

Tsvetomira Borisova
Selected works

Market Of Desire: Women's Market, 2024



PostDesire (L'Ennui)
2024
Ceramics
18x25x12 cm

Installation view: *Market of Desire: Women's Market, 2024*
Curated by Boyana Djikova and Aaron Roth at Punta, Sofia



PostDesire (L'Ennui)
2024
Ceramics
18x25x12 cm

Installation view: *Market of Desire: Women's Market*, 2024
Curated by Boyana Djikova and Aaron Roth at Punta, Sofia



Installation view: BAZA Award for Contemporary Art 2024, Sofia City Art Gallery

Joe Cocker's Summer in the City

2024

Ceramics

8x28x12 cm



The Perspirationalists' Manifesto

2024

Pencil on Wall

170x140 cm

Ciao Ciao Chow Chow

2024

Ceramics

7x16x15 cm

The Perspirationalists' Manifesto

To all of you softened by the heat wave, weary gleaming in the sun, transpire. Withhold all resistance and amply walk these sultry streets as they're yours today and always.

Roller gravel, water, lie on fire until the awaited shine, a slight mirage, comes covering your flaming skin.

Your pores will spit and glaze you and if only this liquid could dry, we'd witness crystals. But more waves are eager to emerge. Spill yourselves. Succumb to the innate overflow. This is the zenith.

Drip

The Perspirationalists are ascetics, chanced upon the city.

Drip

The Perspirationalists are both athletes, and idlers, slowly conditioning to the unruly weather.

Drip

The Perspirationalists radiate vitality and perseverance. Humbly.

Drip

The Perspirationalists find dignity where others find dishonor. Thus, they're invincible. In their freedom they need no disguise.

Drip

The Perspirationalists are sincere. They enter as slaves of exhaustion and leave as its masters.

Drip

The Perspirationalists know that they're right, but reckon they'll rest misunderstood.

Drip

What matters most is how well you walk in sweat.



Self-made Shadow
2024
Ceramics
13x14x10 cm







The Perspirationalists Manifesto

To all of you softened by the heatwave, weary, gleaming in the sun, transpire.
Withhold all resistance and proudly walk these sultry streets as they're yours today and always.
Roll in gravel, loiter, lie on tin until the awaited shine, a slight mirage, comes covering your flaming skin.
Your pores will spit and glaze you and if only this liquid could dry, we'd witness crystals.
But more waves are eager to emerge. Spill yourselves. Succumb to the innate overflow.
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In the Awe of a Melting Flip Flop

2024

Ceramics

19x14x7 cm

The Perspirationalist's Tools and Vessels
2024

Perspiration Sponge-Sieve Container
Glazed ceramic, acrylic, sponge
10x7x7 cm

Personal Perspiration Lamp
Glazed ceramic, sticker, steel
4x5x2 cm

Perspiration Body Scraper
Glazed ceramic, acrylic
5x12x3 cm





The Perspirationalist's Trophies

2024

Ceramics, thread, steel, acrylic, watercolor, silver stain, gold, pins

10x50x10 cm

Tsvetomira Borisova, Valko Chobanov and Marina Genova
Drama Class
2024



Drama Class
Multi-media installation
Installation view: Charta Gallery, Sofia



Drama Class imagines a fictional workshop for creating social media content, such as memes.

A lecturer's voice guides both the narrative's "students" and the exhibition's visitors through a series of exercises inspired by an acting masterclass. These include relaxation, breathing, speaking, motor skills, sensory exercises, and more.

Accompanying the audio narrative, sculptural objects represent the actors—personages from the recorded lecture—each caught in the midst of their potential metamorphosis.

Drama Class

Lecturer's Chair

Tsvetomira Borisova, Valko Chobanov and Marina Genova

2024

Mixed media

Installation view: Charta Gallery, Sofia



*Boil, boil, toil, and trouble,
Take a spiky shit and make it double.
Chains and braids, ribbons, fur,
Robot puppy, lights that blur.
Hearts and locks, a tangled pair,
Crafted magic everywhere.
Fence around this wild domain,
Chaos tamed within its frame.
Kant's duty, Foucault's gaze,
Lacan's father, locked in maze.
Boil, boil, toil, and trouble,
Take their wisdom, make it double.*

Excerpt from the audio narration

Drama Class
ArtViewer Chair
Tsvetomira Borisova, Valko Chobanov and Marina Genova
2024
Mixed media
Installation view: Charta Gallery, Sofia



Grimes carefully positioned herself beneath the "Posledniy Raz" monument, as instructed by the Communists. Kneeling obediently, she prepared for the ritual. The risk was worth it, she had to meet her past self.

