



Dimitrina Sevova
Portfolio
Selected Works
2021-2023

+41-79-792 77 44

sevo@kein.org

Instagram: [dimitrina_sevova](https://www.instagram.com/dimitrina_sevova)

dimitrina-sevova.art

Exotic X: Double charm with a color charge from the periphery, 2022

Pigmented porcelain objects, Bodmer C40 slip cast in matrix made by the artist, unglazed, fired at 1230 °C; platform treated with raw clay slip and ceramic pigments added by the artist to the slip; the tree is a found object, dried, painted with raw stoneware slip of dehydrated clay, smashed, with painting pigments. Dimensions variable.



Installation views of *Exotic X: Double charm with a color charge from the periphery*, 2022, in the group exhibition "Last words from the Periphery II" at @theOff.space.





Taking center and periphery as a metaphor, the artist twists, doubles and labyrinths a concept that can be used on different scales. As scales are figurative, she builds a model from fragmented objects placed in spatial dimensions with geometry as an organizing principle.

Exotic X: Double charm with a color charge from the periphery

A felled tree occupies the center of the installation; a swarm of cast porcelain fragments constitute the periphery, repeating the same form, coming from the same matrix, the same mold. It emphasizes the unity of the negative and its positive; the form corresponds to its matrix. The entire flock, or set,



splits into two disjoint subsets of even and odd elements that have equal status, much like in play, where the stones or pieces are of different color while having the same properties. They can only go a certain distance for the players on the board, and do not overlap, lest one eliminate the other. The qualities of the objects, their charge, their orientation in space, their parity, or the

direction of the time flow remain invariant under certain operations in the system of coordinates. The protagonist and antagonist are features of the symmetry, which also reveals the secrets of the exotic matter as pairs annihilate when they meet, with sparking energy from which something unexpected can come into existence.

The flock of parrots deals with negative space and technological reproducibility. The parrots are only the skin without a real body and skeletation. They are empty shells, like the skin shed by a molting snake. They are a simulacra, the charms and simulation in the system, or just the masks of a sorrowful jokester, the tragicomic Pierrot that differs from Pierre, which originally means stone or rock, a cloud of strong artifices. The objects are the outcome of copy and paste, and like in mimetic speech where words lack authenticity, through plasticity they can take poetic detours. In European myths, the parrot is the bird of paradise, the animal that witnessed creation and proves that animals were able to speak. In the same tradition, it also stands for the New World.

For centuries, humans have thought of themselves as the center of the universe. This anthropocentric point of view is blown up by the fact that we live on a small peripheric planet two-thirds of the way out from the center of a galaxy. That center is given by the position of Sagittarius A* as the true zero-coordinate point of the system, a powerful gateway to nothingness. Sagittarius A* is a super-massive black hole at the center of the Milky Way, whose spiral arms revolve around the abyss. The installation brings up the idea of something exotic as an exodus even from the coordinates of Sagittarius A* and its dense place of chaos that swallows entire swarms of star clusters and all matter nearby, not only as a human desire but even, at a quantum level, exotic particles. What can flow backwards under such a powerful force?



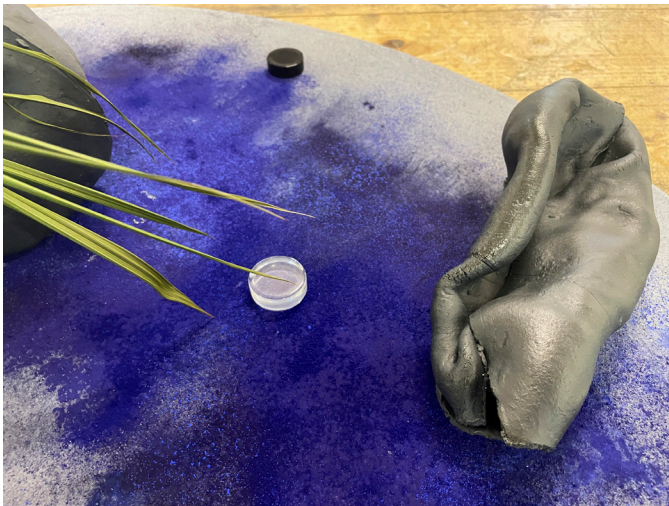


Exhibition view at *Akku Panorama*, Zeughaus Uster, 2022, where the work was installed a second time, whereby the pigments on the base of the tree and on the stone assemblage, both made of unfired clay, are intensified.

Pigmented porcelain objects, Bodmer C40 slip cast in matrix made by the artist, platform treated with raw clay slip and ceramic pigments added by the artist to the slip, unglazed, fired at 1230 °C; the tree is a found object, dried, painted with raw stoneware slip of dehydrated clay, smashed, with painting pigments. Dimensions variable.



Exotic X: Double charm with a color charge from the periphery



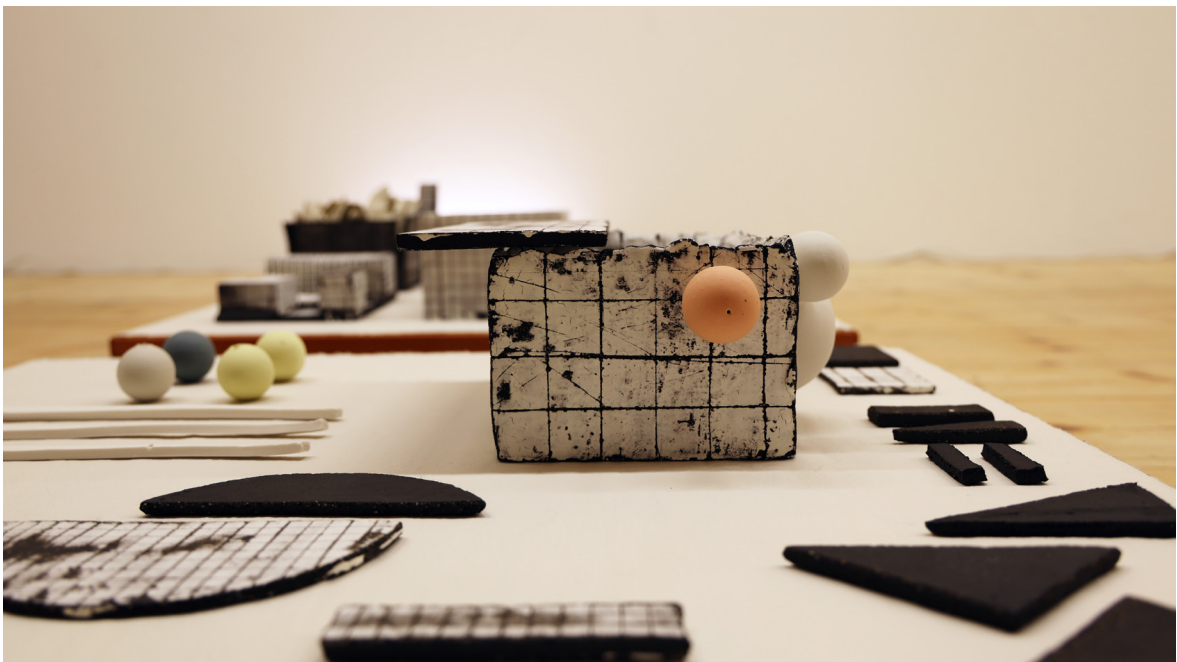
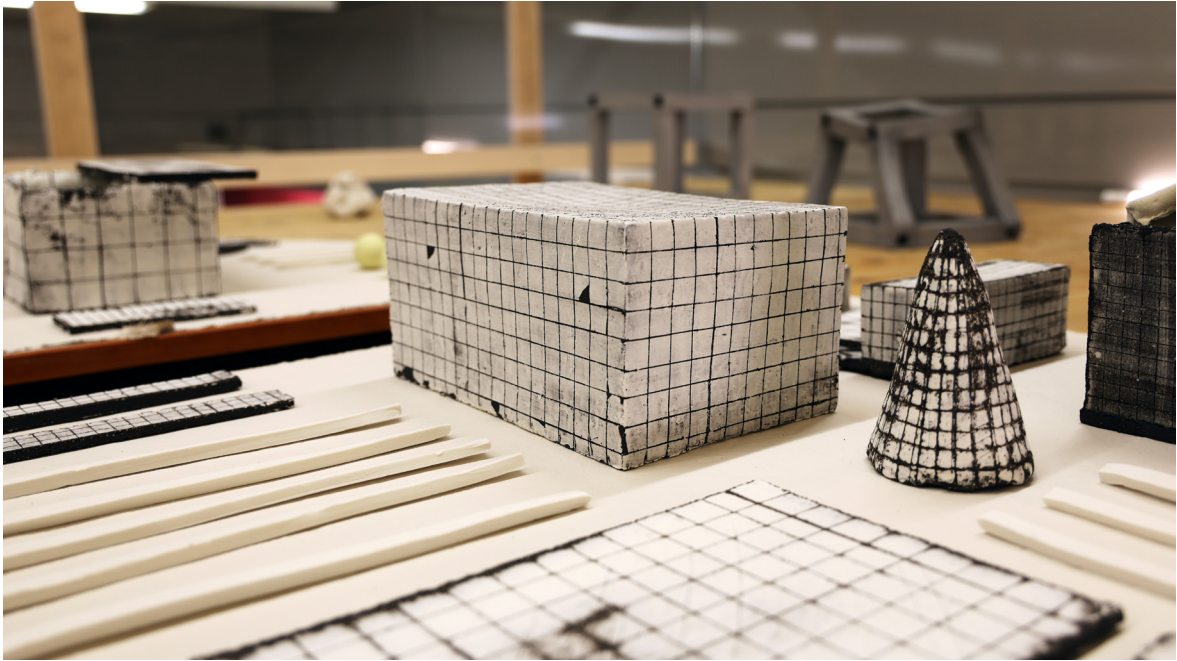


