

Nadezhda Oleg Lyahova
Ctrl Z, 2016, video, 14'30"



Nadezhda Oleg Lyahova
A made up Story, 2015, video, 13'17"



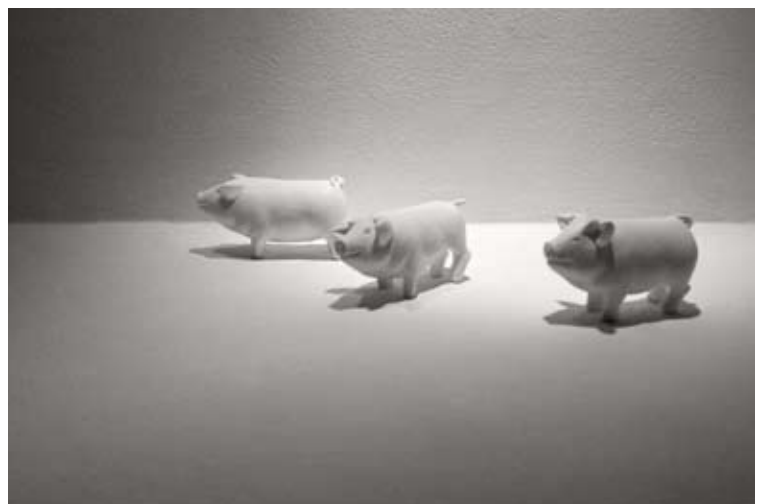
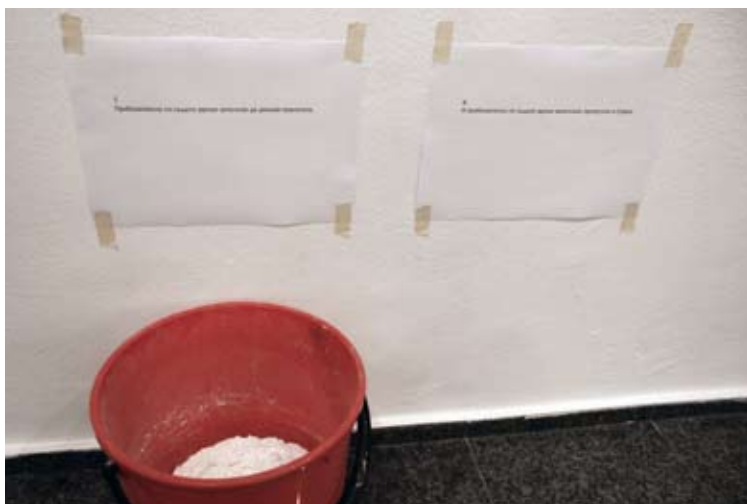
Curator Maria Vassileva. Yuzina Gallery, Sofia, 2015



Curator Irina Genova. New Bulgarian University, Sofia, 2015

Nadezhda Oleg Lyahova
1001 wishes, 2013
instalation

The display in the space is partly a retrospective and partly a private chronology of the last few years. Both are fragmentary and seemingly not overly important or relevant. However, the important thing that happens in this show is the interweaving of linear time with the cyclical rhythm. To begin with, it reminds us of our human (civilized) unease with the nature's circles.



Nadezhda Oleg Lyahova
FRAMES, 2012-2013
The Project comprises 6 videos

on the freedom that we can afford, or we can restrict in expressing through images



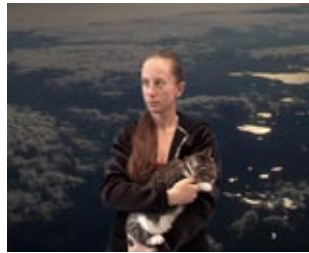
BURDEN
 (2013, 6', mini DV on DVD, color, sound)

In 1971, a ten-year-old girl on a school trip to Moscow, brought home a gift - a bronze statuette of Lenin (the young Vladimir Ilyich, with his jacket slung over the shoulder, looking earnestly at the bright future). *

I remember the big shop, the long queue and the terribly heavy package. The desire to make my folks happy beat the weight, so I lugged home the bronze. How they accepted it – I don't remember. Lenin took his seat next to the door – to prop it in case of draught. He is still sitting there.



