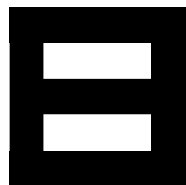
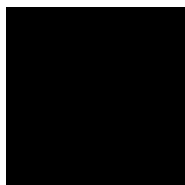


ГОНАЛ

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orthogonal18
export 1



to those who will seek and follow

the international debut of bulgarian geometric abstraction

during his headlining participation at orthogonal16 in may 2017 eugen gomringer pulled me aside and said: *i can clearly see what you are doing – i did the same in the late 40s and early 50s. how can i help you, maybe we should do something together?* ..a couple of months later he invited nonsafia to organise an exhibition at *the institute for constructive art and concrete poetry [ikkp] – kunsthaus rehau* which he founded in 2000 and today acts as one of germany's most emblematic institutions when it comes to concrete art.

gomringer's invitation became by far the most valuable recognition for the association's activities and a unique opportunity for bulgarian geometric art in general. for the first time in history, bulgaria – one of the few european countries where non-objective aesthetics have no imprint on its modern art, culture and society – was offered a chance to showcase a constellation of artefacts defined by a common denominator – the lack of natural representation. here is how *orthogonal18: export 1* became the first group exhibition of bulgarian geometric artists abroad.

all in all, it turned out a complex curatorial project whose preparation took almost a full year. extensive travels and research not only in bulgaria, as well as loads of patience were needed in order to source the exhibits for the show. thanks to the overprotective bulgarian legislation, ensuring the work of the deceased artists – forming a half of the line-up – involved enormous organisational tactics and a number of adventurous undertakings, not to mention the hundreds of emails and phone calls, i.e. the copious communication with ikkp, the bulgarian state administration, the living artists and all other providers.

eventually, we had the pleasure to open orthogonal's fourth edition before an extremely literate and curious audience on 21st september 2018. the exhibition introduced the work of 9 bulgarian artists of all generations from modern times till present day who have considerably devoted their lives to geometric abstraction. it included oil painting, drawing, animation, collage and serigraphy. moreover, it created an aesthetical format with quite a fair potential due to the fact that the topic is barely investigated and will surely increase its popularity in the future – it is certain, the bulgarian export formula is ready to travel the world.

i would like to cordially thank the nonsafia team: georgi kostov, valentin slavov, kamen kalev and boryana dimitrova for ensuring the necessary intellectual discourse

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and for practicing their unconditional faith in nonsofia's mission. i would also like to thank all orthogonal18 artists: maria chakarova, adriana czernin, krasimira stikar and nikolay petkov for their warm consent to participate in the exposition, as well as totka docheva, rumyana yoneva and rositsa chusheva of rakursi gallery, petko genov, stela shumanova, georgi dinev, george ganchev for their generous trust; prof. andrei nakov and prof. irina genova for their affinity to our cause and stefan gomringer for his administrative and technical assistance. last but not least, i would like to extend my enormous gratitude to gaudenz b. ruf whose vital support made this very catalogue real.

georgi dimitrov

■ this text and its title are based on the essay 'konkrete kunst aus bulgarien: ausstellung im kunsthau rehau – erstmals in deutschland', published by eugen gomringer in *rehport*, no. 10, december 2018 / january 2019, p. 34 [translated from the german by georgi dimitrov, proofread by tom kirk].

eugen gomringer

concrete art from bulgaria – for the first time in germany■

the term *concrete art* has increased its popularity beyond art circles so much in recent decades that it has almost become a matter of common use. it has already been quite some time since its difference from abstract or figurative art has revealed itself. its rightful residence in rehau dates from the 1990s and no one ever wonders to which art movement, for instance, the wooden cube sculpture by max bill belongs. concrete art in its many forms and media, as seen in kunsthau rehau and in the sculpture park, is now known to visitors from near and far and is accepted by young and old. since the poem *avenidas* received its grand display on a building facade in the heart of rehau, concrete poetry, the neighbouring discipline of concrete art, is also no longer a strange phenomenon.

the city of rehau's high reputation as a stronghold of concrete art and concrete poetry along with the eugen gomringer collection were a sufficient reason for *nonsofia* – the first bulgarian concrete art association and a spectacular institutional phenomenon for this country, to begin its international tour at kunsthau rehau. both an honour for rehau and also for the young bulgarian platform. in 2012, it launched the one and only international biennial for non-objective art in southeast europe – *orthogonal*, a name which clearly defines its art orientation. after only six years of formal existence and three orthogonal editions, nonsofia began its 'export' activities in an historical art centre where the name of max bill, as one of the pioneers, is already well recognised. a good start for the first bulgarian presentation abroad.

the exhibition was well visited by the rehau public but also attracted visitors from berlin, sofia and prague, and later from new york and england. the opening took place on september 21st and the show remained at ikkp until november 3rd, 2018. nonsofia was fully responsible for the selection of the artists. its founder and eloquent chairman, georgi dimitrov showed his own paintings as well as works by eight colleagues – the late nikolay diulgheroff, georgi yanakiev, petar dochev and ivan shumanov; and the active nikolay petkov, adriana czernin, maria chakarova and krasimira stikar.

it was both exciting and pleasing to discover the emergence of a new platform for concrete aesthetics, especially from a country until now barely open to modern art. the exhibition presented everything necessary for the proclamation of a national

tradition in this art field, namely: fundamental research in geometry and a variety of media. more recent studies, typically found in the kunsthaus programme, often of a deliberately provocative nature, are still to come. nevertheless, it is certain that the bulgarian orthogonal with its open-minded management will continue to be discussed.

┐ this is a revised version of the eponymous essay published in the orthogonal12 catalogue.

¹ the most generic term *non-objective* is intentionally being used here, as reaching a *constructive* phase requires strong individual self-awareness and active social maturity which are impossible to cultivate in severe totalitarian climates.

² the years between 1944 and 1989 are popularly referred to as 'the communist era'. a reference which reveals the actual level of political culture within bulgarian society.

³ for instance, see the work of sirak skitnik [1883–1943], geo milev [1895–1925], ivan milev [1897–1927] and the dadaist/futurist *crescendo* circle around kiril krustev [1904–1991].

georgi dimitrov

non-objective art in bulgaria ┐

today one would easily notice that bulgaria is geographically close to greece, turkey and the former soviet union. in fact, the byzantine empire, the ottoman empire and later the ussr were the states which have periodically, mostly, influenced bulgaria’s culture. it is also true that ever since its foundation in the 7th century ad bulgaria has kept its original name, however, the country has been occupied by the byzantines for 170 years [1018–1185], ruled for 500 years by the ottomans [1396–1878] and controlled by moscow for almost half a century [1944–1989].

despite those prolonged foreign interferences, the people who have populated bulgaria have made a distinct contribution to the global cultural heritage. for instance, the oldest man-processed gold in the world was found at *the varna necropolis* which signifies the existence of an advanced civilisation some 6,000 years ago. the orphic mysteries, preaching human immortality and universal balance within nature, were also quite present in the lands of today's bulgaria. *the cyrillic script* – officially used by many other countries nowadays – was elaborated and adopted in the 10th century ad as an alternative to the mainstream greek alphabet. around the same time *the bogomils* emerged – a powerful dualistic sect opposed to institutional hierarchy and materialistic values.

but unlike its vibrant middle ages, bulgaria began developing a modern capitalist society way too late.. in the last decade of the 20th century. this implicitly explains why there is almost no local tradition in modern non-objective aesthetics.¹

five centuries of ottoman rule – until the end of the eighteen hundreds; the volatile, often violent political situation and autocratic monarchy afterwards, and finally, the totalitarian regime² prevented the dawn of a blooming bulgarian modernism. positively, certain signs of modernism in the post-liberation years can be pointed out.³ nevertheless, the significant cultural phenomenon that shook almost all corners of the world in the first half of the 20th century never matured or concluded in bulgaria. if it had, there would have been a clear non-objective module as part of it – as it was in germany, the netherlands, france, switzerland, italy, england, hungary and poland.

