Portfolio Dimitrina Sevova

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Artist Statement



Working process. Me with objects that came fresh from the kiln

Dimitrina Sevova's artistic practices are situated in the marginal space in-between painting and sculpture. She experiments with different stages of clay and the fragility of the material, from hand-built or cast sculptures to environments of wall or large-scale paintings of raw clay slip, pigments, soil, and other natural materials. She aims to expand painting between the canvas and the glazed surface of the sculptural object. As in alchemy, these materials require a mutual affinity between the artist and the material. Sevova's works are often shown in site-specific and contextual installations that use various additional media, from found objects, drawings, photography or time-based media, to reflect on the relation between knowledge and power. For her, research is a method and a way of creating. It is informed by scientific realism with its objective reality, which in her works, she translates into ambiguous, performative, subjective states. The perspective shifts between two systems, on the one hand, representation and figurative fictions, and on the other, the abstract, concrete, and performative qualities of reality and materiality itself. Between micro and macro, in an endless pursuit of mysterious manifestations of natural and technological magic, her work underlines the uncanny undertone of poetic ecologies and earthly muds.

The motto of her work is: "Deskill craft, re-skill art" to reconnect thinking with making and overcome the dualism of culture and nature.

August Diary: Lovers, 2025

31 drawings (30 + 1)

30 monochromatic drawings: ***Lovers***, 2025. Unprocessed graphite, graphite, charcoal, 300 g Arche Aquarelle paper, approx. 56 cm × 76 cm

31st drawing: ***Forest at dusk (Investigation of Urpflanze)***, 2023. Pigment and charcoal on 350 g Dorée paper, approx. 145 cm × 124 cm

Participation in the Werkschau of the Canton of Zurich, Kunst Museum Winterthur, 2025

Awarded with a Werkbeitrag

When I visit Dimitrina Sevova in her studio, she has just returned from an artist residency at the Lilly Keller Foundation in Thusis. Her stay in Graubünden has left a lasting impression. She enthusiastically tells me about her studio close to nature, her encounters with insects and plants, and the natural graphite she found near the riverbed of the Nolla, which she used to draw with during her stay. “Graphite is a fascinating mineral,” explains the artist. “It is a modification of coal and is created in a process of transformation between organic and inorganic materials – in this sense, it is connected to the cycle of life. In contrast, processed graphite, which is used in a wide variety of areas in carbon capitalism, such as computers and nuclear power plants, is produced from fossil fuels in industrial high-temperature processes that are energy-intensive and harmful to the environment. I am fascinated by drawing with a material that has so many connections.” Dimitrina Sevova used natural graphite for the first time in this



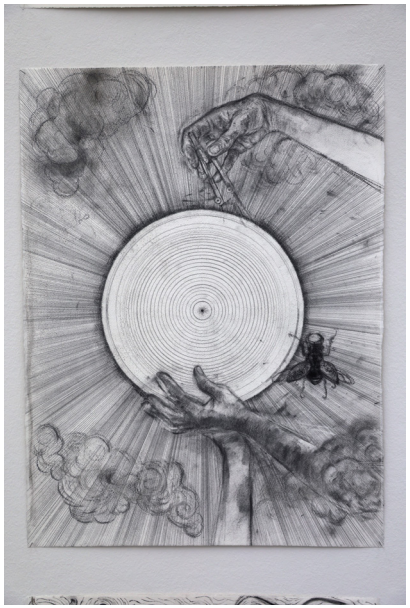
Installation view at Kunst Museum Winterthur, 2025

series. However, she has been interested in clay, earth, minerals, pigments, and stones for quite some time: most recently, the artist often worked with ceramics or painted pictures using various types of earth as a painting medium.

In the exhibition for the Werkschau, Dimitrina Sevova displays 30 drawings that she created using the natural graphite she collected. The series “August Diary: Lovers,” 2025, is based on observations and encounters with nature during her stay in Thusis. Insects and plants appear to us in ways that are sometimes eerie, sometimes psychedelic. The series is accompanied by a larger colored drawing that portrays the forest at night. The drawings reveal how they were made with the material. The hardness of the different graphite stones has an effect on the painted result: sometimes the lines are lighter, sometimes darker, sometimes Sevova grinds the crumbling powder or uses the sharp edges of the stone to create hard lines.

Text: Martina Venanzoni








Detail views

Die Nacht wenn der Wind voller Weltraum uns am Angesicht zehrt und die Sehnsucht wächst (inspiriert von Rainer Maria Rilkes Duineser Elegien) [O and the night, the night, when the wind full of worldspace gnaws at our faces (inspired by Rainer Maria Rilke's Duino Elegies)], 2025

On display in the group exhibition ***Visarte Einsichten 2025*** at Kupper Modern, Zurich.

