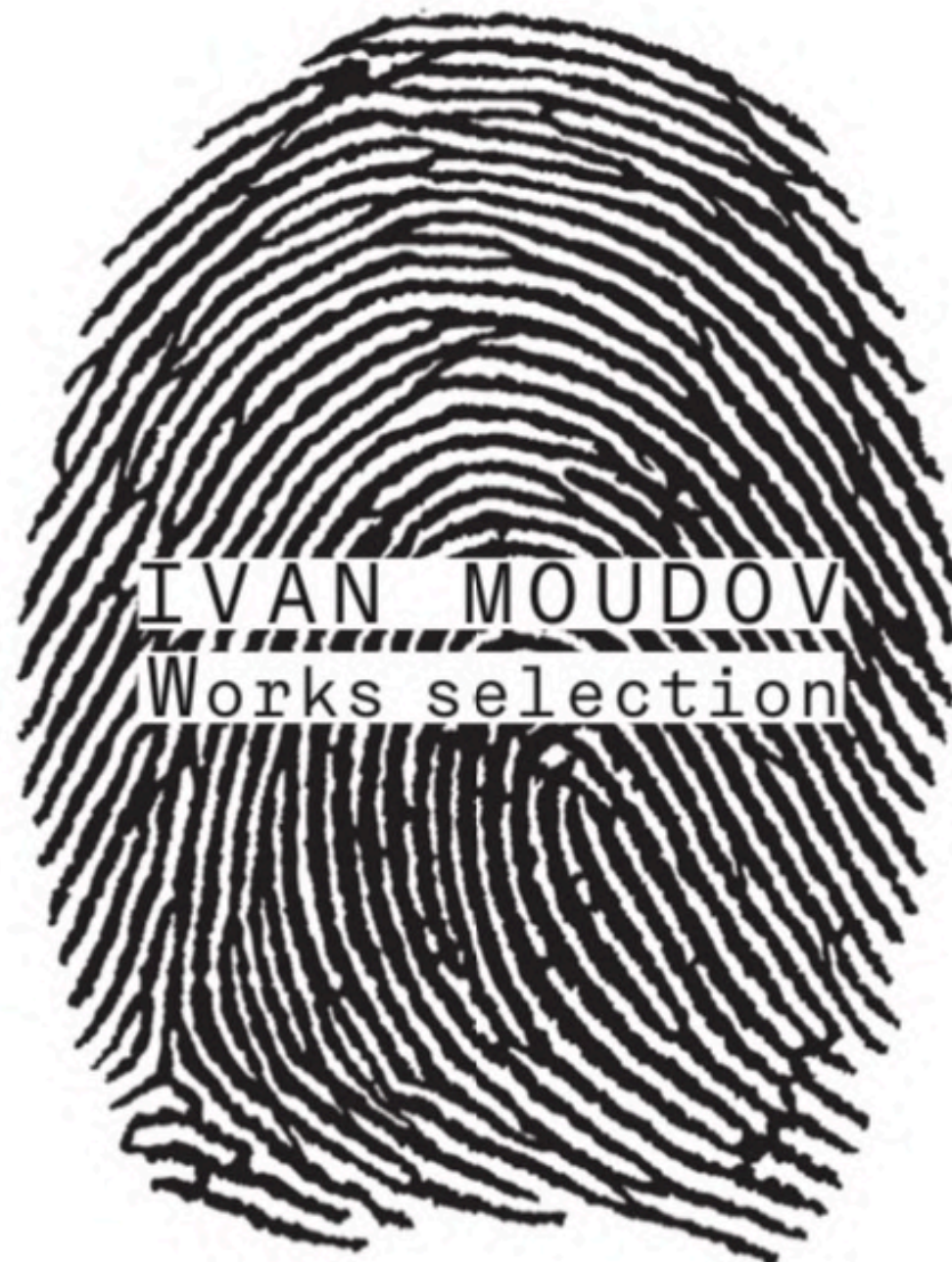


GALERIE  
ALBERTA  
PANE



## ONE HOUR PRIORITY

One Hour Priority, 2000. Video, 60 min  
The video work documents a performance where the artist is driving a car in a roundabout in the centre of Sofia for one hour using his right for priority.