Installation views of *Exotic X: Double charm with a color charge from the periphery*, 2022, in the group exhibition "Last words from the Periphery II" at @theOff.space.

Fired porcelain objects, hand-built / extruded, fired, glazed, Bodmer TM20 porcelain, plant. The surface of the baby is treated with layers of epoxy in addition to the glaze. Dimensions variable.

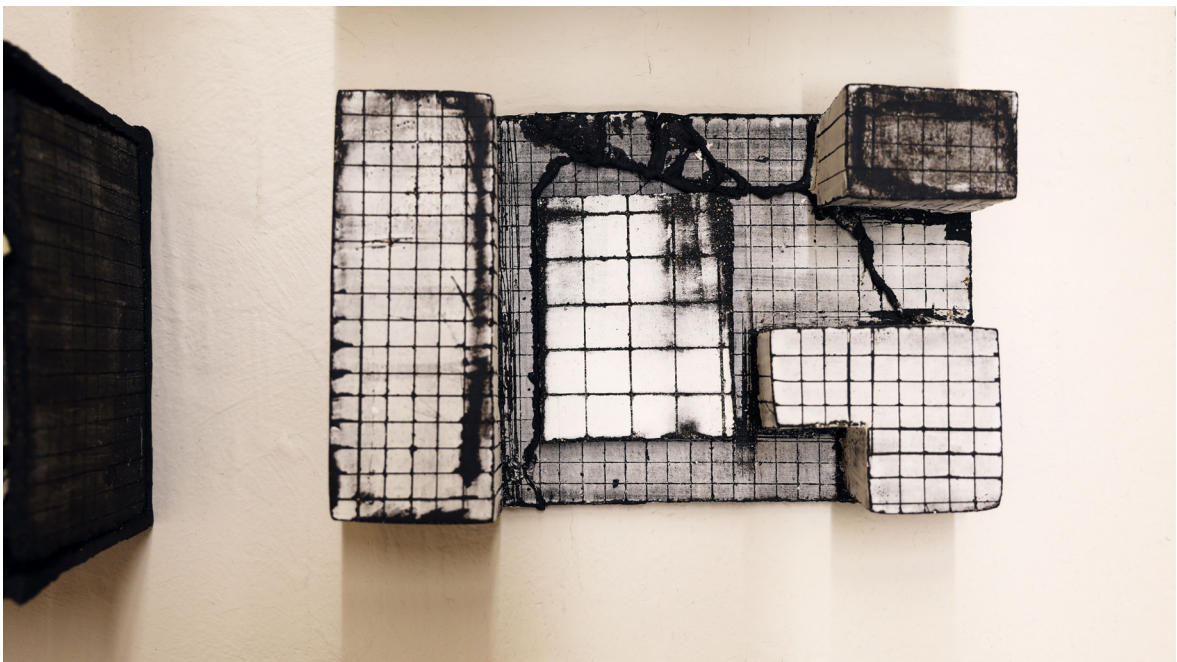
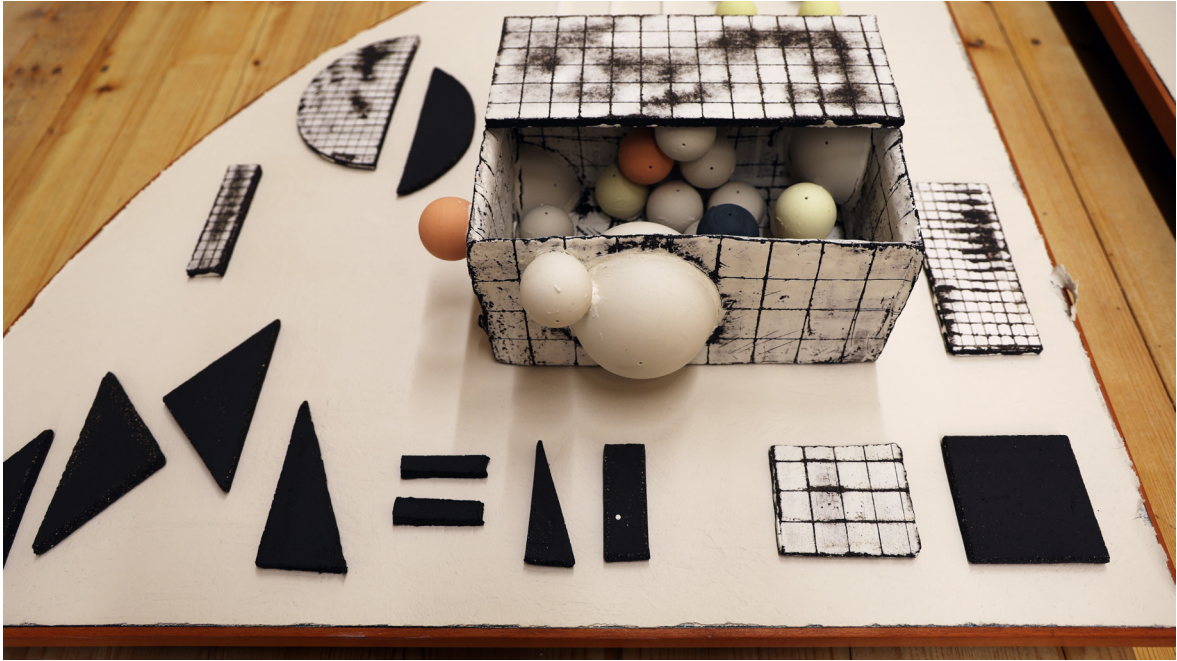
The vessel baby is not human but hints at cosmic dust, or fog. As the alchemist says, any whiteness of elements necessarily requires darkening in order to come to existence.



