PORTFOLIO

BORYA SHAPSHALOVA

CV

Borya Shapshalova (b. 1989, Blagoevgrad, Bulgaria) is a contemporary intermedia artist based in Sofia who works primarily in abstract digital painting, metaverse architecture, and sculpture. Her practice investigates the hidden determinants of human behavior and consciousness, exploring how various constraints—societal, self-imposed, corporate, and familial—affect our authentic, innate and intrinsic nature. Through her abstract digital paintings and new media art, Shapshalova reimagines modalities and creates connections between seemingly unrelated internal and external forces, inviting viewers to discover new perspectives on human existence.

SELECTED SOLO EXHIBITIONS

2021, *Alternatives*, Moshtanska Kushta Gallery, Blagoevgrad, Bulgaria
2019, *RESIDENT ALIEN*, MOVE.BG, Sofia, Bulgaria
2017, AeonMapping1.0, Atelieto, Sofia, Bulgaria

SELECTED GROUP EXHIBITIONS

[Forthcoming] 2025, *MADE IN LESHTEN Vol.5*, Little Bird Place, Sofia, Bulgaria
2025, *Official Curation of ETHBucharest*, Biblioteca Naţională a României, Romania
2023, *You Topia*, Elsewhere (The NFT Gallery), London, UK and New York, USA
2023, *NFT Paris Official Curation*, Grand Palais, Paris, France
2022, *Enter the Betaverse*, betahaus, Sofia, Bulgaria
2022, *PROOF OF PEOPLE*, fabric, London, United Kingdom
2022, *NFT Liverpool Official Selection*, Adelia Art Gallery, Liverpool, United Kingdom
2022, *VerticalCryptoArt Residency Auction + Exhibition*, The Metaverse [link]

AWARDS

2015, 48h Sofia Film Challenge (winning team), IN THE PALACE ISFF, Sofia, Bulgaria
2012, EASA Wastelands Open Call (selected), EASA, Helsinki, Finland

RESIDENCIES

2025, *MADE IN LESHTEN Vol.5*, Leshten, Bulgaria
2021-2022, VCA Residency Cohort 2, VerticalCrypto Art, The Metaverse
2019, (Re)configuring Territories, Narva Art Residency, Narva, Estonia

SELECTED PRESS

Filipa Ivanova Ognianova, '*Profession: NFT Artist - Working in the Future*' interview for *Bulgarian National Television* (2022) [link]
Ricko Leung, "*From Cryptopunk to Crypto Patron*" in *Larry's List* (2022) [link]
Harry Martin, "*VerticalCrypto Art presents: Fundraising Auction Event for NFT-native Residency Program — on Wednesday, January 19th 2022*" in *Medium* (2022) [link]

PROFESSIONAL CONTRIBUTIONS

2022-2023: Mentor, VCA Residency, Online and in the Metaverse
2022-2023: Project Manager, VerticalCrypto Art Curatorial House, remote and on-site in London, United Kingdom, and Paris, France
2015: Leader, Summer Art Education Camps for Children, Vietnam

PORTFOLIO OF RECENT WORKS

'body autonomy', 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
.png

detail

"Body Autonomy" explores the fractured identity of parenthood through digital abstract painting. Created during stolen moments while my toddler sleeps, these works embody the tension between attachment parenting and personal sovereignty.

The vibrant pink palette evokes the intense intimacy of the maternal body, while fragmented compositional elements mirror the disrupted sense of self experienced during early parenting. Each brushstroke represents a moment reclaimed from the beautiful surrender of breastfeeding, co-sleeping, and constant touch.

This digital medium allows for layered complexity that mirrors the neurological bond forming between parent and child—structured yet chaotic, intentional yet emergent. The luminous color relationships capture both the overwhelming tenderness and the yearning for separation that defines this phase of parenthood, creating a visual symphony where love and loss of self coexist in delicate equilibrium.

'body autonomy', 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
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'corrosive whispers', 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
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detail

"Corrosive Whispers" explores fear as an insidious force that gradually deteriorates happiness, much like rust consumes metal. The composition juxtaposes vibrant colors representing joy with digitally reimagined rust textures that intrude upon these bright areas.

Fear operates like oxidation - beginning imperceptibly at vulnerable edges before spreading inward. The digital medium creates impossible textures where boundaries between joyful colors and corrosive elements blur, reflecting how fear often obscures the line between rational concern and irrational anxiety.

By contrasting a hopeful palette with deteriorating rust textures, I invite viewers to contemplate their relationship with fear. Rather than portraying fear as a sudden catastrophe, the work presents it as a gradual, relentless process that transforms what was once pristine into something fundamentally altered.