the abundance of decorative patterns applied even today in traditional bulgarian pottery or weaving is the consequence of a rich folklore heritage stemming back

from neolithic, ancient and medieval times. along with these encrypted stylisations there are only two artists worth mentioning, whose non-figurative oeuvre received international recognition during the interwar years of the previous century. georges papazoff [1894–1972] and nikolay diulgheroff [1901–1982] were born and grew up in bulgaria. both of them, however, made their contribution to european modernism after fleeing the country in their twenties.

having arrived in paris in 1924, georges papazoff easily entered the city’s avantgarde circles among which he quickly gained popularity. he participated in exhibitions together with paul klee, joan miró, max ernst, jean arp, georges braque, pablo picasso and others.⁴ it was the time when surrealism was taking shape. andré breton’s ‘sectarian’ despotism, however, kept the bulgarian artist away from the emerging movement.⁵ papazoff is often described as a dissident⁶ thanks to his moral values and spiritual longings. in the 1930s an attempt, on his part, to resettle in bulgaria and promote non-objective aesthetics failed due to the exuberant cultural discrepancies he and his family refused to comply with.

but most of all, papazoff’s natural inclination towards seclusion, or more precisely, his strife towards personal freedom, is observed in the genuine painterly style he developed over the years. a series of childhood memories, visions and dreams come alive – in terms of anthropoid structures and cosmic landscapes – to constitute the surrealist body of his work. meanwhile, a solid spatial literacy and an eloquent use of geometric rhetorics reveal papazoff’s sharp constructive flair. yet, his expressive palette provokes the viewer’s sensitivity with a deep spectrum of emotions. it is needless to say that such an multifaceted approach to art could hardly evolve or survive in bulgaria of the early 20th century. honestly speaking, it would be quite difficult to exist even nowadays.⁷

similar to his fellow countryman papazoff nikolay diulgheroff had already gathered some international experience before enrolling at the architecture faculty of the albertina academy in turin at the age of 25.⁸ from 1926, when he settled in the industrialised and culturally lively italian city, diulgheroff unfolded a profound artistic career until he died as an honorary citizen in 1982. nikolay diulgheroff was one of the two bulgarian nationals⁹ to have studied at the original bauhaus in weimar where he became friends with johannes itten. a remarkable polymath, diulgheroff would remain true to the bauhaus tradition and employ various media, e.g. painting, architecture, graphic and interior design, furniture and ceramics. it is also known

⁴ kiril krustev, *georges papazoff* [yambol, 2009], 29–30 pp. [in bulgarian].

⁵ *ibid.*, p. 53.

⁶ see andrei nakov, *georges papazoff: franc-tireur du surréalisme*, [éditions de la connaissance, bruxelles, 1973]. [in french].

⁷ works of georges papazoff from private collections in bulgaria were exhibited in 2012 at the rakursi gallery in sofia to mark the 40th anniversary of the artist’s death. none of the invited government officials turned up at the vernissage.

⁸ papazoff studied in prague and munich before going to berlin, geneva and then paris, whereas diulgheroff did his university education in vienna, dresden and weimar prior to turin.

⁹ bauhaus-archiv, berlin provided also information for mara utschkunowa-auboeck [1894–1987].

¹⁰ see irina genova, ed., *nikolay diulgheroff: the multiple artistic identity*, [ministry of culture, sofia, 2008].

¹¹ during the transit the light boxes had to be dismantled for a check at the yugoslav border. unfortunately, the neon pipes did not survive the ignorance of the customs officers.

¹² the travelling outdoor exhibition *nikolay diulgheroff: the multiple artistic identity* [2008/09] visited rome, turin, sofia and kyustendil – diulgheroff’s birthplace. the aluminium plates presenting a considerable scope of the artist’s oeuvre are now installed at the union of bulgarian architects, 11 krakra st., sofia.

¹³ e.g. the work of bulgarian designer stefan kanchev [1915–2001] and the *spectrum* almanac [спектър] published between 1964 and 1986 [fig. V].

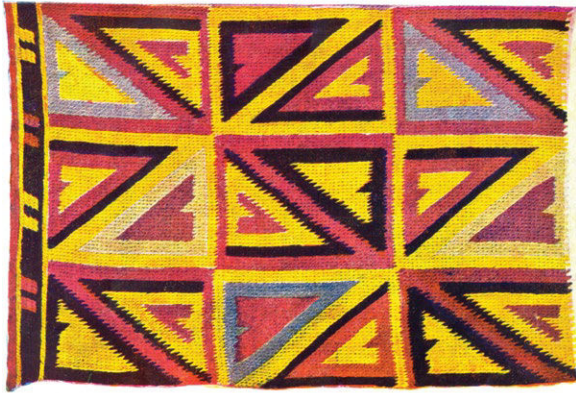
¹⁴ see peter tzanev, *the untold bulgarian abstraction*, [union of bulgarian artists, sofia, 2014].

that diulgheroff has shortly worked at fiat’s design studios, contributed to the list of futurist meals and produced numerous graphic advertisements.¹⁰ furthermore, his intellectual capacity allowed him to contribute to the theoretical base of the second futurist generation, i.e. the group around fillia – and more specifically to the rising *aeropittura*. until fillia’s death in 1936, nikolay diulgheroff took part in the most significant futurist exhibitions around italy and abroad, including several editions of the venice biennale. later on, the artist’s paintings and collages continued to articulate his fascination for the astral, cosmic space and mankind’s relation to it. in 1975 and 1976 the kyustendil art gallery received a total of 23 artworks on behalf of nikolay diulgheroff. these were recent serigraphs, as well as neon light boxes from the mid 1920s and 1930s.¹¹ together with works from the collection of the national art gallery they formed a show at sofia city gallery to celebrate the 100th anniversary of this prominent visual thinker.¹²

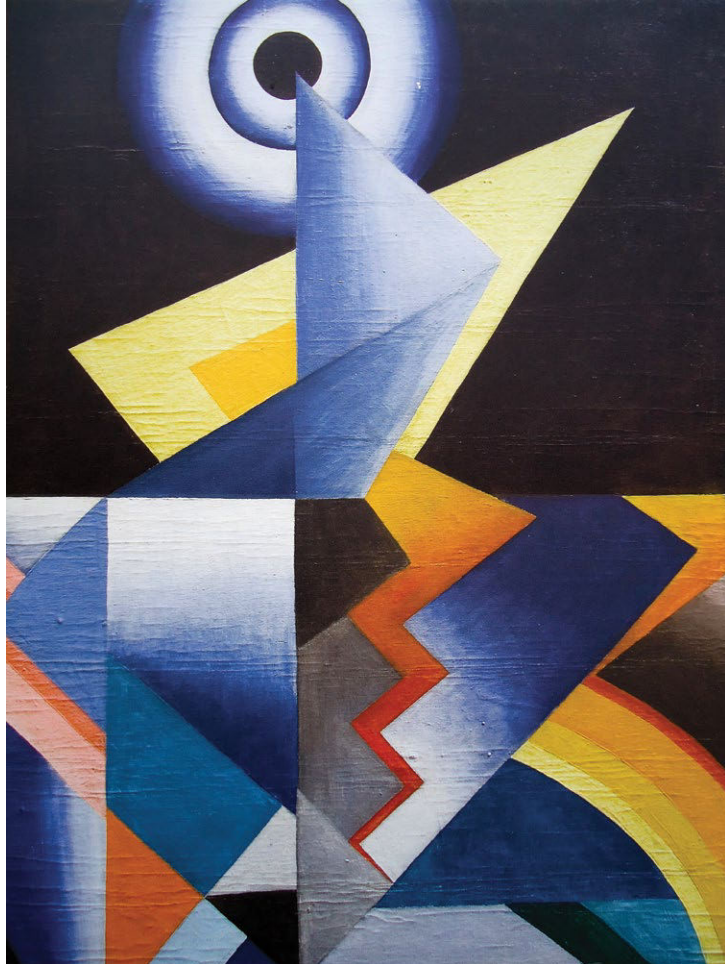
after the second world war bulgaria was left behind the iron curtain. the new people’s government abolished the monarchy, nationalised the economy and monopolised the cultural activities in the country. art was simply reduced to craft and totalitarian propaganda. during the years of the cold war bulgaria was often regarded as the 16th soviet republic. there was nothing like the hungarian revolution of 1956, the prague spring of 1968 or the solidarity movement of the 1980s. apart from a few motion pictures made in the spirit of the italian neorealism and later in the line of the french new wave, only graphic design managed to keep up with the existing european tendencies.¹³ naturally, no alternative art movements were present either – the abstract art available at that time in bulgaria was expressive and sporadic, very far from a systemic social phenomenon.¹⁴

