

B O R Y A N A P E T K O V A

BORYANA PETKOVA

née 1985 à Sofia
vit et travaille entre
Paris et Sofia

FORMATION

2013-2015
DNSEP ART avec Félicitations à l'Ecole des Beaux-Arts de Valenciennes
2007-2011
Master en Art à L'Académie Nationale des Beaux Arts de Sofia
2007
Erasmus à l'Ecole Estienne, au second semestre option Illustration, Paris, France

UPCOMING

2019 Musée des Beaux-Arts à Mulhouse duoshow avec Cédric Esturillo

EXPOSITIONS (selection)

2018 Exposition des artistes nominés prix d'art contemporain CO.ME.L
2018 H220cm, galerie PPlus350, Sofia (soloshow)
2018 L'arbre de Darwin, FRAC Limousin
2018 Written(not)said, Contemporary space, Varna (soloshow)
2017 Let them draw, Sariev Galerie, Plovdiv
2017 Polyphonia, commissaire Frans Oosterhof, Goethe Institut, Sofia
2017 Biennale de la jeune création, Mulhouse, France
2017 Salon de dessin 6B, Saint Denis
2017 ARTstart, Goethe Institut, Sofia
2016 BAZA prix d'art contemporain 2016, galerie municipal de Sofia
2016 *Nés/Remix*, galerie Corridor, à la Cité Internationale des Arts, Paris (soloshow)
2016 Biennale d'art contemporain, Cachan
2015 *Prix du dessin Pierre David-Weill*, Palais de l'Institut Français, Paris
2015 *A3*, Centre d'art Juvenal, Belgique
2015 *I comme Icare*, espace Boudin, Denain
2014 *3 Days in Paris*, exposition «Art des bordures», galerie Martine et Thibault de la Châtre, Paris
2014 Trelon, Charleville, Glageon, exposition à l'atelier du verre Trelon
2013 *COW FESTIVAL* - festival international de design et illustration, Ukraine
2013 *Ludogorie*, Exposition Nationale d'art contemporain, Razgrad
2013 2ème Biennale de dessin, Bulgarie
2012 2010, 2009, Projet International du Livre d'Enfant
Kunstakademie Münster - Hochschule für Bildende Künste, Duksung
Women's University - Seoul, Corée du Sud, Bezalel Academy-Jérusalem
2011 Exposition concours *Marin Ustagenov* galerie Académica, Sofia
2010 Exposition-concours *Biennale du dessin* galerie Académica, Sofia
2009 Exposition Editions (livre d'artiste) galerie Académica, Sofia

2008 Exposition-concours *Biennale du dessin* galerie Académica, Sofia
2008 Exposition *Cyrillique* projet International entre France et Bulgarie,
Galerie Académica, Sofia, Paris, Strasbourg

PRIX et NOMINATIONS

2018 Nominé pour le prix Co.me.l d'art contemporain, Italie
2017 Lauréat biennale de la jeune création à Mulhouse 017
2016 Nominée pour le prix d'art contemporain BAZA, Institut d'art contemporain, Sofia
2015 Prix de dessin au concours de l'Académie des Beaux Arts «Pierre David-Weill», Institut de France, Paris
2013 Prix de jeune artiste, 2ème Biennale de dessin, Bulgarie
2013 Prix, COW FESTIVAL, catégorie Illustration, Ukraine

RESIDENCES & WORKSHOPS

2017 Résidence au CIAV, Meisenthal
2016/2017 Résidente à CCE - ENSA Limoges, France
2015/2016 Résidente à la Cité Internationale d'Arts, Paris

CATALOGUES/ PRESSE

2017 Point contemporaine <http://pointcontemporain.com/>
2015/16 Palmarès des prix et concours, Séance Solennelle, Académie des Beaux-Arts, Institut de France
2014 Catalogue of the exhibiton TRÉLON, CHARLEVILLE & GLAGEON, Glass-atelier museum, Trelon
2013 *2è Biennale de dessin*
2011, 2010, 2009 *Seoul* Projet International d'illustration

CONFÉRENCES

2017 Artist talk, Paris College of Arts (PCA)
2017 Journée des études «Les arts du feu à l'heure actuelle - rencontres entre la céramique, le verre et les langages numériques - nouveaux lieux d'expérience et de recherche» ENSA Limoges



«The most laconic description of the drawing as a process is to leave a trace with a tool selected by the artist on a material specified for the artistic intervention. The drawing is the shortest and quickest way to visualize ideas, and in this sense, the spontaneous reaction leading to the appearance of lines on the drawing surface as well as the unintentional gesture, is sealed directly into the final result. The American anthropologist Ellen Dissanayake formulates the making of art as “the ability to shape and thereby exert some measure of control over the untidy material of everyday life».

For Boryana Petkova, drawing is an act of understanding the world, and not an artistic practice with particular media. She documents the drawing process from different points of view - physical movement of the hand and interaction with architecture and its surfaces, the sounds produced by the one who is drawing and the music derived of these sounds, or computer-modelled three-dimensional shapes, the specifics of observation in drawing, or briefly - Boryana analyses the line’s ability to follow the movement of thought. In one of his studies, the British professor Tim Ingold, presented the development of the idea of the line through Indian communication systems, along threads in fabrics and quipu, ancient ceramics, the sand drawings of the Australian tribe Walbiri, geographic maps, musical notation, the writing system and calligraphy, the pattern of connections that are used by research and genealogy and so on. In conclusion, one of his findings is that “the fragmented postmodern line does not progressively pass from one destination to another, but from one point of rupture to another. These points are not locations but dislocations, segments out of joint.” The hand that holds the pencil in Boryana’s works does not just draw lines on the white plate, it scours territories, creates paths, gives a meaning to surfaces, leaves traces of work in limited spaces, traces describing emotional states, traces of immediate reactions to the physical environment, traces of the effort to overcome borders. Along these routes, the artist tracks the possibility of restoring missing links or reflects on the cause of their loss in the context of an increasingly fragmented world.»

Irina BATKOVA curator

H220 cm- site specific project, galerie +359, Sofia, 2018
sound, vidéo, drawing, installation

«In the new project, created for the space of Gallery +359, Boryana Petkova has focused her work on the peculiarities of the architecture of the building of the water tower, where in the centre stands a column, which is the backbone of the facility. The movement in the building takes place on a spiral stairway that runs around this backbone reaching its highest point where the water tank is located. In order to walk through the entire space from the top of the tower, it is necessary to go down another stairway to reach the last room - that of the tank. Boryana Petkova's drawings follow this rhythm defined by the architectural environment; they visually synthesize how the semantics of the idea of human drive to move up unfolds. From the initial effort to keep the body upright to the metaphorical equivalent, describing the personal life course of vertical ascent, where after each point reached follows a descent to the starting point for a new ascent. At first sight, the lines that describe this movement seem chaotic and unrestrained, but in the way they are applied to the walls is sealed the artist's personal experience. Boryana Petkova presents an endless chart of ups and downs that, besides physical space, covers also a significant segment of physical time. Reflection on the personal story is related to personal memory, which is not a reliable source of objective information. Therefore, by sinking into these linear routes, by means of art Boryana tracks the possibility of restoring missing links between the debris of memories or reflects on the cause of their loss in the context of an increasingly fragmented world. And art, according to Gilles Deleuze «is the most direct intensification of resonance and dissonance between bodies and space, between one medium or rhythm and another.» In this sense, Deleuze sees the philosophy that art can offer “is not a theory of art, an elaboration of its silent or undeveloped concepts, but what philosophy and art share in common—their rootedness in chaos, their capacity to ride the waves of a vibratory universe without direction or purpose, in short, their capacity to enlarge the universe by enabling its potential to be otherwise, to be framed through concepts and affects.* The visual result of Boryana's intervention on the walls of the water tower focuses both on the natural human desire to control our surrounding living environment by enclosing it within the boundaries of our established perceptions thereof, as well as on how illusory and uncertain these boundaries are, and respectively, our ability to rely on the existence in a comfort zone of established concepts that set the direction of stability and balance in our life course, constituting a personal micro-world that is beyond doubt.»