TALK
 An inadvertently recorded conversation between artists (2005, 2', mini DV on DVD, color, sound)



THE INEXORABLE NATURE OF THE RENAISSANCE
 Renaissance - because before it was just the canon (2012, 4'32", mini DV on DVD, color, sound)



THE IRRESISTIBLE CHARM OF IMPRESSIONISM
 Impressionism – because of the secret longings of the 1980s (among artistic circles in Sofia) for „the decadent bourgeois culture” (2013, 4'25", mini DV on DVD, color, sound)



THE IRREFUTABLE ARGUMENT OF CONCEPTUALISM
 Conceptualism - because it is still alive (2013, 0'48", mini DV on DVD, color, sound)



ELUSIVE IMAGES
 (2012, 5'45", mini DV on DVD, color, sound)



Nadezhda Oleg Lyahova

“eco stories”, 2010-2011

The Project comprises a three videos

Evolution – the way of man from the cave to the nuclear bomb shelter.
graphite

The three parts: “eco-stories” I and II and The Raft of the Medusa are brought together by a moderately pessimistic vision of the present and the future. Ecology is intertwined with politics, beliefs supplant faith, clean energy production provides independence, but children are becoming more dependent on their diapers.

“eco-stories” I, 2010

Mini-DV on DVD, color, sound, 19' 28", looped



“eco-stories” II, 2010

Mini-DV on DVD, color, sound, 23' 45", looped



The Raft of the Medusa, 2010-2011

Mini-DV on DVD, color, sound, 9' 30", looped



“eco-stories”, 2011

Sklada, 11 Benkovski Street, Sofia

Curator Maria Vassileva

Nadezhda Oleg Lyahova

Globally and on a Long-term Basis

the Situation is Positive, 2007-2009

The Project comprises a series of short videos shot on the streets of Sofia, as well as a series of digital prints on canvas ("motifs") featuring static images from the said videos

As a result of its EU accession on January 1, 2007, Bulgaria was granted a full member status. Hence the opportunity to participate in all these "special", "regional", "innovative", "cross-border", "multicultural" projects aimed at the implementation of "EU norms" and also allowing us to take advantage of a "wide range of opportunities" offered by the EU.

Our capital, already a "European" one, experienced a construction boom in its efforts to meet "progress indicators".

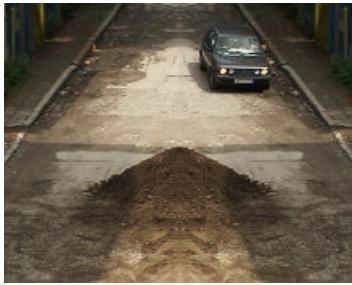
Buildings of glass and concrete were erected in neglected small city parks and children's playgrounds, filling the spaces between apartment buildings. Even our short, narrow, pot-holed street with hardly any pavement was not missed out in the rush to fill empty spaces between apartment buildings, prompted by the desire to make it more "European-like".

There came entrepreneurial investors, bringing equipment and people of all sorts. Intensive construction work started. Construction equipment roared in the neighborhood. Concrete and iron replaced the green grass. In the midst of thunder, mud and clouds of dust enthusiastic people and machines do their daily bit to build our European future.



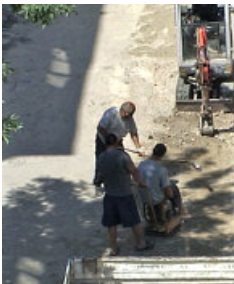
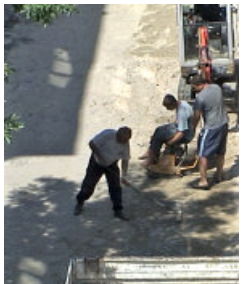
Motif 1 (State Machine), 2008