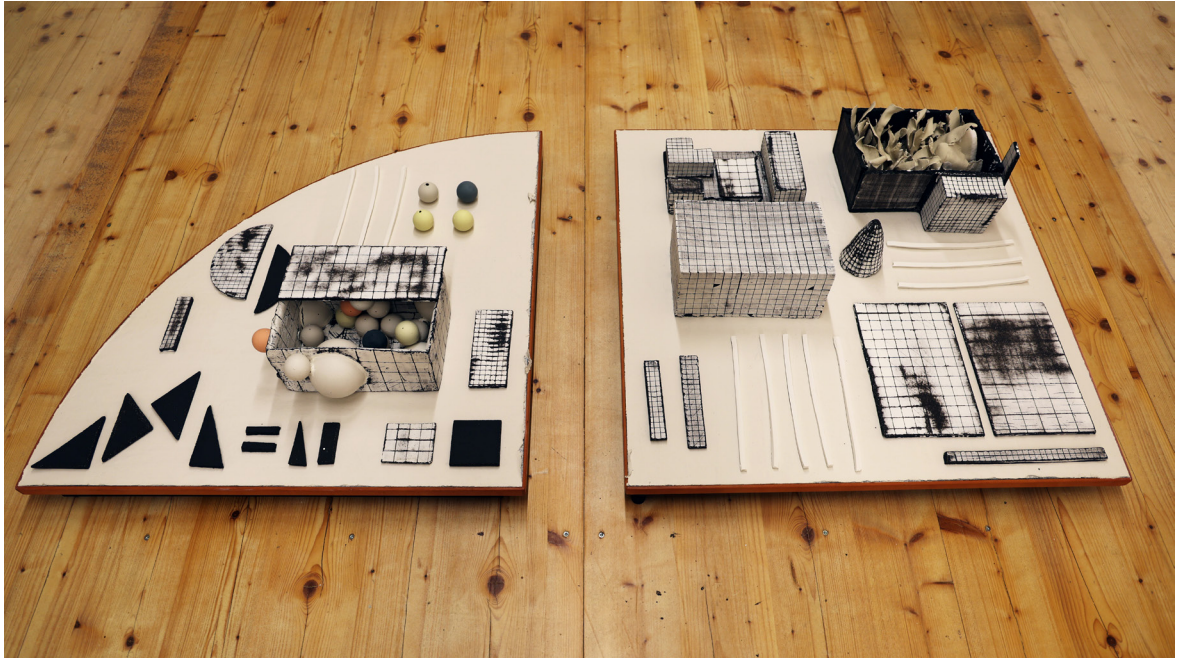


Being always split between the two systems of representation and abstraction, whatever I do in my art practices, here again, this installation has both sides of the coin, even if they can be read as two works installed in parallel. To defend my point, I will argue with Louise Bourgeois, whom I love deeply: 'The realistic drawings are a way of pinning down an idea. I don't want to lose it. With the abstract drawings, when I'm feeling loose, I can slip into the unconscious.' In this installation, I deal with the notion of realism today. I am often misunderstood

Stoneware ceramic sculptural objects, hand-built and hand-drawn, engobed, fired, Bodmer GRX10, touches of Ming porcelain, cast elements, Bodmer C40 porcelain slip. Dimensions variable.



when I speak of realism. I mean how realism in art can respond to scientific realism. My aim is not to make a true representation of reality. My boxes and surfaces deal with the quantum world, especially the notion of quantum fields and quantum fluctuations, with the idea of how something can come into existence out of nothingness, how vacuum can be creative, what is emptiness, and how one can speak about the micro world with macro materials. Hence, we need abstraction as well as representation!



Twenty-second series – Porcelain and
Volcano. The Cracks and the Game, 2022



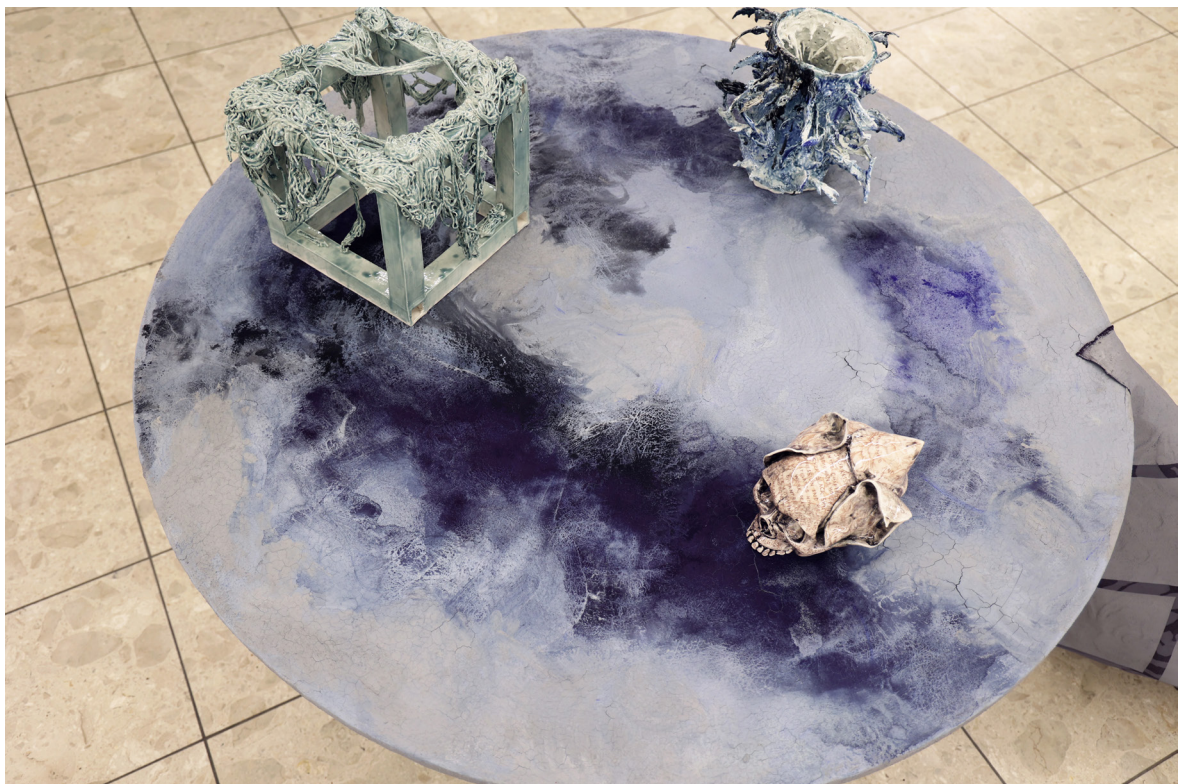
2022. Medium-specific installation investigating different stages of clay. Various hand-built and cast objects, raw clay to fired and glazed porcelain by the artist, intermingled with found objects treated with clay slip and pigments, wall painted in geometric monochrome clay slip. Dimensions variable. Installation views at Theoff.space in the exhibition *Last Words from the Periphery III*.

Working deliberately across contradictions, in this installation the artist investigates different stages of clay, from softness and fluidity to concreteness, from raw to fired, from roughness to smooth glazed surfaces, from brittleness and fragility to the hardness of the material, between painting and sculpture. It evolves different temporalities, the blocking of movements, and process between material and concept – it is about dualistic transformations.

The wall, painted with clay slip, half in different hues of the clay itself, half treated with pigments, forms a geometrical abstraction which evokes modernist aesthetics. The sculptural objects have a baroque, figurative sensibility. As though the two aesthetics cannot hold together, respectively associated with progress and cleanness or with decay, negativity, pathos, and the sublime. The installation unfolds a dream reality by displacement, tracking down, producing and invoking a phantom at the limits of its incongruity, in a theatrical setup that unfolds a drama in the relation between mass and surface to release an incorporeal double. The wall



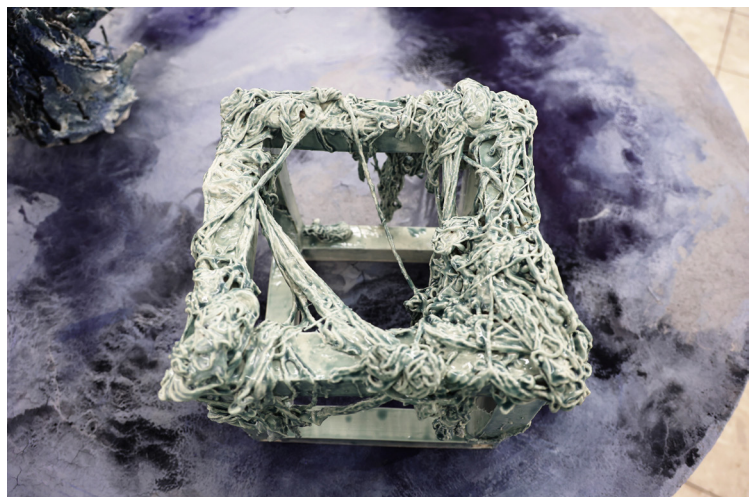
Exhibition view.