not until the early 1980s, when a series of non-conventional artefacts appeared in both largest cities on the black sea coast – varna and burgas. perhaps, the geographic distance from the capital and the natural communication to the world have made such processes possible. the outdoor exhibition *terrain and constructions* by the sculptor veselin dimov [b. 1955] took place in varna’s sea park in 1982. two months after it was installed, however, the exposition was brutally demolished and its remains were carried away by the authorities.

around the same years georgi yanakiev [1933–1998] had already developed his extraordinary geometric narrative away from the popular trends of the day. his contemporaries remember him as a scrupulous, analytical and very consistent



I

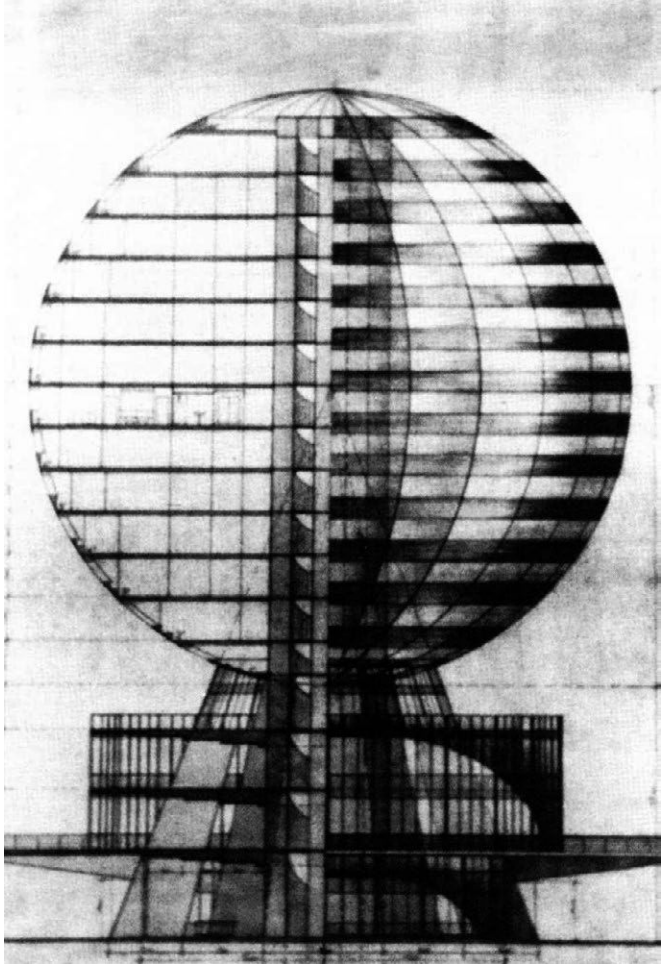


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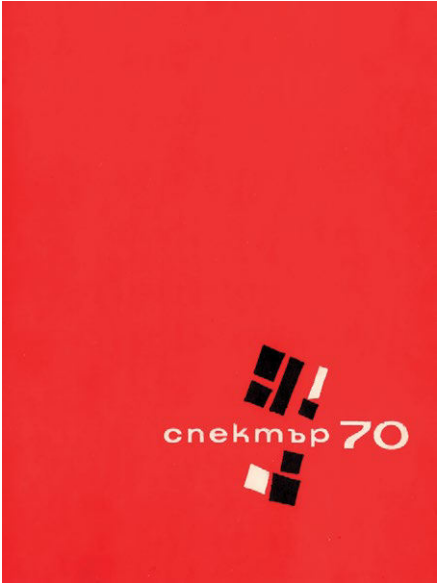
II

I. female shirt sleeves with wool and gold thread embroidery, kichevo region [now part of the republic of northern macedonia]. photo taken from kostow/petewa, *broderies nationales bulgares*, 2ième partie, [imprimerie d'état, sofia, 1928].
 II. georges papazoff, formes se détachant de la terre, 1930s. private collection.
 III. nikolay diulgheroff, spiritual equilibrium [transcendental reality], 1923. courtesy galleria narciso, turin.



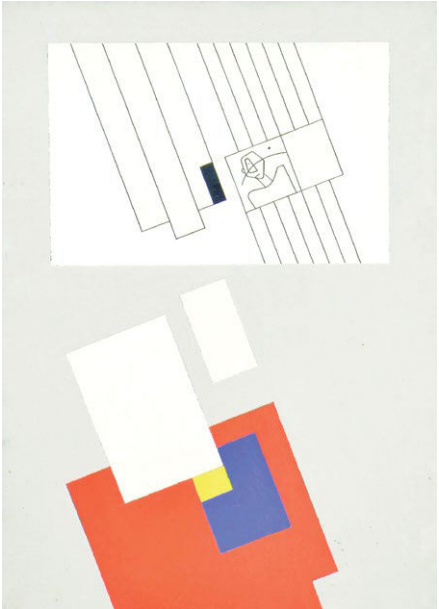
IV

IV. nikolay diulgheroff, apartment building project, 1927. private collection.
 V. *spectrum*, front cover, 1970.
 VI. georgi yanakiev, present IV, 1992. courtesy bourgas city gallery.



V

VI



personality. neglected by the official art clique he lived humbly and survived by teaching fine arts in burgas. a graduate of the art academy in sofia [1969] yanakiev maintained contact with a number of notable bulgarian intellectuals such as art critic and historian dimitar avramov and artist ivan kirkov among others. dobrinka yanakieva, his widow [who lost their son nikolay – also an artist and a citizen of the world – five years after her husband’s death], speaks through tears about georgi yanakiev’s correspondence with victor vasarely and his solo exhibitions in portugal [evora, 1987], england [london, 1988], etc. despite the international exposure he enjoyed in the late 1980s, yanakiev’s work is yet to be scrutinised and evaluated. no other bulgarian artist has reached such an elaborate level of concretion in their plastic expression.

another very important figure who played a significant role for non-objective art in bulgaria was petar dochev [1934–2005]. again a graduate of the art academy in sofia [1956] he worked as an in-house artist at one of the largest metallurgical factories in eastern europe – kremikovtzi. from 1960 to 1975 dochev would subversively depict a great deal of industrial scenery, clearly based on the orthogonal grid. while ‘praising’ technological progress in accordance with the official pictorial doctrine, his raw industrial landscapes reveal a complete lack of hope. there is hardly any sign of nature’s heartbeat either. this paved the way for dochev’s ascetic and often geometric style which he practiced in the last 20 years of his life. isolated in the silent village of lesidren, his birthplace, he created numerous monochromatic graphite-on-wood reliefs.¹⁵

another intriguing and sadly late painter is ivan shumanov [1961–1993]. it was the summer of 2010 when i accidentally came across his posthumous exhibition at the shipka 6 gallery in sofia.¹⁶ compared to his earlier work his 1990s oil paintings reveal how he had recently discovered the power and beauty of geometric abstraction. this maturation followed the artist’s earnest interest in philosophy and came just a couple of years before his unfortunate death at 32, leaving the question, how far would he have gone, were he still alive today? the large size canvases and his multiple graphic works are all stacked at his parents’ house in a small town near plovdiv, longing for daylight and fresh air.