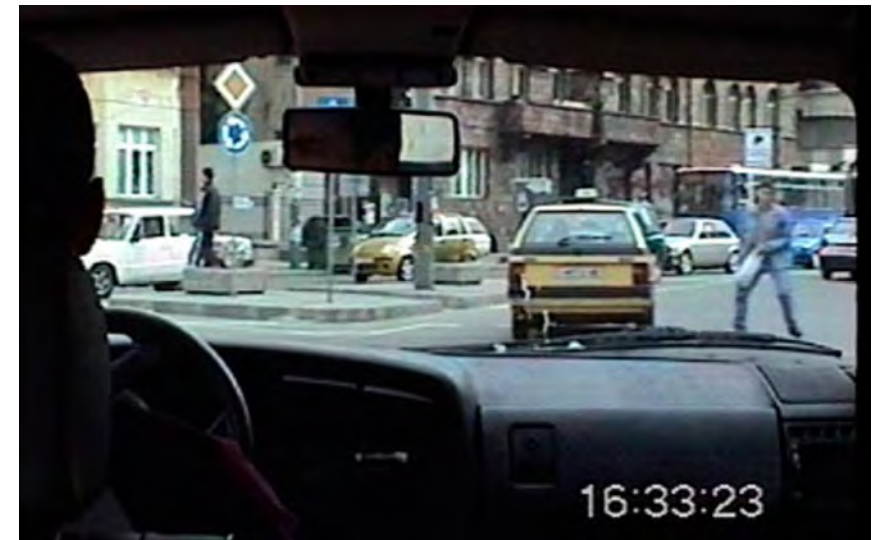


One Hour Priority, 2000  
Documentation

The video shows the artist driving for one hour on a roundabout in the center of Sofia. The location is notorious for generating heavy traffic in rush hours. The cars already inside the roundabout have priority, so all other cars coming from other directions have to stop and wait. Playing with the road regulations, the artist found a way to be “the right one at the right place” for 1 hour while the very idea of “right time” in the context of the work becomes obsolete. Time loses its punctuation and linearity right in the middle of the urban setting, actually the exact place at which the linearity of time and its progressive motion may be expected to be at its most obvious.

Ivan Moudov often uses the interaction between humans, car traffic and street regulations in a particular city as a stage set for interventions and actions, transforming normal urban activities into something completely strange. His works illuminate the absurd regulation or lack of such in various cities and/or their parts. He seems to either stick to the letter of the rule, or to twist it to an absurd level, such as when regulating the car traffic in Graz, Austria, dressed up as a Bulgarian police officer, totally out of his jurisdiction, - all in order to gain visibility as an individual city dweller and to mark his place as a single citizen in a civil society.

*Iara Boubnova*



One Hour Priority, 2000  
Video transferred on DVD, sound, 60 min.  
Video still



## 14:13 MINUTES PRIORITY

14:13 Minutes Priority is the name of a performance that took place within the Schiller Festival in Weimar in 2005. The title refers to the duration of the performance, which was stopped by the police at the 14th minute after it started. The performance consists of seven cars moving in the roundabout that connects the downtown area, the suburbs and the shopping mall of Weimar. The cars involved in the performance blocked the traffic for all those who tried to enter or exit the roundabout. This work is based on the One Hour Priority (2000) performance where the artist is driving a car in a roundabout in the centre of Sofia for one straight hour using his right of priority.



## TRAFFIC CONTROL

“The Police in Bulgaria is often a symbol of unregulated power and authority. Laws and even road regulations could be ambiguously treated and you never know whose right exactly the policemen are protecting. For me it was interesting to know what it is to be “on the other side”; how it is to be the one who has the power; how wearing a uniform can change my position and point of view. I put myself into a situation where for the normal citizens I represent the same authority that I fear. At the same time my action is totally illegal. In Austria where laws and regulations are much stricter and citizens are much more respectful to authorities, the situation is even more interesting. I’m wearing the uniform of a Bulgarian policeman, which Austrians cannot identify, but I’m counting on their respect for the law, no matter, who is representing it. I’m entering their system both as a criminal and a person of power.”