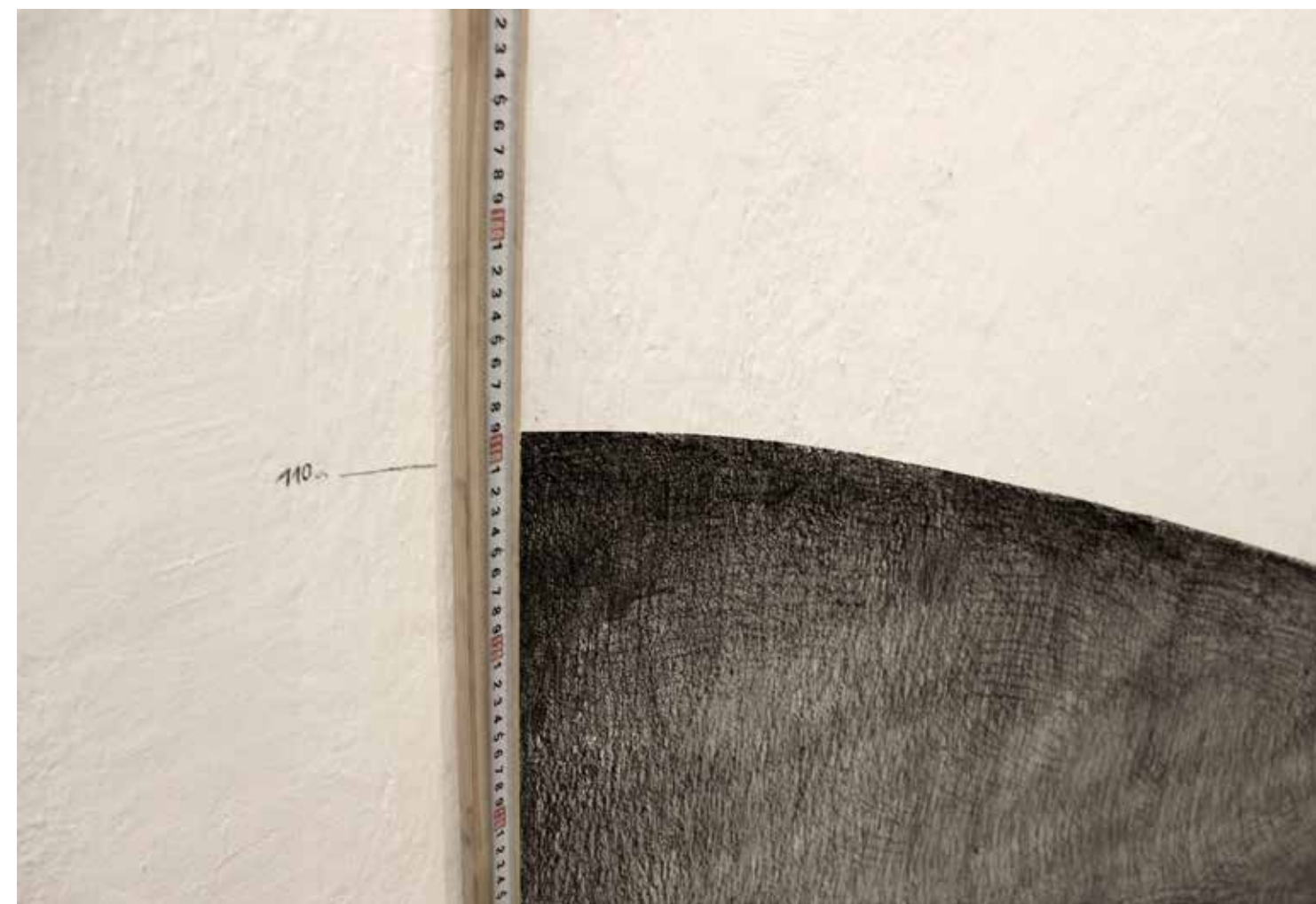
Irina BATKOVA

The H220cm is un sitespecific installation consists of a drawing, video installation, sound, and a glass. In this case, the space of the water tower marks for a symbolic physical straightening of both the author and the viewer. The exhibition begins with a performative drawing with a height of 220 cm (the maximum height at which my body allows me to draw). This drawing is made during a very slow physical straightening, without interruption, without retreat. From squatting position to a straight posture, the drawing is a mass of accumulated lines towing «upward» and nervous sections made in postures that do not allow long drawing (semi-squatting or drawing on tiptoes), and suggest the risk of falling. This 220 cm-high drawing of is divided into 4 (4-floor tower) and hence the thickness of the lines that will cover the space of the tower - lines drawn from four different positions - squatting, semi-squatting, semi-erect and on tiptoes.



H220cm, site spécifique drawing, gallery Plus 359, Sofia, 2018 (detail)





110cm, site specifique project gallery Plus359, Sofia, 2018 (detail)

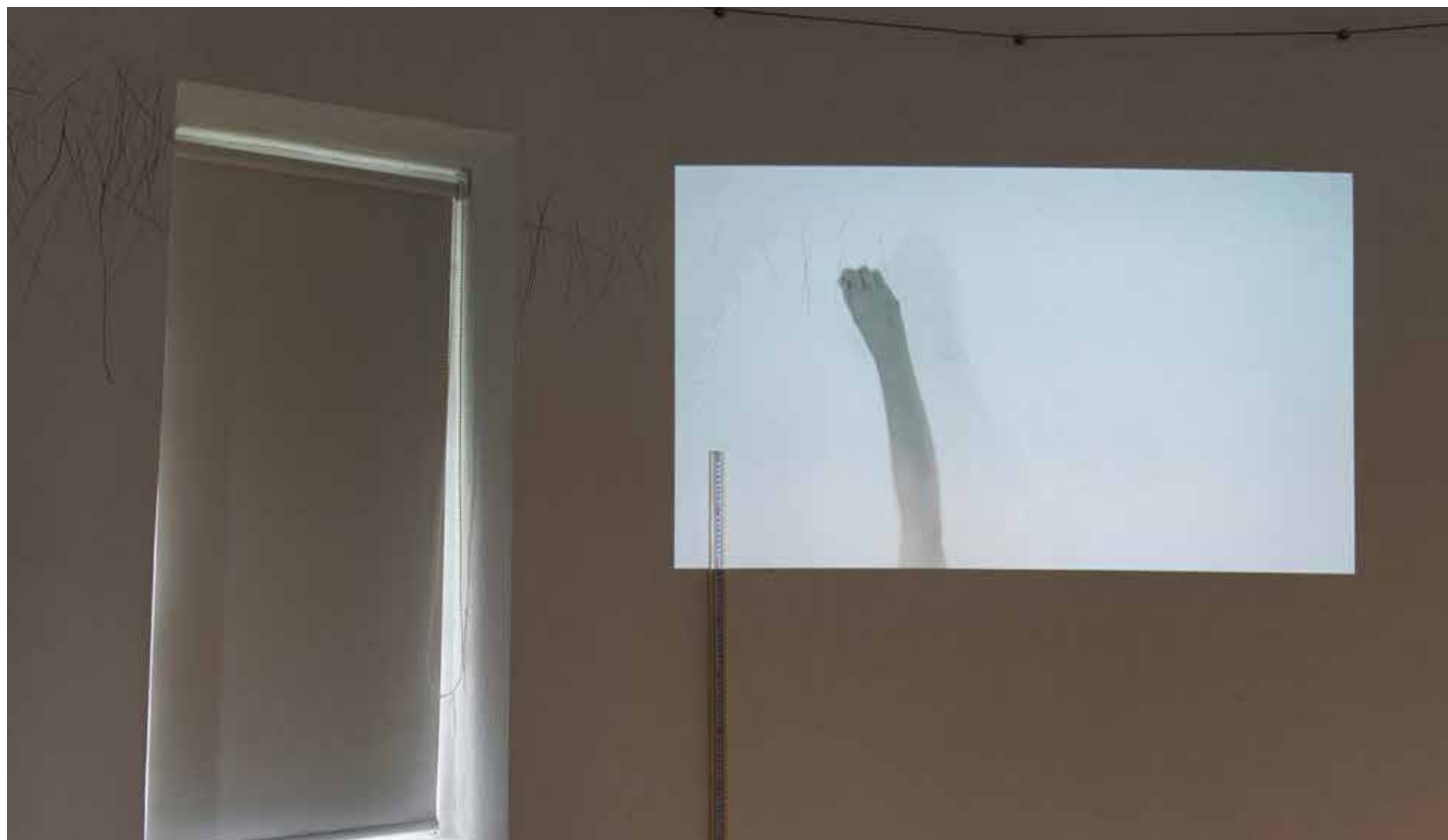




JUMP DRAWINGS - serie de 57 drawings pencil on paper, 50X65cm, 2018

<https://vimeo.com/276822847>

«Mes territoires sont hors de prise, et pas parce qu'ils sont imaginaires, au contraire : parce que je suis en train de les tracer.» Deleuze et Guattari, Mille Plateaux