...
Suddenly, the ground shook. A monolithic sword that used to be in the hands of the unknown soldier, was now plummeting towards her. Its hit was precise. All she could feel now was a crack, splitting her in two, then - nothing.

...
She opened her eyes. Above her was the young Claire Boucher, looking back at her with eyes eagerly seeking to understand what was happening:

"Claire, I'm you from the future... Listen, It's not a simulation."
With those words, she took her last breath and transformed into one of the sculptures of the monument. No one was there to hear the young girl's faint echo, "This is so beyond awkward."

Excerpt from the audio narration

Drama Class

Grimes Chair

Tsvetomira Borisova, Valko Chobanov and Marina Genova

2024

Mixed media

Installation view: Charta Gallery, Sofia

Drama Class
5 minute Craft Chair
Tsvetomira Borisova, Valko Chobanov and Marina Genova
2024
Mixed media



Installation view: Charta Gallery, Sofia



Drama Class
5 minute Craft Chair
Tsvetomira Borisova, Valko Chobanov and Marina Genova
2024
Mixed media

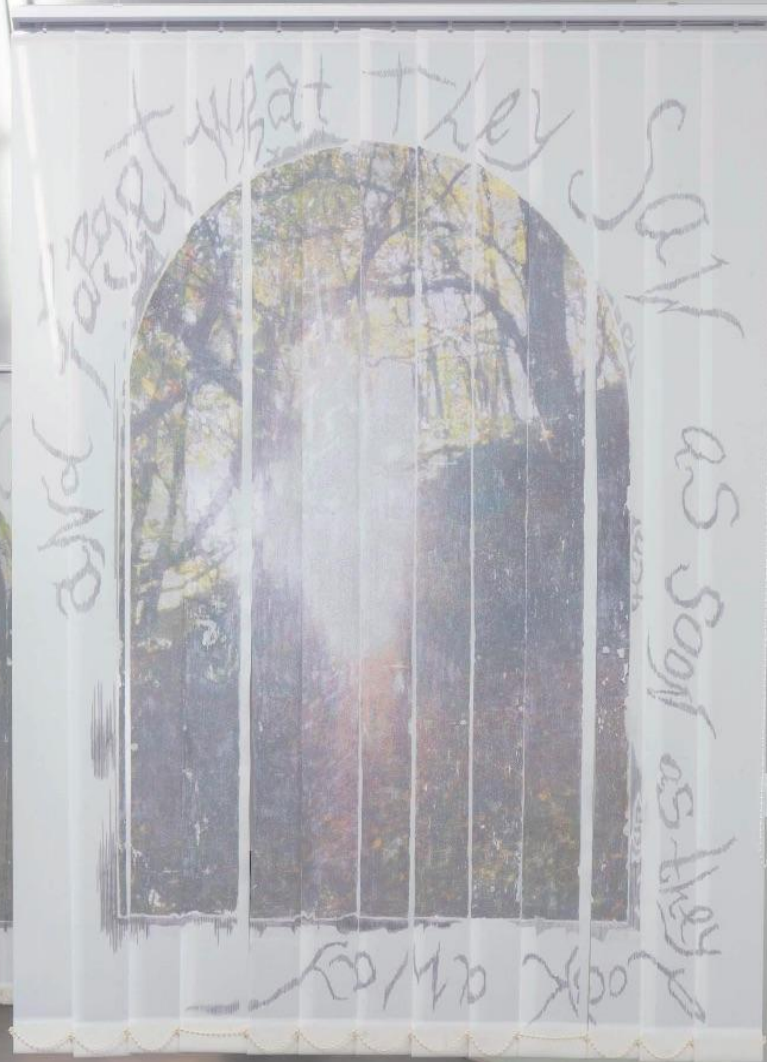
Installation view: Charta Gallery, Sofia

View With A Room, 2023

*Eyes That Pierce Solid Objects
And Forget What They Saw As Soon As They Look Away*
2023
Photo transfer on window blinds, pencil
Two, 190x140x4 cm each

