples coming from libraries dedicated to narrative cinema production: atmospheres, beats, suspense motives, etc (all that in cinema is called extra-diegesis).

The implanting of sonic codes from drama films over the opaque (that escape explicit interpretation) visual scenes is an experiment with the subconscious montage of reality every viewer makes on the basis of received ideas, interpretations and guesses, that rarely contain the entire information for a given event. The increase of spare time saturated by media streams from near and far that construct the world is a reservoir for the imagination, role plays, constructions of identities, missions and causes. That liquid ambience between reality and fiction is loaded with suspense.



Background Action

2007/2008, multimedia installation, 4 adjacent spaces: dual channel slideshow, photo/video installation, video projection in a dark room with reflective walls, nine channel video installation (monitors), photo collection, dimensions variable

Exhibition views. *Actors & Extras*, 2009,
Argos vzw Centre for Art and Media,
Brussels, curated by Paul Williamson and
Thomas Trummer

Background Action is a spatial narrative that reconstructs a journey into film making in a globalized mode of production.

It was a three-month long journey made by 300 Bulgarian men, hired by Warner Bros as “specialized extras” for the filming of the battle-scenes of the motion picture *Troy* (2004).

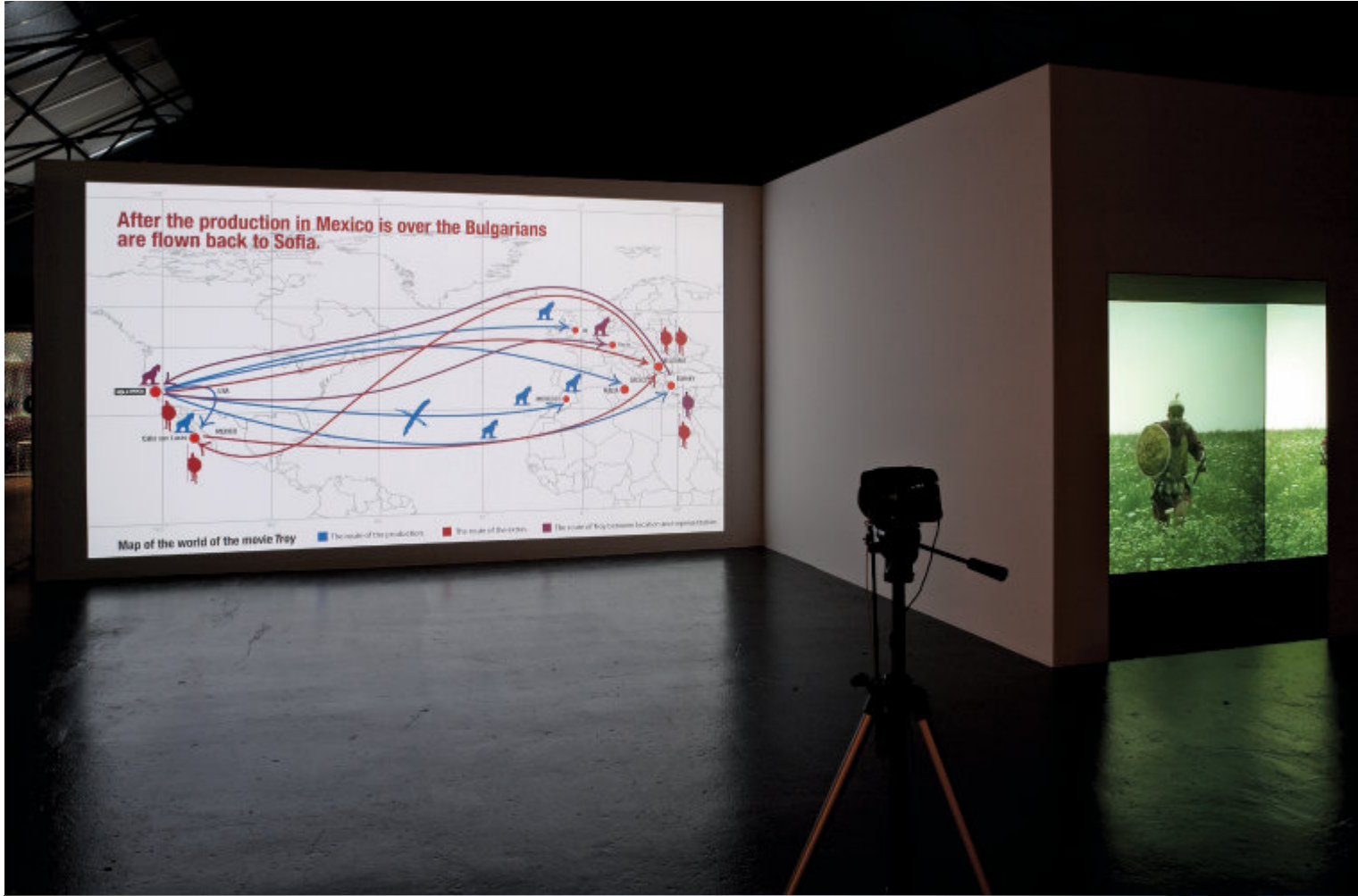
The Bulgarians were hired to represent ancient warriors from the Greek and Trojan tribes in the epic war, described by Homer in *Iliad*, that was to be brought to life again by the movie *Troy*.