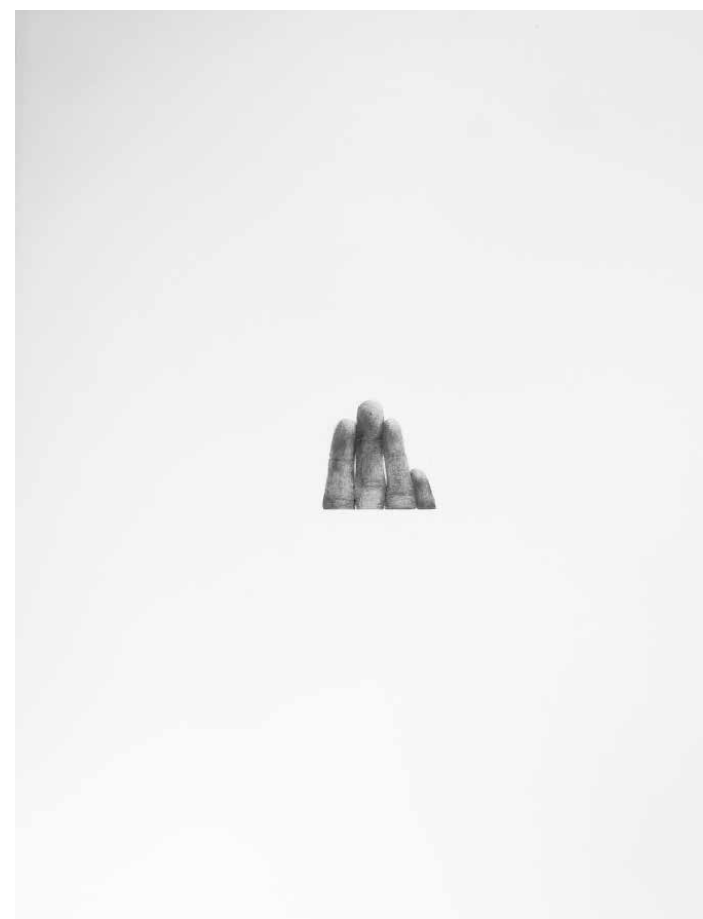


+220 - vidéo, walldrawing 2018, installation view, Plus 359 gallery, Sofia, 2018





REACH OUT ? (MAINTENIR ?) crayon sur papier, 50x65cm, 2018



Installation sonore, galerie +359, Sofia, 2018

titre:

Marches verticales

description:

Une musique électronique qui part de prises de sons concrètes tourne en boucle dans l'espace d'exposition.

Les sources sonores servant à l'élaboration de la musique sont :

- des prises de sons de pas qui monte l'escalier dans la galerie
- des prises de sons du dessin réalisé sur les murs de la galerie

L'ensemble se décline comme une forme d'analyse physique de l'espace dessiné exposé entendu.

l'ascension de la tour y est retranscrite en partant du bas vers le haut, et évolue graduellement par des changements de rythmes et comportements du déplacement: marche, course, sauts, monter, descendre, ramper, à genoux, se redresser, s'effondrer, sauter autant de séquences qui s'altèrent, s'altèrent et se complètent.

Autant de sources sonores différentes qui une fois structurées et fusionnées forment une ligne, celle du pas du désir, de l'obsession, hésitation, peur, fatigue ... un cheminement où il l'on ne sait jamais si la direction est l'ascension ou la descente.

installation

André Serre-Milan réalise une chorégraphie sonore en utilisant l'ensemble du chateau d'eau comme un seul espace résonant et dramaturgique.

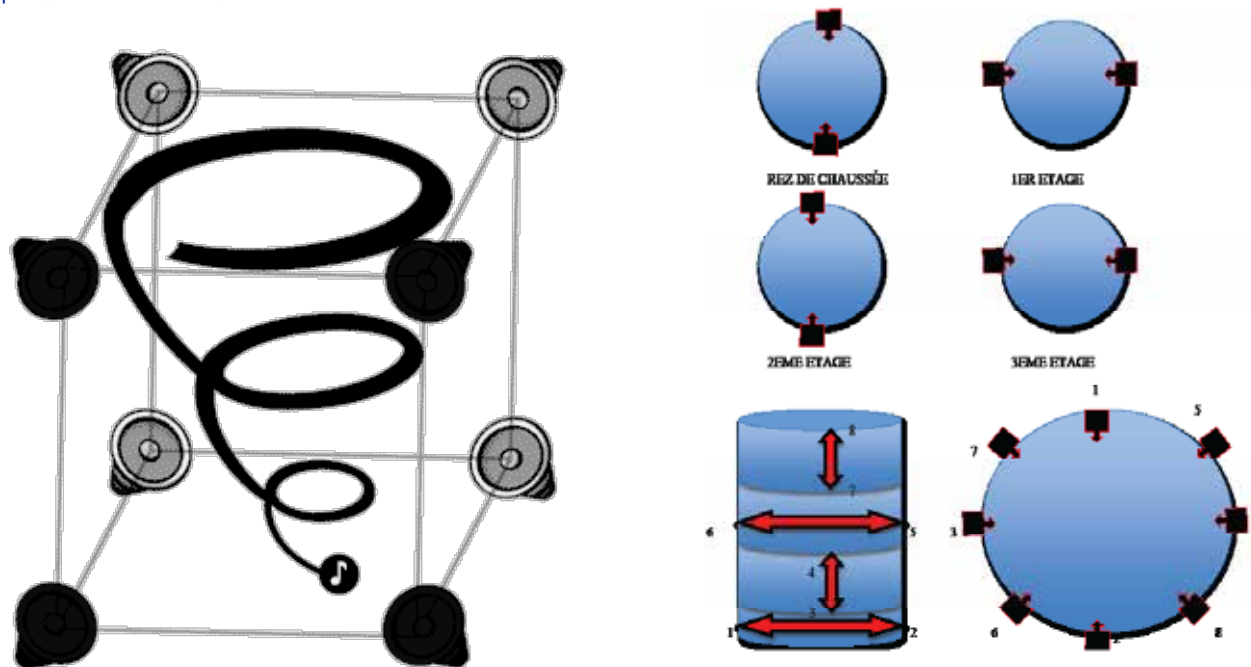
La musique est spatialisée en octophonie sur les 4 étages du chateau d'eau : 8 pistes sonores indépendantes, pour 8 enceintes, 2 par étage, forment une seule partition pilotée depuis un ordinateur.

Cette technique d'écriture et de diffusion musicale, l'octophonie, (héritage de la pratique de l'électronique depuis 1948) permet ici d'habiter musicalement l'architecture de bas en haut et à 360°

une dramaturgie renforcée dans son aspect théâtral : sources musicales à chaque étage, synchronisations permettant de symboliser une spatialisation à 360° et en hauteur : les pas montent et descendent les étages, le dessin se stabilise en un point ... tout scénario est envisageable.

Pour le public, la perception de la musique variera en fonction de son lieu d'écoute et de ses déplacements.