Mini-DV on DVD, color, sound, 4' 38", looped



Motif 2 (Small Machine), 2008

Mini-DV on DVD, color, sound, 4' 25", looped



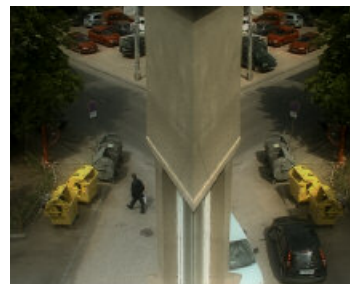
Motif 3 (Horo), 2008

Mini-DV on DVD, color, sound, 3' 36", looped



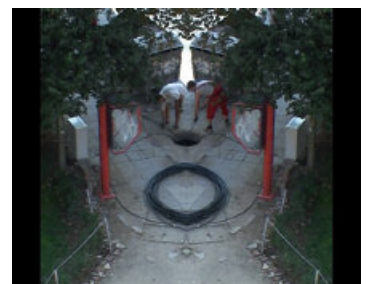
Motif 4, 2008

Mini-DV on DVD,
color, sound, 2' 00", looped



Corner 1, 2007

Mini-DV on DVD,
color, sound, 2' 17", looped



Corner 3, 2008

Mini-DV on DVD,
color, sound, 1' 04", looped



Corner 2, 2007

Mini-DV on DVD,
color, sound, 4' 07", looped

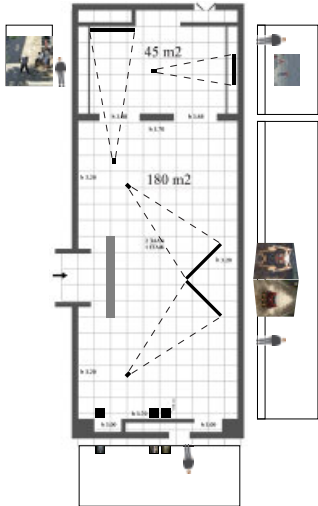
Nadezhda Oleg Lyahova

Globally and on a Long-term Basis the Situation is Positive

Globally and on a Long-term Basis the Situation is Positive

Sofia City Art Gallery, March 5 - April 26, 2009

Curator Maria Vassileva



Nadezhda Oleg Lyahova

Globally and on a Long-term Basis the Situation is Positive

Globally and on a Long-term Basis the Situation is Positive

Gaudenz B. Ruf Award. Shortlist 2009

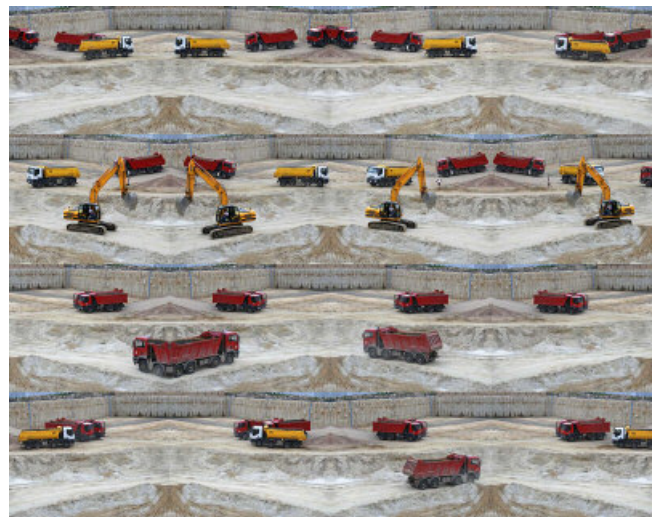
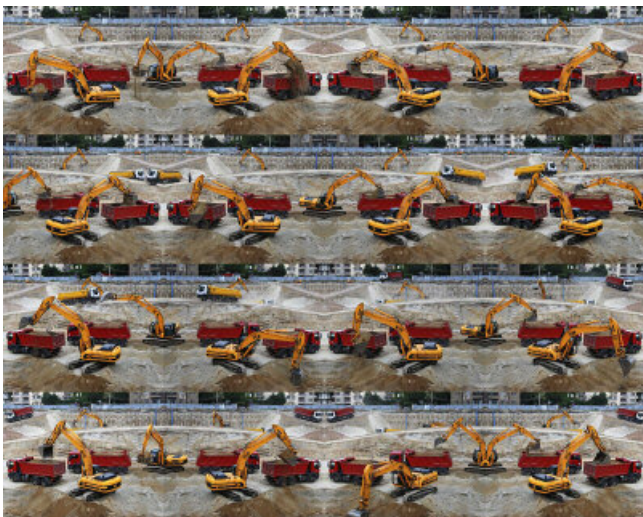
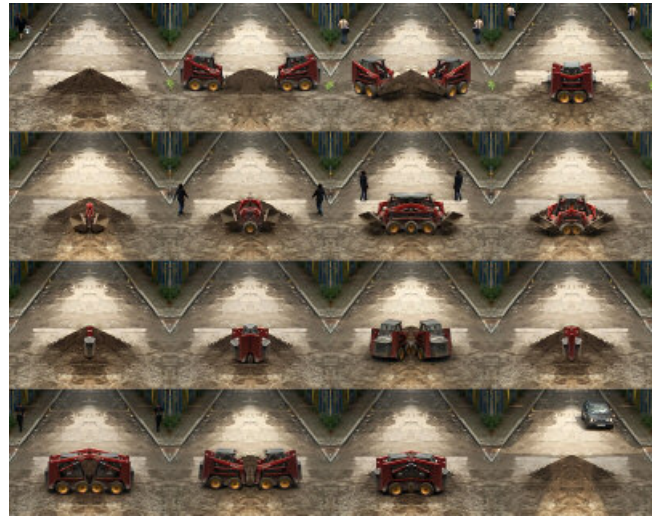