And as in *Iliad*, where the entire Book 2 is dedicated to the narration of the alias of the Achaean and Trojan armies hired from all the lands in Homeric world, the 300 Bulgarians were hired along with 1000 Mexican extras to stage that war. The only difference is that they had to battle both sides depending on the filming plans of the day.

Most of the young men made the journey with the idea to see how movies are made, to see Mexico, to meet the movie-stars, to try their luck in the movie business.

In fact the trip to the movie world turned out to be a constant shift of the way they perceived their roles. The extras were totally confused by the technique of film-making. They saw only a few square kilometers of Mexico itself, the part of the desert where the film-set was built and where they spent 12 to 14 hours a day under the scorching sun. The stars were heavily guarded, if they were ever there.

What was left as a memorable experience were the battle scenes that went completely out of control and became brutally real, with injuries



and real blood on top of the emulated make-up, running mad horses and showers of arrows.

So that by the end of the filming, Warner Brothers' simplistic vision whereby the extras could be misrecognised as Greeks and Trojans became reality, and they became that ancient warriors in order to survive the actual fights.

Just like the warriors from *Iliad* they brought home their trophies and ransoms in the shape of photos and video recordings. These images stand on a shaking ground between touristic photographs, and documents of hyper-real events and environments. Epic scenes, coming from an ancient world, recreated by perfectly designed sets and costumes are suddenly ruptured by objects, gestures and practices from the everyday world.

The combination of these trophy-images with the personal stories of the extras, maps of the production activities and metaphoric figures creates a narrative that questions self-identification in a war staged by globalized film industry that far exceeds the boundaries of the motion picture.

Exhibition views. *Actors & Extras*, 2009,
Argos vzw Centre for Art and Media,
Brussels, curated by Paul Williamson and
Thomas Trummer





*Just as Water, Gas and Electricity Are Brought
From Far off in Response to Minimal Effort...*

2011, photo series, pigment print on paper mounted on aluminum, 90/135 cm each





*Just as Water, Gas and Electricity Are Brought
From Far off in Response to Minimal Effort...*

2011, photo series, pigment print on paper mounted on aluminum, 90/135 cm each





Library Paranoia

1997, video, v1: 6:30 min, v2: 33 min, Beta SP, PAL, colour, sound



Blank

2013, relief map of Bulgaria, plastic,
70/100 cm

Exhibition view. *Krassimir Terziev: Cosmopolis*, 2013, Institute of Contemporary Art – Sofia,
Sofia, curated by Iara Boubnova