I made this work in the Alps of Graubünden during my residency at Lilly Keller's studio. I took with me a beautiful publication of Rainer Maria Rilke's Duino Elegies, dual-language in German and Bulgarian, to connect myself to the spirit of the mountain. I put a line from the poem as the title of this work. It started outdoors along the riverbed of the wild black Nolla as a kind of landscape painting on a free canvas placed on the ground. I used mostly sediment from there. Wind and light Alpine rain surrounded me. Large pines danced around me – a dramatic and unsettling landscape, with crystal-clear air I breathed and embedded in my working process, which paradoxically brought me inner peace and an elevated feeling of being part of something bigger. I painted the endless stones around me in gestural manner. When I got back to the studio and continued work on the still-wet painting, they slowly formed as faces as I unleashed my intuition in a kind of automatic drawing. I saw them looking at me.

Later, I folded the canvas to a rather soft sculpture and threw it over a wooden stick from the forest, with two garlands of insects I made from quickly-drying, light modeling paste to underline the ritualistic element of this kind of iconoclastic piece. I did not have access to a kiln, and this white material was difficult to work with. My partner came and picked up the work from the Alps and brought it to Zurich for the exhibition Visarte Einsichten at Kupper Modern in Zurich.



Detail and installation view at Kupper Modern, Zurich









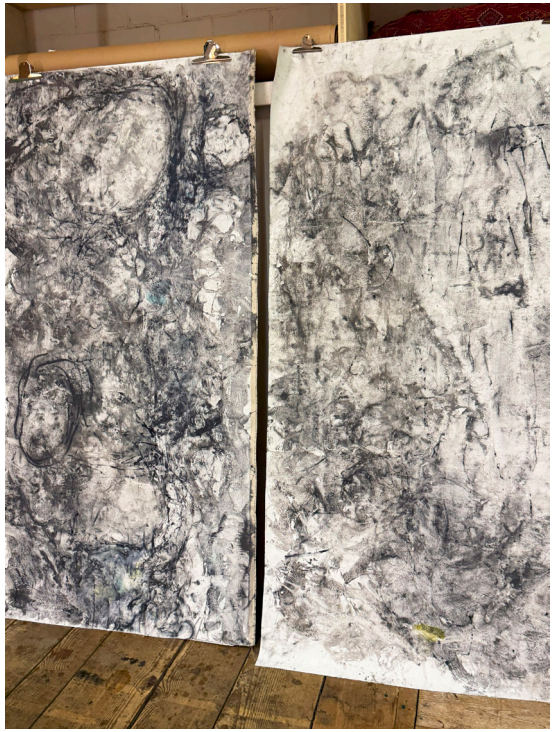
Detail and installation views at Kupper Modern, Zurich

Left: Studio view during Dimitrina Sevova's two-month residency at the Lilly Keller Studio in Thusis

Lovers, 2025. Open Studio exhibition at Lilly Keller's studio, Thusis

Series of monochromatic drawings, unprocessed graphite, paintings, sediments, graphite, pigments

The focal point of my final presentation after a two-month residency at the Lilly Keller Studio in Thusis is a series of monochromatic drawings, ***Lovers***. Ranging from study-like detail to gestural expressiveness, they probe the tension between figuration and abstraction and draw on encounters with the natural world—alchemical transformation and the symbioses of plants, insects and other small garden and studio dwellers. Taking up Lilly Keller's view of the garden as a small world where art and life merge, the works follow metamorphosis and elemental change as signs of this interwovenness.









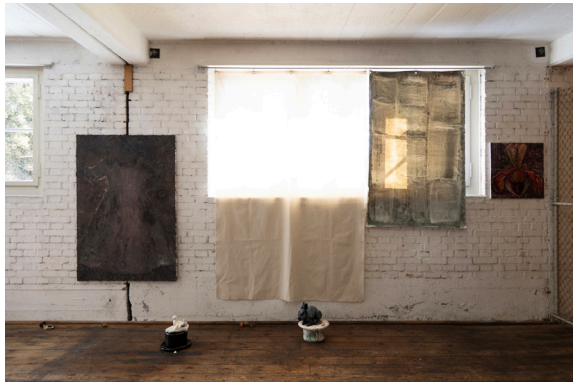
Dimitrina Sevova painting on cotton canvas in the riverbed of the Nolla river in Thusis, Graubünden, using materials found on the spot like natural graphite, soil, clay, and dry pastels, in the summer of 2025. From the series ***Die Nacht wenn der Wind voller Weltraum uns am Angesicht zehrt und die Sehnsucht wächst (inspiriert von Rainer Maria Rilkes Duineser Elegien) [O and the night, the night, when the wind full of worldspace gnaws at our faces (inspired by Rainer Maria Rilke's Duino Elegies)]***, 2025

Views from the open studio exhibition at Lilly Keller's studio, Thusis.

Haunted Ecologies of Care: Hysteria, Ruins, and the Wild Reclaiming of Space (work in progress), 2025

On display in the group exhibition ***Earthly Things – Ghostly Matters***, 2025, curated by Agency for Curating Complexities as a guest exhibition at Zeughausareal Uster.