nikolay petkov’s *epical abstraction* is one of the most important non-objective art shows of 21st century’s first decade that took place in sofia. petkov [b. 1967] currently teaches at the art academy in sofia. he holds a master's degree in mural

painting and has completed a ph.d. in art history. but his literacy and craftsmanship are visible outside of the curriculum vitae too. in 2008 *epical abstraction* presented 20 oil canvases with a different story compressed in each of them. the exhibition was reviewed and highly rated by the late art-historian ruen ruenov [1958–2011], who was one of the very few bulgarian art critics to possess the necessary sensuality for non-figurative art.¹⁷ petkov is also well known for his exquisite watercolour paintings and the usage of the so called *slow brush* technique.

i met adriana czernin [b. 1969] – a bulgarian artist living in austria since the early 1990s – in 2015 at *viennacontemporary*, as we were part of the 50 contemporary artists presented at *focus: bulgaria*. when i looked around for non-objective compatriots among the exhibited colleagues i encountered czernin's criss-crosser I [fig. XI]. in the beginning i was attracted to the piece by the lack of any figurative representation. then, by its multi-layered composition, the contrast between the geometric background and the emedded organic form, and, last but not least, by the limited use of colour. the artist, having a firm feminist background, has made a fascinating progress particularly elaborating on her passion for the traditional arabic ornament.¹⁸ even though she has kept using the same art media, the absence of organic motifs in her work is becoming increasingly evident and one may note a bold immersion on her part into the field of pure geometric abstraction.¹⁹

the next name in this subjective and hopefully incomplete selection of bulgarian artists is that of maria chakarova [b. 1972]. a graduate of one of the most conservative faculties at the national academy, she has resisted the institutional pressure by creating a fortified refuge out of her non-objective work. moreover, this secure shelter has kept chakarova away from the contamination of the public prejudice and is becoming an effective communication medium for her. she finds a true comfort in the square format and feels confident within its larger scales. surprisingly, her work is not planned in advance, but that only uncovers her deep intuition and natural intelligence.

one could also be interested in the playful drawings, collages and animated videos of krasimira stikar [b. 1980] who, just like adriana czernin, lives and works in vienna. she studied animation in sofia before moving to austria and completing a diploma degree at the academy of fine arts in vienna [2005]. krasimira has already participated at two editions of orthogonal and enjoys working with groups of children. currently, she pursues a vibrant art career with her pencil drawings and is noticed to explore

¹⁷ the exhibition review [in bulgarian] is still online at grosnipelikani.net. ruenov attempts on a historic analysis of the bulgarian abstract tradition which is partly the subject of this short essay.

¹⁸ in 2014 she was entrusted by mak [the museum for applied arts], vienna to undertake a study on the wooden ornaments of the minbar of the late 13th century ibn tulun mosque in cairo.

¹⁹ a 3-page interview i took from czernin on the occasion of her *..deviations..* solo show at structura gallery, commissioned by maria vassileva in 2018 was never published in any bulgarian media.

¹⁵ see adelina fileva, ed., *peter dochev [1934–2005]*, [sofia, 2009].

¹⁶ shipka 6 is the name of the gallery facilities administered by the union of bulgarian artists. shumanov’s exhibition is partially covered at nonsofia.org.



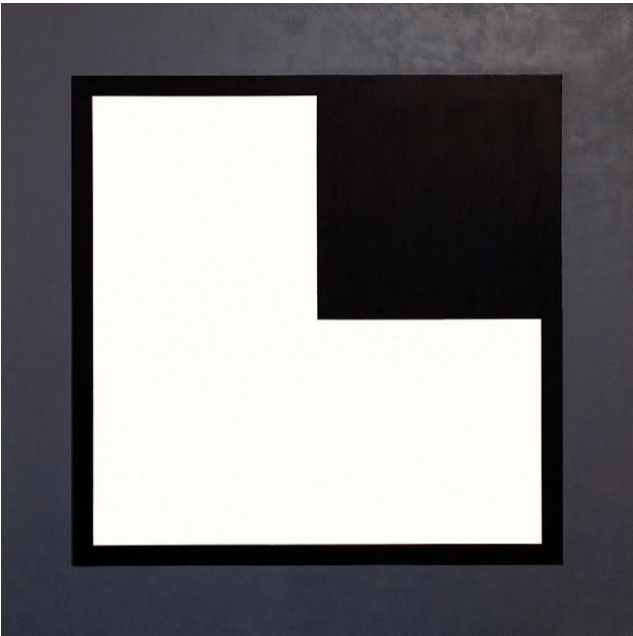
VII

VII. ivan shumanov, untitled, 1990s. private collection.
 VIII. petar dochev, untitled, 2005. private collection.
 IX. nikolay petkov, transitions b, 2005. coll. the artist.



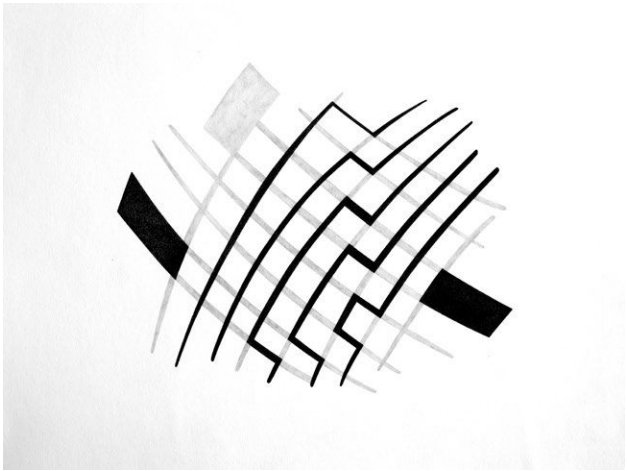
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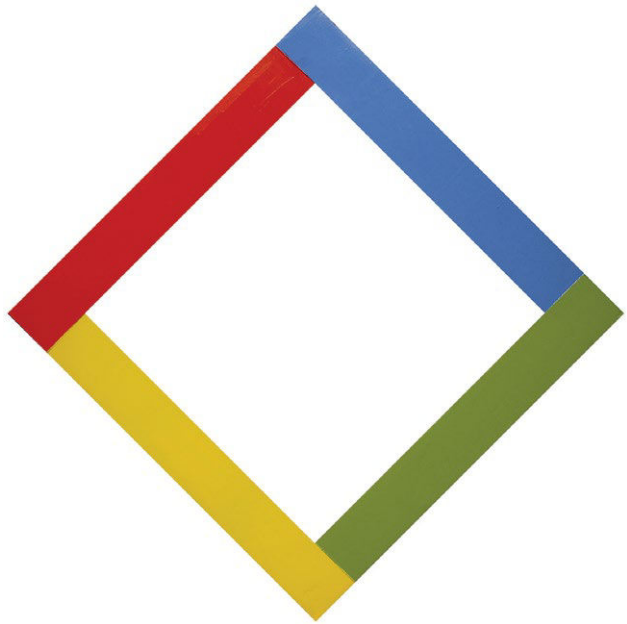