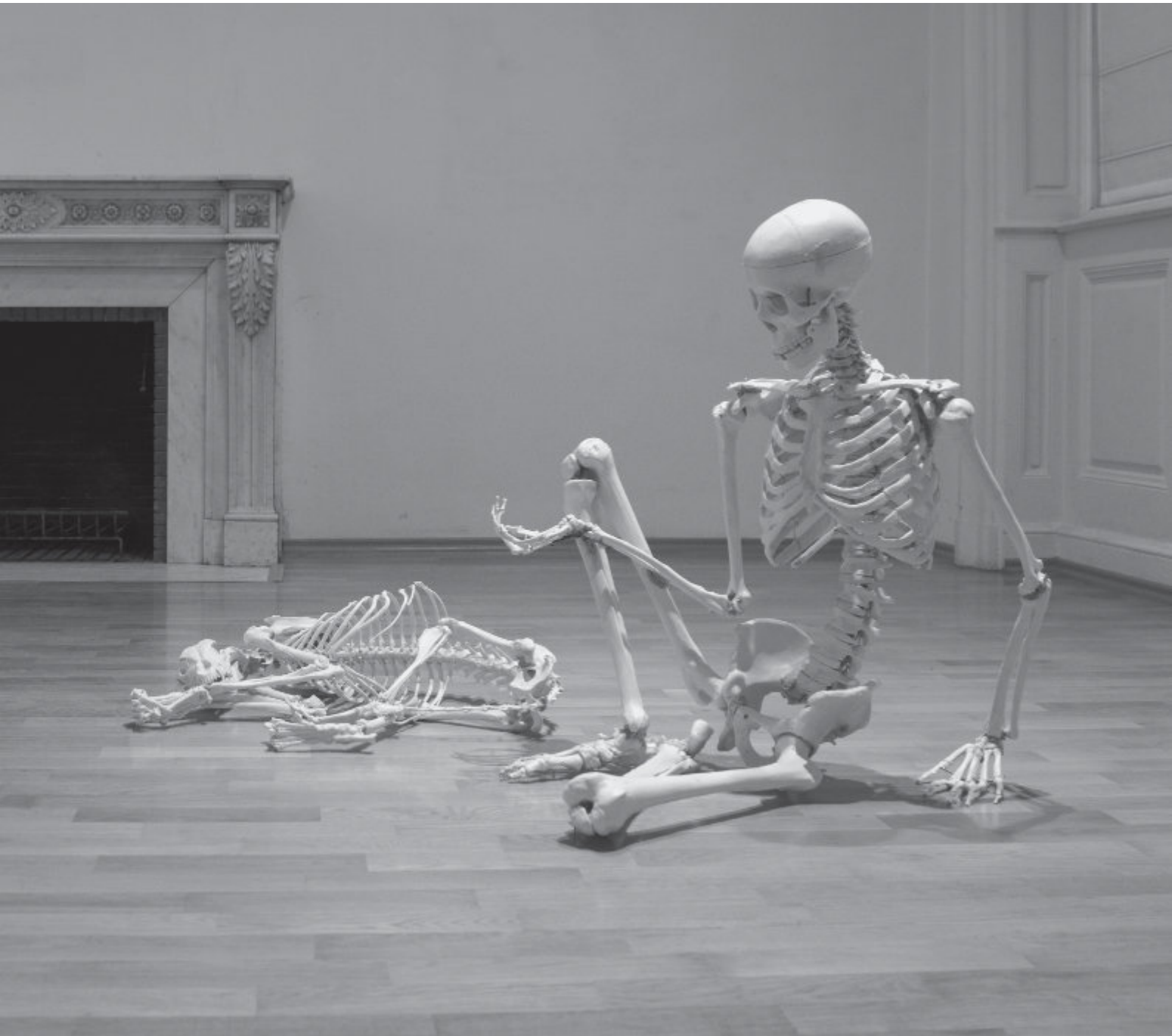


***Domestication. The First Five
Thousand Years***

2014, modified anatomical models, plastic, silicone,
120/130/90 cm

Exhibition view. *Krassimir Terziev: Between the Past Which is
about to Happen and the Future Which has Already Been*, 2015,
National Gallery – The Palace, Sofia,
curated by Iara Boubnova