In this installation, I brought together some paintings and objects that are part of a long-term research project in which I deal with the psychoanalytic aspects of the development of capitalism in the 19th century, during which the fast pace of technological change led to the idea that civilized man can overrule nature and discipline the female body, but also refine her psyche, understood as a virgin canvas onto which all kinds of monstrous images could be projected. It was a time in which mentalism, hypnosis, and spiritual sessions flourished with the rise of new technological devices, but also of the free market seen as a natural force, accompanied by the trickery of advertizing that appropriated the aura of the object, which remains an empty vessel whose materiality has become secondary. I explore hysteria and its representation in psychiatry and art, the ruins of the Ospedale Psichiatrico di Volterra as a site where medical history, institutional critique, and ecology intersect. Drawing on thinkers like Jung, Guattari, and feminist theorists, the project reconsiders hysteria as a contested historical concept and a metaphor for resistance, aiming to produce a body of research-driven yet poetic works that make visible the entanglements of body, psyche, society, economy, and environment.





I collected soil from the fields around my studio, refined it to fine powder that is mixable with pigments and other painting materials like binder, charcoal, graphite, etc. Across the series, a white dress appears, which I imprint as a symbol of innocence, surrounded by flowers, also collected from the fields around my studio, as a reference to the historical representations of the innocent flower girl. This is, on the one hand, a reference to the goddess Flora, and on the other, to images of mad Ophelia.



Peperudcho, Bozha Kravichka – Gregor, And My Other Significant Otherness, 2025

Sculptural installation of hand-built, sculptural ceramic objects, paintings on freestanding canvas with chains and ceramic elements. Dimensions variable

One of a series of insect ceramic sculptures metamorphosing into humans, or humans into insects, where I am engaged with the material form inspired by the material itself, made from the point of view of the specificity of the red Brasil clay. On the other hand, it is also about an imaginary insect or figure. It is a kind of night bug whose melody can be heard in summer nights. It is based on my observations walking in nature, but also shaped by a net of references. The vulnerability of these creatures associates them with ephemera, and most importantly their metamorphosis in both a biological and metaphorical sense.





Left: ***The Bones of My Desires and the Noise of the Bugs***, 2025. Exhibition view and details in ***Interwoven Existences: The Poetry of Nature***, Beletage Art Space, Zürich

Right: ***Peperudcho (Mayfly) with Dreamy Monstera Painting***, 2025. Exhibition view in ***Interwoven Existences: The Poetry of Nature***, Beletage Art Space, Zürich

My firebug exhibits transgression with two sides, one cute, and one rather scary. I call it Gregor, after Gregor Samsa from Franz Kafka's ***Metamorphosis***. Kafka's protagonist wakes up one morning from uneasy dreams to find himself in his bed, transformed into a gigantic insect. The story describes the burnout of a loyal and devoted young man who gives his all to his company and family.



Lux, Sunflowers, and Sweet Dreams, 2024/2025. Exhibition view in ***Interwoven Existences: The Poetry of Nature***, Beletage Art Space, Zürich. Photo: Sebastian Stadler

The assemblage consists of a hand-built vessel from black and Ming porcelain, multiply glazed with underglaze to reach a vibrant color intensity, which brings something exaggerated, almost grotesque into this piece that feels like it is almost falling apart but is actually quite strong. The boxes stacked on top of the other are made of stoneware with recognizable engobed patterns. For their form, I used the negative of real shipping cardboard boxes. The pillar of boxes with the vessel on top evoke the material archeological evidence of a refined civilization, with the connotation of ruins from art history from Renaissance to Walter Benjamin's fashion. I also play between sculptural object and expanded painting.

Sugardaddy, 2025. Ceramic, stoneware, engobed, black and Ming porcelain, glazed, fired, hand-built unique piece. Detail view



Dwellers of the Windy Vessels, 2024

Site-specific installation in the corridors and four cabins of the exhibition space of Waschraum, the former washing room of the Swiss Railways main repair facilities, consisting of hand-built, fired and unfired sculptural ceramic objects, found objects and raw materials, like silk, fabric, beans, rice, painted plinths with grids repeating the tile pattern from the wall and the colors of the space. Dimensions variable.

The ceramic sculptural objects in the installation are inspired by the oldest wind instruments, which are clay vessels. They express the artist's interest in their cultural, historical and psychological dimensions. They are carriers of aesthetics and spirituality, but also transportation containers. By using black ceramics, the artist refers to the concept of noise and parasites in Michel Serres' paradigm. The ceramic objects are a third black body, the mediating agency of a mysterious and tactile character that invites us to play or just exhibits playfulness.