X

XI



XII



XIII

X. maria chakarova, black and white [3/3], 2010. coll. the artist.
 XI. adriana czernin, criss-crosser I [investigation of the inside], 2012. courtesy galerie martin janda, vienna.
 XII. krasimira stikar, composition 21, 2013. private collection.
 XIII. georgi dimitrov, white circle, 2013. coll. the artist.

some more organic-like directions of abstraction from time to time. other examples of non-objective artwork found around bulgaria could be seen online at nonsofia.org. it is also worth mentioning that there are some positive signs of forming a small community around the association's initiatives. it is with much pleasure that i follow the artistic development of several friends who lack fine art education but are conceptually mature and already utilise non-objective vocabulary, as well as various media to express their ideas. in the meantime, i expect further commitment on behalf of a few other independent artists which have been on my radar for a while. sooner or later, these processes may well result in a possible series of group shows organised by nonsofia.

as to me, i arrived in geometric abstraction after a degree in international relations [vuw, 2004] and by learning the simple practice of recording my ideas. at the beginning i would employ literary means. later, words turned into shapes and sentences became multicoloured schemes. it was a process of transforming thoughts into conceptual maps or compositions. once, a dear friend of mine gave me a book on *de stijl*. i realised i had not been alone – the more i read about that and other non-figurative art movements across the world, the more i knew about myself and where i stood.

gradually, lines would straighten along the four cardinal directions and angles rectified. detail was minimised and colours were reduced to a strict chromatic suite. here is how i naturally came to the creation of my own system of rhetorics – *orthogonal art*. apart from a visual language, it is also the convention which i use in all sorts of social interaction. based on a few physical parameters, the process of objectifying ideas has evolved into a communication pattern. i can hardly find any distinction between art and life.

the presence of non-objective art, as part of the bulgarian art scene, is growing but is still relatively small these days. in 2010 i launched *non-objective sofia* or shortly *nonsofia* as an online platform. since its creation, nonsofia.org has been aiming at increasing the popularity of non-objective and constructive art in bulgaria by reflecting on numerous art events or artefacts. two years later, in 2012, nonsofia was legally registered as the first non-profit entity to offer institutional support for non-objective art in bulgaria. making these aesthetics recognisable within bulgarian social context and bringing bulgaria onto the world map of non-objective art are among the association's primary goals.

conceived as an international symposium, *orthogonal* is nonsofia's capital project. it aims at introducing the bulgarian public to a number of selected artists and theoreticians who work in the field of non-objective art. apart from an exhibition, the event offers a programme of open lectures and film screenings which deal with contemporary and historical issues of this little known in bulgaria art movement. the editions held in 2012, 2014, 2017 and 2018²⁰ have so far shown the work of 35 participants of various generations, representing the non-objective traditions of 14 different states: australia, austria, bulgaria, france, germany, greece, hungary, italy, the netherlands, new zealand, romania, switzerland, turkey and the united kingdom. serving as a meeting point, *orthogonal* has already led to a series of international collaborations. its highlight and most important module, however, remain the workshops for children. one could conclude that the four editions of the forum have established the formation of a unique international biennial – part of bulgaria's contemporary art calendar – one of a kind in southeast europe.

today – more than a century after the first appearance of malewicz's quadrilateral²¹ – the acceptance of non-objective aesthetics still seems to be a tremendous cultural challenge for bulgarian society. but this is a useless conclusion which one should not just passively complain about. art's public function is not only to reflect on the ongoing social tendencies, but to actively assess their ethical basis and if necessary, to correct it. that should be the responsibility of every creative individual, e.g. artist, architect, philosopher, designer, etc. the facilitatory role of the mass-media is also essential here, especially when overconsumption has become the determinant of our daily agenda. only a consolidated group of self-aware strategic thinkers could lead the cause of bulgarian modernism to its end. bulgarian conceptual art will then have a chance to lose its prematurity and mediocrity. naturally, there is a long way in front of us and loads of work has to be done in that respect. nevertheless, one thing is certain – the foundations have been laid, long before nonsofia and orthogonal existed.

²⁰ in 2018 *orthogonal18: export 1* became the first group exhibition of bulgarian geometric artists abroad – a show format with quite a potential which will surely increase its international popularity in the future.

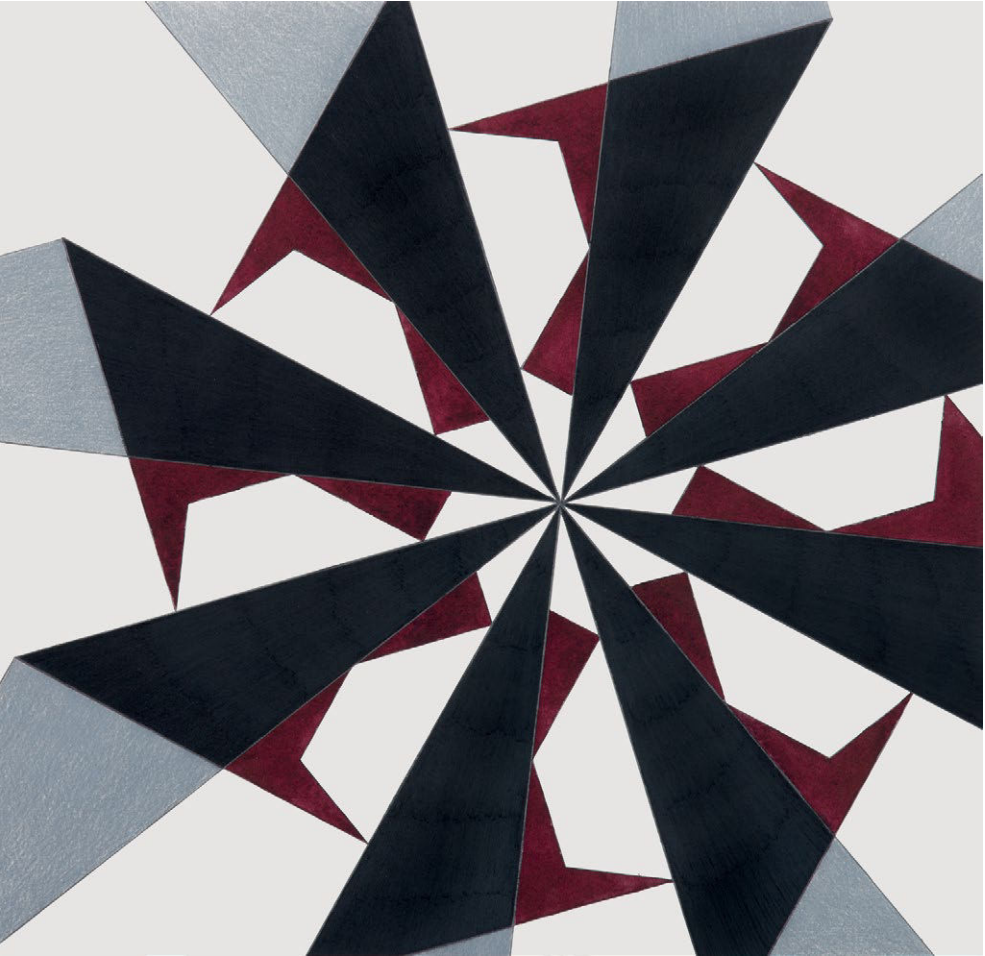
²¹ malewicz's quadrilateral, commonly known as the black square, was seen for the first time as a part of the stage design for the *victory over the sun* opera in 1913.

adriana czernin

1969
bulgaria/austria
martinjanda.at

on the one hand, a very strict geometric system: no movement, no deviation. everything is static and rigid. full of rules, determination all over the place. each point, each line, each figure depends on the other. everything belongs to everything else, nothing can be left out. this may lead to one kind of beauty, triggering fascination, symmetric immersions, contemplation, but may also evoke delight and distress. at the same time a feeling of being unfree and a tendency to something totalitarian are also present.