Session

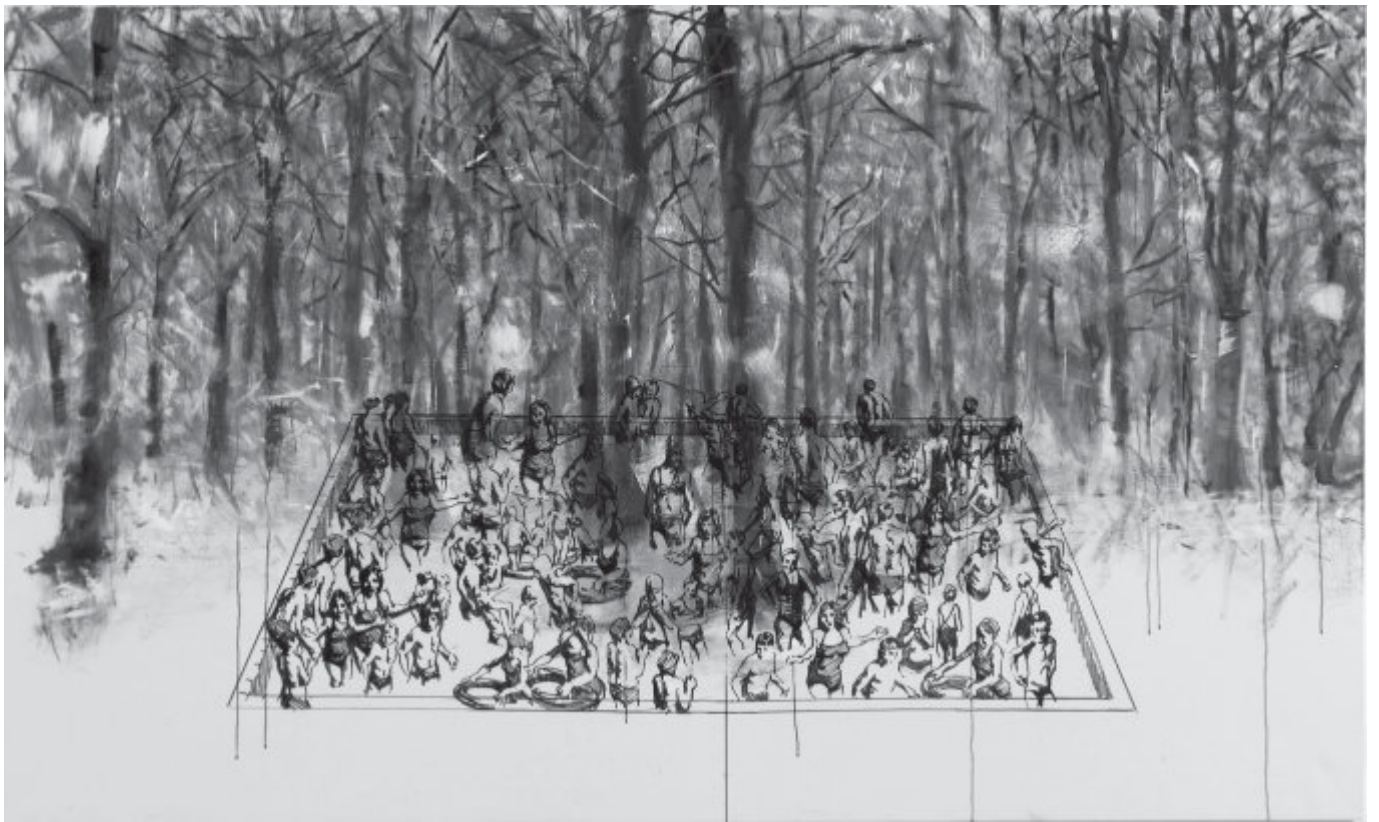
2016, acrylic on canvas, 80/100 cm





Travels in the Unknown II

2019, acrylic and oil on canvas, 164/130 cm



Project: Vanishing Point Without Horizon
2016, acrylic on canvas, 120/200 cm

Dialogue

2001, oil on canvas, 80/100 cm



Solo Exhibitions (selection)