<https://vimeo.com/276821901>



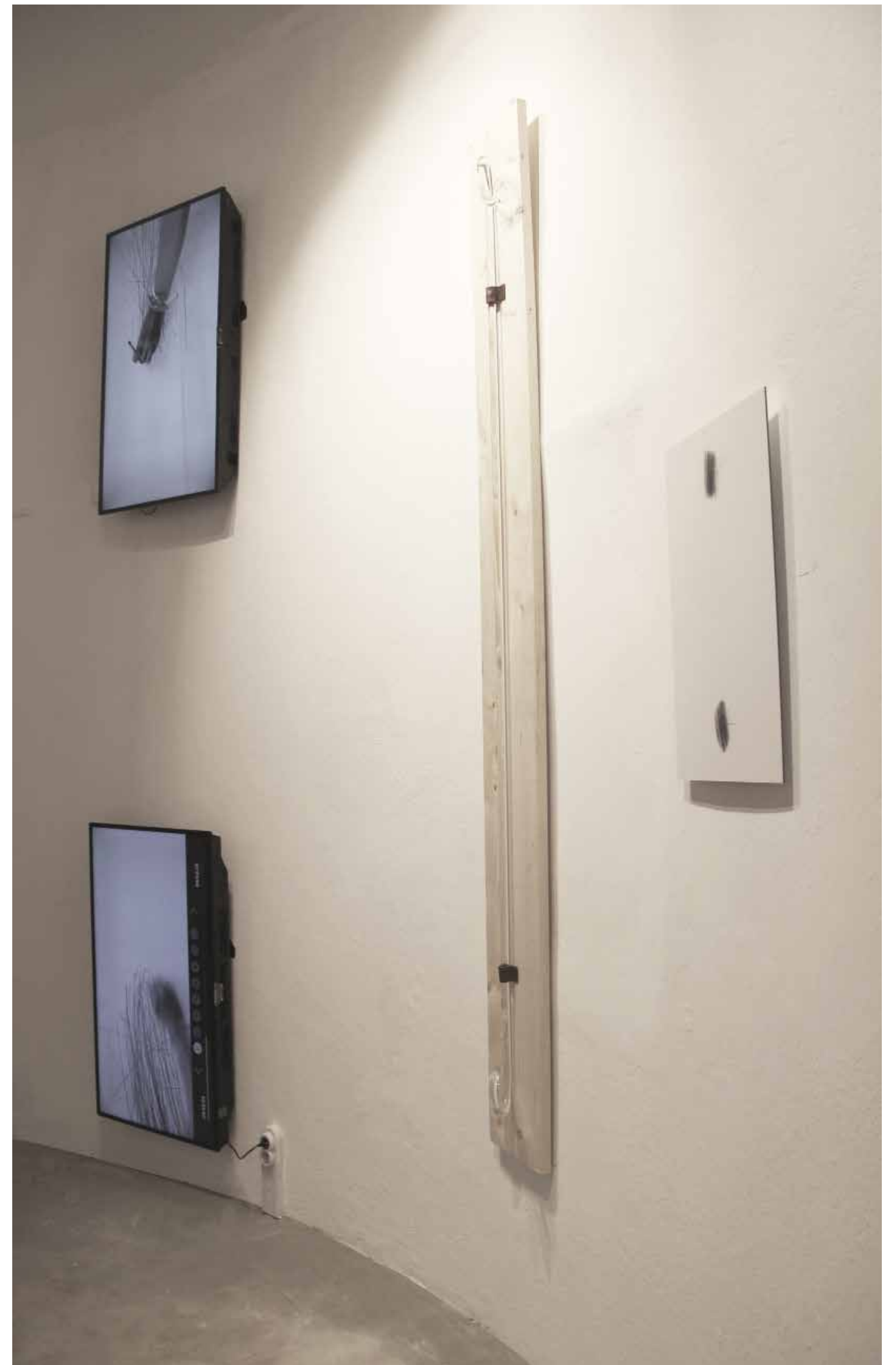
Space for the installation sonore *Marches Verticales (Verticals steps)* part of the projet H220cm gallery Plus 359, Sofia, 2018

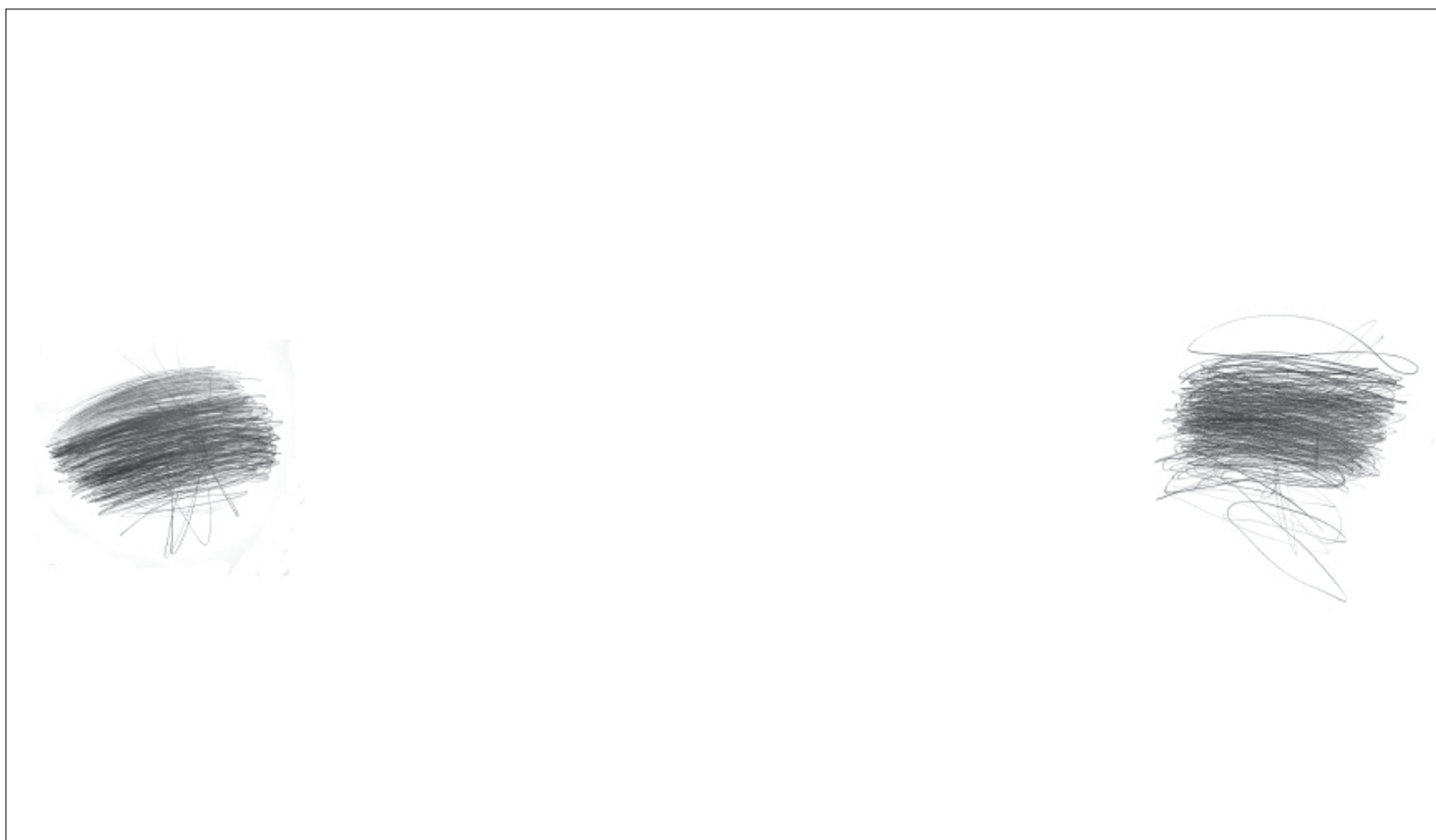
UP/DOWN- drawing, glass, vidéo installation, 2017/2018