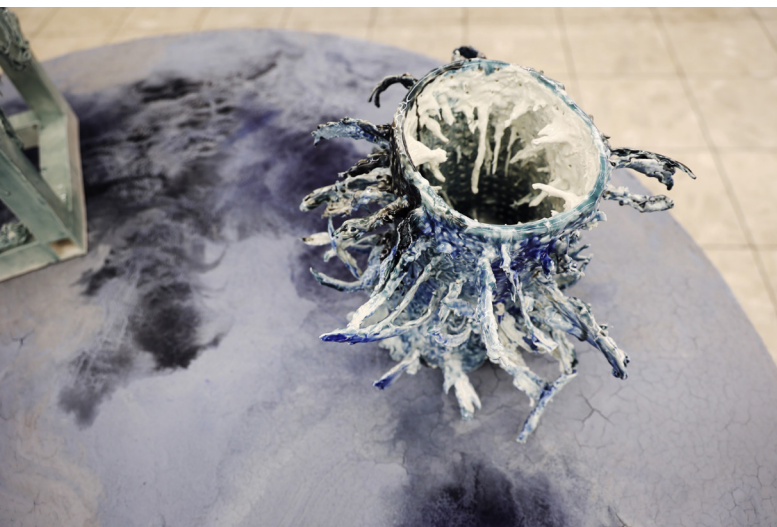
Detail views. Found wooden table treated with slip of dehydrated Terra 502 clay, painted with painting pigments and acrylic medium. The three objects are made of hand-built, cast and extruded elements, porcelain, glazed. Cube and feathered monster fired to 1250 °C. Skull drawn with glazing pencil after bisque firing, overall transparent glaze, fired to 1220 °C. Fabric belonging to a designer working in the building who never used it and gave it to me before leaving her studio at Luegislandstrasse 105, which I used as a painting ground, making a grid with raw slip of dehydrated Terra 502 with painting pigment.

painting, within the architecture of the building due to be demolished, is clay slip applied to the wall and left to dry, revealing cracks, peeling off under the inherent physical forces and resistance of the material that lead to its shrinking and disintegration in a probabilistic sense. This process is independent from the operation that founded it, in this case the artist. Chaos is a property of time that intervenes in the ideational material or stratum to valorize the event as a crack. Being creative but also destructive, abusive, the process inscribed itself into the very activity of living, in the inevitable relation between death and life that, “as *natura naturans* produces the world by a process of derivation and degradation without limit.”

Usually, flat representation by artists must prevent cracks. In the installation, the surfaces invite cracks. The entire logic of sense is located on the surface. The cracks relate neither to concept nor to form. They are neither sensible nor rational representation but are “neutral” and altogether indifferent. They speak of the irreducibility of the event, unlike the conceptual design of the objects which is formed by the artist in complicity with the collaboration and resistance of the material.



Detail views. Found wooden table treated with slip of dehydrated Terra 502 clay, painted with painting pigments and acrylic medium. The three objects are made of hand-built, cast and extruded elements, porcelain, glazed. Cube and feathered monster fired to 1250 °C. Skull drawn with glazing pencil after bisque firing, overall transparent glaze, fired to 1220 °C.



Detail views. Found wooden table treated with slip of dehydrated Terra 502 clay, painted with painting pigments and acrylic medium. The three objects are made of hand-built, cast and extruded elements, porcelain, glazed. Cube and feathered monster fired to 1250 °C, Skull drawn with glazing pencil after bisque firing, overall transparent glaze, fired to 1220 °C.



Detail view. Bush found on a compost heap, cleaned and covered with porcelain paper clay. Wall painted with raw slips of different types of dehydrated clays.

The cracks are incorporeal and silent lines at the surface that happen inside and outside in complex relations of interference and interfacing. A labyrinth of empty place and perceptual displacement – a place without an occupant and an occupant without a place. They elicit something incommunicable that we all share – “the abyss of the present, toward which I am unable to project myself,” in Deleuze’s words in reference to Blanchot. “Death as event, inseparable from the past and future into which it is divided, never present, an impersonal death, the ‘ungraspable, that which I can not grasp, for it is not bound to me by any sort of relation, which never comes and toward which I do not go.’”



Detail view. Wall painted with slips of different types of dehydrated clays.



Detail views. Zero or chain element, hand-built, Bodmer 128 clay, glazed, fired to 1250 °C. Fabric belonging to a designer working in the building who never used it and gave it to me before leaving her studio at Luegislandstrasse 105, which I used as a painting ground, making a grid with raw slip of dehydrated Terra 502 with painting pigment. The wall behind is painted with raw slips of different types of dehydrated clays, half of them in the natural color of the clay, half with painting pigments added.



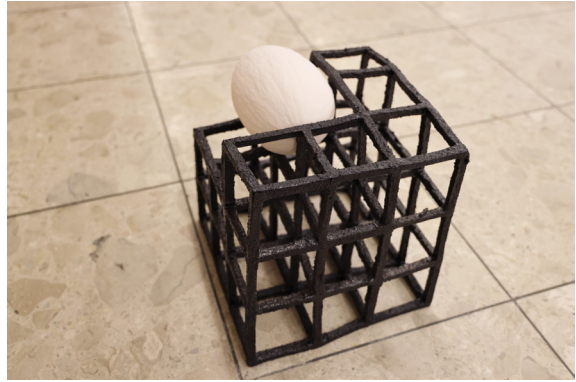
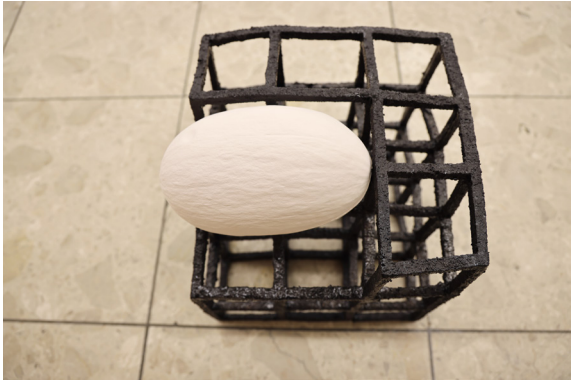
Exhibition views.



Detail views. Morphing globe in a plane, porcelain, hand-built, multiply glazed, fired to 1250 °C, treated with epoxy, with embedded mineral slice.

The cracks are immanent lines that run through life itself. In the installation, the artist asks: "How do we save ourselves by saving the surface and every surface organization, including language and life?" The clay material demonstrates a fanciful geological thaumaturgy that resonates with Hal Foster's observation in the September 2022 issue of *Artforum*: "Art, in order to be critical, must be immanent to the structures of its world" in the antinomies between Tony Smith who "evokes a sublime overwhelming of the subjects" and Eva Hesse's "traumatic piercing." The installation also points to recent, traumatic environmental changes, wars, the blows and the hazards that strike us, reframing the concepts of concrete and immanence, the soft core and outward solidity of the artichoke, or Earth itself, in an understanding of change that turns fluidity and solidity into mutually exclusive properties.





Detail views. Grid cube and vase hand-built of Bodmer GRX10 clay, multiply glazed, fired to 1250 °C. Cast canary melon, Bodmer C40 porcelain slip, bisque fired. Live plant.



Exhibition view.