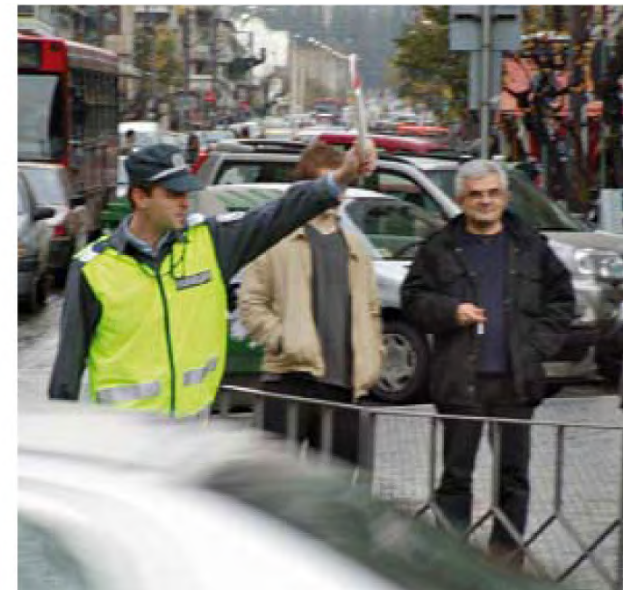
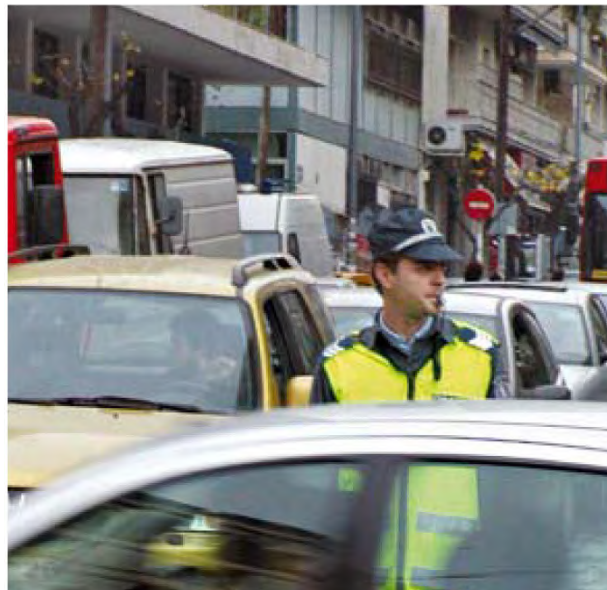
VIDEO Performance in Graz – 5:59 min

VIDEO Performance in Cetinje – 4:31 min

VIDEO Performance in Thessaloniki – 6:56 min

**Traffic Control**, 2001/2003  
top: Performance, „Never stop the action“  
<rotor> association for contemporary art,  
Graz, Austria 2001

below: Performance, “New Balkan Artists” Hellenic Culture Organization  
S.A. Thessaloniki’s Department Cultural Olympiad,  
Greece 2003