- 2022 *Between the Past That Is About to Happen and the Future That Has Already Been*, Installation in public space on the site of the former Mauzoleum of Georgi Dimitrov, Sofia, commissioned by Sofia Municipality Culture Department, Programme "Outdoors"
- 2022 *Reconstructions of the Forthcoming*, Structura Gallery, Sofia, curated by Maria Vassileva
- 2021 *Schroedinger's Cat (with Jelko Terziev)*, Plus 359 Gallery, Sofia
- 2020 *New World Order*, Structura Gallery, Sofia, curated by Maria Vassileva
- Top 84 Ways of Going Greener at Home*. net.art project, Gallery Gallery, Sofia, curated by Albenba Baeva, Rene Beekman
- 2019 *Drift*, Cultural Centre of Sofia University, Sofia, curated by Kiril Vassilev
- Future Unforgettable*, Versus Art Projects, Istanbul, curated by Firat Arapoglu
- 2018 *If a Tree Falls in the Forest and There is No One Around Does It Make a Sound (with Jelko Terziev)*, +359 Gallery, Sofia
- Images Staring at Images*, Sariev Contemporary, Plovdiv
- 2017 *Peripheral Light Air and Sun (with Daniel Kötter)*, Goethe-Institut Bulgaria, Sofia
- Ghost Descending a Staircase (with Daniel Kötter)*, Institute of Contemporary Art – Sofia, curated by Iara Boubnova
- 2016 *Transitional Newspaper*, intervention in public space, commissioned by Goethe-Institut Sofia
- Some Gadgets See People, Others - Other Gadgets*, Contemporary Space, Varna, curated by Maria Vassileva
- The Look Objects Give Us Looking Back Through Us*, Yuzina Gallery, Sofia, curated by Maria Vassileva
- 2015 *Between the Past That Is About to Happen and the Future That Has Already Been*, The National Gallery – The Palace, Sofia, curated by Iara Boubnova
- Between the Past That is About to Happen and the Future That has Already Been*, Dobrich Art Gallery, Dobrich, Bulgaria
- 2014 *Off the Record*, One Night Stand Gallery, Sofia
- 2013 *Cosmopolis*, ICA – Sofia, Sofia, curated by Iara Boubnova
- 2008 *Background Action*, Württembergischer Kunstverein, Stuttgart, curated by Hans D. Christ and Iris Dressler
- Missing Scenes*, Eibank Gallery, Sofia, curated by Svetlana Kuyumdzhieva
- 2007 *Making Movies*, Galeria Noua, Bucharest; curated by Aurora Kiraly
- Background Action*, Sofia City Art Gallery, Sofia
- 2005 *Remote Resemblances*, Goethe-Institut Bulgaria, Sofia
- 2004 *Excuse Me, Which City Is This?*, ICA-Sofia, Sofia
- 2002 *On the BG Track*, Belgrade Cultural Centre, Belgrade
- 2001 *Reality Pixels*, Irida Gallery, Sofia
- 1999 *Everything Seems Alright*, The Kitchen, New York
- 1998 *Multiple Shadows*, ATA Centre for Contemporary Art, Sofia
- 1997 *Let's Dance. Clothes for Collective Life*, XXL Gallery, Sofia
- Directed By...*, Ata-Ray Gallery, Sofia

Artist Publications

- 2019 *Future Unforgettable*, Istanbul: Versus Art Project, with text by Firat Arapoglu, Svetlana Kuyumdzhieva
- 2017 *Peripheral Light Air and Sun*, Daniel Kötter, Krassimir Terziev, Goethe-Institut Bulgaria, with text by Daniel Kötter, Krassimir Terziev
- 2015 *Between the Past That Is About to Happen and the Future That Has Already Been*, Sofia: Iztok-Zapad Publishing. Authors: Iara Boubnova, Vladiya Mihaylova, Krassimir Terziev
- 2008 *Extra Work: Taking the Figure of the Extras in Cinema as a Metaphor*, Stuttgart: merz&solitude, Reihe Projektiv, with text by Iara Boubnova, Ivaylo Dichev, Jean-Baptiste Joly, Alexander Kiossev, Hedwig Saxenburger.