<https://vimeo.com/276830312>

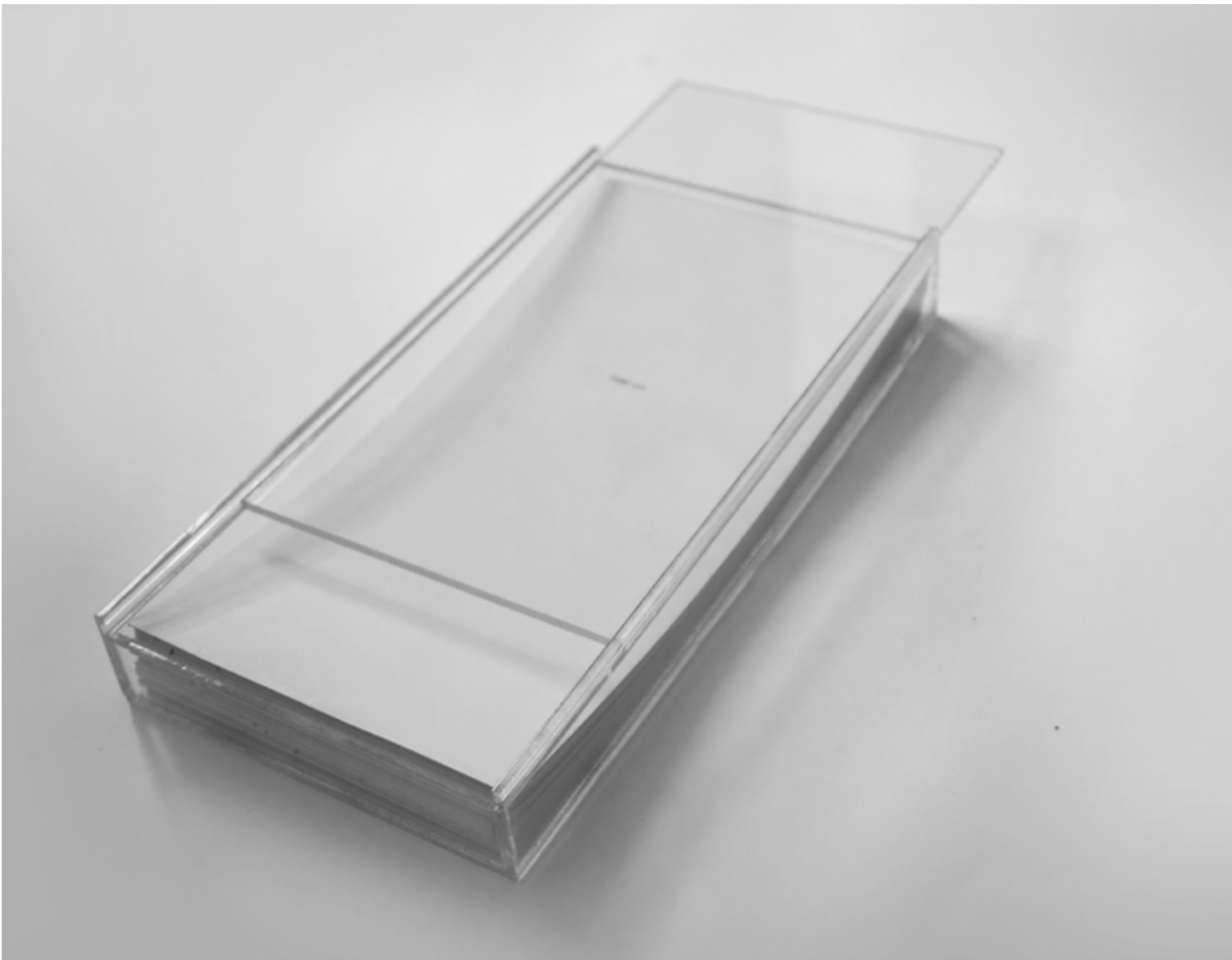


Glass object (pirex), length 220 cm, 2017/2018

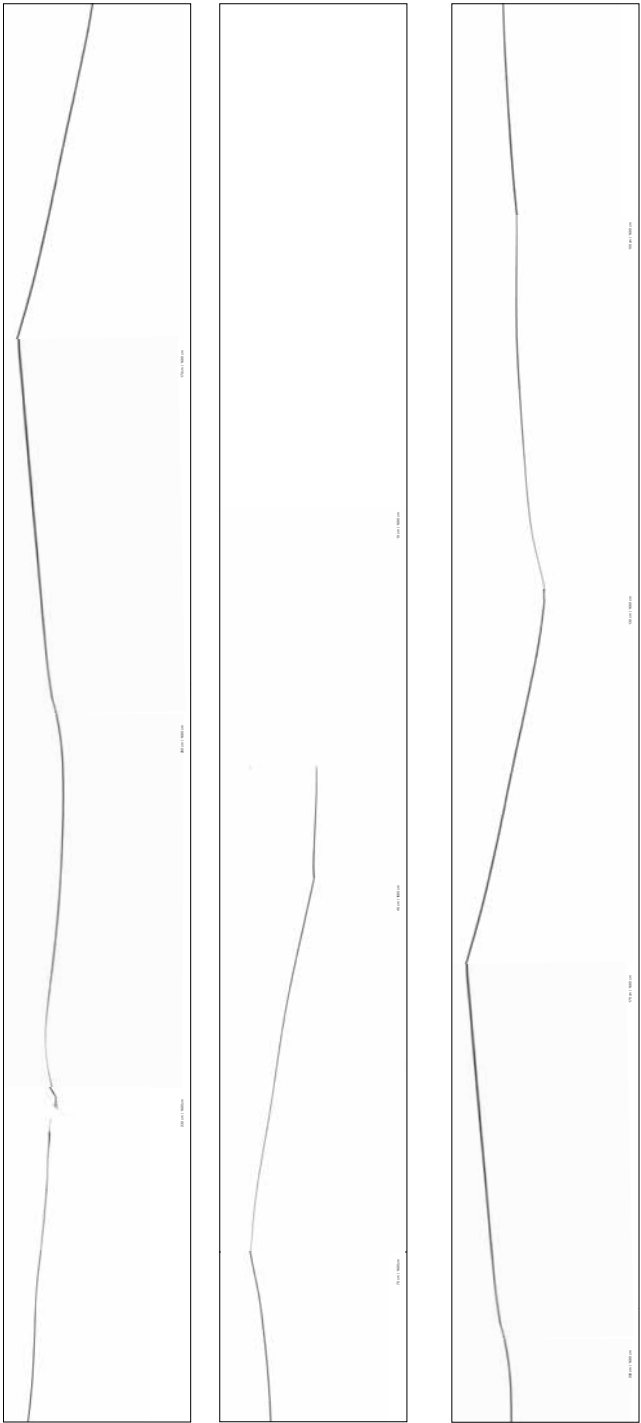
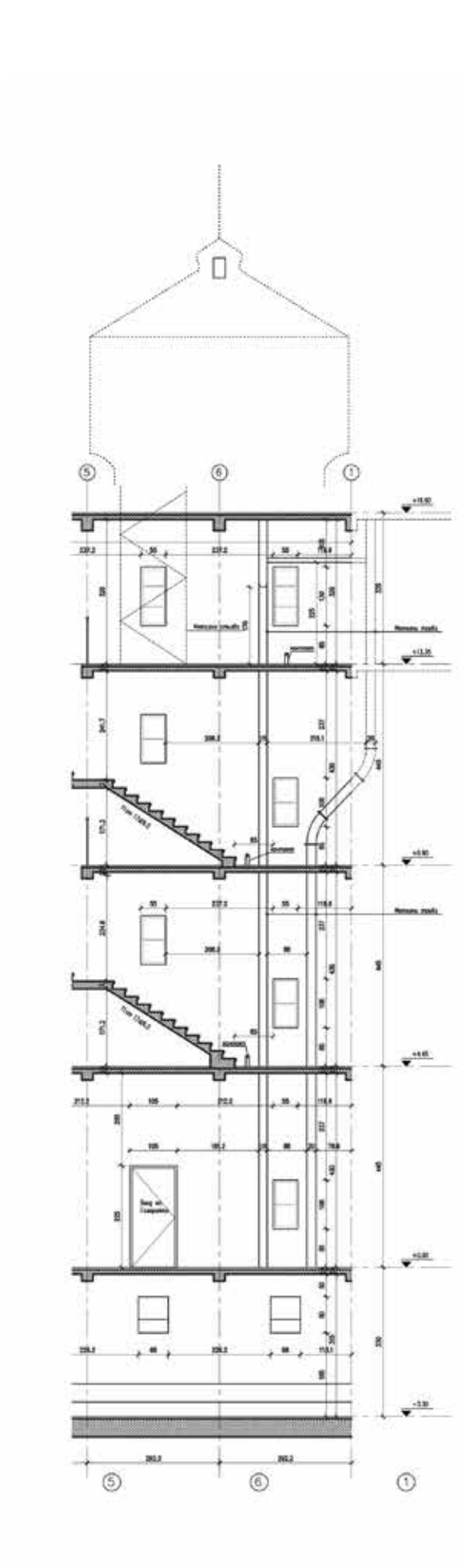