Detail views. Found wooden table. Geometric forms hand-cut of Bodmer GRX10 clay, some glazed, fired to 1250 °C. Human-bird head hand-built of Bodmer GRX10 clay, engobe drawing, unfired. Appropriated domino pieces.

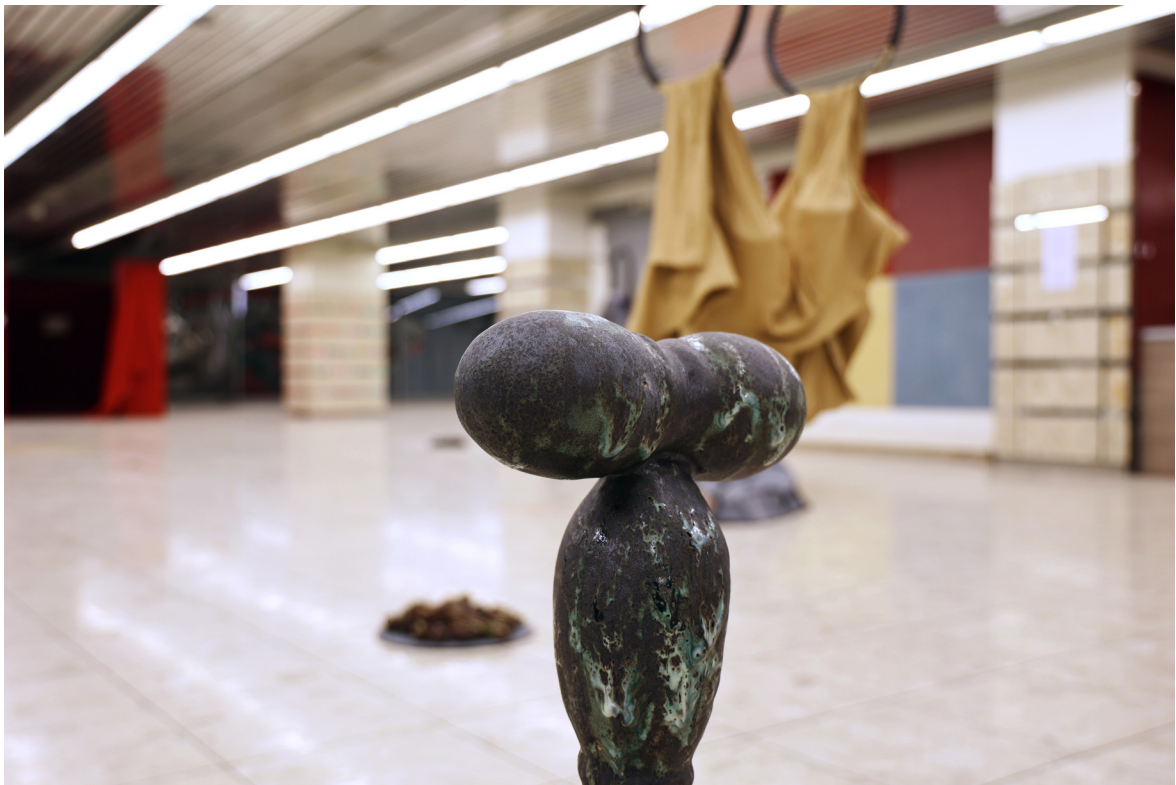
Imagine a game without rules! It can only be thought as nonsense, pure hazard. Even roulette is not that. Perhaps only art can be thought of as a game without rules. Unlike art, psychoanalysis must have geometrical dimensions. The rules of the game apply deeply in every sphere of human activity. The model of language is a function of the possible games. As the organization and orientation of

psychoanalysis becomes more geological than historical, it can escape the subject to give rise to a fantastic botany and zoology.

“Who is speaking?” – subjectivity is pure imagination in the free game of becoming-bird. Have you heard the laughter of the kookaburra? Humor is impersonal and pre-individual. It is the art of the surface and doubles death. It is incorporeal and infinite, grounded only in itself, and the absurd question lingers: Which came first, the egg or the bird?



Exhibition views.



Detail view. Porcelain, cast and hand-built elements mounted to one united sculpture at the greenware stage, multiply glazed, with glass shards, fired to 1250 °C.



Detail views. Porcelain, cast and hand-built elements with found objects attached (corals), glazed, fired to 1250 °C, partially treated with epoxy over the glaze. Set on a temporal body built of Terra 502 unfired clay, hand-built in the space. Found partially burned wooden logs treated with unfired Terra 502 clay, and painting pigments.





Detail view. Porcelain, cast and hand-built elements with found objects attached (corals), glazed, fired to 1250 °C, partially treated with epoxy over the glaze. Set on a temporal body built of Terra 502 unfired clay, hand-built directly in the exhibition space.

Wenn ein Wal ein See ist, spiegelt sich in seiner Oberfläche die tiefe Zeit (When a whale is a lake, its surface reflects deep time), 2022

Installation, actively working with metaphors and displaced techniques between the image and imaginary, fiction and facts, materials and abstraction. It forms an assemblage of mirror surface, prints on fabric, hand-built and cast sculptural ceramic objects in environmental dialog with its location at Zellweger-Park in Uster.

The installation is inspired by the whale shape of the Greifensee seen from above and the fictional story of Moby Dick, the gentrification process in the region, and the geometrical relations of the space and its histories.

Solo exhibition in Akku Kunstkiste N° 47 at Zellweger-Park in Uster, exhibition view





Exhibition views during the night

Wenn ein Wal ein See ist, spiegelt sich in seiner Oberfläche die tiefe Zeit

The perception of the installation varies with the mood of the day, reflecting the surroundings giving a feeling of the presence of an ever-moving reality which animates the static objects. There is a contrast between the view during the day and during the night. After nightfall, the box becomes a rather autonomous assemblage, a shelter for the nesting objects. The effect of the infinity of the mirror-play is underscored.

The photos are not black-and-white. This is the effect on the viewer at night of the use of black ceramic and white porcelain, and black-and-white archive images printed on fabric, in cold light.

The images on the sail-cloth are glass slides by Franz Stuedtler on whale hunting in Norway, ca. 1920, scanned and recomposed, from the personal collection of the artist.

Exhibition views during the night





Exhibition view during the day

The Greifensee as a Whale

The artist, born on the shore of the Black Sea in Varna, developed an attachment to the sea. Her father, a Bulgarian poet and writer, kept a few books on his bedside table. Having asked him, before she was able to read, about one of these, a heavy tome by Herman Melville that included Moby Dick, she was told that he could not yet read it to her and she needed to grow up a bit and read it herself. This book, one of his literary north stars, took on the role of the writer's bible.