on the other hand, the violation of laws: the undeterminable, a resistance against stability. transforming the static into movement, a stable system that becomes unstable. the totalitarian character is subverted into an uncertain situation. rotation, sometimes even aggression, turned around and around. threats and their contrary; insecurity, ambiguity, a loss of control. perhaps, here and there, sharp and dangerous forms; something like centrifugal or centripetal forces. and all this can be as fascinating as it can be repulsive.



ibn tulun 102
2018
watercolour/coloured pencil/pencil/paper
40 x 40 cm
courtesy galerie martin janda, vienna

georgi dimitrov

1980
bulgaria
larypsed.com

*light captures truth, contours it.
creates a universal form, a beat,
whose brightness spheric is, a unity,
that turns our optics obsolete.*



arithmetic arcangle
2017
oil/canvas
30 x 30 cm

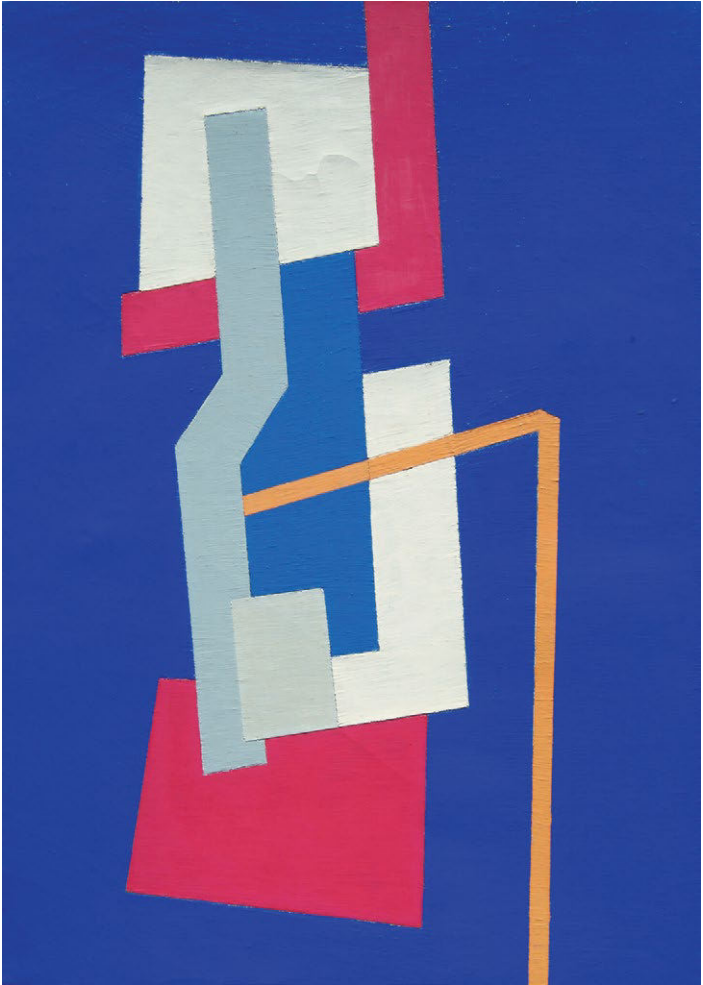
georgi yanakiev

1933 – 1998

bulgaria

i paint with my left hand, and although this hand is meant to be closer to the heart, i am not wasteful of emotions. on the contrary, my art is rational and logical, however, with deep understanding of form and space. it is a kind of harmony of lines, geometric shapes, volumes and suggestions. of course, the overall impact comes from the colours and tonality which i want to materialise as music and which is by no means a reflection of any existing reality, but the creation of my own new reality with its internal laws. i am economical in the means of expression, but persistent in the use of verticals and horizontals. geometric abstraction, as an aesthetical view, emerges after cubism.

it is unusual for the unprepared and unprejudiced when i bring the idea into the foreground, not the materiality of things, and that is why i have a problem with the mass consumer, nevertheless, ..



composition 2
undated [ca. 1991]
oil/canvas
70 x 50 cm

ivan shumanov

1961 – 1993

bulgaria

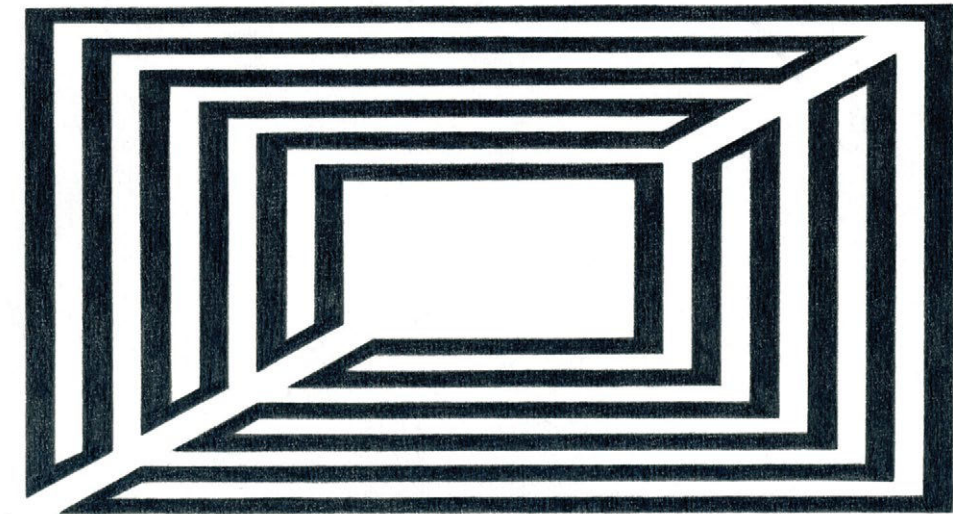


untitled
undated [ca. 1992]
oil/canvas
120 x 120 cm

krasimira stikar

1980
bulgaria/austria
krasimira.at

i make animations derived from the liveliness of shapes and simple lines, interrupted by external or internal tension. my compositions are often based on the movement and change of these shapes. at times, i select a single image from the animation and illustrate it statically.