Performative drawing realised with the object of glass by two people, 500X250cm pencil on paper 2018, and copie printed on aluminium 29x40cm



16800cm - book with the same lenght like the height of the space where the project is realised - paper, plexiglass, lazer cut, 2018





Talking lines - installation view, Polyphonia, Goethe Institut, Sofia 2017



Talking lines, détail

Written(not)said -sound,drawing, writting 2016/2018



Written(not)said- installation views, Contemporary space, Varna, 2018

The exhibition of Boryana Petkova and André Serre-Milan is minimalistic – it consists entirely of abstract drawings, sound and documentary materials. It builds upon, or changes the mechanisms of techniques, featuring established functions, which are deemed classical to modern art. Automatic writing, or drawing. Usage of text in the quality of an image. Digital reproduction, reiteration, authorship disclaimer. In all these, there in the center is the artist's thought, much more than the intuition and feelings, even when it comes to deliberate quitting thoughts. Along with that, however, there is a bright emotional halo hovering above the exhibition – all the artistic experiments are based on a true romantic story dating back to the time of the First World War. As well as on the classic analog painting by hand.

Drawing transmutes into obsession and hard physical labor. The way this sensation to be also experienced by viewers is they to have the opportunity to live it through in a performance. The story of a parted couple is recreated in the form of two separate drawings. The one, created by Boryana Petkova for about two days, is hung on a wall in one of the ateliers of Cité Internationale des Arts in Paris. Its digital copy is projected on a wall in Contemporary Space, Varna. On the adjacent wall, before, during and after the exhibition opening, the making of the other drawing is proceeding. The goal is the drawing to gradually emerge and that many people participate in its creation: first, the instructed curator, and then the audience. It's no accident the drawings are made straight on the walls. It is important for the authors that the drawings should not have a frame and that they do not exist for a long time, in some sense to flow out as a sound of certain duration. This is supplemented by authorship disclaimer. The process of drawing in Varna is not controlled and there are only simple guidelines. The result is an "original" drawing, a one and only copy that cannot be printed out in multiple print runs and is made by hand – it has all the signs of the classic drawing and all the features of the classic performance. But the most important thing about each drawing, and about the performance, is what it actually depicts. The drawings in Paris and in Varna look like abstractions, but they are not – they represent the overlaid names "Stoyan" and "Siyka", written out hundreds of times.

The letters, exchanged between Anastasia Tabakova (a teacher in the village of Mihaltzi) and Stoyan Georgiev Hadzhiev (a soldier in the 29th Yambol Regiment), are kept in the Gorna Oryahovitsa Historical Museum. While separated because of the war, they exchanged about a thousand letters and postcards, from 1914 to 1920, when Stoyan returned to Gorna Oryahovitsa. Their correspondence is the starting visual material for today's art project and part of it is present in the exhibition as documentation. For Boryana Petkova and André Serre-Milan the specific content of the letters is not so much important but rather the systematic maintenance of the connection, even if one is not aware whether the other one would send a reply, where he is, and even whether he is alive. Importance is laid on the study of the mechanics of movement and the resulting sound, on the similarity between writing and drawing. They recognize the hand-written text as a drawing and deal with it taking namely that perspective. From the point of view of art, these abstract drawings represent an analysis of the question whether a work of art can be both concrete and abstract. This writing-drawing is mechanical process, but the action goes along with the experiencing of emotions. Such complex conclusions have been reached following multiple experiments with automatic drawing, in parallel with reading of the letters and recording of the sound.

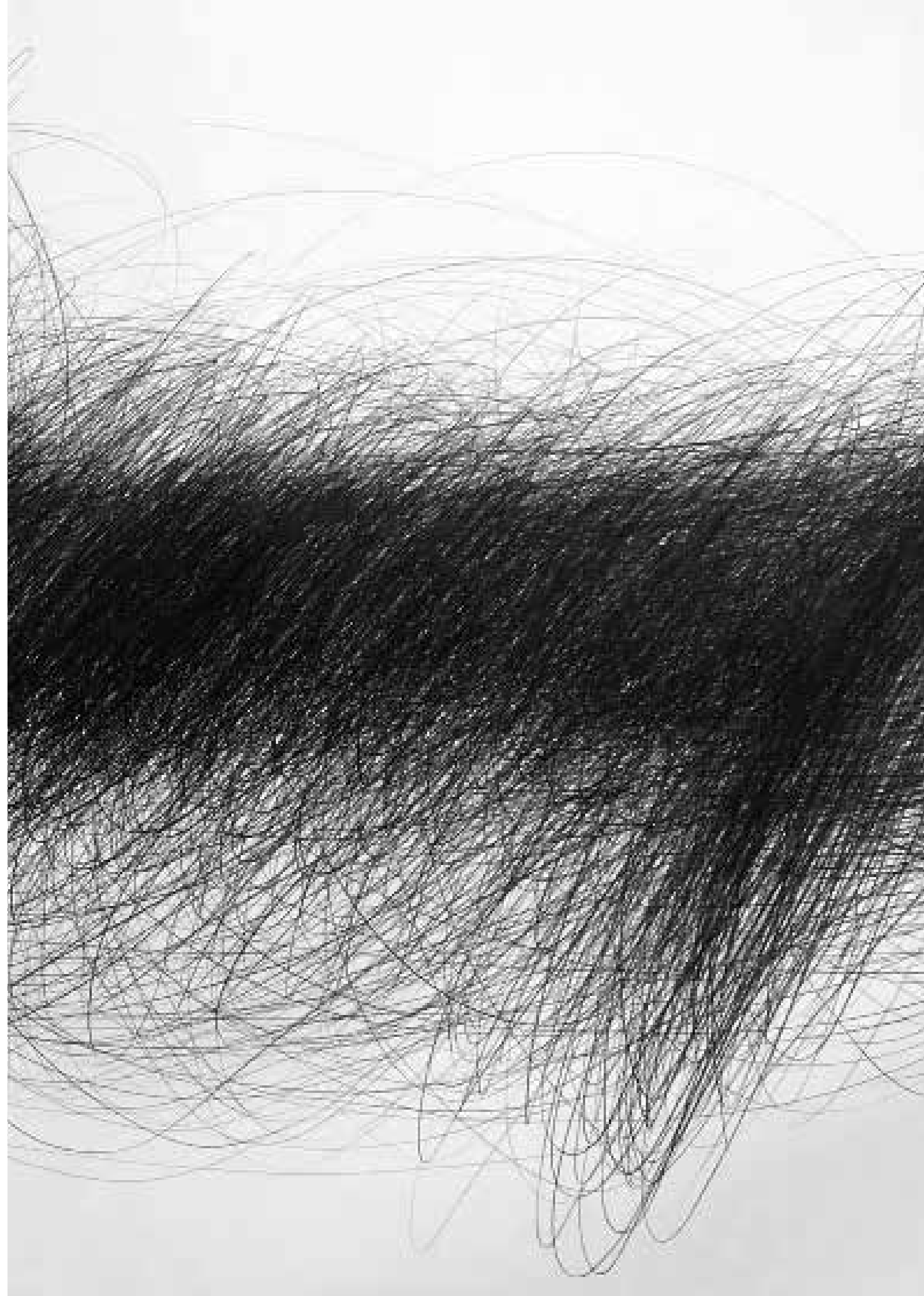
The exhibition also includes part of the many drawings resulting from this experiment. The work, which has an even higher status, is the sound composed by André Serre-Milan. Portraying a written text in terms of sound is a powerful affecting element. The sound record is edited and processed digitally so that the listener can hear writing, drawing or breathing, without clearly distinguishing the different actions.