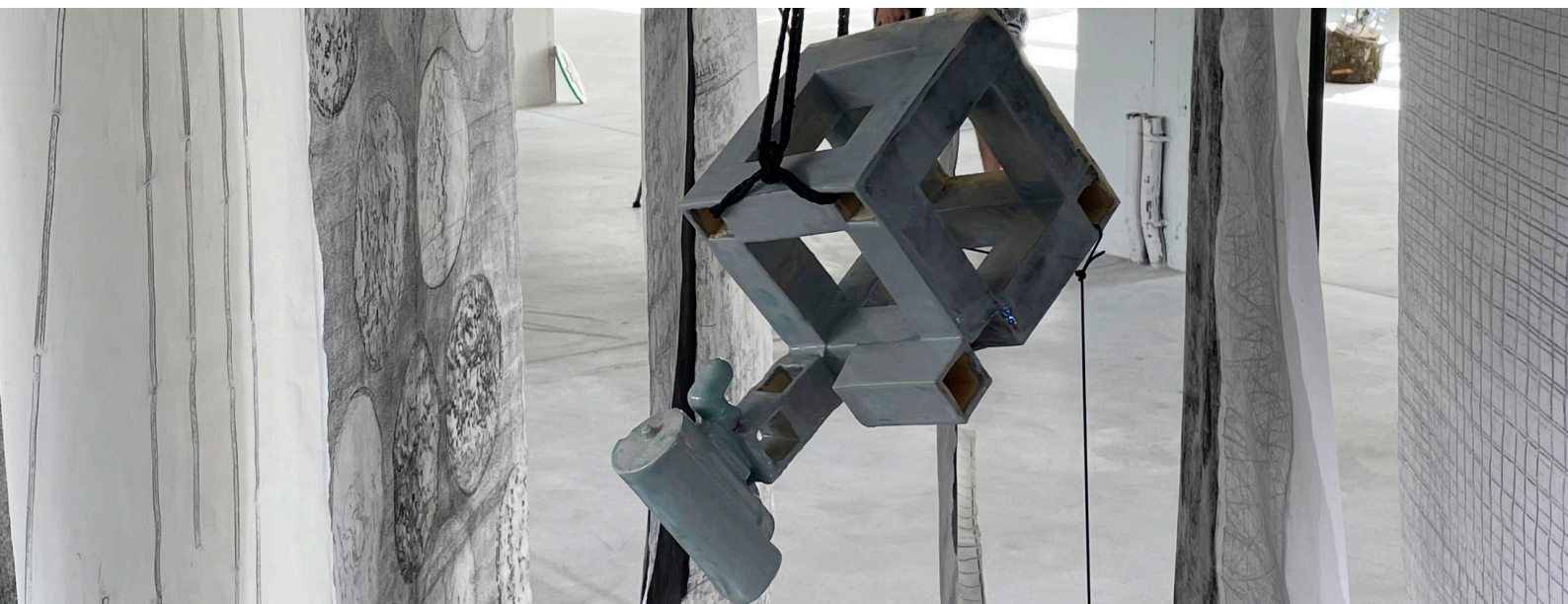
The artist takes as a starting point for her exhibition at KunstKiste this childhood experience and connects it with her Förderstipendium at Akku Uster and the shape of Greifensee seen from above, mapped out as a whale.

Did Captain Ahab love the great white whale as obsessively as he hated him? What did he see during the endless hours staring at the surface of the unfathomable body of water carrying his ship? Or just beneath it? In the General Secretary's Report to the International Necronautical Society (INS) titled "Navigation Was Always a Difficult Art", Tom McCarthy and Simon Critchley focus on Queequeg instead, the Polynesian harpooner, who, despite already having built his coffin from

Nantucket wood decides not to die, after all. The manifesto recounts how, in the novel, the coffin's dark wood colour reminds Queequeg of the trees of his native island. Similarly, the Nantucket custom of setting dead whalers adrift in small boats felt familiar to him, "for it was not unlike the custom of his own race, who, after embalming a dead warrior, stretched him out in his canoe, and so left him to be floated away to the starry archipelagos; for not only do they believe that the stars are isles, but that far beyond all visible horizons, their own mild, uncontinented seas, interflow with the blue heavens; and so form the white breakers of the milky way."

Under the surface of the Greifensee, just beneath the skin of this watery whale, we find a zone of interconnectedness, of confluence. Seen through an artist's eye, there are forms to be found, ever-changing, restless, stars and islands and creatures. These forms mirror the happenings above, they interflow with the surrounding territories and skies, the dark ecology of the pattern of industrious, human production that opens up new ways of living with nature. The great whale lies there and waits, longing to be found.

Text: Damian Christinger



Easter Eggs – Gray Dots, 2021

On Infancy* and estrangement caused by the technological object. An Argument for Realism and Emulation(s)

A dysfunctional pseudo hardware architecture of metal bars set up in the exhibition space. Its (un)operating environment performs base and structure. It asks how the structure becomes a technological milieu that captures the body in apparatuses that correlate to themselves and correlate minds.

The game participates in the real production of the techno-geographical landscape. The rules rigorously draw an ornament, whose supporting elements the bodies and minds become. In a global network of anxiety produced by play, the installation queries: "How is it possible for play to be both divorced from reality and yet so rife with real-life consequences?"

When it comes to the boundary between the magic circle of the synthetic play of worlds and reality, what breaks the immersion? Do the gamers encounter odd events? Could the strategy be that obsolescent objects become key? Emulate! Undocumented features, like a badge that suddenly starts opening a forbidden door, odd events that influence the exact behavior of the system? It has to be tediously deduced. Can real physics and the material world be used to puzzle out the game? Might it be secret responses to an undocumented set of commands? Trick!

A scream of cosmic pessimism and dark new waves: **Wubba lubba dub dub.**

Site specific installation, ensemble of glazed and fired ceramic objects, frottages with graphite, coal and Chinese ink on Japanese paper, metal construction.** Dimensions variable

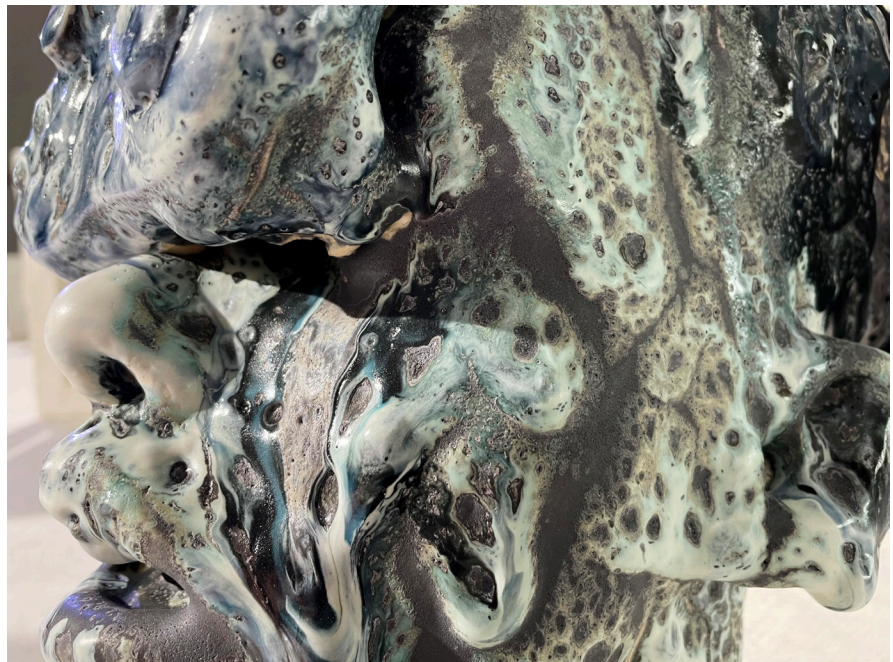
* Infancy is a term appropriated from the French biologist and philosopher Gilbert Simondon, with which he associates craft. The work is about the relation between craft and technology, with an allusion to infancy in everyday life, kids growing up with computer games.

** The frottages, done between 2017 and 2020, were done during my studies directly from the surface of the building of the school. The ceramic objects are from 2020 and 2021.