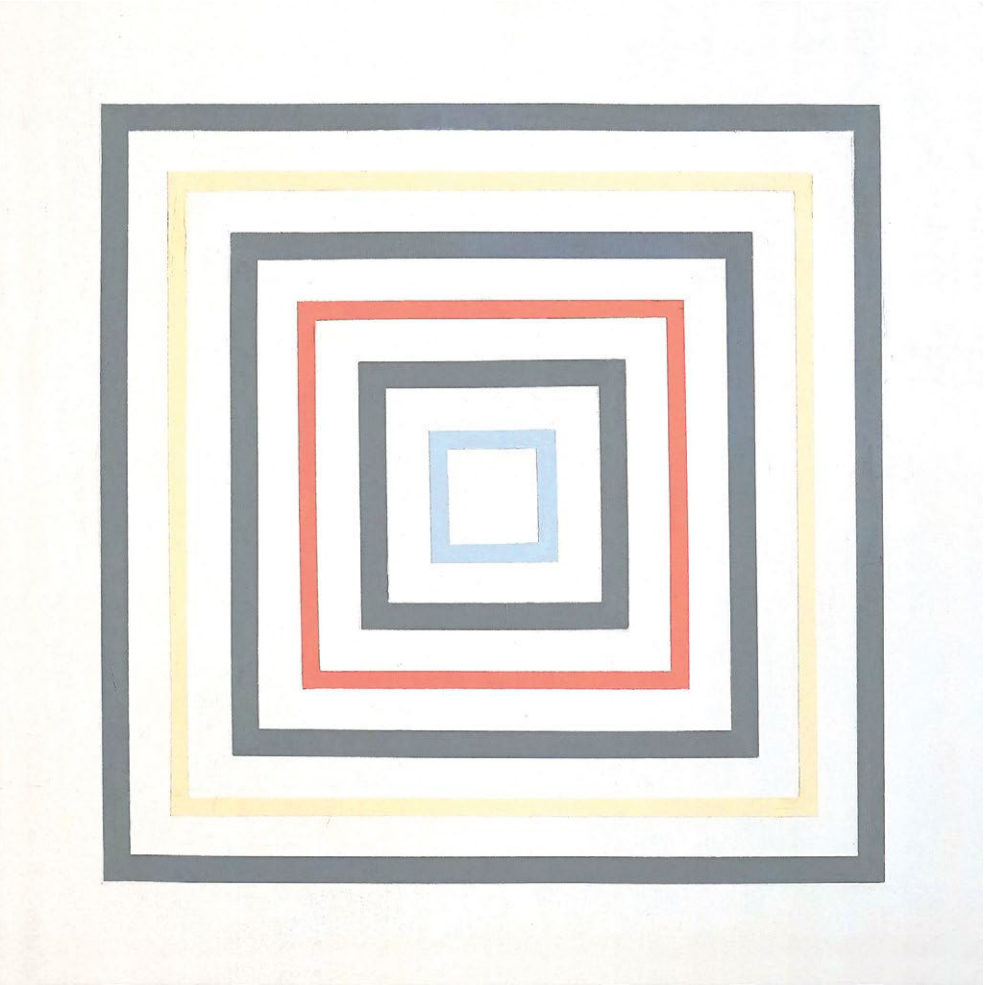
widescreen
quadriptych, part 4
2009
pencil/paper
25.5 x 44 cm

maria chakarova

1972

bulgaria

non-objective art, in my opinion, requires both a maximum limitation of all means of expression and a measured use of line, colour and form, if the latter exists. also authenticity, honesty and full submission to quality. herewith lies its great difficulty.



square in grey, yellow, pink and blue
2014
oil/canvas
70 x 70 cm

nikolay diulgheroff

1901 – 1982

bulgaria/italy



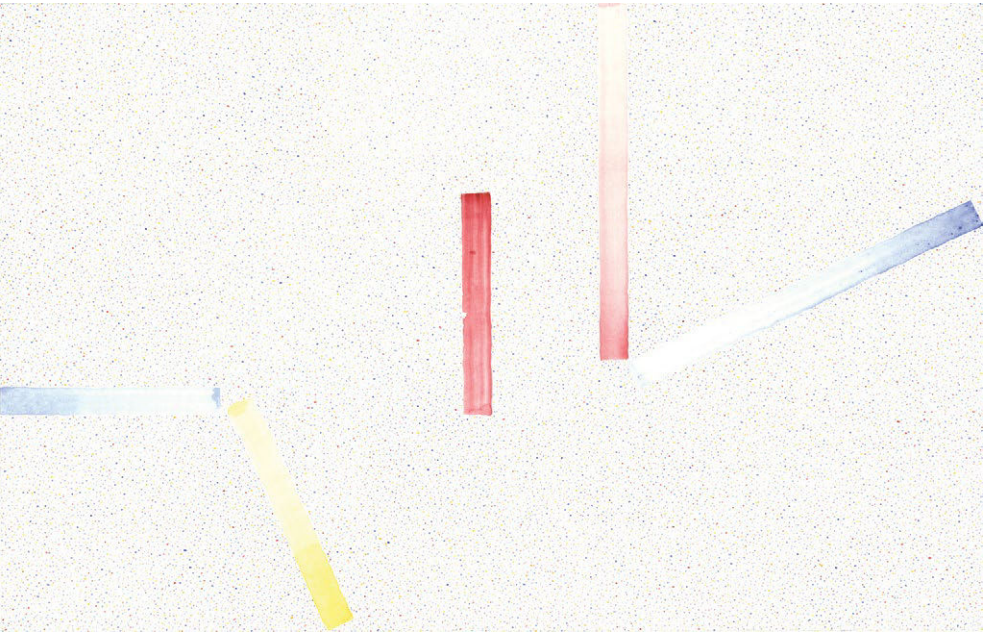
multicollage
1974
collage/cardboard
40 x 40 cm
courtesy rakursi art gallery, sofia

nikolay petkov

1967

bulgaria

the ‘slow brush’ technique is applied to test the possibility of achieving not through virtuoso, spectacular, ecstatic or pathetic gestures, but through series of routine, insignificant by themselves, yet determined and coordinated efforts, something meaningful and beautiful.