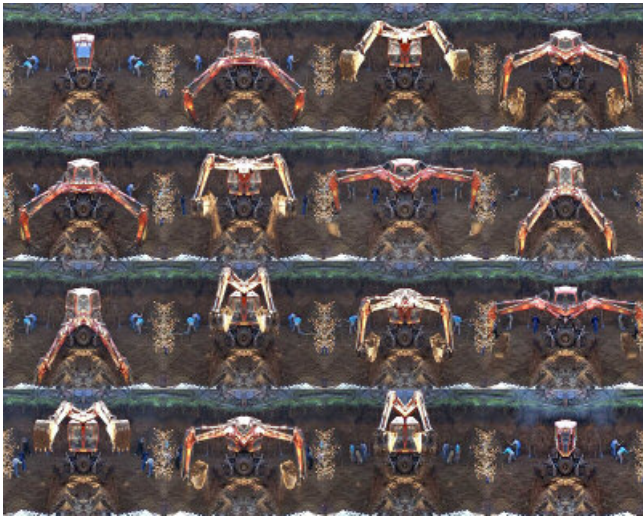
Rayko Aleksiev Gallery, November, 2009



Nadezhda Oleg Lyahova

Globally and on a Long-term Basis the Situation is Positive

Motifs, digital prints on canvas,
6 parts, 64x80 cm each



Nadezhda Oleg Lyahova
Moderate Optimism, 2006-2008
Project comprises 4 videos



“Moderate Optimism”
 (2007, mini-DV on DVD, colour, sound, 4’30”, looped)
 A four and a half minutes documentary video of birds, flying free. The video is digitally processed, so the flight, seen at the beginning as “free”, turns out to be completely controlled.



“From Another Point of View”
 (2008, mini-DV on DVD, colour, sound, 4’15”, looped) is a story about passions, which stormy waves gradually turn into daily routine, and flow down into the kitchen drain.

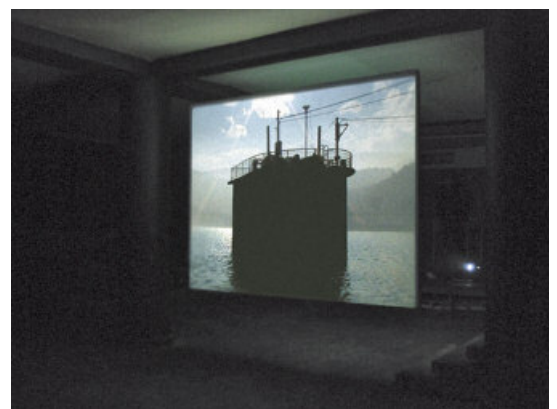
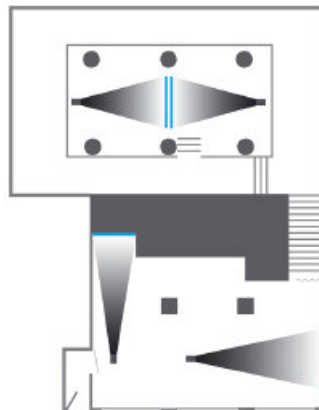


“Average Expectancy” (2006, mini-DV on DVD, colour, sound, 4’20”, looped) presents a “chart” of human life. The boatman slowly cross diagonally the screen, and disappear into the “nothingness”. Even his trace vanishes surprisingly fast.