Lynx Kit I
2023
Ceramics, blind's rope
17x20x14 cm

Lynx Kit II
2023
Ceramics
10x20x14 cm



Installation view:
View With A Room, 2023

Curated by Post Orbital,
in collaboration with Susanne Prinz,
At Rosa-Luxembourg-Str.45, Berlin

Urban Mythologies, 2023



C'est La Vie, Stela V
2023
Photo-transfer on plaster
27x40x3 cm

Installation view: *Urban Mythologies, 2023*
City Art Gallery - Plovdiv



Stela, a Bulgarian woman in her twenties from the iconic series *Dunav Most*, dreams of escaping Bulgaria for the West. After years of hard work, both legal and illegal, she crosses the Bulgarian-Romanian border but is later detained in Italy, where her story concludes.

Eva, a 17-year-old from Bucharest in the Romanian film *The Way I Spent the End of the World*, also yearns for life abroad. Amidst the final years of Ceausescu's regime, she seeks escape through relationships and eventually emigrates after the regime falls. The film ends with her happily working on a European cruise ship.

Many similarities can be found between the two characters, as well as the countries they longed to flee. Both once stood at similar crossroads, but now, years after leaving them behind, is there a chance for the two characters to meet? Could the echo of an old desire allow them to recognize themselves in the eyes of a stranger?

Eva
2023
Photo-transfer on plaster
42x26x5 cm

Installation view:
Urban Mythologies, 2023
City Art Gallery - Plovdiv



Changes, 2023

Installation view: *Changes, 2023*
Curated by Boyana Djikova at Charta Gallery, Sofia

[Extended Documentation Online](#)



"The exhibition points to that moment in which the idea of giving up is formed – in fact, sport is used here as a recognizable metaphor for any kind of human activity associated with discipline and systematic effort "for the sake of" ("I must improve myself, therefore I have to avoid my happiness now..."). Tsvetomira brings to the front one of the pathologies in our modern society – the pressure to succeed (and the fear not to) is practically integrated into the culture of individualism. Through her artistic language, she examines the devastating power of the decision to cease, but also its ability of renewal."

Boyana Djikova

Footballer 4
2020
Ceramics
17x8x5 cm

Installation view: *Changes*, 2023
Curated by Boyana Djikova at Charta Gallery, Sofia



Footballer 3
2020
Ceramics
6x18x5 cm

Installation view: *Changes*, 2023
Curated by Boyana Djikova at Charta Gallery, Sofia

Installation view: *Changes*, 2023
Curated by Boyana Djikova at Charta Gallery, Sofia

Hanging T Shirts
2023

Textile, aluminum hooks
110x120x10 cm

[Extended Documentation Online](#)





Installation view: *Changes*, 2023
Curated by Boyana Djikova
Charta Gallery, Sofia

[Extended Documentation Online](#)



Footballer 1
2020
Ceramics
8x17x5 cm

Installation view: *Changes*, 2023
Curated by Boyana Djikova at Charta Gallery, Sofia



Abandoned Trophies

2023

Wooden cabinet, ceramics, oil pastel

150x90x30 cm

Installation view: *Changes*, 2023

Curated by Boyana Djikova at Charta Gallery, Sofia



Lurking II
2023
Ceramics, acrylic
5x5x3 cm

Lurking III
2023
Ceramics, acrylic
5x5x3 cm



Death at the Dinner Table:
*an Exploration of the Case of Johann Schobert and
the Poisonous Mushrooms*

“Johann Schobert is a composer who died along with his family on 28 August 1767, in their home in Paris. The day before, he had gone to pick mushrooms in a nearby forest, and disregarding the warnings of two consecutive cooks that the foraged mushrooms were surely poisonous, Schobert insisted upon his servants to cook them into soup.

Was it his stubbornness that made him gamble life away? Four specialists in fields related to the case - a mixologist, a music philosopher, a therapist and a lawyer, give us an insight into what could have informed Schobert's decision. But still, the facts and speculations of science are not sufficient in forming a clear conclusion, it is then fantasy that provides an alternative explanation.

Did Schobert know something that made him fearless in the face of certain death? Did a vision lure and enchant him into acting this way, with the slight gesture of a pianist - lead him down a weave of dreams?”