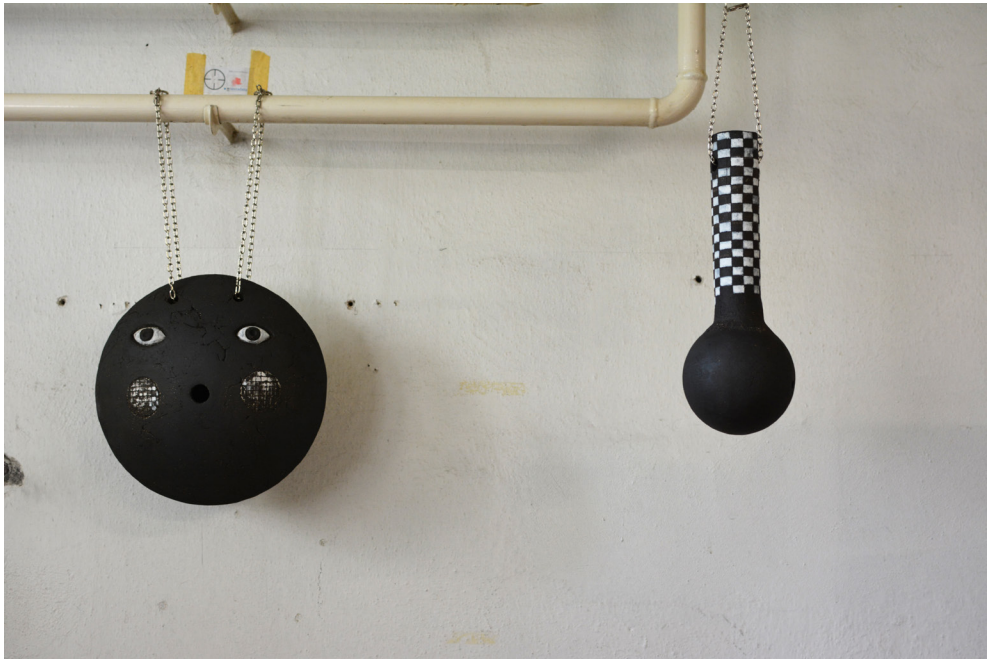




Dwellers of the Windy Vessels. Exhibition views and details in ***Resonant Bodies – Sound and Sculpture in the Space***, Waschraum, Zürich, 2024











Dwellers of the Windy Vessels. Exhibition views and details in ***Resonant Bodies – Sound and Sculpture in the Space***, Waschraum, Zürich, 2024

Top left: Ceramic and found objects, unglazed, fired, chains

Top right: ***Black Moon and Their Friend***, and ***Not Yet A Flute***. Dysfunctional ceramic sculptural objects, stoneware, engobed with drawn elements, that mimick musical instruments like drum, rattle, or flute, and yet are able to produce sounds

Bottom left: Ceramic sculptural objects, stoneware, engobed, unfired, hand-built unique pieces, raw cereal crops

Bottom right: Raw clay. The sculptural body follows the instructions for making a ceramic flute. The holes, instead of featuring on the body, become multiple abstracted holes on the ends

This part of the site-specific installation ***Dwellers of the Windy Vessels*** is interactive, open to the audience to play with, and connected to my performance ***Can't Unring the Bell***, 2024. The ceramic pieces are made of Bodmer Ton GRX10 stoneware, with small found objects attached to them, such as metal rings or coins in the small ceramic bags that produce noise when shaken.

Cabin II of my site-specific installation ***Dwellers of the Windy Vessels*** reflects on the history of the exhibition space, Waschraum, as a former bath for the workers in the factory complex of the railways in Zurich at the beginning of the last century. However, the space reminds of the hygienist ideology and how it promoted the connection between cleanliness and health. The soap in the installation is made of animal fat from that period. With its use, I refer to Beuys' use of fat, but also to the interdependency between the factory and the military system, and how fat in the mass production of soap was replaced by detergent during WWII, whose end marks the birth of the new mass consumption society. There is a link between the softness of the soap and its ingredients, and the alchemical aspects of the process of transformation from unfired to fired clay in the raw porcelain ball. This part of my installation is predominantly made of raw clay. The found shell is my phone to the ocean from one of the cabins in the bath. But we know the shell is a symbol in alchemy, and its organic form conveys the spiral and the sacred mathematical code of the golden ratio.







Dwellers of the Windy Vessels. Cabin I and Cabin II. Ceramic sculptural objects, stoneware, engobed, glazed, fired, unfired clay, straw, wasp nest, candy. Raw and fired clay and Ming porcelain, fabric, soap, found objects. Exhibition views and details in ***Resonant Bodies – Sound and Sculpture in the Space***, Waschraum, Zürich, 2024

Innerfaces – Walking Through the Maze, 2024

Site-specific installation, walls painted with geometric patterns using raw clay and pigments, painted plinths, and ceramic sculptures ***Innerfaces – Walking Through the Maze***. Site-specific installation in two rooms in ***Seeing Is Believing***, 2024 at de Filippo Contemporary / Galería Nueva, Madrid, Spain

The series of process-based ceramic sculptures ***Innerfaces – Walking Through the Maze*** is inspired by Walter Benjamin's psychogeographic practice of the urban flâneur. I sought to apply his phrase "botanizing the asphalt" and develop a method and metaphor for the poetic surface of the inorganic and natural worlds that intertwine and unfold a pattern. During my walks directly on the streets and in the parks, I took the action to collect traces, give the material a direct meaning and context, and record my encounters with found objects and historicize the current time. Later I go to the studio to assemble the various slabs, textures and details. I wonder about the performative aspects of how a ball of clay can be thrown into everyday life.