Collections

Krassimir Terziev's work is part of the collections of Centre Pompidou/MNAM, Paris; Artest 2000+ Collection, Moderna Galerija Ljubljana; Sofia City Art Gallery, Sofia; Art Collection Telekom, Bonn; Kunstsammlung HypoVereinsbank, Munich; Gaudenz B. Ruf Collection, Zurich/Vienna; Vladimir Illiev Collection, Sofia; Art Project Depot, Sofia; Dana and Georgi Voynov Collection, Sofia/Bucharest; Nikolay Nedelchev Collection, Sofia; private collections in Sofia, Plovdiv, Paris, Amsterdam and Beijing.

Group Exhibitions (selection)

- 2022 *The Time Has Come to Talk of Many Things... from the Art Collection Telekom*, The National Gallery – The Palace, Sofia, curated by Boryana Valchanova, Martina Yordanova
- 2021 *Farce* (Part of Curated By 2021), Mario Mauroner Contemporary Art, Curated By, Vienna, curated by Stephan Stoyanov
- Parallel 42 - A Circle of Humanity. Exhibition from the Imago Mundi Collection*, The Center for Openness and Dialogue, Tirana, curated by Elton Koritari and Albes Fusha
- To Collect Contemporary Art. Vladimir Iliev Collection*, The National Gallery – The Palace, Sofia, curated by Ivo Milev, Boryana Valchanova
- #088 *Mirror Image Observation*, Impakt Channel, Online screening programme, curated by Jackie Tan
- Glass, Gas and Electricity*, Sariev Contemporary, Plovdiv, curated by Vesselina Sarieva
- Souvenirs from the Future*, ICA-Sofia Gallery, Sofia
- 2020 *25 years and 5 themes later. ICA – Sofia Retrospective*, National Gallery – The Palace, Sofia
- after PASOLINI – visions of today*, Center for Contemporary Art “The Ancient Bath”, curated by Bettina Steinbrügge and Benjamin Fellmann
- Keeping the Balance. Works from the Art Collection Telekom*, Ludwig Museum Budapest, curated by Rainald Schumacher and Nathalie Hoyos
- History Inbetween*, Museum of Sofia, curated by Vessela Nozharova
- From Matter to Data: Ecology of Infrastructures*, post.moma.org, the MoMa online platform, curated by Inga Läce and Lukas Brasiskis
- 2020 *Do Not Link*, Upstream Gallery, Amsterdam, curated by Dirk Paesmans and Bob Bicknell-Knight
- The world has not stopped spinning*, Goethe-Institut Bulgaria, curated by Stefka Tsaneva
- State of Normality*, Structura Gallery, curated by Maria Vassileva
- 2019 *Open Art Files: Notes and Footnotes*, Kapana Gallery, Plovdiv European Capital of Culture 2019, curated by Vera Mlechevska
- Listen to Us – Artistic Intelligence (Works from Art Collection Telekom)*, City Art Gallery; SKLAD; Old Plovdiv Museum Houses, Plovdiv European Capital of Culture 2019, curated by Nathalie Hoyos and Rainald Schumacher
- Infinity and the Image*, Evin Art Gallery, Istanbul, curated by Osman Nuri İyem and Firat Arapoglu