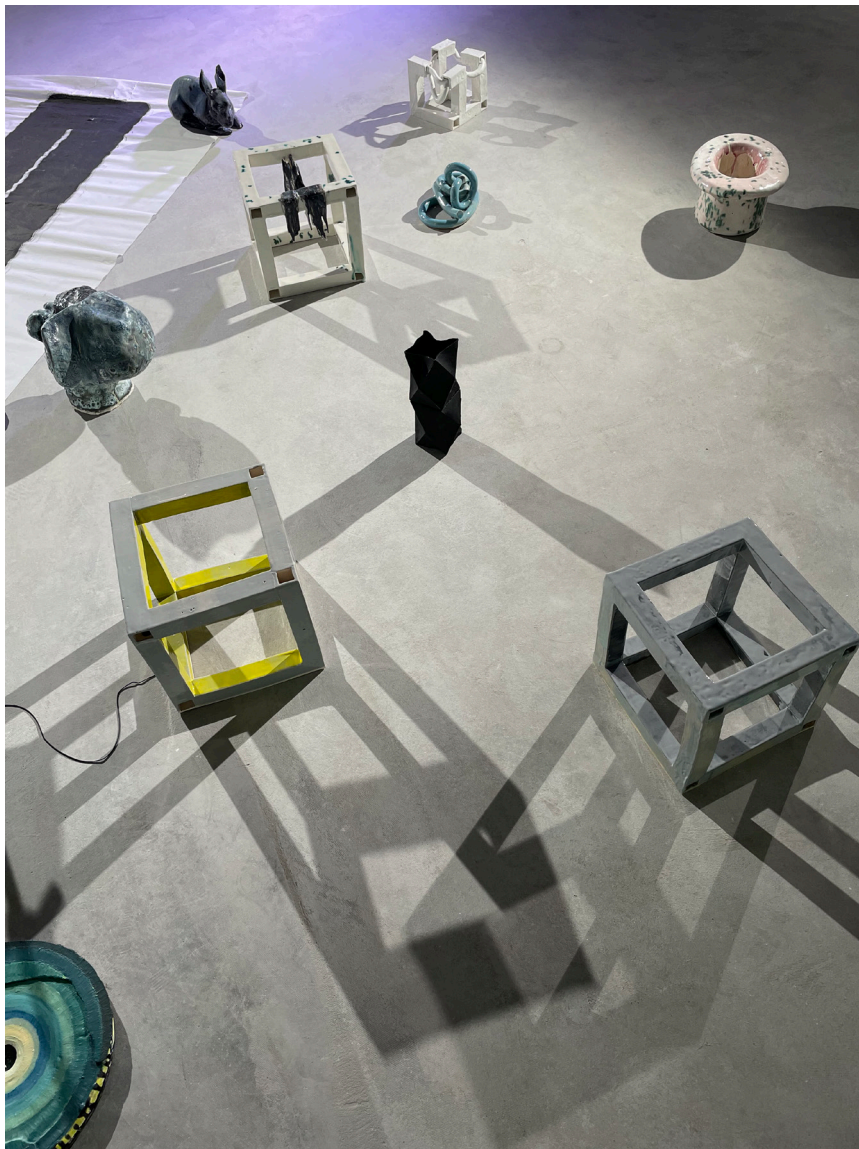


Detail views, pop-up exhibition *in a circle around the corner* in an industrial space in Dübendorf, 2021.

Hand-built portrait of Alex, who spent much of the COVID-19 lockdown gaming, head with hat and game controller. Head hand-built from Bodmer porcelain, controller cast and poured of Bodmer porcelain slip. Multiply glazed to achieve a liquefied effect of the glaze, fired at 1250 °C, approx. 35 cm × 30 cm × 30 cm.



Exhibition views, pop-up exhibition *in a circle around the corner* in an industrial space in Dübendorf, 2021



Detail views, hand-built sculptural ceramic objects, porcelain and earthenware, glazed, fired. Pop-up exhibition *in a circle around the corner* in an industrial space in Dübendorf, 2021

Detail views, hand-built sculptural ceramic objects, porcelain and earthenware, glazed, fired. Pop-up exhibition *in a circle around the corner* in an industrial space in Dübendorf, 2021



Easter Eggs – Gray Dots



Project at the summer exhibition at Go Green Art Gallery in Erlenbach, Switzerland, August 2021, curated by Katerina Sedy.

Video sculpture: hand-built statue of unfired clay, TV monitor, closed-circuit camera, tripod, plinth, silent, dimensions variable

E.T.V Buddha, 2021

"If you meet the Buddha on the road, ..."

E.T.V Buddha (2021) is a video sculpture in a dialog with TV Buddha (1974) by Nam June Paik, which combines an authentic 18th-century Buddha sculpture gazing at itself on the display of a monitor connected to closed-circuit TV camera. It turned out to be one of Nam June Paik's most popular artworks. Initially featuring the antique Buddha statue once purchased as an investment, Paik re-produced it in seriality in successive versions until 2002, with TV monitors of different shapes and ages and a range of appropriated Buddha figures signed by himself in Chinese and English. Paik later substituted these with more ambiguous statues hand-made by himself and cast in concrete or bronze, betraying Duchamp's ready-made formula.

In E.T.V Buddha, as in TV Buddha, the stillness of the sculpture and its static image is played out in a loop, a silent contemplation monitored continuously on a television set. The supply-chain visual performance here and now sets up a correlational network between the mind and the object's reality. It emphasizes the power of observation and the phenomenological space of perceptions. The closed-circuit video sculpture constitutes a correlational circle affirming the self, a display without any possible transcendence, caught in an endless loop in real time. Intentionality runs between its output and input, a kind of proto-algorithmic pattern fueled by technology and media performativity.



There is an operative blindness in its seeing, with media and technology involved in the production of the self in the interplay of vanity and constant surveillance. As the media theorist Marshall McLuhan once stated, "it is the continuous embrace of our own technology in daily use that puts us in the Narcissus role of subliminal awareness and numbness in relation to these images of ourselves."

E.T.V Buddha contains joyful and humorous elements in relation to the neo-avant-garde gestures to ask what a ready-made object is and how the appropriation of an idea can hijack (détourner) the entire logic of the artwork. E.T.V Buddha questions the notion of authenticity and the aura, applying historicity as a media archaeology to unearth certain patterns

encoded in today's technology. The found object is a vintage closed-circuit surveillance system, while the 18th century statue of Buddha is replaced by a sculpture newly made by the artist. Another reference appears, to E.T. the Extra-Terrestrial (1982; directed by Steven Spielberg), to evoke the direct transmission of feelings without the use of language or other encoding system. The meaning of the universe is not assigned by any signs. High intelligence is not necessarily intellectual-analytical in the universe and is not necessarily a human privilege. "Don't think! Feel!," says Bruce. "It's like a finger pointing away to the moon. Don't concentrate on the finger or you will miss all that heavenly glory." (Enter the Dragon, 1973) The opening of alien perceptions is about emotional content, not an exhibition.

* For E.T.V Buddha I used the Happy Buddha. Perhaps it is not as still, but laughing.

Self-Portrait as Funny Girl and White Trickster on display at Die Diele, Zurich, 2021

Some close-ups of my porcelain sculptures, made of cast and hand-built elements, fired and glazed. Included are a part of the *White Trickster*, the *Banana Chocolate Vase*, and my self-portrait, the *Funny Girl*.

Exhibited as part of Damian Christinger's curatorial project *Hermes Trismegistos Dreams of Futures Within Futures, or From the Ashes of a Thousand Surrealist Fires Through Post-Pandemic Paranoia Straight Into the Glaring Brightness of a Thousand Dying Suns* at Die Diele, Sihlhallenstrasse 4 in 8004 Zürich.

Detail view, *Self-Portrait as Funny Girl*, Bodmer porcelain, constructed of cast vase and balls and hand-built hair, glazed, fired to 1250 °C, approx. 65 cm × 35 cm × 35 cm.

Detail view, part of *White Trickster*, Bodmer porcelain, hand-built, glazed, fired to 1250 °C and treated on the inside surface with epoxy, approx. 35 cm × 35 cm × 35 cm.



Artist Statement – Dimitrina Sevova

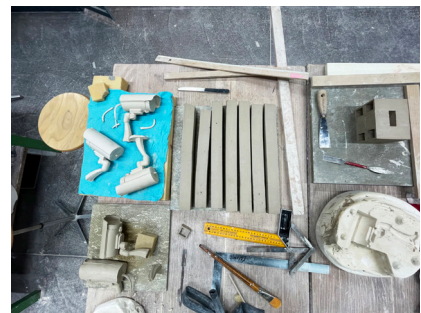
My primary interest is to experiment with different stages of clay, the fragility of the material, and explore how it takes concrete and embodied forms from handmade or cast ceramic or porcelain objects and vessels to sculptures of unfired clay. Like in alchemy, working with this material needs a mutual affinity in which creativity and the plasticity and resistance inherent to the material incorporate chance and process in my work. The objects and art works are displayed in various re-configurations, assemblages and site-specific installations and contextually oriented projects. I employ in addition various media, from found objects, photography or video to space and time coordinates informed by play, game and technological dispositives. My work actively relies on research and at the same time reflects ongoing events. I draw on scientific realism with its objective reality, which I translate through imagination into the objects' performative, subjective, and spatial states. The works navigate between two systems, on the one hand, the representational models and figurative illusions and fiction, and on the other, the abstract, immaterial, invisible and performative qualities of matter and reality itself, scaling between micro and macro, capturing a mysterious manifestation of natural and technological magic in the dark underscore of poetic ecologies and earthly muds.