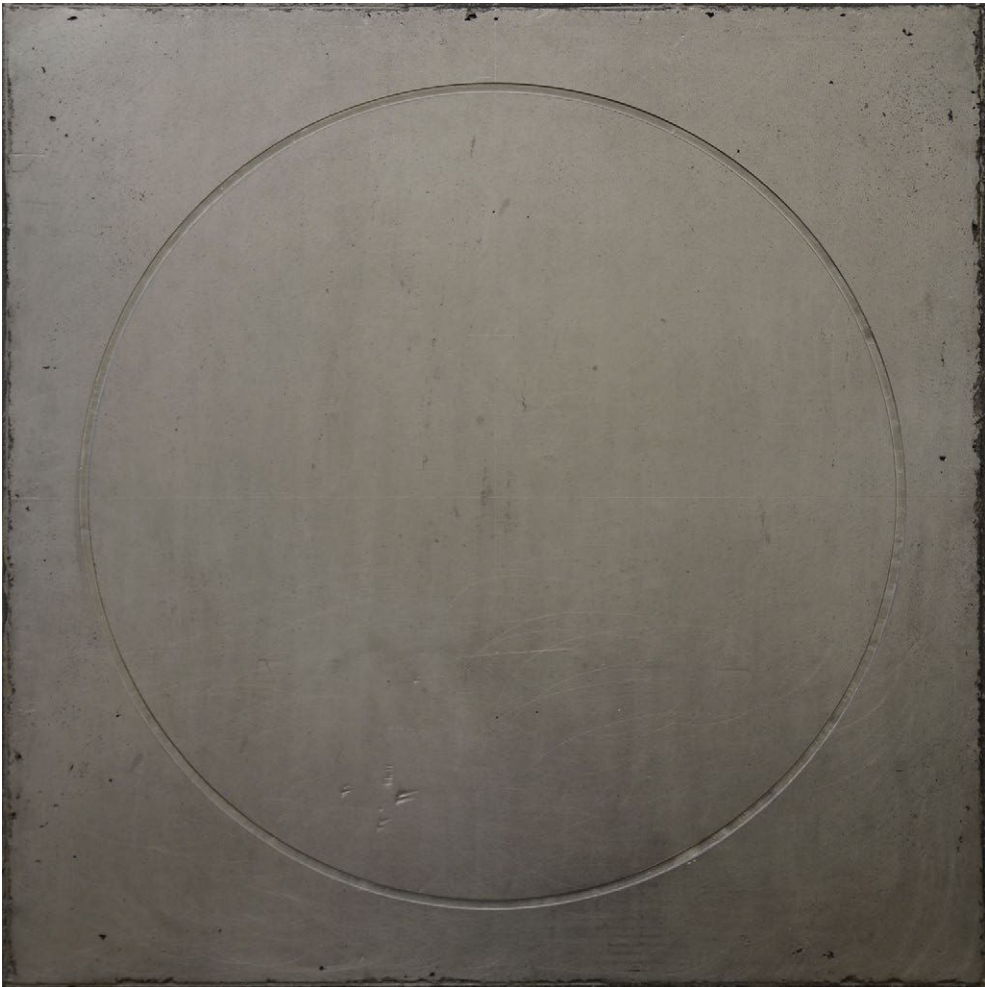


reconstruction a
2014
watercolour/paper
30 x 42 cm

petar dochev

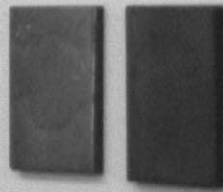
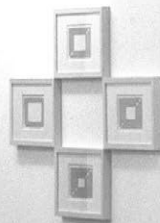
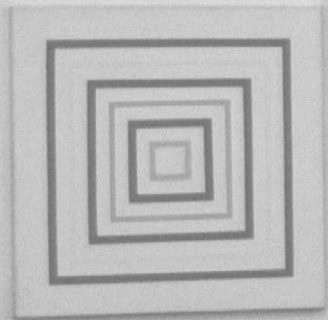
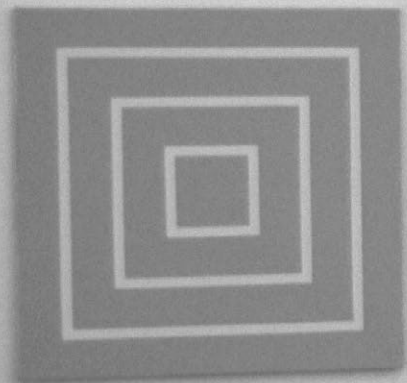
1934 – 2005

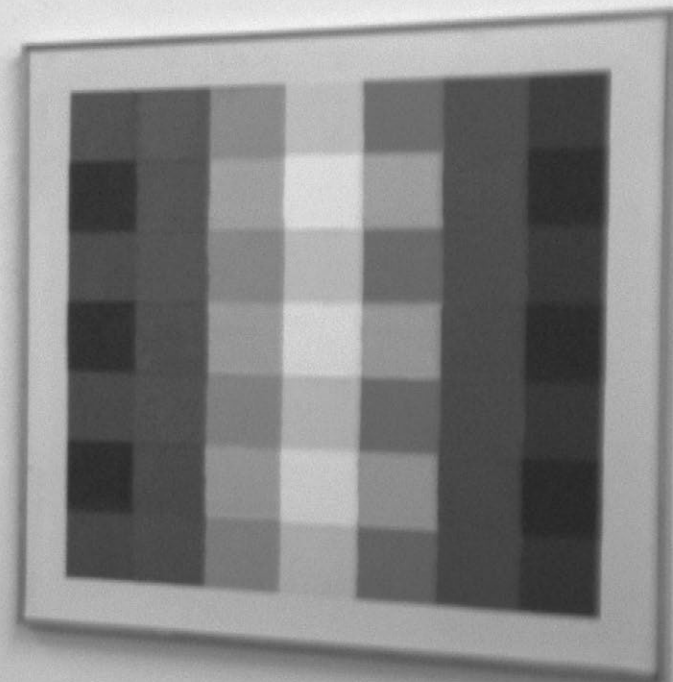
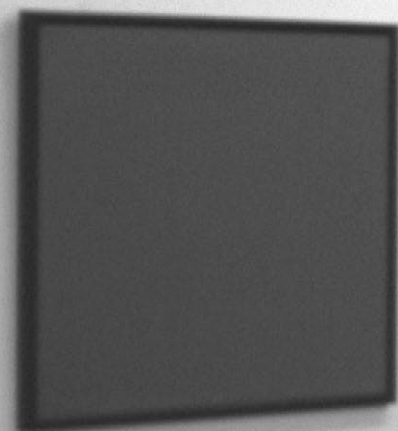
bulgaria

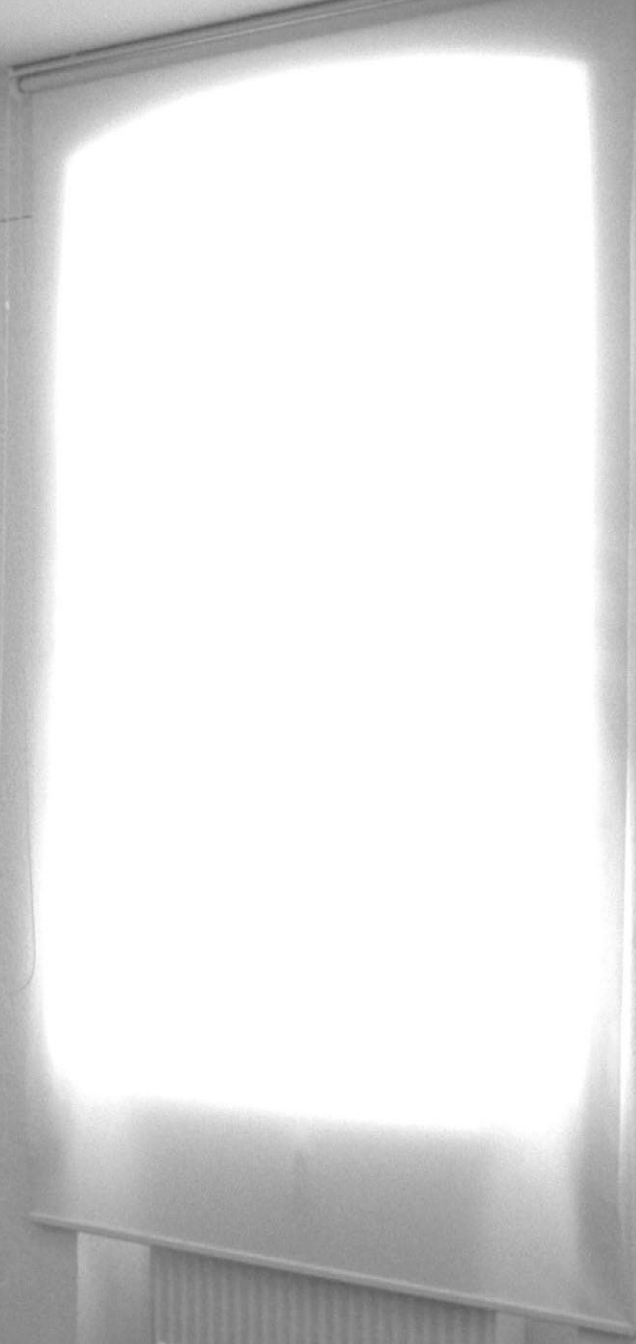
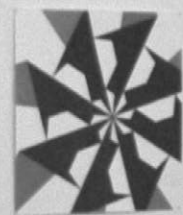
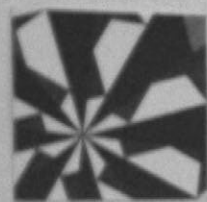
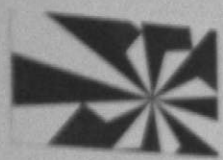


untitled
2005
graphite/plywood
100 x 100 cm









orthogonal.bg

orthogonal.bg

безпредметното изкуство в България

– лекция на георги димитров

адриана чернин георги димитров георги янакиев
иван шуманов красимира стикар мария чакърова
николай дюлгеров николай петков петър дочев

ортогонал18: експорт 1

изложба на български автори на геометрично изкуство

живопис рисунка колаж
анимация сериграфия

painting drawing collage
animation serigraphy

non-objective art in bulgaria
– lecture by georgi dimitrov



orthogonal18: export 1
exhibition of bulgarian geometric artists

opening 19.00 h, 21 september, 2018
ikkp / kunsthau rehaus
kirchgasse 4, rehau

adriana czernin georgi dimitrov georgi yanakiev
ivan shumanov krasimira stikar maria chakarova
nikolay diulgheroff nikolay petkov petar dochev

откриване: 19 часа, 21 септември, 2018 г.
институт за конструктивно изкуство и конкретна поезия
кунстхаус рехау, кирхгасе 4, рехау



georgi dimitrov
orthogonal18 poster
2018





kunsthaus rehau