“Self-Control” (2007, mini-DV on DVD, colour, sound, 1’13”, looped) - combination of illusion and reality reflects on the ghosts that chase us, and on the capacity of overcoming our obsessions.

Moderate Optimism
 Sofia, 9 “Shesti Septemvri” Str
 21-28th of March, 2008
 Curator Maria Vassileva



Nadezhda Oleg Lyahova

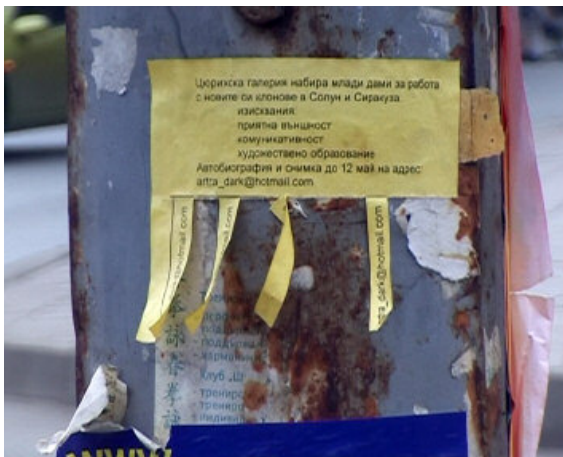
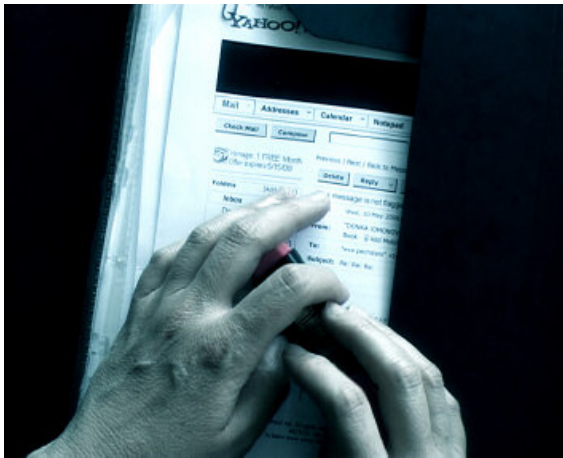
Position GALLERY VENDOR, 2006

mini-DV on DVD, colour, sound, 6' 30", looped

"A gallery in Zurich wants to hire young nice-looking ladies with a background in the arts for its new branches in Thessaloniki and Syracuse"

A fake notice of a vacant position
and real job interviews – absurdity seen as reality
and reality seen as absurdity – my personal experience as a trafficker.

(I use the word "position" as the term is used in the meaning "wanted for a certain job" which is designated as position: cook, waiter, etc.)



We all can be tempted with or without effort. Yet I think that genuine cows are in the farms and in the field; the Zurich galleries are in Zurich and it is very unlikely to expect high demand for Bulgarian gallery vendors in Zurich, to say nothing of Bulgaria where the demand is even less.