In an era, in which a digitally reproducible image has long assumed a fully artistic status, more and more artists rethink the analog means of expression and the (viewer's) personal interference they allow. Whether participating with his/her own emotions or experiencing the story of Siyka and Stoyan, the spectator is involved in the artwork physically and mentally.

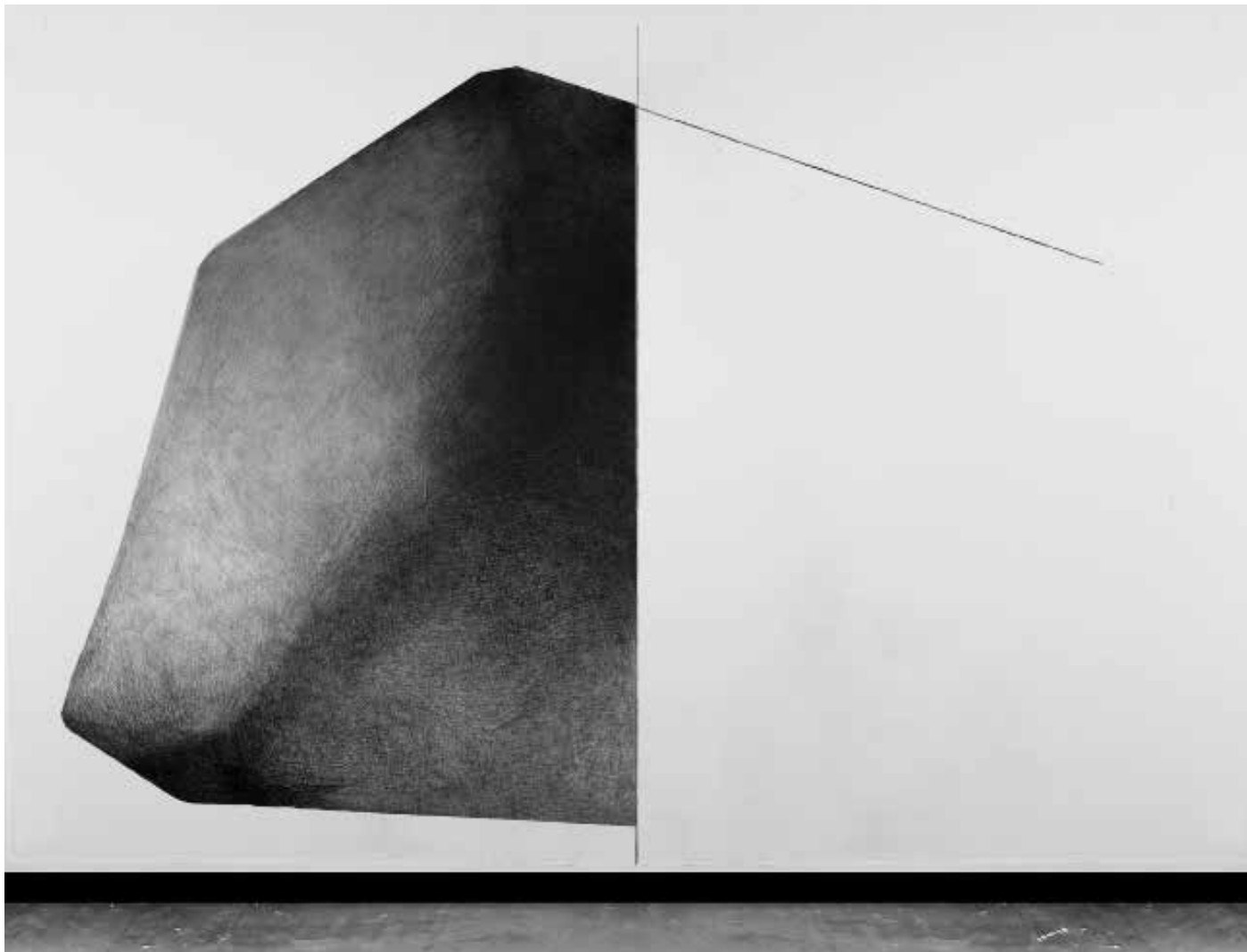
Daniela Radeva curator



Written(not)said - walldrawing, 210x150cm, pencil on wall, Cité Internationale des Arts, 2018



ECHOES- walldrawing, 2016



Echos-walldrawing, 5mx3m first part of the drawing in Cité Internationale des Arts, Paris,

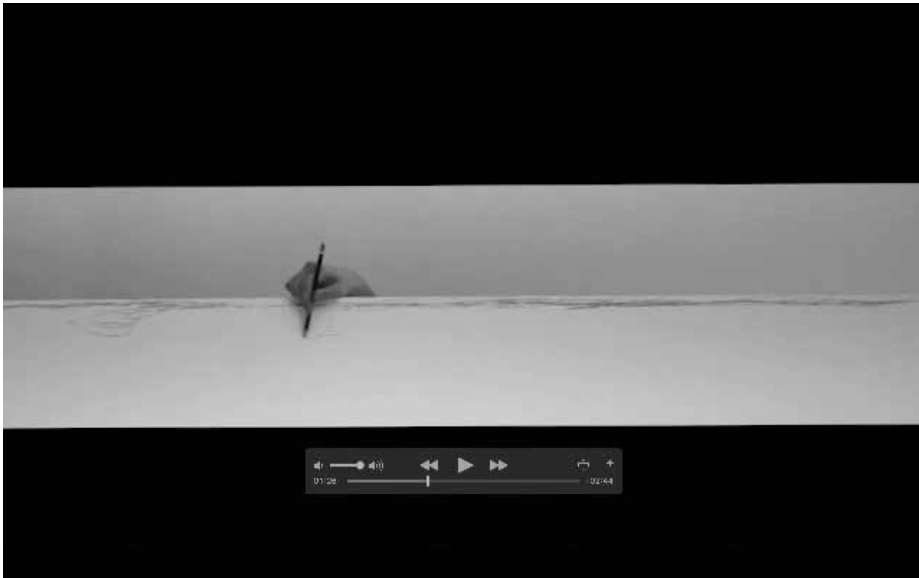


Echos-walldraing, 5mx3m, second part of the drawing in gallery municipalin of Sofia, 2016

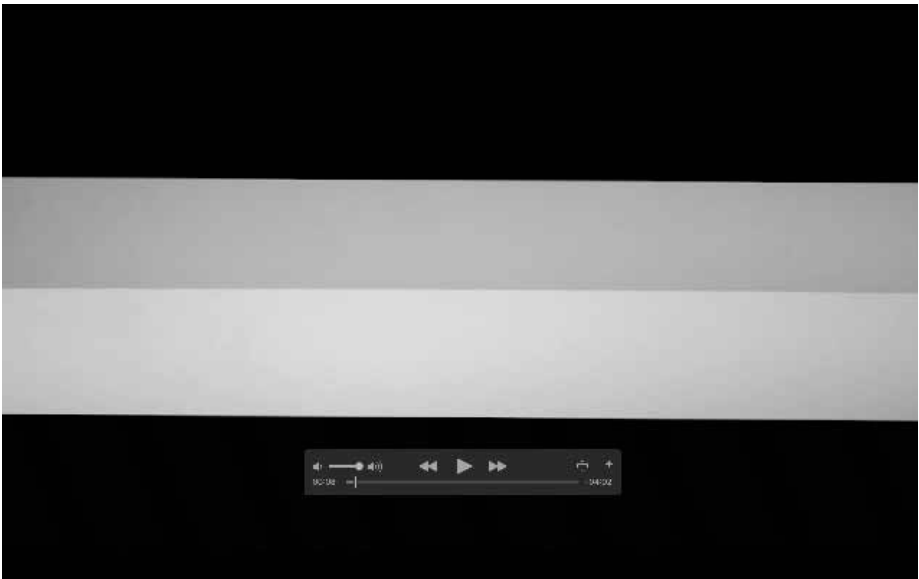


The project called EXO is realised simultaneously in two towns (Sofia and Paris) during the same period. EXO consists of realisation an in-situ drawing in two parts. The first part of the drawing is made at the Cité des Arts in Paris, the second part at the municipal gallery in Sofia. The objective is to bring together two separate parts by drawing. The «puzzle» drawing is a 'whole' split in two. The missing part of the drawing is active. It transforms space. It defines the drawing. The two parts of this wall drawing are presented at the same time in the two cities - Paris and Sofia.