Koshnichka
2023
Ceramics, acrylic on canvas
35x30x5 cm

Installation view:
Death at the Dinner Table:
*an Exploration of the Case of Johann Schobert and
the Poisonous Mushrooms*, 2023 at Г А П А, Sofia

Класическа френска гъбена супа

Необходими продукти:

Гъби, масло, лук, чесън, зехтин, Елитра вода,
(или бульон), копър, бяло вино, мащерка, брашно.

Запъркваме гъбите, докато не се карамелизират.
Добавяме лук и чесън, ситно нарязани, мащерка, сол и пипер.

Когато всичко стане гланцово, наливаме бялото вино и
оставяме да се изпари алкохолът. Сипваме бульона или
водата и готвим трийсетина минути.

Взимаме нов тиган, където ще приготвим Ру. В тигана
разтапяме маслото и слагаме брашното. Бъркаме смята
на среден огън, постоянно, защото иначе загаря.

Щом хване цвят, постепенно в нея сипваме от горещия
бульон, за да може да се разреже достатъчно. Нашето Ру
и да го изсипем в супата без да става на буци.

След това оставяме всичко да заври,
добавяме ситно нарязан копър и е готово.

Може и без Ру, може и без бульон, за по-бистра супа.



Lurking IV

2023

Ceramics, acrylic

5x6x5 cm

Installation view:

Death at the Dinner Table:

an Exploration of the Case of Johann Schobert and the Poisonous
Mushrooms, 2023 at ГАРА, Sofia

Schobert's Notes: Classic French Mushroom Soup Recipe

2023

Print

21x29.7 cm

Edition of 20



A Place To Rest, 2022

Ceramics, flowers, paper, acrylic, wood, ribbon
20x30x20 cm
Installation view: Dupka Contemporary, Plovdiv

Pushinka before her departure for America between her mom Strelka (left), and her dad Pushok (right), 15 June 1961

Dear visitor,

We are pleased to welcome you to a place of serenity and adoration.

While all dogs go to heaven, many canine friends such as Balto, or the brave cosmonauts Belka and Strelka, never got the resting place they deserve, despite all the attention they received because of their contributions to the history of mankind.

Established in 2022, this Mausoleum was built as a homage to one humble helper of humanity, whose name, due to history's misfortunes slowly faded out of common memory, risking to be washed away completely. Pushinkas extraordinary life played a part in the destiny of millions across the globe.

We are pleased to welcome you to "A Place to Rest", a mausoleum we built as an expression of our love, gratitude, and absolute adoration towards Pushinka. Here, you will find much about the story of her life and the impact she had on others, be it humans or animals.

Please feel free to commemorate her by laying flowers on her tomb or simply by having a kind thought in front of the window looking towards Heavens Gardens.

Yours,
The Administration

A Place To Rest
Visitors Booklet

Life Story of Pushinka (1960-7)

Somehow Pushinkas story got its extraordinary twist even before she was born, when her mom, a Moscow stray dog who we would later know by the name of Strelka, was selected to become one of the first soviet cosmonauts. Sputnik was already successfully launched, and the USSR was ahead in the Space Race. On 19th August 1960, Strelka and her cosmonaut Belka were launched into outer space from the Baikonur Space Station. They landed after orbiting the Earth 17 times, which made them one of the first living creatures to successfully orbit around the Earth and make it back alive.

The worldwide media coverage was huge, crediting the canine duo with a well-deserved heroic profile. Word was spreading that humanity, and the Soviet Union, in particular, is now one step closer into the exploration of Space.

But the survival of the animals brought new questions like does Space travel affect the organism's fertility? It came as no surprise when soon after the expedition Russian newspapers announced that Strelka is expecting puppies with Pushok, another dog from the space program. On November 30th, 1960 Strelka became a mom of six puppies: Kudryashka, Tishka, Dushka, Dymka, Malushka, and Pushinka. The Space Race was going strong, and pressure between the USSR and USA was thickening. People from all over the globe were starting to feel more and more fearful about the possibility of a nuclear war. The President of America - John F. Kennedy and the First Secretary of the Communist Party of the Soviet Union, Nikita Khrushchev were having regular discussions concerning the delicate and terrifying subject.

At that time Pushinka was living her first months of a carefree life in the USSR, as the loving company of her brothers and sisters. But the family that once consisted of 8 dogs was getting smaller, as the Russians were giving away the Space puppies as gifts to important people. This caught the attention of everyone, including Mrs. Jacqueline Kennedy. During the Vienna conversation, in 1961 she engaged in a long diplomatic conversation with Khrushchev, and after running out of topics the First Lady asked about the Space Pups and jokingly proposed to him to send one over to the White House. Surprisingly, he agreed and after two quick weeks of preparations, on 29th of June 1961, Pushinka arrived at the White House.