- Thank You Mr. Ruf. Exhibition in honor of Swiss collector and philanthropist Gaudenz B. Ruf*, Credo Bonum Gallery, Sofia, curated by Vessela Nozharova
- Vision for Sofia, Intervention: Transitional Newspaper. Issue 6: Metropolitan*, Largo, Sofia, curated by Vladiya Michaylova
- 2018 *On a Clear Day You Can See Forever*, Goethe-Institut Bulgaria, Sofia, curated by Carolina Lio
- Spider's Web*, İstanbul Kültür Üniversitesi, İstanbul, curated by Firat Arapoglu
- 6th Canakkale Biennial “Before the Past – After the Future”, curated by CABININ / Videoisit
- New Worlds: Art between Museum and Laboratory*, Museum Villa Rot, curated by Marco Hompes
- Join the Dots - Connect the Distances. Imago Mundi collection*, Salone degli Incanti, Trieste, curated by Claudio Scorretti
- 2017 *Forms of Coexistence*, Structura Gallery, Sofia, curated by Maria Vassileva
- The Only Place Where You Can Dream... Artist Ütopya 2017 – 27th İstanbul Art Fair*, İstanbul, curated by Firat Arapoğlu
- Let Them Draw II (Drawing and Withdrawing)*, Sariev Contemporary, curated by Pravdoliub Ivanov
- COM nu TIES seuils/drempels/thresholds*, Argos Centre for Art & Media, Brussels; curated by Ive Stevenheydens and Maité Vissault
- A Theory of The Present*, Gaia Gallery, İstanbul, curated by Irina Batkova
- The Image is no Longer Available*, Credo Bonum Gallery, Sofia, curated by Vessela Nozharova
- 2016 *Pies in the Skies*, Argos Centre for Art & Media, Brussels
- Social Contract*, Izolyatsia, Kyiv, curated by Kateryna Filyuk
- 4th International Literary Festival, National Palace of Culture, Sofia
- European Media Art Festival (EMAF), Osnabrueck
- Let Them Draw. Group exhibition about drawing*, Sariev Gallery, Plovdiv, curated by Pravdoliub Ivanov
- 2015 *South by Southeast*, Osage Art Foundation, Hong Kong, curated by Anca Verona Mihuleț and Patrick Flores
- Si tu veux voir le monde, ferme tes yeux: part 1*, Argos Centre for Art and Media, Brussels
- Grammar of Freedom / Five Lessons: Works from ARTEAST 2000+ Collection*, Garage Museum of Contemporary Art, Moscow, curated by Zdenka Badovinac, Snejana Krasteva, Bojana Piškur
- Art for Change 1985-2015*, Sofia City Art Gallery, curated by Maria Vassileva
- 2014 *Prehod for Sale*, ICA-Sofia, curated by Iara Boubnova
- Romanian-Bulgarian Union. A retrospective*, Salonul de Proiecte, Anexa, National Museum of Contemporary Art Bucharest, curated by Vlad Nancă
- Mythologies*, 3rd Mardin Biennial, Mardin, Turkey
- Disconsent*, Center for Contemporary Art “The Ancient Bath”, Plovdiv, curated by Iara Boubnova
- 2013 *New Acquisitions in the Black Box*, Argos Centre for Art & Media, Brussels
- A Possible History. Bulgarian art through the Sofia City Gallery collection*, Sofia City Art Gallery, Sofia