## WIND OF CHANGE

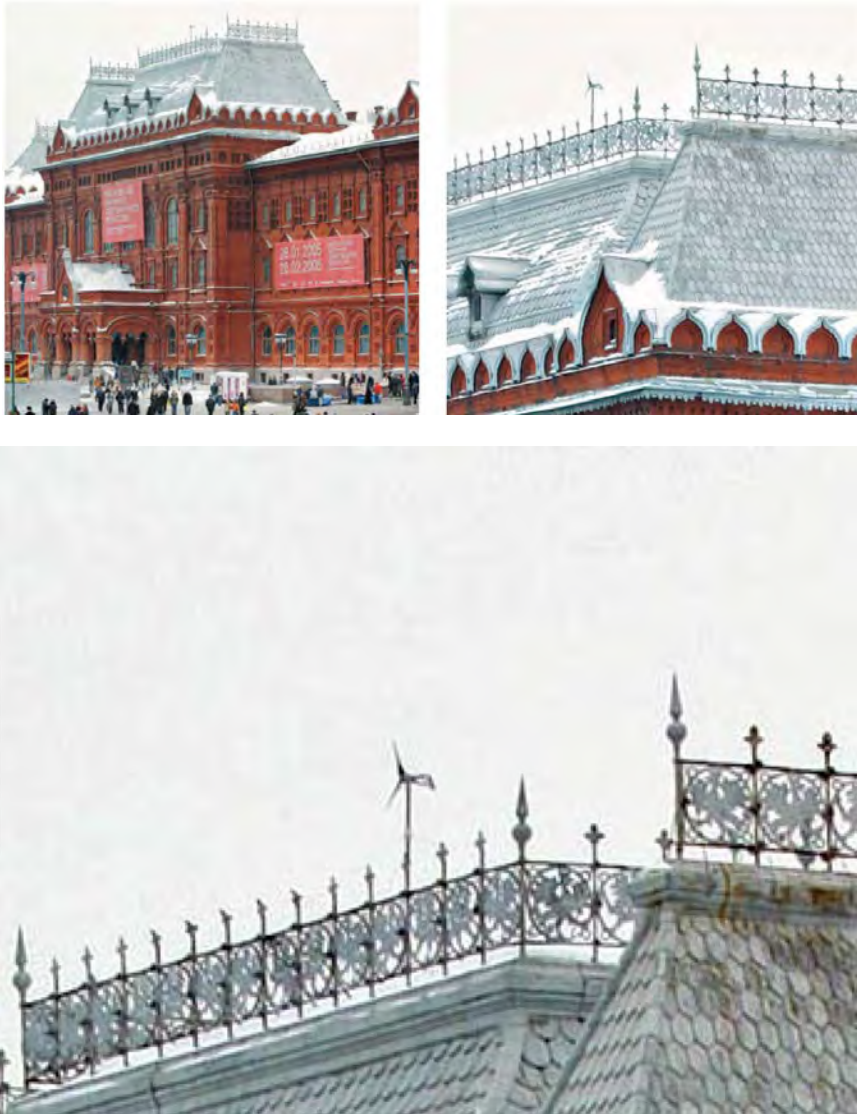
“A young Bulgarian artist presents an artful and intricate installation, offering an electrical device which works with new technologies to provide renewable and eco-friendly energy. This mini-engine, driven by wind-power, is located on the roof of the museum. It houses a weather-vane which rotates with the wind, and not only indicates the wind’s direction but also produces electricity for surveillance cameras installed in the museum. Naturally, the surveillance cameras remain black in quiet weather and the secured objects are then at risk of burglary or vandalism.”

*From the text of Ami Barak for the catalogue  
Dialectics of Hope 1st Biennial of Contemporary  
Art, Moscow 2005*