On arrival, she was carefully examined for any Soviet tracking or spy devices, and after coming in clean, she was instantly presented to the family. It didn't take a lot of time for the residents to notice that Charlie - the Kennedys Welsh Terrier was showing true affection towards Pushinka. They became close friends, sharing a room on the first floor of the White House. They spent their days running in the gardens and chasing ducks, sometimes they even took road trips with the Kennedys's automobile or even flew with the helicopter. As it turns out their friendship blossomed into a romance. And how wonderful when in June 1963 America woke up to the news that Pushinka welcomed four adorable puppies. Little Caroline named them Butterfly, White Tips, Blackie, and Streaker according to the distinguishing features each had. Everyone was joyfully celebrating the new members of the Presidential family, and photos of the pups started to cover the press. It took only a couple of days for The White House to be flooded with letters. Over 3000 kids were asking to adopt the newborns. At first, Jackie was reluctant about the idea but soon she asked the White House staff to go through the letters and select 10 of them. She then spent some time reading them and in August 1963 two kids got chosen to receive a puppy from Pushinkas litter. An FBI investigation followed and only in a couple of days Butterfly was given away to Karen House, a 10 year old girl from Illinois, and Streaker went to live with Mark Bruce, a 9-year-old boy from Missouri. White Tips and Blackie were moved to the Kennedys's Hyannis Port home, while Pushinka stayed at the White House where she continued to spend most of her time on her hobbies or in the company of her true friends from the White House's staff. We can say each day brought new sweeteners to her life.

No one could have known the terrible turn of events that was about to happen. The shock from the assassination of Kennedy placed a shadow above everyone. America was mourning, and people were feeling confused and lost. The family had only two weeks to move out of the White House and of course, the animals needed to go too. As she was leaving the house Jacqueline Kennedy offered Pushinka to the gardener from Williams. He happily accepted the kind gesture and soon Pushinka became one of the Williams, moving into their house in nearby Vienna, Virginia. Members of the family had mentioned that Pushinka spent long and happy years with them.

This is where the last road goes, but. Despite the detailed documentation of her first years, the public is still unsure what happened in the later part of her life, and we are left with the question: What happened with Pushinka?

On her arrival at the White House, 20 June 1961

With her newborn pups Butterfly, White Tips, Blackie and Streaker, 18 June 1963

MAUSOLEUM PLAN:

1. Pushinka's Tomb
2. View of Heavens Gardens
3. White Houses Columns
4. Pushinka's Cold War Medal

You're Here

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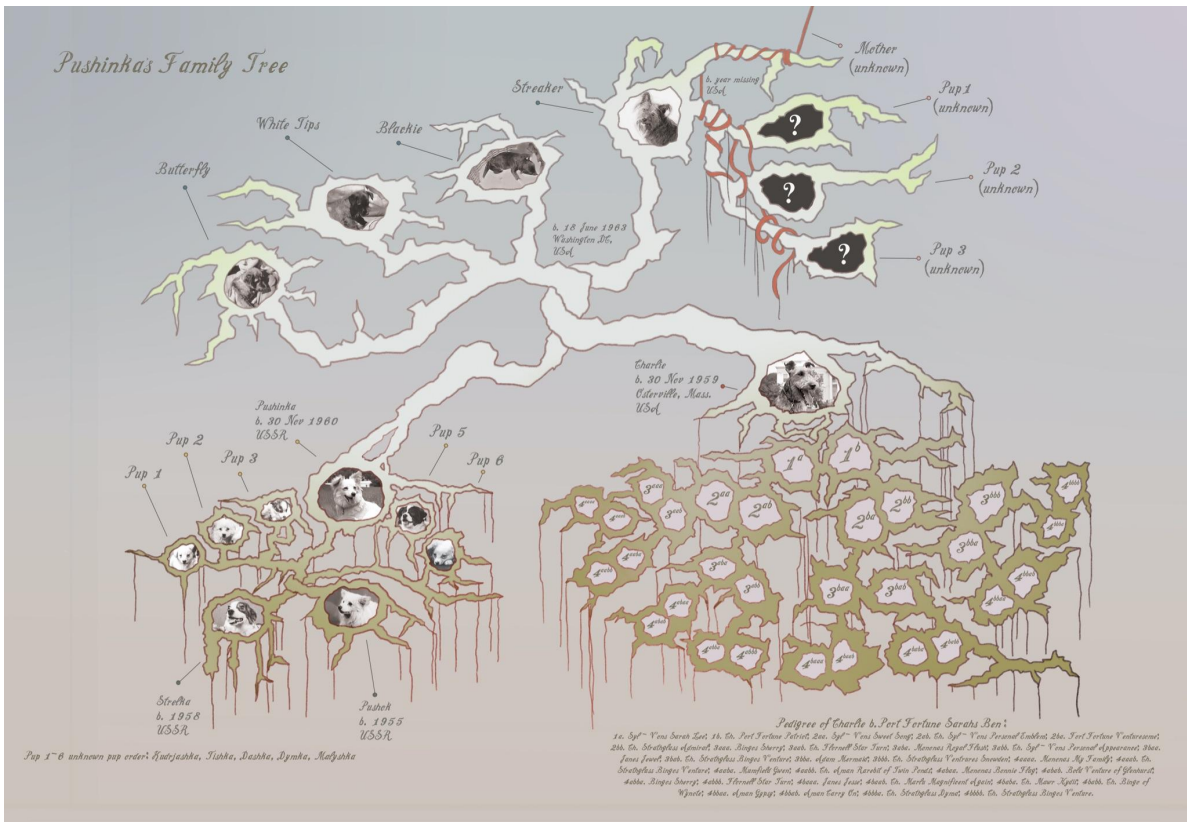
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Yours,
The Administration”



Gaslight, Gatekeep, Girlboss, 2022



Slug

2022

Foam, faux fur, plastic pearls

25x90x15 cm, one of four

Installation view:

Gaslight Gatekeep Girlboss, 2022

Curated by Boyana Djikova at Punta Gallery, Sofia



Gaslight Gatekeep Girlboss

2022

Hair extension, kitchen knives, ribbon, beads

100x50x5 cm

Installation view:

Gaslight Gatekeep Girlboss, 2022

Curated by Boyana Djikova at Punta Gallery, Sofia

Cool S, 2022



Main Distraction

2022

clay, soil, rope

150x340x16 cm

Installation view:

Cool S, 2022

Curated by Vesselina Sarieva at Sarieva, Plovdiv

[Extended documentation online](#)



Installation view:
Cool S, 2022
Curated by Vesselina Sarieva at Sarieva, Plovdiv



Mount Rushmore
2022
Glazed ceramics
45x48x30 cm

Installation view:
Cool S, 2022
Curated by Vesselina Sarieva at Sarieva, Plovdiv



Hat

2022

Ceramics, flowers

28x25x15 cm

Installation view:

Cool S, 2022

Curated by Vesselina Sarieva at Sarieva, Plovdiv

[Extended documentation online](#)



Yet Another Angel
2022
Glazed ceramic
20x24x11 cm

Installation view:
Cool S, 2022
Curated by Vesselina Sarieva at Sarieva,
Plovdiv

[Extended documentation online](#)



Last Minute Drawing IV
2022
Soft pastel on paper
63x50 cm

Installation view:
Cool S, 2022
at Sarieva, Plovdiv
Curated by Vesselina Sarieva

[Extended documentation online](#)



Weird Safe
2022
Glazed ceramics
17x15x14 cm

Installation view:
Cool S, 2022
Curated by Vesselina Sarieva at Sarieva, Plovdiv

[Extended documentation online](#)



Der Schmetterling, Meta Bambi, Salzichka na Vazglavnichka, Protein Milkshake, Bandaid
2020

Series of ceramic reliefs

Installation view
SAW Future Oracles 2021



Installation view: *SAW Future Oracles 2021*

Protein Milkshake
2020
Ceramics
20x45x1 cm



Installation view: *SAW Future Oracles 2021*

999

Collaboration with Andrew Bornogo

2021

Ceramic, spray paint, inkpen drawing, perspex

65x62x7 cm



999
 Tsvetomira Borisova and Andrew Bornogo
 2021
 Ceramic, spray paint, inkpen drawing, perspex
 65x62x7 cm

Installation view: *SAW Future Oracles 2021*