In a moment of present crisis, I walk with wonder not only through the streets but through the maze of my mind in an ecology of practice. The found and abstracted fragments, like a vessel that has been broken and glued back together, form a new creation that playfully combines disjointed parts into new relations. The clay pieces pressed by me and influenced by gravity form a constellation of amorphous fragments, adopting techniques of montage – a method that is not only cinematographic but also sculptural.

An ephemeral painted wall with dried, pigmented raw clay interacts with the architecture, lending works that are otherwise created under different spatial and temporal conditions a particular site-specificity and forming a counterpoint to the inertia of the ceramic objects by juxtaposing two stages of the same material. The viewer is not only caught in a spider's web, but immersed in the work.



Site-specific installation ***Innerfaces – Walking Through the Maze***. Exhibition view in ***Seeing Is Believing*** at de Filippo Contemporary / Galería Nueva, Madrid, Spanien, 2024



In a Cave of One's Own, 2023, in the site-specific installation ***Innerfaces – Walking Through the Maze***. Ceramic sculpture, hand-built, process-based, stoneware, glazed, fired, found objects, unique piece. Exhibition view at de Filippo Contemporary / Galería Nueva, Madrid, Spain, 2024

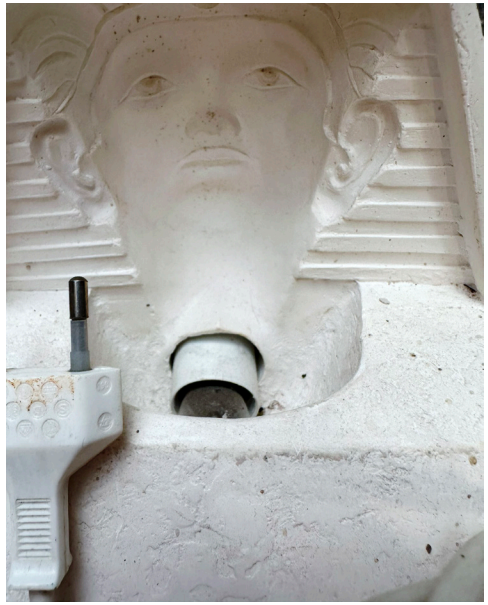


Inverted Tree I, 2023, in the site-specific installation ***Innerfaces – Walking Through the Maze***. Process-based, hand-built unique piece, ceramic, stoneware, glazed, fired. Studio view

Top right: Working process as action on the street, taking impressions of tree bark, as seen turned inside-out in the lower elements of the work

Bottom right: I worked directly on the street and in parks with raw clay. Someone asked me why the heads appear in this work. In the photo, the lamp I found on the street, with a negative Pharao head, from which I took the positive. Later I went to the studio to assemble the different plates, textures and details





Drought – Peperuda (Butterfly), 2024

Site-specific installation developed for the Hartdurm exhibition space, consisting of a wall painting made of raw clay slip and pigments that reproduces the pattern of the ceiling in its original size, handmade, fired and unfired sculptural ceramic objects, oil and encaustic painting on canvas, found objects, and painted pedestals. Dimensions variable



Stoneware and Ming porcelain, unglazed, unfired



Drought – Peperuda (Butterfly). Exhibition view in ***Hartdurm 12***, Hartdurm, Zürich, 2024

My site-specific installation ***Drought – Peperuda (Butterfly)***, with ceramic objects and a wall-painting of raw clay slip that repeats the pattern of the ceiling of the Hartdurm space in original size, reflects on the times of crisis. It is built around Peperuda (butterfly), which is a spell, a paganistic rite performed by girls and women across different regions of Bulgaria and on the Balkan peninsula to call for rain when drought sets in. It is part of a range of procedures aimed at averting cataclysms and disasters. According to magic belief, drought can set in upon a taboo being broken. The rite is named after the ritual figure of the butterfly Peperuda, performed by a little girl. In South-Eastern Bulgaria, the girl wears on its head live frogs that symbolize moisture and the underworld, as rain and fertility depend on the world of the dead. Adorned with greenery, the girl is followed by a group of girls spraying water, singing particular songs and spells and dancing in ways that will call forth rain. In other regions of Bulgaria, the girls form from clay a male figure with an exaggerated erection, called Germann, garnished with flowers, as a votive offering.