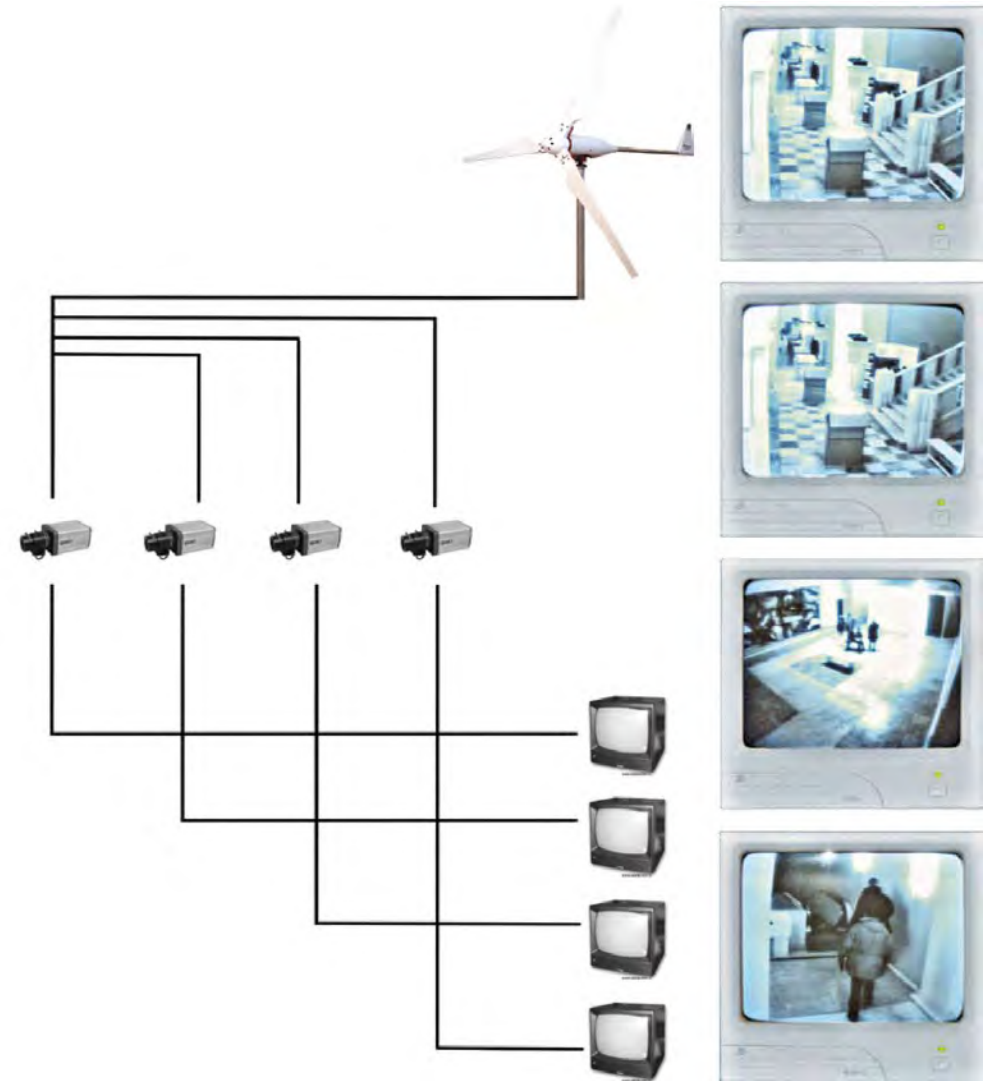




## WIND OF CHANGE



**Wind of Change**, 2005  
Mixed media installation. Dimension variable. Installation views, Lenin Museum,  
1st Moscow Biennial of Contemporary Art, 2005



These security cameras are powered by a wind turbine which has been placed on the roof of the Lenin Museum. The appearance and quality of the images depend on the strength of the wind outside.



FRAGMENTS, 2002-2007



Fragments, 2002-2007  
4 hand-made boxes, stolen fragments  
Installation view Kunstverein Braunschweig

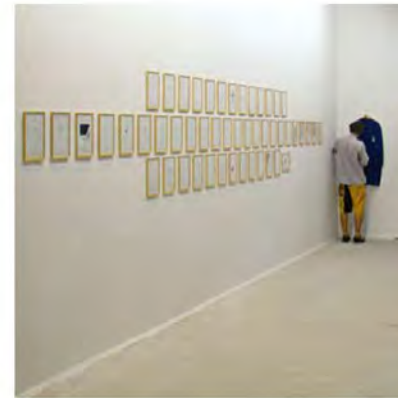


## FRAGMENTS, 2002-2007

“Since 2002 I have been collecting parts of different artworks from various museums, galleries and art centers in Europe. I made these suitcases in order to have my collection with me everywhere I go and to be able to show it to everyone who might wish to see it. It is my portable museum and Noah's Ark.”



**Fragments, 2002-2007**  
4 hand-made boxes, stolen fragments  
Installation view the Bulgarian National Pavilion, 52 La Biennale di Venezia, Venice 2007



Ivan Moudov taking a fragment from  
Luchozar Boyadjev's Installation at "Love  
it or Leave it", 5th International Biennial  
Cetinje, Montenegro, 2004



**Fragments (Box #2), 2002-2007**  
Hand-made box, stolen fragments  
Installation view ATA Center - Institute for  
Contemporary Art, Sofia, 2005



**Fragments (Box #3), 2002-2007**  
Hand-made box, stolen fragments  
Installation view "Residents", Espace EDF Electra, Paris