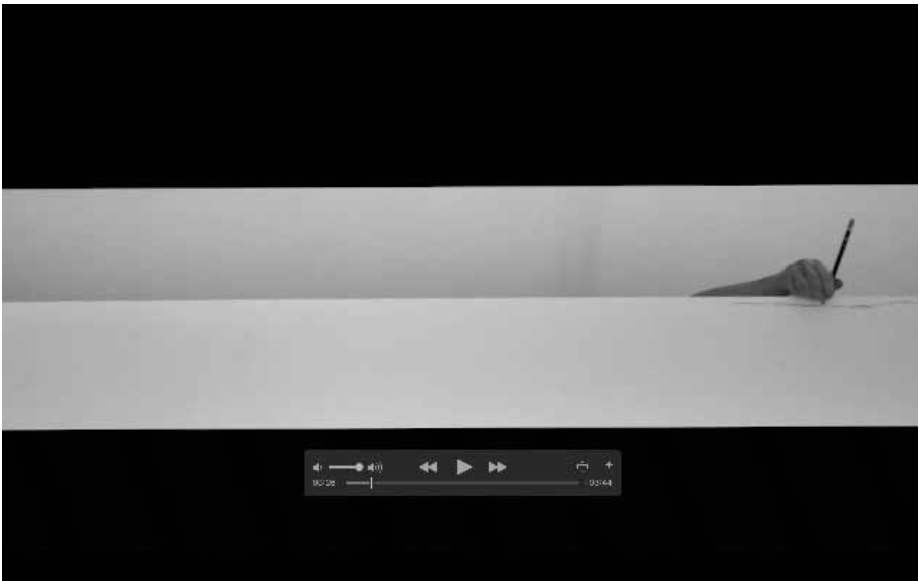
LINE.-vidéo, durée 4,25, 2017



<https://vimeo.com/246875205>



« The limit space -the space between two borders have no other objective than it's own path »



THE LIMIT SPACE-THE SPACE BETWEEN TWO BORDERS
HAVE NO OTHER OBJECTIVE THAN ITS OWN PATH





Let them draw, Sariev gallery, Plovdiv, 2017



2HANDS DRAWING -performatifve drawing, vidéo, 2017

<https://vimeo.com/276815876>

«Seeing suppose the distance. The way of seeng is a kind of touch. Seeng is a contact at the distance.»

M. Blanchot, Vaste comme la nuit, art. cit., p.145



ArtStart, Goethe Institut, Sofia, 2017





Cor linea - porcelaine, drawing, lithophany, 48x53cm installation view, L'arbre de Darwin, Frac Limousin, 2018



Installation view, Biennale de la jeune création européenne, Mulhouse 017



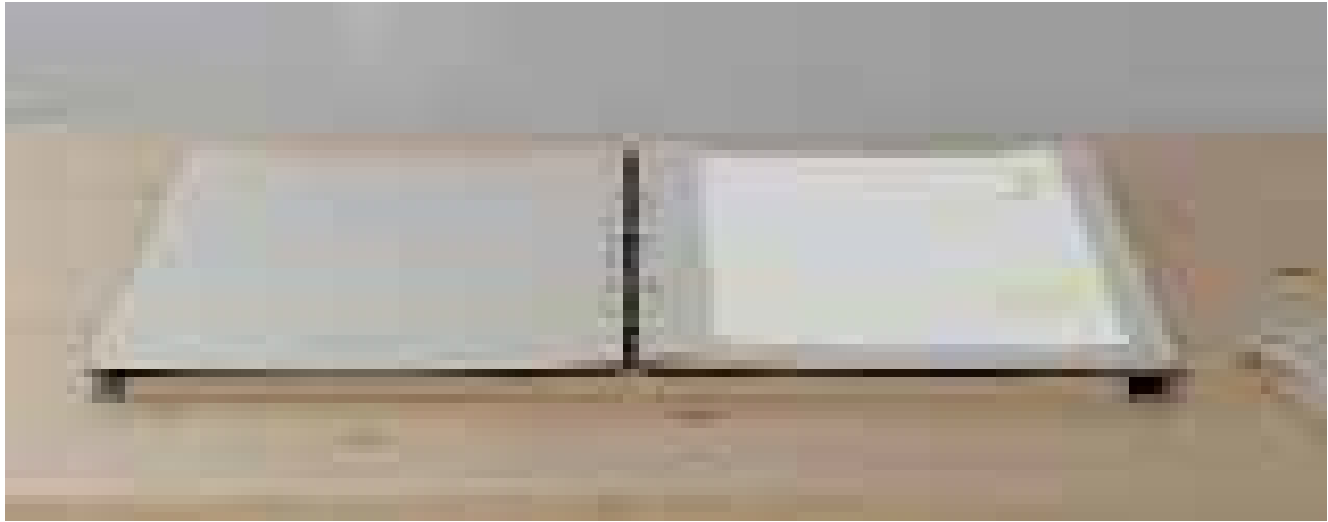
Installation view, Biennale de la jeune création européenne, Mulhouse 017





Corset d'arbre, détail- glass, dimensions 220 x 30cm, 2017

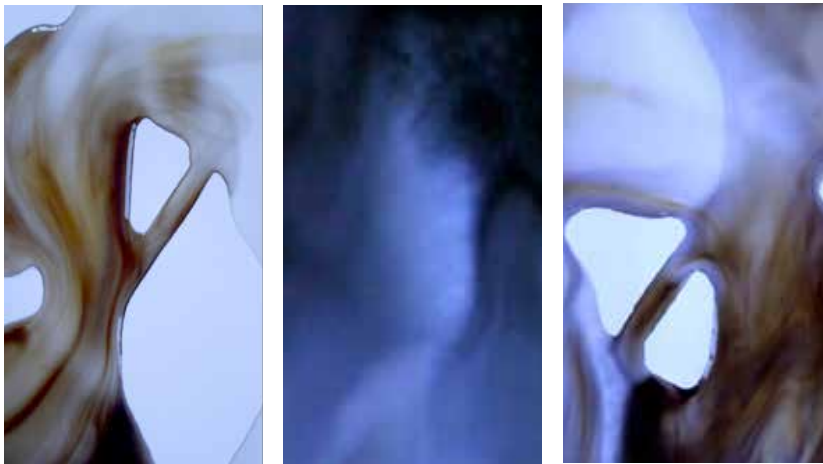
DRAWING BOOK - vidéo installation, 2016



Interactive Drawing book, video- installation, 5'25,BAZA Awards for Contemporary Art, Sofia City gallery 2016

Dispositif :

- projecteur
- table - 100 x 80 x 80 cm
- carnet de croquis 50 x 32,5 cm
- matériel intégré dans la table -
- Capteurs inductifs > 7 pièces
- Câble interface USB-Midi > 1 pièce
- Carte capteurs > 1 pièce
- Relais 12V > 1 lot de 10 pièces



Drawing book - Sofia City gallery , 2016



Childrens - serie 4 drawing, 130X150cm, pencil on paper, bienalle de Cachan, 2016

DECOMPOSED MEMORY - drawing, photography, wooden structure, installation, 2015



Decomposed memory- sitespecific project, wall drawing, 520 x 300cm, 34 photography 75 x 28 x 41cm, wood structure 520 x 300cm, ESAD Valenciennes, 2015