Top left: Stoneware and Ming porcelain, glazed, fired
Top right: Hand-built vessel, Ming porcelain, multiply glazed, fired
Bottom left: Stoneware and carrots, glazed, engobed, fired
Bottom right: Stoneware and Ming porcelain, unglazed, fired, found objects
Detail views

Play Chain Boys, 2023/2024

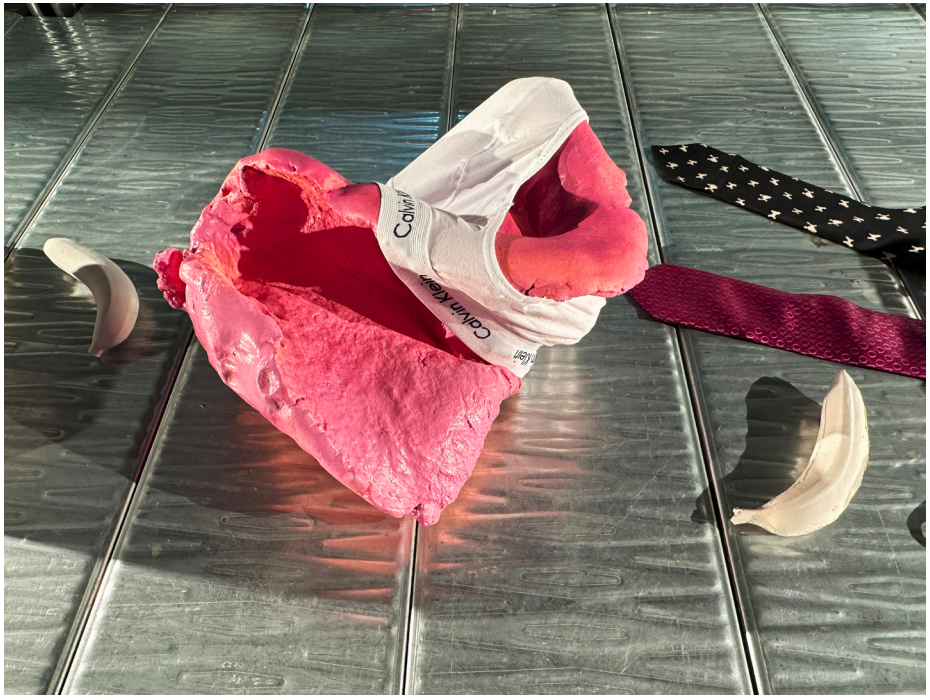
Gymnastic rings, glazed stoneware, appropriated formal suit jackets dipped in raw clay slip and swung over the ceramic circles, hand-built ceramic boxes with hand-printed patterns, each approx. 34 × 25 × 14 cm, ceramic objects that combine elements of artichokes and toys. The installation is variable in size and site-specific and adapts to the space, with more or fewer rings and suit jackets

A formal and repetitive structure of appropriated gymnastic still rings, rather abstract and minimal, forms an apparatus that hints at a network across the exhibition space of INDUSTRA. It refers to the mechanical assembly line, and at the same gymnastics or a playground. Formal suit jackets dipped in raw clay slip serially hang from the rings like boneless gymnasts, left to dry directly on the circular structure. The installation includes a series of hand-built ceramic boxes, in the size and proportions of those used for shipping and home delivery by online services like Amazon or Zalando. The surface of the boxes is clad in easily recognizable commercial patterns appropriated from the fashion industry and Playboy magazine.



Site-specific installation ***Play Chain Boys***, 2024. Exhibition view at ***Soft Diagram – Play and Work***, INDUSTRA space in Brno, Czech Republic

The installation ***Play Chain Boys*** evolves around the protagonist of techno-digital production in the immaterial economy. It refers to Paul B. Preciado's pharmacological modification of labor, the expansion of the network into every facet of work and life, and the anonymization and flexibilization of working processes. As for biopolitics, the body remains central to cognitive politics, but the new social producer loses it not only in the flexibilization and precarization of the working process, but also in the recently intensified domestication of labor under the pandemic regime, affected by the fashion industry and lifestyle influencers, social media and other platforms, and new forms of pharmacopornographic production and consumption.





Detail views

Sphinx and Zero, 2024

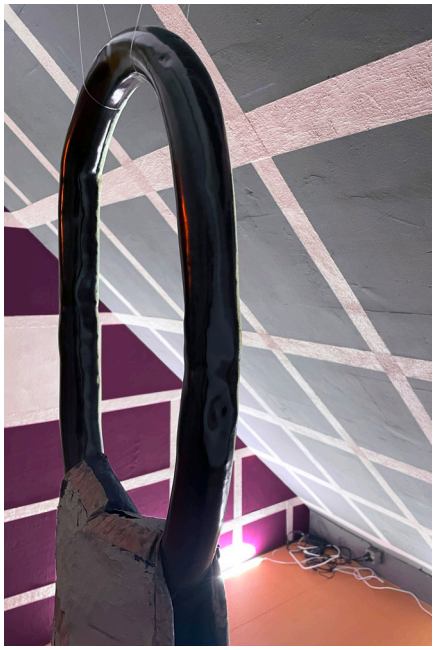
Site specific installation made at the space of Complex 156 for the exhibition ***Eternal Elements***, consisting of wall paintings of raw clay slip and pigments, ceramic sculptural objects, glazed, fired, fabrics painted with raw clay slip and pigments