## FRAGMENTS, 2002-2007



### Fragments (box #1), 2002–2004

- Annette Messenger. *Hors-Jeu*. Fragment, bronze bird.
- Yoshua Okon. *Sony*. Fragment, piece of tie.
- Eric Fonteneau. *La Bibliotheque*. Fragment, print on paper.
- Gary Hill. *And Sat Down Beside Her*. Fragment, magnifying glass.
- Robert Barry. *Advocate*. Fragment, slide.
- Douglas Gordon. *Self Portrait (Kissing with Scopolamine)*. Fragment, slide.
- Eva-Maria Bogaert. Fragment, slide.
- Andrew Carnie. *Magic Forest*. Fragment, slide.
- Jannis Kounellis. *Untitled*. Fragment, slack.
- Sue de Beer. *Hans & Grete*. Fragment, red ribbon.
- Manfred Pernice. *Achse of Contemplation*. Fragment, broken ashtray.
- Nedko Solakov. *A Life (Black & White)*. Fragment, Paper sign.
- Doria Garcia. *Screen System*. Fragment, piece from blinds.
- Robert Filliou. *La Joconde*. Fragment, handwritten sign on cardboard.
- Tracey Emin. *Exorcism of the Last Painting I Ever Made*. Fragment, acrylic on postcard.
- George Brecht. *Table et chaises*. Fragment, play card, 9 diamonds.
- Francis Alys. *A Man Traces a Line as he Walks Through the City of Athens Shooting a Flare Every Thirty Steps*. Fragment, sheet of paper with handwriting.
- Krijn de Koning. *Platre*. Fragment, certificate on paper.
- Christian Boltanski. *Réserve des Suisses morts*. Fragment, black and white photograph.
- Atelier van Lieshout. *Darkroom*. Fragment, stopper from drum.
- Joseph Beuys. *A Monument to the Future*. Fragment, piece rust.
- Guy Limone. Fragment, miniature yellow plastic figure.
- Panamarenko. *Le Garage des Alpes*. Fragment, notebook with handwritten texts and drawings.
- Robert Morris. Fragment, color threads.
- Anselm Kiefer. *Volkszählung*. Fragment, piece of lead.
- Jan Fabre. *Zal hij voor altijd met aaneengesloten voeten staan*. Fragment, fake white hair.
- Mac Adams. *Black Mail*. Fragment, metal ring.
- Ryan Gander. *A Phantom of Appropriation*. Fragment, broken neon.
- Aleksandra Mir. *Hello*. Fragment, black and white photograph.
- Marcel Broodthaers. *289 coquilles d'œufs*. Fragment, piece of egg-shell.
- Daniel Buren. *The Three Sails*. Fragment, white thread.
- Wolfgang Tillmans. *Tate Purple installation*. Fragment, color photograph.
- Ozawa Tsuyoshi. Vegetable weapon. Fragment, picture.
- Adrian Piper. *Vote*. Fragment, Sheet of paper with handwriting.
- Jeremy Deller. Fragment, sticker Volcano.



### Fragments (box #2), 2002–2007

- Yayoi Kusama. Fragment, fake pearl.
- Robert Watts, George Brecht. *YAM Lecture*. Fragment, slide.
- Joëlle Tuerlinckx. *Image lumiere*. Fragment, candle.
- Mark Chevalier *In touch with the real*. Fragment, connection-block, darts arrow.
- Carsten Nicolai. *Snow Noise*. Fragment, rubber stopper.
- Richard Fauquet. *Table de ping pong*. Fragment, ping-pong ball.
- Fiorenza Menini. *Salle d'attente*. Fragment, leaf.
- Yinka Shonibare. *Dressing down*. Fragment, piece of leather strap.
- Matthew Barney. *Case bolus*. Fragment, piece of leather strap.
- Nayland Blake. *Magic*. Fragment, dry rose.
- Dave Muller. Fragment, drawing on paper.
- Eric Tabuchi. *Groenland*. Fragment, photography.
- Franz Ackermann. *(Untitled) Mental map: incredible terrible beautiful*. Fragment, plumage.
- Mike Kelley. *Brown star*. Fragment, piece of ribbon.
- Bjarne Melgaard. Fragment, syringes.
- Peter Weibel. *Re: Wind & fast forward (des realen)*. Fragment, soil.
- Tim Noble & Sue Webster. *Dirty white trash (with Gulls)*. Fragment, piece of paper.
- Work-seth/tallentire. Fragment, metal detail.
- Maurizio Cattelan *Untitled (Gerard)*. Fragment, piece of shoe-laces.
- Urs Fischer. *What If the Phone Rings*. Fragment, wax.
- Gregor Schneider. *Totes Haus Ur, gute muter*. Fragment, fake hair.
- Janine Antoni. *Saddle*. Fragment, hide.
- Henrik Håkansson. *Through the woods to find the forest*. Fragment, pin.
- Andreas Slominski. *Viktoria*. Fragment, key.
- Rirkrit Tiravanija. *Ohne Titel (Bon voyage Monsieur Ackermann)*. Fragment, Nescafe.
- Marisa Merz. Fragment, pottery sculpture.
- Sarah Lucas. Fragment, metal, nail, piece of turn screw.
- Boris Groys. *Die Ausstellung eines Gesprächs*. Fragment, sheet of paper with text.
- Stuart Pigott. *Absolute power*. Fragment, print on transparent, page.
- Li Zhenheng. *Red-Color News Soldier*. Fragment, Mao book.
- Andrea Bowers. *Production Still for Upcoming Project on the Storage of the AIDS Memorial Quilt*. Fragment, ribbon.