Nadezhda Oleg Lyahova

Something to Come, Something to Happen. 2006

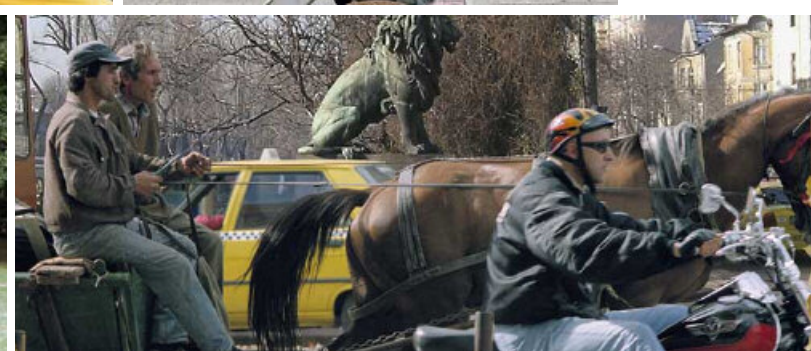
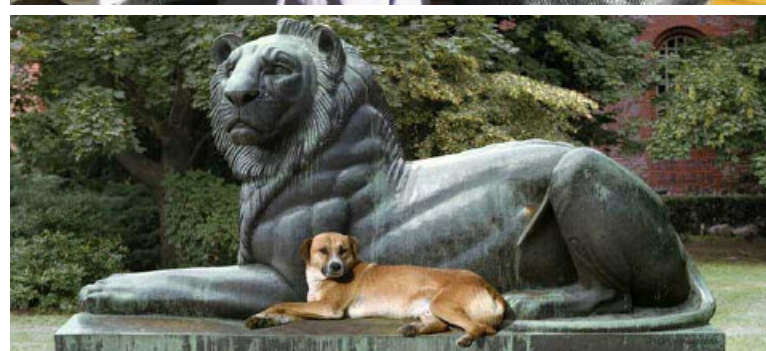
print on canvas, 4 parts



Something to Come, Something to Happen, HT 003 Gallery, Bucharest, 2007

Nadezhda Oleg Lyahova
The Lions of Sofia, 2005
print on canvas, 7 parts

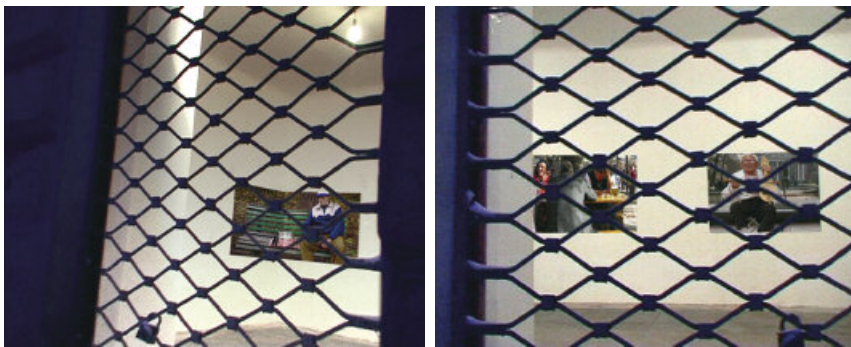
A woman was playing an accordion and singing in one of the subways nearby. Sometimes we talked: her husband broke up with her; her children were in high school; she had no job and no money – the common situation of poverty. In an urge of charity, I offered her the sum that I had received to participate in the exhibition “Shop-Art. Women on the Market” (Sofia, 2001). This was intended to be her payment for singing in one of the newly opened shops in the subway connecting BULBank and the Sheraton Hotel. The shops were soundproof so her voice would not be heard. I would implement my project, “Music Box”, and the woman would get money. Both of us were satisfied; art became a subject of our conversation. It lasted almost a month. Then the woman said no. A clumsy attempt at blackmail, a romantic gesture, a strange manifestation of pride – just a street story. A story after which I developed the habit to watch the street.



Nadezhda Oleg Lyahova
The Lions of Sofia



The Lions of Sofia,
 Goethe-Institut, Sofia, 2005



The Lions of Sofia,
 FABS, Warsaw, 2006
 Curator Malgorzata Sidor



The Lions of Sofia,
 Central European House
 of Photography, Bratislava, 2007

Nadezhda Oleg Lyahova

TALK, 2005

mini-DV on DVD, colour, sound, 2' 01", looped

Talk between some artists in a Wurstkuche in Regensburg

- How was the name of the author of this picture... with the mirror.....
The man and the woman, behind with a...

- Jan van Goyen?

- Jan van Eyck?

- *Roundolfiny Family...*

- Pieter de Hooch, in my opinion.

- Van der Weygen... or Weyden?

- Weyden – yes. He made landscapes mostly.

- And the... biblical scenes.

- Roger van der Weyden!

- Rembrandt... Rembrandt's... so fucking good!

- Life is full of art!



Nadezhda Oleg Lyahova

Digital Still Life, 2002/04

print on canvas, 4 parts, 135 x 300 cm each, edition of 4

In the series "Digital still lives" I combine an image taken from the street (a picture of a casually passing-by woman in a dress with painted flowers) with computer-generated background. The image is entirely technically reproduced and unites digital reality with "ordinary" reality. It juxtaposes chance in life with the infinite regularity of numbers.

