

KRASSIMIR TERZIEV

Born 1969

About the Artist:

Krassimir Terziev is of the first generation of Bulgarian artists who turn to the moving image not only as a different means of expression but also as an opportunity to reach new levels in the interpretation of the world around them. He graduated in painting at the National Academy of Art (1997) and defended his dissertation in cultural anthropology at Sofia University (2012). Co-founder of the Interspace Media Arts Centre; member of the Institute of Contemporary Art-Sofia.

Terziev has extensive experience as a teacher, curator, and organizer of various forums and programs related to digital arts. Since 2012 he has been a lecturer in the Master's programme Arts and Contemporary Studies at the Sofia University "St. Kliment Ohridski". His books "Between the Past That Is About to Happen and the Future That Has Already Been" (2015) and "Re-Composition. Author, Media and Work in the Age of Digital Reproduction" (2012) are among the most interesting analyses of new media culture.

Krassimir Terziev is an artist with a strong presence in the artistic life of Bulgaria and internationally. He works with various media and in different fields, including public art, with an interest in the critique of the real, everyday environment and the transformation of ordinary, everyday objects.

The artist was one of the first artists in this country to deal with video, a medium he continues to use and develop to this day. His earliest videos, such as "Library Paranoia", 1997, and "Multiple Shadows", 1998, coincide with the beginning of video art in Bulgaria and have the status of "classics".

Among Krassimir Terziev's most well-known works is the 2005 film "*Battles of Troy*". The film premiered at Nyon Documentary Film Festival in 2005 (one of the 3 most important documentary film festivals in Europe), toured festivals in Europe, USA and South Korea and have been included in more than 20 exhibitions around the world.

On The BG Track (2002) was part of a large survey of video art in Eastern Europe that travelled for 3 years major institutions of contemporary art in EU and USA: New Video New Europe. A Survey of Eastern European Video - travelling exhibition curated by Hamza Walker, presented in the period 2004-2006 at The Renaissance Society, Chicago; TATE Modern, London; Contemporary Art Museum, St. Louis; Stedelijk Museum, Amsterdam; North Dakota Museum of Art; The Kitchen, New York.

Both works are part of the collection of the Centre Pompidou, acquired in 2009.

Some of the solo shows by Krassimir Terziev include: *Between the Past That Is About to Happen and the Future That Has Already Been*, 2022-2023 is a large scale installation in public space on the site of the former mausoleum of Georgi Dimitrov in Sofia; *Storm Door*, 2022, Installation in public space, St. Kassians Platz, Regensburg, curated by: Regina Helwig-Schmidt, Documenta, commissioned by the city of Regensburg; *Reconstructions of the Forthcoming*, 2022, Structura Gallery, Sofia, curated by Maria Vassileva; *Future Unforgettable*, 2019, Versus Art Project, Istanbul; curated by Firat Arapoglu; *Between the Past That is About to Happen and the Future That has Already Been*, 2015, The National Gallery / the Palace, Sofia; curated by Iara Boubnova; *Background Action*, Württembergischer Kunstverein, Stuttgart; curated by Iris Dressler and Hans D. Christ.

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1. *Monument to the Time Elapsed III*, 2019

engraving on TV screen, 48" TV set (62.5/116/28 cm), MDF base painted in black (35/136/55 cm), 98/136/55 cm

Edition: Unique

Ownership history: The Artist



installation view: *Krassimir Terziev. Future Unforgettable*, Mar 7 — Apr 13, 2019, Versus Art Project, Istanbul, curated by Firat Arapoglu

KRASSIMIR TERZIEV, *Monument to the Time Elapsed III*, 2019**About the work:**

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.

In this particular work, the reflected image is that of the artist's family in the typical domestic pose many have in front of the television. Different feelings emanate from the portrait: togetherness and boredom, closeness and indifference. It becomes a generalized portrait of a time and people whose lives pass between two realities - that of living life and that of electronic media. The juxtaposition of the two techniques, classical engraving for the images and the medium of digital content as their background, also highlight this contradiction or duality. Faces speak volumes about the contemporary world, being somewhere in the zone between ordinary life and the robotic image.

KRASSIMIR TERZIEV, *Monument to the Time Elapsed III*, 2019

Exhibition history:

Krassimir Terziev. Future Unforgettable, Mar 7 — Apr 13, 2019, Versus Art Project, Istanbul, curated by Firat Arapoglu

A Few Ways to Win the World, Doza Gallery, Sofia. Curated by Dessislava Dimova and Vera Mlechevska

Works from the series *Monument to the Time Elapsed* have been part of the following exhibitions:

Beyond All Reason. In the Mirror of Surreal Times, 2023, Structura Gallery, Sofia, curated by Gregor Jansen

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

Physical Poetics 4. Micro Gravities, 2020, ecole du recherche graphique, Brussels, curated by: Alexander Schellow, Elke de Rijcke

Open Art Files: Notes and footnotes, 2019, Kapana Gallery, Plovdiv; project by Open Arts Foundation, part of Plovdiv European Capital of Culture 2019, curated by Vera Mlechevska

Krassimir Terziev. Images Staring at Images, 2018, Sariev Contemporary, Plovdiv, curated by Svetlana Koyumdjieva

Let Them Draw II (Drawing and Withdrawing), 2017, Sariev Contemporary, Plovdiv, curated by: Pravdoliub Ivanov

Krassimir Terziev. Some Gadgets See People, Some Others - Other Gadgets, 2016, Contemporary Space, Varna, curated by Maria Vassileva

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

Krassimir Terziev. Between the Past Which is about to Happen and the Future Which has Already Been, 2015, City Art Gallery, Dobritsch, BG, curated by Evelina Handjieva

Know Thyself, 2014, ICA-Sofia, curated by Iara Boubnova

Krassimir Terziev. Cosmopolis, 2013, ICA-Sofia, curated by Iara Boubnova

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2. *Base and Superstructure (Twilight)*, 2022

oil/canvas, 200/120 cm

Edition: Unique

Ownership history: The Artist



KRASSIMIR TERZIEV, *Base and Superstructure (Twilight)*, 2022

About the work:

The post-communist publicity creates eclectic structures that interweave religious, political, pseudo-historical, and imagined-traditional images of different origin into an edifice soaring to the sky yet firmly planted on the panel block foundation. Above it - a tower, containing the main symbolic markers of Sofia's urban space, which have become the subjects of an endless series of postcards: the Sofia Synagogue, the Banya Bashi Mosque, the Alexander Nevsky Cathedral and the Party House, all located in the very heart of the city at a distance of several dozen meters from each other.

'Base and Superstructure (Twilight)' shows a romantic utopia of a city and society that, despite its economic, social and religious inequalities, soars upwards. In reality, this rocket launcher-shaped structure brings together all the historical and contemporary contradictions, interpersonal tensions and unspoken disagreements. It becomes a monument to local history and a divided society.

This painting is the final part of a series of works, consisting of 2 study drawings "Base and Superstructure", 2018, pencil on paper, 100/70 cm each (shown as part of the exhibition "Future Unforgettable", Versus Art Projects, Istanbul, 2019, curated by Firat Arapoglu) and a small sized study painting "Base and Superstructure" (study), 2019, oil/canvas, 100/80 cm (shown as part of the exhibition "The Good of the Time", 2019, Goethe-Institut Sofia, curated by Anastasya Skvortsova)

Exhibition history:

"A Few Ways to Win the World, Doza Gallery", Sofia. Curated by Desislava Dimova and Vera Mlechevska