The piece ultimately asks: can we recognize fear's early corrosion before it consumes what we value most?

'**corrosive whispers'**, 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
.png

'universe in which time and space had been ruled out', 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
.png

detail

"universe in which time and space had been ruled out" draws inspiration from Clifford D. Simak's book "A Choice of Gods," exploring his concept that time and space might be artificial constraints limiting our perception of reality.

The composition balances geometric fragments against fluid textures, with vibrant pinks dominating the emotional palette and turquoise providing cosmic contrast. The central shape represents human presence within this abstract dimension, questioning our place in existence when freed from conventional boundaries.

Scattered elements evoke fragments of consciousness floating in a reality unbound by physical laws—reflecting Simak's characters who, with near-immortality, develop expanded perceptions of existence. The artwork invites viewers to imagine consciousness beyond our limited four-dimensional experience, into a realm where true understanding of the universe becomes possible.
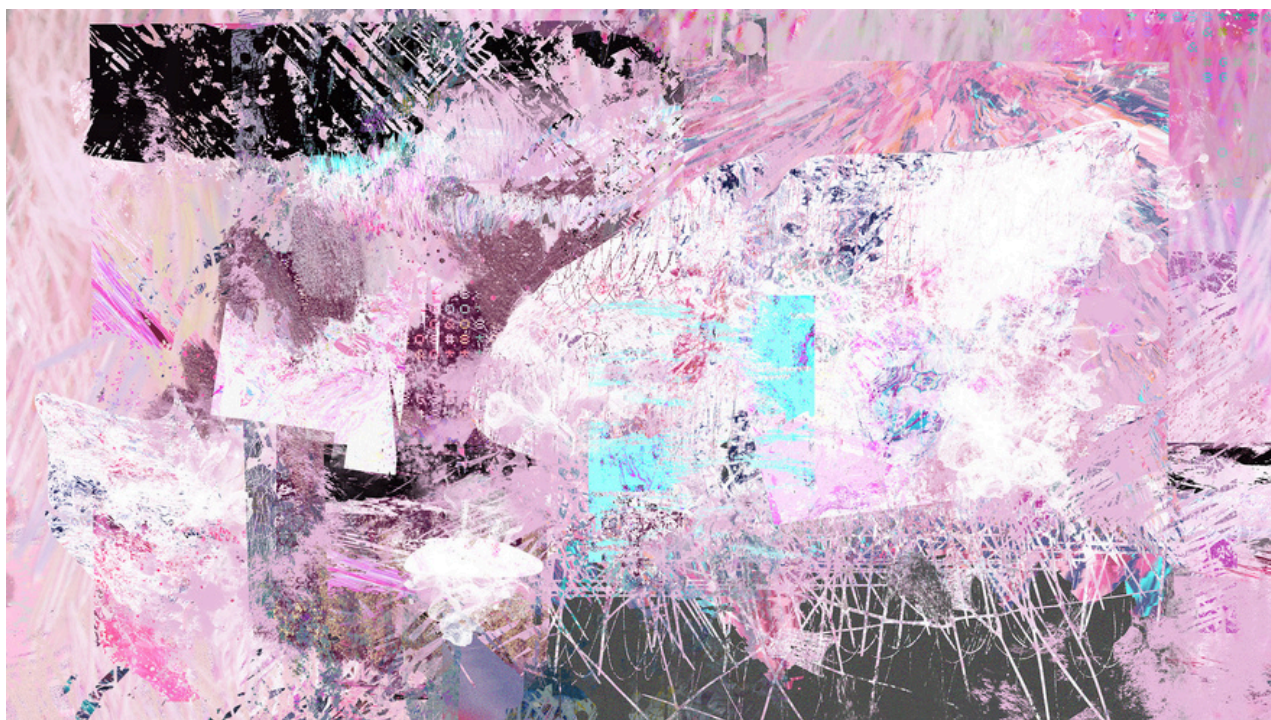
'universe in which time and space had been ruled out', 2025
digital painting
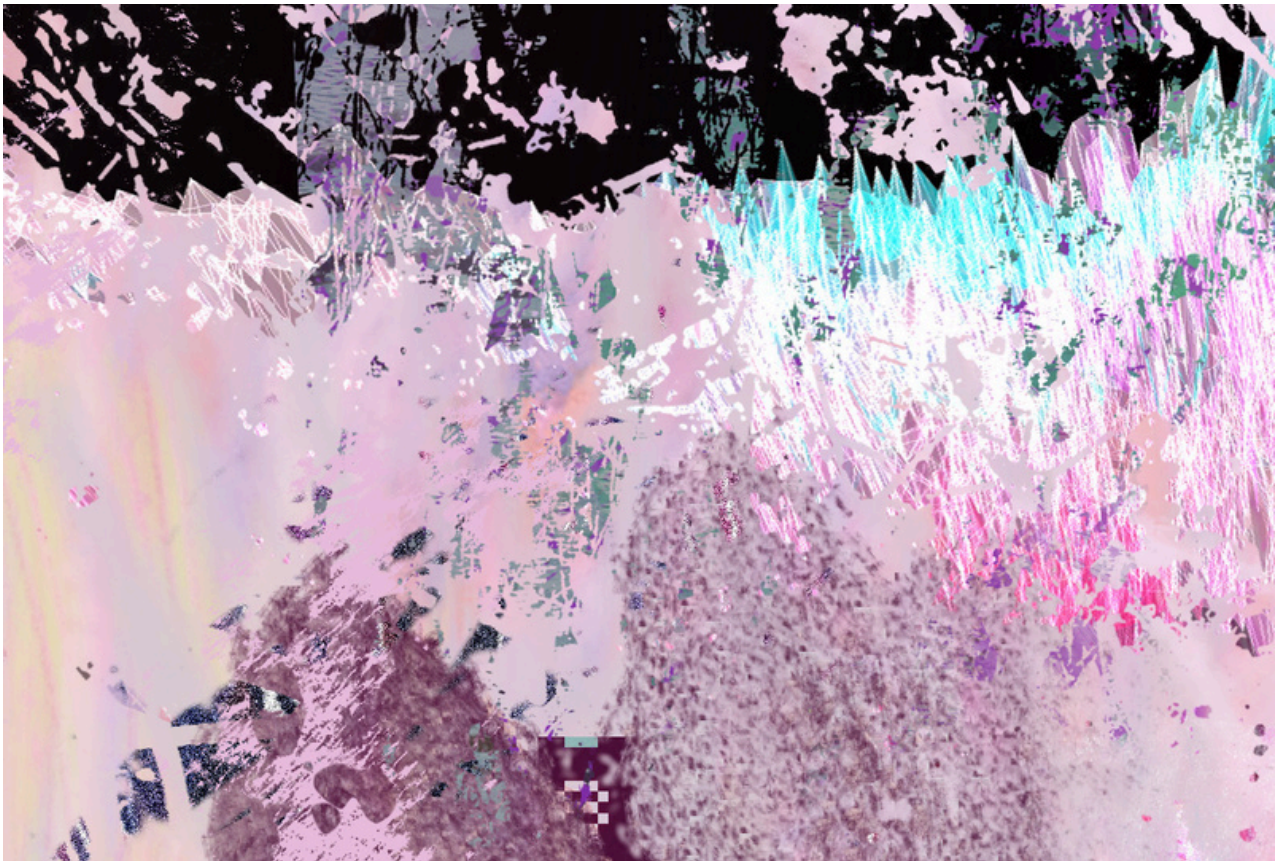7680 x 4320 pixels / 270 x 150 cm
.png