The "Digital Still Life" series were exhibited at:

2002 – "Terrestrials", Department of Museum of Technology, Warsaw;
2004 – "Vanitas", Yokohama Museum of Art, Art Gallery, Yokohama, Japan;
2005 – "Vanitas", Sofia Art Gallery, Sofia;
2005 – Third symposium for contemporary art, Art Gallery, Dimitrovgrad, Bulgaria;
2005 – Fine Art Collection, Embassy of the US in Bulgaria, Sofia Art Gallery
2005 – Association Espace Gibert, Lezignan-Corbieres, France;
2005 – "Donumenta", Regensburg, Germany
2006 – Kunsterhaus, Vienna
2007 – Helmut Junger Gallery, Germany
2007 – Gallery for Contemporary Art, Panchievo, Serbia

Public collections:

Sofia Art Gallery;
Art Gallery, Dimitrovgrad, Bulgaria;
Gallery for Contemporary Art, Panchievo, Serbia;
Fine Art Collection, Embassy of the United States, Sofia



Digital Still Life, Sofia Art Gallery, 2004



Digital Still Life,
Yokohama Museum of Art, Art Gallery,
Yokohama, Japan, 2004
Curator Naoko Shoji



Digital Still Life, "Donumenta", Regensburg, Germany, 2005
Curator Regina Hellwig-Schmid



Digital Still Life,
Gallery for Contemporary Art, Panchievo, Serbia, 2007
Curator Ana Vilenica

Nadezhda Oleg Lyahova

VANITAS

by Ana Vilenica



The work *Vanitas* NOL deconstructs, by use of pun strategy, contemporary (popular) culture of mass-media images. The author is confronting us with the problem of (miss)identification in relationship with screen of the phantasm who serves as lure witch wants to stand for real life. This reflections trough work *Vanitas* returns to us in ironical form of the feast on witch audience is invited to consume (sweet) face of the author. The emptiness behind the screen of the phantasm is reviled (in work) trough processes of melting (of ice-cream faces), merging (of the body in digital landscape) and fragmentation (of face in video *Fugue*). In that way, the work *Vanitas* emphasises the place of dissolving in new ideology of (over)designed consumer paradise.

Feast.

On the table in white round plates the face decorated with fruits is served.

Trace, mark, trace of the trace, mask, autograph, reflection in process of dissolving, melting, in search for self, n+1...+1+1+1+1...
Endless traces of meltable identities...

I'm biting a peaces of ice-cream reflections, melting them in my mouth, swallowing.

The other faces are leaking in fruits, around them...

...the effort of memory in search for impossible integrity



Reflection

Mirrored face of the author

Intervention on screen of the phantasm with sharp object opens a gap.

The system reviles its own mistake
Face tarred (in)to

pieces/s/s/s/s/s/...

Fugue, 2006

mini-DV on DVD, colour, sound, 3'12'', looped

Digital Still Life, 2004

print on canvas, 135 x 300 cm



Digital nature mort

Body in landscape, body landscape

Cloth pattern on the body dissolved on the background of digital flowers...

Melting

Assimilating

Drowning

Art-body-technology

Subject in process

Subject in process...of (de)construction

Everything is so (in) visible... (in) visible... (in) visible...

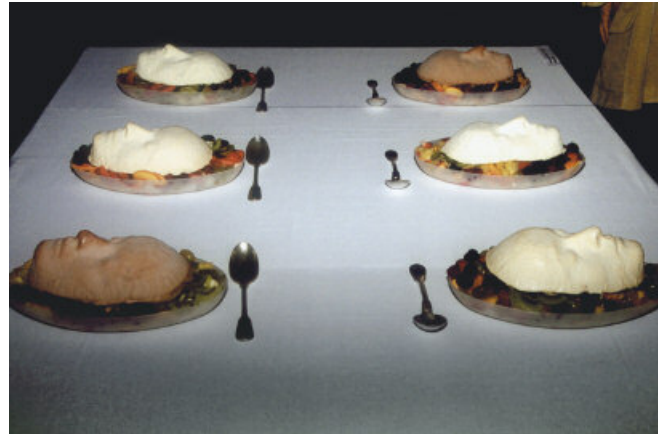
...like Echo in longing.