## FRAGMENTS, 2002-2007



**Fragments (box #3), 2005**

1. Thomas Schütte. *Mohr's Life*. Fragment, can.
2. Nam June Paik. *Zen for Wind*. Fragment, black and red wooden object.
3. Pipilotti Rist. *The Room*. Fragment, remote control.
4. John Bock. *Zero Hero*. Fragment, printed banknote.
5. Mona Hatoum. *+ and -*. Fragment, sand.
6. Maria Teresa Hincapié. *Space Moves Slowly*. Fragment, dry leaf.
7. Pascale Marthine Tayou. *Plastic Bags*. Fragment, plastic bag.
8. Sergio Vega. *Waiting room*. Fragment, Polaroid photography.
9. Jennifer Allora & Guillermo Calzadilla. *Landmark*. Fragment, rubber.
10. Rivane Neuenschwander. *[...]*. Fragment, drawing made in type manner.
11. Yung Ho Chang. *Bamboo Shoots*. Fragment, bamboo sticks.
12. Hermann Nitsch. *Large Blood Picture*. Fragment, tie from apron.
13. Otto Muehl. *Untitled*. Fragment, razor-blade.
14. Rudolf Schwarzkogler. *Untitled (Sigmund Freud-Bild)*. Fragment, rope.
15. John Baldessari. *Sky/Sea/Sand*. Fragment, photography.
16. John Latham. *God is Great*. Fragment, piece of glass.
17. Dan Flavin. *Untitled*. Fragment, from luminescent lamp.

18. Ines Doujak. *Follow the Leader*. Fragment, whistle.
19. Alice Creischer/ Andreas Siekmann. *The Seamstresses of Brukman*. Fragment, stripe.
20. Rainer Oldendorf. *KIRöntgenstraße 3*. Fragment, slide.
21. Annelies Goedhart. *The Day Daddy Died*. Fragment, text on paper.
22. Sonia Abian/Carlos Piegari. *Aparatobarrio*. Fragment, tiger ass handle.
23. Jeff Koons. *New Shop-Vac Wet-Dry*. Fragment, vacuum cleaner.
24. Franz West. *Untitled*. Fragment, piece of carpet.
25. Matthieu Laurette. *Moneyback Life! Mobile Information Stand for Moneyback products (Version #1)*. Fragment, chocolate box with receipt inside.
26. Stanley Brouwn. *1000 mm – 881 mm*. Fragment, paper.
27. Paul McCarthy. *Spaghetti Man*. Fragment, fur.
28. Dieter Roth/Björn Roth. *Gartenskulptur*. Fragment, wire.
29. Subodh Gupta. *Curry*. Fragment, ladle.
30. Walter Dahn. *If I Can Dream*. Fragment, picture from newspaper.
31. Carlos Amorales. *Broken Animals*. Fragment, black glass.



**Fragments (box #4), 2005-2007**

1. Luchezar Boyadjiev. *Schadenfreude Guided tours*. Fragment, piece of belt.
2. Erzën Shkololli. *Bed*. Fragment, button.
3. Anna Friedel. *My Heart Is My Better Brain*. Fragment, piece of paper.
4. Franziska Cordes. *Rambo Blueberry*. Fragment, candle.
5. Irena Lagator. *Wash Inside Out!*. Fragment, tag from T-shirt.
6. Ilija Šoškić. Fragment, stone.
7. Sarkis. *Conversation avec le Son des Appeaux*. Fragment, tape.
8. Version. *The Map of the World*. Fragment, magnet.
9. Lamia Joreige. *Objects of War*. Fragment, play card, 6 heart.
10. Jusuf Hadzifejzovic. *Double Jack*. Fragment, piece of elastic.
11. Ebru Özseçen. *Dish washing Dreams*. Fragment, steel wool.
12. Driton Hajredini. *Who Killed the Painting?*. Fragment, nylon.
13. Martin Glaser. *Jeanne d'art*. Fragment, condom.
14. Svetlana Racanović. *Lullay*. Fragment, rope.
15. Gojko Celebić. *3000 Spoken Words*. Fragment, sheet from book.
16. Tanja Ostojic. *Way to success*. Fragment, condom.
17. Jan Kadlec. *MC Bed*. Fragment, piece from pyjamas.