- 2012 *Neighbourhood X*, Goethe-Institut Ankara, curated by Ege Berensel
Sofia Contemporary, curated by Iara Boubnova
Scramble for the Past, Walk-in Cinema, Salt Beyoğlu, Istanbul
Why Dushamp? From object to museum and back (125 years), Sofia Arsenal – Museum of Contemporary Art, Sofia, curated by Maria Vassileva
MuzTempo. Contemporary Art and Photography Collection of the Sofia Art Gallery, Graphite Gallery, Varna
Group Show, oGMS Gallery-Drawer, Sofia, curated by Vladiya Mihaylova, Ivan Moudov
- 2011 *Unlimited – Award for Contemporary Bulgarian Art*, nominated artists, Sofia
Spare Time. Utopias on the verge of the Commonness, National Gallery for Foreign Art, Sofia, curated by Boris Danailov
After the Flight, ICA-Sofia, Sofia, curated by Iara Boubnova
The Big Bang, Credo Bonum Gallery, Sofia, curated by Svetlana Kuyumdzhieva
- 2010 *Museum Souvenirs*, ICA-Sofia, Sofia, curated by Iara Boubnova
The Big Wave, Varna City Art Gallery, Varna, curated by Maria Vassileva
Beyond Credit. Contemporary Art and Mutual Trust, Sanat Limani, Antrepo, Istanbul, curated by Iara Boubnova, Luchezar Boyadjiev, Maria Vassileva
Territories of the (in)Human, Wuerttembergischer Kunstverein - Stuttgart, curated by Iris Dressler, Hans D. Christ
Grenzenloss, Artpoint Gallery, Vienna, curated by Hedwig Saxenhuber
Breaking Walls - Building Networks, Macedonian Museum of Contemporary Art, Thessaloniki, curated by Iara Boubnova, Lydia Chatziakovou, Christos Savvidis, Thalea Stefanidou
Wale und Aale, Ve.Sch, Vienna, curated by Lazar Lyutakov
Transitland. Video Art from Central and Eastern Europe 1989-2009, SPACE Gallery, Bratislava
- 2009 *Extras & Actors*, Argos vzw Centre for Art and Media, Brussels
Technics, ICA-Sofia Gallery, Sofia, curated by Iara Boubnova, Maria Vassileva
Liquid Frontiers, Lille 3000, Lille, curated by Iara Boubnova
Atlantis I. Hidden Histories – New Identities. Twenty years after the fall of the Berlin Wall, curated by Emil Mirazchiev, Jakob Racek
- 2008 *Zero Gravity*, Contemporary Art Centre “Ancient Bath”, Plovdiv, curated by Bettina Steinbruegge, Vessela Nozharova
Transfert/ Lyon Septembre de la Photographie, IUFM/Confluences, Lyon
Stay, Stay, Stay, Sofia Central Mineral Baths, curated by Margarita Dorovska
Primary Ingredients, Threshold artspace, Perth, UK, curated by Iliyana Nedkova
- 2007 *Shortlist 07, Caudenz B. Ruf Award for New Bulgarian Art*, Sofia City Art Gallery, Sofia
The Projection Project. Budapest Episode, Mucsarnok/Kunsthalle, Budapest, curated by Mark Kremer
Reale Sensationen, HVB Kunstpalais, Munich, curated by Lóránd Hegyi
Something Common. Something Personal, Art Vienna, ICA-Sofia booth, Vienna
Searching for an Ideal Urbanity, Akademie Schloss Solitude, Stuttgart, curated by Fabrizio Galanti, Jean-Baptiste Joly
Kino wie noch nie, Akademie der Künste, Berlin, curated by Antje Ehmman, Harun Farocki
Suitcase Illuminated #5. On Parallel Economy, P74 Center and Gallery, Ljubljana; Musée d'art Contemporain du Val de Marne, Paris, curated by Katia Anguelova, Alessandra Poggianti
We Love Cinema, Hessel Museum of Art /Center for Curatorial Studies, Annandale-on-Hudson, New York, curated by Ozkan Canguven
Odysseus in Search of Europe, online project by Goethe-Institut Global Network
10 Years Video Art in Bulgaria, travelling exhibition, Sofia, Plovdiv, Varna
- 2006 *The Projection Project*, Museum van Hedendaagse Kunst Antwerpen (MuHKA); curators Mark Kremer, Edwin Carels, Dieter Roelstraete*
Wildes Kapital II, Kunsthaus Dresden; curators Cristiane Menicke, Torsten Birne, Sophie Goltz*
Kino wie noch nie, Generali Foundation, Vienna, curated by Antje Ehmman, Harun Farocki*
New Video New Europe, The Kitchen, New York; Contemporary Austin, curated by Hamza Walker
Terziev, Serapionov, Suljevic, Beton Salon, MQ, Vienna
- 2005 *Play Sofia*, Kunsthalle Wien, Vienna, curated by Hedwig Saxenhuber*
Central. New Art form New Europe, BA-CA Kunstforum, Vienna*
New Video New Europe. A Survey of Eastern European Video, Stedelijk Museum, Amsterdam; Museum of Art, Grand Forks
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Cultural Autopsy, Impakt Festival for experimental film, video and new media, Utrecht
Extended Views, StadSchal, Maastricht, NL
Central. New Art form New Europe, Galerie Hilger & Siemens Austria, Vienna
The Making of Balkan Wars, Media Art Lab, ARCO 04, Madrid, a project by Personal Cinema Group

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Krassimir Terziev: (Self)Tracking Shot

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