VANITAS. 1999.
APOLLONIA '99 FESTIVAL OF ARTS,
Sozopol, Bulgaria



VANITAS. 2000.
Inner Spaces Gallery, Poznan, Poland
Curator Malgorzata Sidor



Casts of the author's face, life size - ICECREAM Nadezhda Oleg Lyahova



VANITAS. 2000.
Sfumato Theatre, Sofia.



VANITAS. 2004.
Yokohama Museum of Art,
Art Gallery, Yokohama, Japan
Curator Naoko Shoji



VANITAS. 2007.
Gallery for
Contemporary Art,
Panchevo, Serbia
Curator Ana Vilenica



SOAPY REFLECTION. 1999.
ATA center for contemporary art. Sofia.

Casts of the author's face, life size,
handmade soap, metal tub (21x30 cm), water.

Appliances for blowing bubbles on a table
covered with blue-violet velvet, curved wire
and metal containers with porcelain lids
full of diluted handmade soap



Casts of the author's face, life size - SOAP Nadezhda Oleg Lyahova



NOL 100% DILUTED AUTHOR'S SOAP. 2005.
DONUMENTA. Regensburg. Germany.

porcelain container full of diluted author's soap

Casts of the author's face, life size,
handmade soap, metal tub (21x30 cm), water.

Curator Regina Hellwig-Schmid

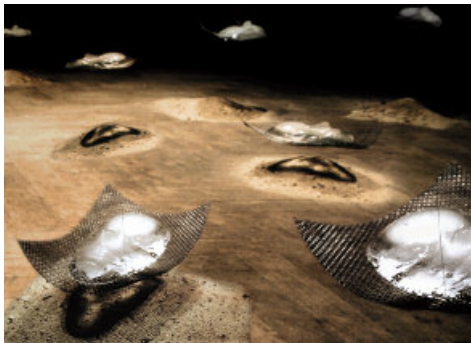


Casts of the author's face, life size - SAND Nadezhda Oleg Lyahova



TALE WITH NO END. 1999. Sozopol. Bulgaria. In the frame of CULTURE-SUBCULTURE exhibition, Soros Center for the Arts

Casts of the author's face, life size - ICE Nadezhda Oleg Lyahova



TALE WITH NO END. 2000.
Book Art Museum. Lodz. Poland.
Curator Malgorzata Sidor

Ice faces hanging, melting and trickling down into the sand.



COLLABORATIVE. 2000. Together with Sue Muskat
Elizabet Fondation for the Art. New York City
Curator Irina Danilova

Ice faces hanging, melting and trickling down into the sand.



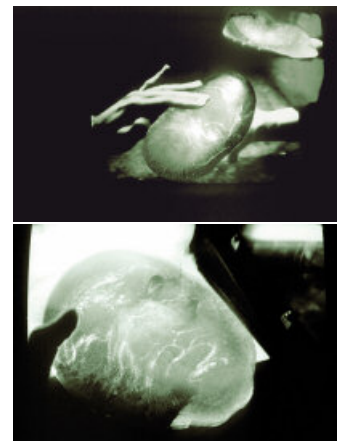
ATTEMPT AT CATCHING
THE ESSENCE. 2000.
ATA center
for contemporary art.
Sofia.

Ice faces hanging, melting and
trickling down into the mould
(cast of the author's face)
they have been made in.



NEW NADEZHDI (hopes).
1999.
Underground Festival.
National Palace of Culture.
Sofia.

Casts of the author's face,
life size, water, freezer.
Curator Ruen Ruenov



Nadezhda Oleg Lyahova

Sweet dreams, 2001

*machine for goods manufacturing working, rumbling, roaring
and creating plenty of sugar floss;
polyester bags full of sugar floss - armchairs for the viewers;
transparent photos in the gallery windows show the artist lying
and gradually disappearing under sweet heaps of sugar floss*

I grew up listening to promises of future bliss for everyone... The totalitarian structure crumbled and we realized that there was no bright future... Now, in the present times, I can hear new promises of such future...

Sweet dreams. ATA center for contemporary art. Sofia. 2001