'dirt road intuition', 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
.png

detail

"dirt road intuition" explores inner knowing through a digital landscape of pinks and blacks. The composition's fragmented structure—stark geometric intrusions against ethereal washes—represents the conflict between societal expectations and authentic impulses.

Like an unpaved path revealing itself only as one walks forward, this artwork employs translucent layering to capture intuition's elusive nature. The turquoise elements serve as guideposts, symbolizing moments of clarity emerging from chaos.

The digital medium creates tension between control and surrender—mirroring the intuitive process itself. Gestural scratches and delicate white webs suggest that intuition requires both momentum and delicacy.

This piece champions the courage to venture beyond conventional wisdom into personal truth, reminding us that the intuitive path reveals beauty impossible to access through rigid thinking.

'dirt road intuition', 2025
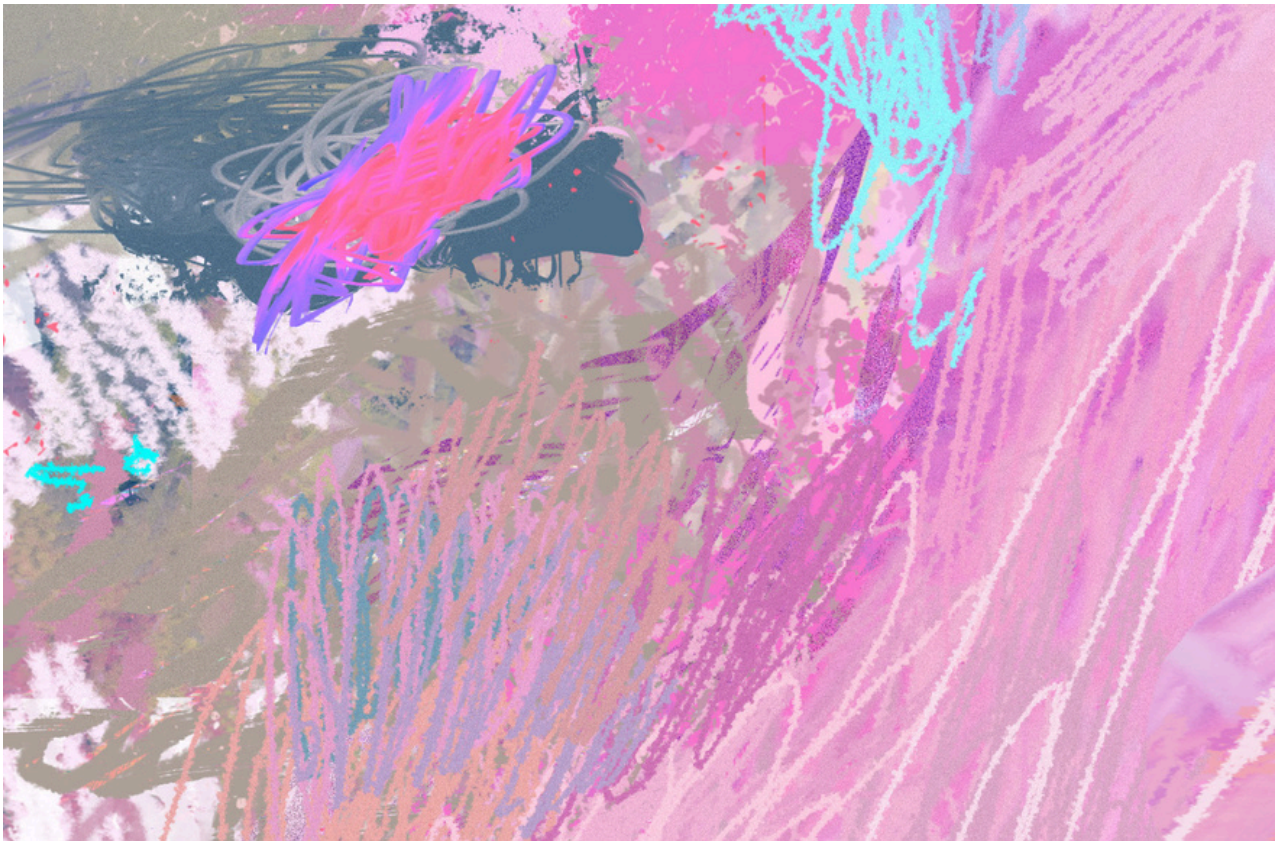digital painting
7680 x 4320 pixels / 270 x 150 cm
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'we are not always what we seem and hardly ever what we dream', 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
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detail

"we are not always what we seem and hardly ever what we dream" captures the essence of Peter S. Beagle's book "The Last Unicorn" through vibrant digital abstraction. The bold turquoise expanses evoke the unicorn's immortal magic, while the intrusive red forms represent the human heart's passionate limitations.

The painting's dynamic brushwork mirrors the novel's exploration of transformation—the unicorn becoming human while remaining something "in between." Translucent layers create depth that reflects how reality shifts depending on perspective, just as Schmendrick's magic reveals hidden truths.

Created in moments of deep reflection, this piece reimagines the Red Bull's presence through bold crimson forms that intrude upon the composition's ethereal spaces. Like the mythical beast that drives unicorns into the sea, these red elements represent forces that suppress our authentic nature. Yet just as the unicorns eventually break free, the turquoise and pink elements persist—suggesting that our true essence remains intact despite being temporarily submerged beneath the waves of transformation and disguise.

'we are not always what we seem and hardly ever what we dream', 2025
digital painting
7680 x 4320 pixels / 270 x 150 cm
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VISIT THE METAVERSE

LINK

You are invited to experience the five digital abstract paintings in a metaverse gallery created by the author. Immerse yourself in these digital artworks in a natively digital environment, where the boundaries between physical existence and digital freedom dissolve.

Arium is a browser-based 3D video chat platform designed for hosting social events in virtual spaces that simulate being together in the same physical location. Users can freely move around these 3D environments and approach others to initiate conversations naturally, without needing to manage breakout rooms or formal meeting structures.

The platform features spatial audio where conversations fade in and out based on proximity, mimicking real-world social dynamics and allowing for spontaneous interactions. Arium works directly in web browsers without requiring specialized hardware or software downloads, making it accessible for virtual exhibitions, conferences, and social gatherings. The technology is specifically designed to make large virtual events feel more natural by recreating the serendipitous social interactions that typically occur at in-person gatherings.

2025

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2025