

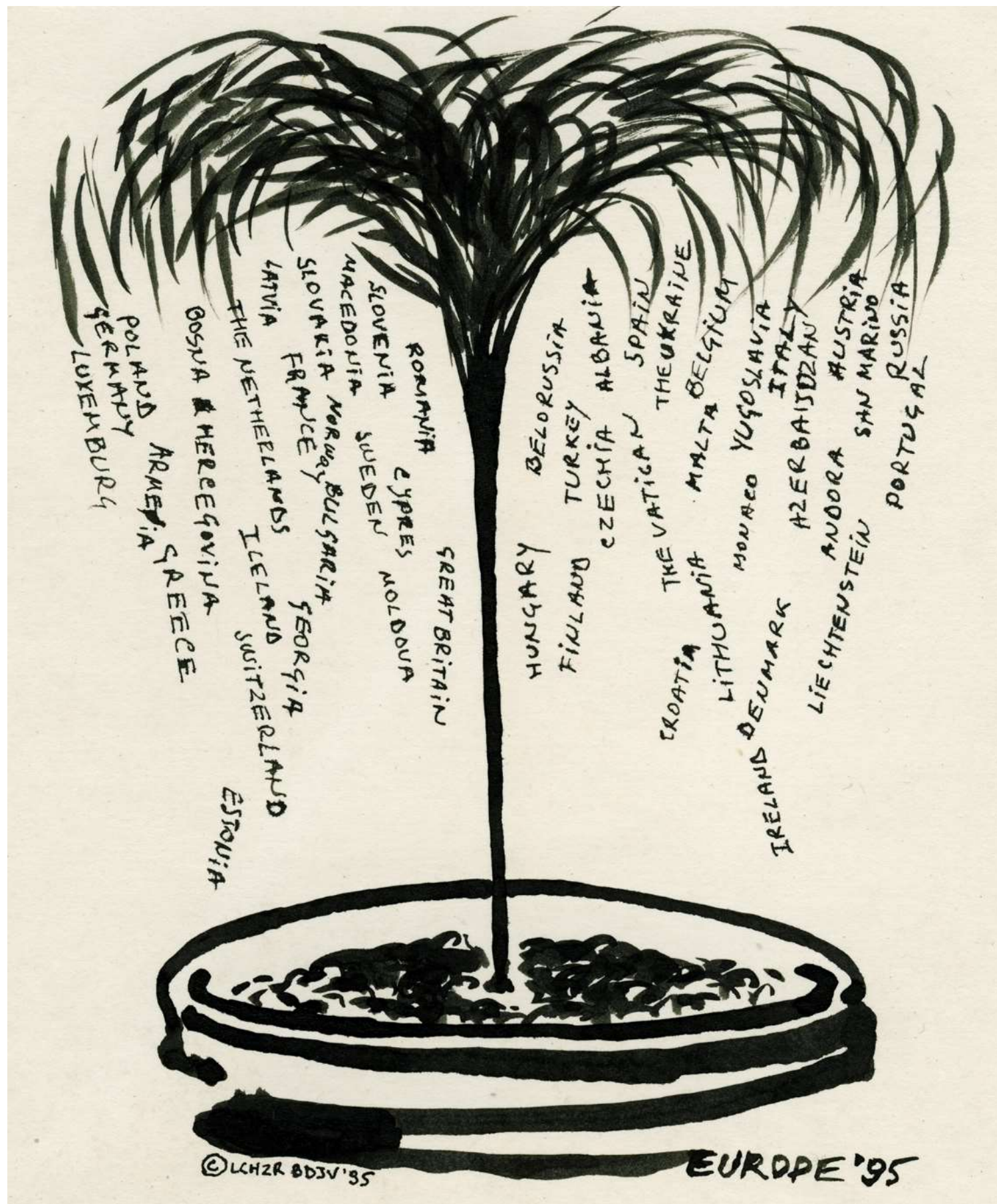


Luchezar Boyadjiev
The Fountain of Europe. Double take,
1994 (2018)

Installation
Author's
reconstruction in a
new version. Digital
print on vinyl -
installation view from
"Beyond the Borders"
– the 1st Gwangju
Biennial in South
Korea, 1995 graphite
powder, pencil,
tempera, foil, coins,
etc., drawings on
paper hung on the
wall
child's toy-police car,
an inflatable globe,
etc.
dimensions variable

Installation view:

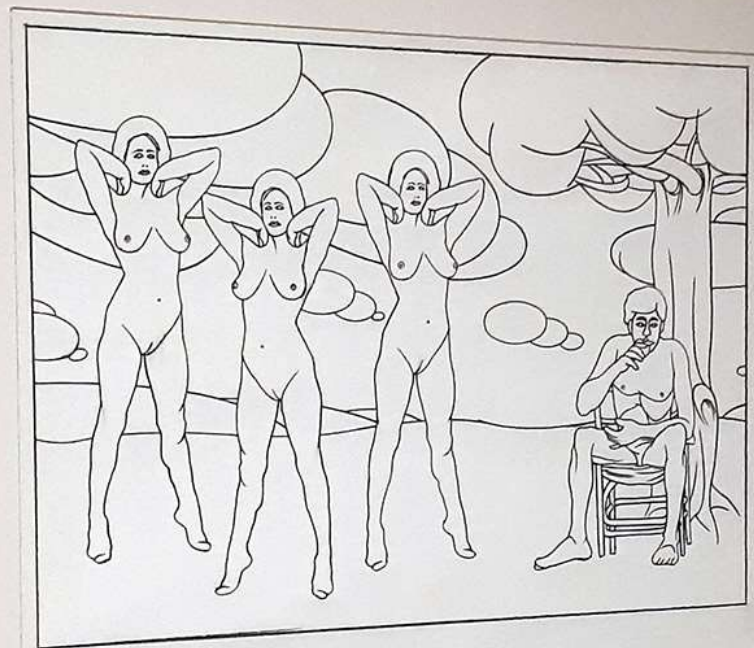
"Luchezar Boyadjiev. Sic Transit Media Mundi (The present is too short and rather tight)
Sofia City Art Gallery, Sofia. February – March 2018



The author's replica of a work from the early 1990s revisits the strict duality of the same and the different. The ever-increasing continent of Europe was producing at the time yet newer and newer countries from the split and disintegration of the ex-USSR, ex-Yugoslavia, and ex-Czechoslovakia. Without any effort or doing of its own, Bulgaria, the home country of the author, transformed from a small-sized to a medium-sized European country. The installation – invoking a family bedroom after a pillow fight and referring to the foundation myths of Europe – the Choice of Paris, the Trojan horse in front of Troy, etc. asks the viewer to identify differences in the same and similarities in the different.

The emblem-like drawing with the Fountain of Europe spitting names of countries up in the air, is from the invitation card to the 1995 Sofia-showing of the work. The installation was conceived for and first shown at "Luchezar Boyadjiev. The Fountain of Europe: Double take", Center for Curatorial Studies - Museum, Bard College, Annandale-on-Hudson, NY, USA, Oct.- Nov. 1994.

detail



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"Judgment of Paris" (version), 1957



