

## ALEKSANDRA CHAUSHOVA

Born 1985

### About the Artist:

Aleksandra Chaushova was born in Sofia (Bulgaria) in 1985 and lives and works in Brussels (Belgium) since 2010. She graduated from the National Academy of Arts in Sofia and teaches drawing in La Cambre, Brussels. Alexandra Chaushova uses primarily the medium of drawing, but also storytelling, in order to look into history as a source for developing her semi-fictional and semi-documentary characters and stories. Chaushova is part of the younger generation of Bulgarian artists who have studied and work abroad. Her work is unique in the way she incorporates a recognizably Bulgarian tradition in mastering realistic drawing and painting with a decidedly contemporary conceptual approach.

Aleksandra Chaushova's works have been exhibited at WIELS Center for Contemporary Art, Museum M – Leuven, La CENTRALE in Belgium, Neue Museum - Nurnberg, among others. She has received a Vocatio prize by the Fondation Belge de la Vocation, the contemporary art prize BAZA in 2015, Sofam Prize for best solo show at Art on Paper-Brussels 2016 and Grants from the French and Flemish speaking communities in Belgium (2019, 2020). Her works are part of various public and private collections, such as the collection of the National Bank of Belgium, the Flemish Parliament, CERA, Museum M, Faber Castell, Frédéric de Goldschmidt, Hugo Voeten Art collection, among others.

*“Aleksandra Chaushova treats history like an onion. She is interested in making visible the mechanisms that history tries to hide: wrong stories, fake testimonies, witnesses chosen knowingly and with an agenda. Her practice is far from being judgemental, from claiming one story to be truer than the other.”*

Agata Jastrzabek

## ALEKSANDRA CHAUSHOVA

### 1. *COLOP Stamp and COLOP Dater*, 2021 (from the *Burotica* series)

2 original drawings (210x105 cm each, acrylic and oil pastel on paper), patents in the form of wallpaper or publication (size and technique are variable).

**Edition:** Unique

**Ownership history:** The Artist



**ALEKSANDRA CHAUSHOVA, *COLOP Stamp and COLOP Dater*, 2021**



**Exhibition history:**

This work was presented at La CENTRALE in Brussels in 2021 and during the festival “The Past That Didn’t Pass” in Sofia in 2022. Other works of the same series have been presented Museum M Leuven (2019 and 2021), Maison d’art actuel des Chartreux (Bruxelles 2019) and Art Antwerp 2022 (representation of the Federation Wallonia-Brussels).

**ALEKSANDRA CHAUSHOVA, *COLOP Stamp and COLOP Dater*, 2021****About the work:**

**COLOP Stamp and COLOP Dater** is part of *Burotica* – a series of large-scale drawings of administration objects, accompanied by a documentary research on the patents of invention of the objects, as well as information on the context of their production. This documentary part of the work can take the form of a publication, as it was the case within the exhibition *Burotica* at Museum M – Leuven (curated by Valerie Verhack, May–November 2019). The patents existed as a wallpaper during an exhibition at Art Antwerp (representation of the Federation Wallonia-Brussels, December 2022),

***Burotica*  
By Valerie Verhack**

*Reality and fiction are never far apart in the virtuoso and extremely detailed pencil drawings of Aleksandra Chaushova (1985, Bulgaria). Paradoxically her realistic representations of people, animals and objects do not read like scenes from reality. Their uncanny figuration and staging make emotional, biographical and narrative stratification palpable. Despite the grain and the flatness of the paper, Chaushova's pencil strokes and lines are tangible. The sense that the artist's hand is ever present makes her work synonymous with directness, sincerity and intimacy. In that way the drawings are silent witnesses of the creation process.*

*'Burotica', the title of Chaushova's first exhibition to be held in a museum is also the name of her last series of pastel drawings. Burotica is a generic denominator for office and informatics utensils like stamps, staplers or USB cables. In her most recent works Chaushova morphs the banality of these objects into symptoms of watchful administration. 'If one wishes to define bureaucracy in terms of political science, that is, as a form of government—the rule of offices, as contrasted to the rule of men, of one man, or of the few, or of the many—bureaucracy unhappily is the rule of nobody and for this very reason perhaps the least human and most cruel form of rulership', German philosopher Hannah Arendt (1906-1975) already wrote in 1964 in her article 'Persönliche Verantwortung in der Diktatur'. Without taking in a pronounced position, Aleksandra Chaushova's work interrogates a social climate in which political or merely administrative decisions are objectified or are taken anonymously.*

*The pastel drawings show ballpoint pens in their holders, a stapler, a card reader, a USB cable, a hole punch, etc. Aleksandra Chaushova draws the object out of context, in isolation, thereby magnifying the plastic qualities of each object. This is further underlined by the exceptional scale of the objects. Moreover, Chaushova plays with different perspectives or with light and shadow with the result that the mundane objects are suffused with drama. The objects seem to come to life as the protagonists of a well-defined system. By drawing the objects with theoretical rigour but at the same time elevating them to powerful portraits, the images can also be given a psychological or sociological interpretation.*