She is mysterious. The Sphinx is inimical to human life, embodies wisdom and terror. The awful monster terrorized the people of Thebes by demanding an answer to a riddle taught to her by the Muses. The oracle of Delphi gave Oedipus a hint how to free them of the monster. Answering the riddle, he remained blind to the obvious truth. This is Oedipus' tragedy that plays out the irony of justice and truth. In this piece, the Sphinx refers to the Naxian Sphinx of Delphi, which is a winged female creature of Titanian descent. Following Nietzsche, I sum up: Truth is not good; Truth is not abstract; Truth is human; Truth = Woman; The philosopher desires the woman; The woman is the Sphinx. Stripping the frightening monstrosity off her, a short story, a Sphinx without secrets by Oscar Wilde. In The Death of the Pythia by Friedrich Dürrenmatt, the oracle becomes bored with prophesying and begins to predict at random. An old lady replaces the young, virgin Pythia. Indeed, the Greeks corrupted Delphi over the centuries, putting women of privilege in the position of the oracle instead of priestesses designated by the divinity, until the Roman emperor Theodosius I razed Delphi to the ground.

Usually, the depictions and sculptures of the Sphinx are associated with architectural structures. The slice of wall painting in the exhibition hints at the matrix of the space from which the objects reveal themselves, which also shows the artist's preoccupation with the structure or architecture of the exhibition space. Using the cardboard shipping box as a form, but made of ceramic, reflects on the appropriation of myth by the fashion industry. Mythical figures have become signs of high-end brands. If the myth of the Sphinx, Oedipus and the oracle is about truth and justice, today it is rather about true and false. The Sphinx is an open-source engine, and the oracle is an analytical database application, which shifts the forecast from the psycho to financial and trading analysis. In the binary code system, 1 refers to true, and 0 to false. The binary digits are the basis of all computing operations.







Exhibition and detail views

Fossilized Remains of a Possible Future, 2023

Site-specific installation, sculptural ceramic objects, stoneware and porcelain, glazed, fired. Wallpaintings with raw clay slip and pigments. Shipping cartons are used in the installation as a negative form for both the sculptures and their bases, so that the base and the sculpture merge into one



Fossilized Remains of a Possible Future, 2023. Exhibition view in ***Verwoben im Anthropozän (Interwoven in the Anthropocene)***, Kunstraum Uster, Uster, Switzerland

The artist's text can be found on the website of the artist, dimitrina-sevova.art

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

Pigmented porcelain objects, flock of 25 parrots, each approx. 40 cm × 5 cm × 7 cm, hand-built, Bodmer C40 slip cast in matrix made by the artist, deformed by hand, unglazed, fired at 1230 °C; the tree is a found object, dried, painted with raw stoneware slip of dehydrated clay, smashed, with painting pigments; the tree is held securely by a weighted pedestal, safe for the public, without having to be screwed to the ground; surface of the pedestal modeled from raw clay and treated with ceramic pigments added by the artist; the tree is a found object, dried, painted with raw stoneware slip from dried clay, smashed, with painting pigments, height 210 cm, diameter approx. 120 cm, real palm leaves (can be replaced with porcelain leaves), length approx. 40-60 cm each. At the bottom "dead", deformed parrots. Dimensions variable



Exotic X: Double charm with a color charge from the periphery, 2022. Exhibition view in ***Akku Panorama***, Zeughaus Uster, Uster, Switzerland

The artist's text can be found on the website of the artist, dimitrina-sevova.art

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

Site-specific installation investigating different stages of clay and cracking surfaces. Various hand-built and cast ceramic 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



Twenty-second series – Porcelain and Volcano. The Cracks and the Game, 2022. Exhibition view at @Theoff.space in the exhibition ***Last Words from the Periphery III***

The artist's text can be found on the website of the artist, dimitrina-sevova.art

Short bio Dimitrina Sevova

Born in Varna, Bulgaria. Lives and works in Zurich. Holds a Master of Fine Arts from the Zurich University of the Arts ZHdK and completed a MAS Curating from the Institute for Cultural Studies at the ZHdK. Previously graduated from the painting class of Prof Andrei Daniel at the National Academy of Fine Arts in Sofia with an MFA. Works installatively with site specificity, mainly with ceramic sculpture, found objects, and painting.