The motto of my practices is: deskill craft, re-skill art to reconnect thinking with making.

Short bio

Dimitrina Sevova, Swiss-Bulgarian artist. Holds a Master of Fine Arts from the University of the Arts ZHdK, Zurich, a MAS Curating from the Institute for Cultural Studies in the Arts of ZHdK, and a Master of Fine Arts from the National Academy of Art, Sofia, in the painting class of Prof. Andrei Daniel. As a young artist in Bulgaria, despite her beginnings as a painter, she represented a new generation of artists working with new media, video and installation art, exhibiting locally and internationally. After some years dedicated to independent curatorial practices and exhibition projects, since 2017 she has reclaimed her artist studio practices, with a primary focus on sculpture and installation art.

Work in progress in the studio



Short CV Dimitrina Sevova

born in Varna, Bulgaria, raised in Sofia; lives in Switzerland

Education / Degrees

2017-2020: Master of Fine Arts at ZHdK, Zurich

2010-2012: MAS Curating at the Institute for Cultural Studies in the Arts, Zurich University of the Arts, Zurich

1991-1997: National Academy of Arts, Sofia, painting class of Prof. Andrei Daniel, graduated with Master of Fine Arts, specialization in painting

1984-1990: National Fine Arts Gymnasium, Sofia

Awards and Grants (selected)

2021-2022: Akku Uster one-year studio grant (Förderstipendium), Uster, Switzerland

2020-2021: One-year Atelierprogramm Herdern (What's Next Studio), Z-Kubator/ZHdK

Public collections

2022: Art Collection of the City of Zurich

Selected Solo Exhibitions

2023: *Innerfaces – Der Gang durch den Irrgarten*, solo exhibition, Villa Grunholzer, Uster, Switzerland (upcoming, opening 06 May 2023 at 17:00h)

2022: Akku Kunstkiste N° 47, Uster, Switzerland, solo exhibition *when a whale is a lake, its surface reflects deep time*

2006: *luncheon on the grass – postproduction by code flow* (Dimitrina Sevova & Alan Roth), *Digitaler Dachstock #2* at Haus für Kunst Uri, Altdorf

Selected Group Exhibitions and Performances

2023: *Soft Diagrams – Play and Work. (Re)Productive Turn(s) – running after its own tail*, INDUSTRA ART, Brno, Czech Republic (upcoming, opening 23 November 2023 at 18:00h)

2023: *über natürliche kräfte*, curated by Damian Christinger, Cularta, Laax (upcoming, opening 03 June 2023 at 13:00h)

2022: *Kunst Take Away*, Kunstraum Baden, Baden

2022: *Last words of the periphery III*, @theoff.space, Zurich

2022: akku panorama, Zeughaus K2, Uster

2022: *Last words of the periphery II*, @theoff.space, Zurich

2021: *Hermes Trismegistos Dreams of Futures Within Futures, or From the Ashes of a Thousand Surrealist Fires Through Post-Pandemic Paranoia Straight Into the Glaring Brightness of a Thousand Dying Suns*, Die Diele, Zurich, curated by Damian Christinger

2021: *Sommerprojekt*, go green gallery, Erlenbach

2021: *in a circle around the corner*, pop-up exhibition in an industrial space in Dübendorf

2020: online Degree Show Master of Fine Arts, ZHdK (and *Redux*, Kunsthaus Glarus, Switzerland, canceled due to COVID-19).

2018: *100 Ways of Thinking*, Kunsthalle Zürich, participation in the exhibition, and performance *Collective Painting* in collaboration with Artur Żmijewski and *How to teach art?*.

2018: Performance-lecture *Spacing Love – Decolonising Eros*, Tensta konsthall, Stockholm.

2013: Performance at *IPA Platform for Young Performance Artists Istanbul 2013: Next Step*. 2008: *lost&found – Von Verlusten und Strategien der kulturellen Selbstermächtigung* at Lothringer 13 Laden in Munich, Germany. 2007: *Lost and Found*, Shedhalle, Zurich. 2006: *Arteast Collection 2000+23*, Moderna Galerija (Museum of Contemporary Art), Ljubljana, Slovenia. 2005: *Polyphony – Collaborative Practices, Part 2*, Shedhalle, Zurich, *code flow* (Dimitrina Sevova & Alan Roth).

Other

Co-founder, in 2001, of the media art collective *code flow* with Alan Roth; various performances, exhibitions, lectures, in spaces like Shedhalle, Zurich; les complices*, Zurich; [plug.in], Basel; Liverpool School of Art and Design, United Kingdom; Center of Contemporary Art, Skopje, Macedonia; Center of Contemporary Art, Plovdiv, Bulgaria.

Selected Curatorial Projects

2015-2018: Curatorial programming of the independent art project space Corner College in the District 4 of Zurich; numerous thematic group and personal exhibitions, series of events and relational events with a variety of artists, both international and established, and local or upcoming.

2018/2019: *Digital Ecologies* (Folds I and II), international group exhibitions and symposiums across two exhibition venues, the Center for Contemporary Art 'Ancient Bath' and the former tobacco warehouse SKLAD in Plovdiv, Bulgaria, with program of parallel events; part of the program of Plovdiv 2019, European Capital of Culture. 2014: *Sinopale 5* (Sinop Biennale), Sinop, Turkey. 2013: Guest curator of Kunsthof Zürich, a space of the Bachelor Media & Art, ZHdK Zurich University of the Arts, Zurich, Switzerland; trans-disciplinary project *Opportunities for Outdoor Play? Playgrounds – New Spaces of Liberty (The Question of Form)*, consisting of a platform of artistic research, irregular non-serial events, screenings, public readings, performances, talks, urban interventions and other ephemera, ending with an international symposium. 2013: *Creative Assemblages – When aesthetics meet the economy or what do they have in Common?* international group exhibition at Siemens Sanat in Istanbul, Turkey.

Awards and Grants as a Curator

2018: Pro Helvetia grant for curatorial research *Endless Conversation – Spacing! On the Politics of Language and the Aesthetics of Affect – Thinking Art Beyond Representation in Contemporary Art Practices and Production*. 2017: CuratorLab, curatorial residency at Konstfack University, Stockholm. 2013: Grant from Pro Helvetia Warsaw, curatorial research trip into the contemporary art scene and art institutions in Warsaw. 2012: Won the international competition for a project at Kunsthalle Exnergasse in Vienna with *Reality Manifestos – Can Reality Break Bricks? / A study of détournement as Art Forms*, a group exhibition project and public theoretical symposium, one of three projects awarded in the annual international curatorial competition of Kunsthalle Exnergasse.

Selected Publications

Sarah Jacky, Carolina Márquez Bernard, Martin Mur, Alan Roth, Esther Schena, Dimitrina Sevova (eds.), *Dear Ambiguity, – (Un)learning from the virus. Graduating in the COVID-19 pandemic*, ZHdK, 2021 (also represented as an artist). Binna Choi, Maria Lind, Emily Pethick, Nataša Petrešin-Bachelez (eds.), *Cluster: Dialectionary*, Sternberg Press, Berlin, 2014; entry on *micro-politics* by Dimitrina Sevova. Dimitrina Sevova, *Creative Assemblages – When aesthetics meet the economy or what do they have in common?*, Siemens Sanat, Istanbul, 2012; catalog of the exhibition; texts by Dimitrina Sevova, and documentation of the exhibition.