Education / Degrees

2020: Master of Fine Arts at Zurich University of the Arts (ZHdK), Zürich

2018: Diploma, International Curatorial Program CuratorLab, Konstfack University, Stockholm, Sweden

2012: MAS Curating at the Institute for Cultural Studies in the Arts, Zurich University of the Arts (ZHdK)

1998: Graduated with a Master of Fine Arts, National Academy of Arts, Sofia

Awards and Scholarships (selection)

2025: Werkbeitrag 2025 of the Canton of Zurich

2025: Artist in Residence, Lilly Keller Stiftung, Thusis, Switzerland

2021-2022: Akku Uster one-year studio program (scholarship), Uster, Switzerland

2020-2021: One-year studio program and scholarship Atelier Herdern, Z-Kubator/ ZHdK, Zürich. (Today, the program is called What's next_Compass ZHdK.)

1998: ***Grand Prix – 2nd International Triennial of Graphic Arts***, Sofia, Bulgaria (the award includes a personal exhibition in the frame of the next edition of the Triennial)

1996: ***Drawing Award for Young Artist*** of the Union of Bulgarian Artists

Public collections

2026: Art collection of the Canton of Zürich

2022: Art collection of the City of Zürich

Solo exhibitions (recent)

2026: ***Samodiva – Wild Reclaiming Space***, BELETAGE Art Space, Zurich

2025: ***Visarte FRISCH25***, duo exhibition with Christoph Schreiber, Visarte Kabinett, Zürich

2023: ***Innerfaces – Der Gang durch den Irrgarten***, solo exhibition, Villa Grunholzer, Uster, Switzerland

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

Group exhibition (selection)

2026: ***Girls***, Anggrek Agency, Zurich

2025: ***Werkschau 2025*** of the Canton of Zurich, Kunst Museum Winterthur (awarded)

2025: ***Hartdurm 17***, Hartdurm, artist-run project space, Zürich

2025: ***Earthly Things – Ghostly Matters***, Zeughausareal Uster, Switzerland

2025: ***Interwoven Existences: The Poetry of Nature***, Beletage Art Space, Zürich

2024: ***Innerfaces – Walking Through the Maze II***, as part of the exhibition ***Seeing Is Believing***, de Filippo Contemporary / Galería Nueva, Madrid, Spain

2024: ***Resonanzkörper***, Waschraum, on the premises of Swiss Railways main repair facilities, Zürich

2024: ***Hartdurm 12***, Hartdurm, artist-run project space, Zürich (three-person exhibition)

2024: ***Eternal Elements***, Complex 156, Zürich

2023: ***The Blood of a Poet. Meta-m-orphosis***, @theoff.space, Zürich

2023: ***Interwoven in the Anthropocene***, Kunstraum Uster, Uster, Switzerland

2023: ***Soft Diagrams – Play and Work. (Re)Productive Turn(s) – running after its own tail***, INDUSTRA ART, Brno, Czech Republic

2023: ***über natürliche kräfte***, curated by Damian Christinger, Culartа, Laax, Switzerland

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

2022: ***akku panorama***, Zeughaus K2, Uster, Switzerland

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

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, Zürich, curated by Damian Christinger

2018: ***100 Ways of Thinking***, Kunsthalle Zürich

2014: ***Unsettling the Setting***, Museum Bärengasse, Zurich

2008: ***lost&found – Von Verlusten und Strategien der kulturellen Selbstermächtigung***, Lothringer 13 Laden in Munich, Germany, curated by Alice Cantaluppi, Isabel Reiss and Anna Voswinckel; public screening of ***Unbeschreiblich weiblich*** and presentation by the artist

2007: ***Lost and Found***, Shedhalle, Zurich, Switzerland, curated by Alice Cantaluppi, Isabel Reiss and Anna Voswinckel; ***Unbeschreiblich weiblich***, mixed-media installation consisting of different segments like archive, objects, photographs, with screening of the film ***Unbeschreiblich weiblich***, specially produced for the exhibition with financial support from Shedhalle, in the cinema of Shedhalle throughout the duration of the exhibition.

2006: ***Arteast Collection 2000+23***, Museum of Modern Art Ljubljana (Moderna galerija), Ljubljana, Slovenia (website: ‹www.maska2023.org›); ***House Art***, a project for a work to be realized in 2023, looking at the relation of the artist's neighbors to art (catalog).

Work as a curator

Various projects as an independent curator, group and solo exhibitions for different institutions like Center of Contemporary Art, Plovdiv, Plovdiv – European Cultural Capital, Kunsthalle Exnergasse, Vienna, Siemens Sanat, Istanbul, Turkey, IPA Performance Festival, Istanbul, Turkey, Sinopale Biennial, Sinop, Turkey, Zurich University of the Arts ZHdK Zurich, etc.

2017-2018: Work grant from Pro Helvetia for the curatorial research project ***Endless Conversation – Spacing! On the Politics of Language and the Aesthetics of Affect – Thinking Art Beyond Representation in Contemporary Art Practices and Production***.

2013: Grant from Pro Helvetia Warsaw, curatorial research trip into the contemporary art scene and art institutions in Warsaw.