18. Nedko Solakov. *Floor*. Fragment, pushpins.
19. Blue Noses. *Little Men*. Fragment, piece of cardboard box.
20. Irina Korina. *Modules*. Fragment, plywood.
21. Kamen Stoyanov. *Underground Butterflies*. Fragment, slide.
22. Jeff Koons. *Puppy*. Fragment, flower.
23. Uroš Djurić. *Self-portrait with Doug Aubrey*. Fragment, photography.
24. Olaf Nicolai. *Enjoy/Survive I + II*. Fragment, sticker.
25. Gelatin. *Gelatin Wet Garbage*. Fragment, fur.
26. Pravidoliub Ivanov. *Memory is a Muscle (Preparatory drawing)*. Pencil, silicone on paper.
27. Mrdjan Bajič. *Bomb*. Grenade.
28. son: DA. *Moderna Galerija Under Construction*. Fragments, gaffer tape and duck tape.
29. Irfan Önürmen. *Terror Factory*. Fragment, gun made of newspapers.
30. Dan Perjovschi. *A Piece for Ivan to Steal*. Drawing on paper.
31. Artur Barrio. *ideaSituation: SubjectiveObjective interRelationship*. Fragment, shellac.
32. Joana Hadjithomas & Khalil Joreige. *The Circle of Confusion*. Fragment, photography.
33. Stano Filko, Jan Mančuska, Boris Ondreička and Marek Pokorný. *Model of the World/Quadrofonía*. Fragment, steel ball.



FRAGMENTS, 2002-2007



## ALREADY MADE 4 (TIMM ULRICHS)

An art theft perpetrated by another artist is the focus of Moudov's piece *Already Made 4*. In 1971, the German artist Timm Ulrich documented his attempt to steal a colleague's drawing from a gallery. A photograph shows how Ulrich places a bag under the framed piece where it hangs on the wall, in order to remove it and make his getaway. Ivan Moudov ventures to repeat this theft but switches the object of the larceny. The piece that is on its way into Ivan Moudov's bag is the photo of Timm Ulrich's attempted theft. Thus, Ivan Moudov not only steals Timm Ulrich's piece but also his idea. However, Moudov does not stop there. He documents his theft by photographing it, frames the picture and repeats the procedure with his own photographic documentation. This is repeated until Timm Ulrich has completely disappeared from the picture. Ulrich's piece has been entirely appropriated by Ivan Moudov – idea, image, frame, everything



**Already Made 4** (Timm Ulrichs), 2007  
B&W photographs



## DAN, DAN

Dan, Dan (2010), five plastic bags containing dust scratched from Dan Perjovschi's wall drawings at the Institute of Contemporary Art in Sofia provide evidence of the artist's action.



**Video still from: Kalin Serapionov.** Unmaking Dan, 2010. 12'59", collective performance by the ICA-Sofia members deleting Dan Perjovschi's wall drawings after his exhibition at ICA-Sofia Gallery in 2010.



**DAN, DAN,** 2010, 5 paper bags, white powder, plastic bag.

## NEW HOPE

The lift on the ground floor of the Goethe Institute Sofia is perfectly real. So is the nightmare in which everyone who gets into its cabin finds oneself. We really start upwards but it is not the whole lift that follows our movement. It is only the floor that is moving and it seems almost sure that soon we will all get smashed. Just like in a film scene, finally the lift stops shortly before it has become too dangerous, but long after the reasonable duration of a simple joke.

Ivan Moudov's works often involve the audience as a participant, accomplice or even a victim. His works entail a physical and psychological rather than aesthetic experience. Reality is the artist's principal material.

The claustrophobic lift created especially for the Goethe-Institute Sofia, undoubtedly bears reference to a certain political reality. The artist's own role as a "post-socialist" author, as well as the new clichés of the ideology of "changes" are put into question. Moudov's lift is contemporary and pessimistic allegory – the impossible lifting up to one's dreams and a trap for hopes.

Institutions (art or other), power, control as well as our conformity are recurrent themes in his works.



**New Hope**, 2006  
Elevator

left: Goethe-Institut,  
Sofia, 2006

right: Installation view House Trip, Art Forum  
Berlin, 2007



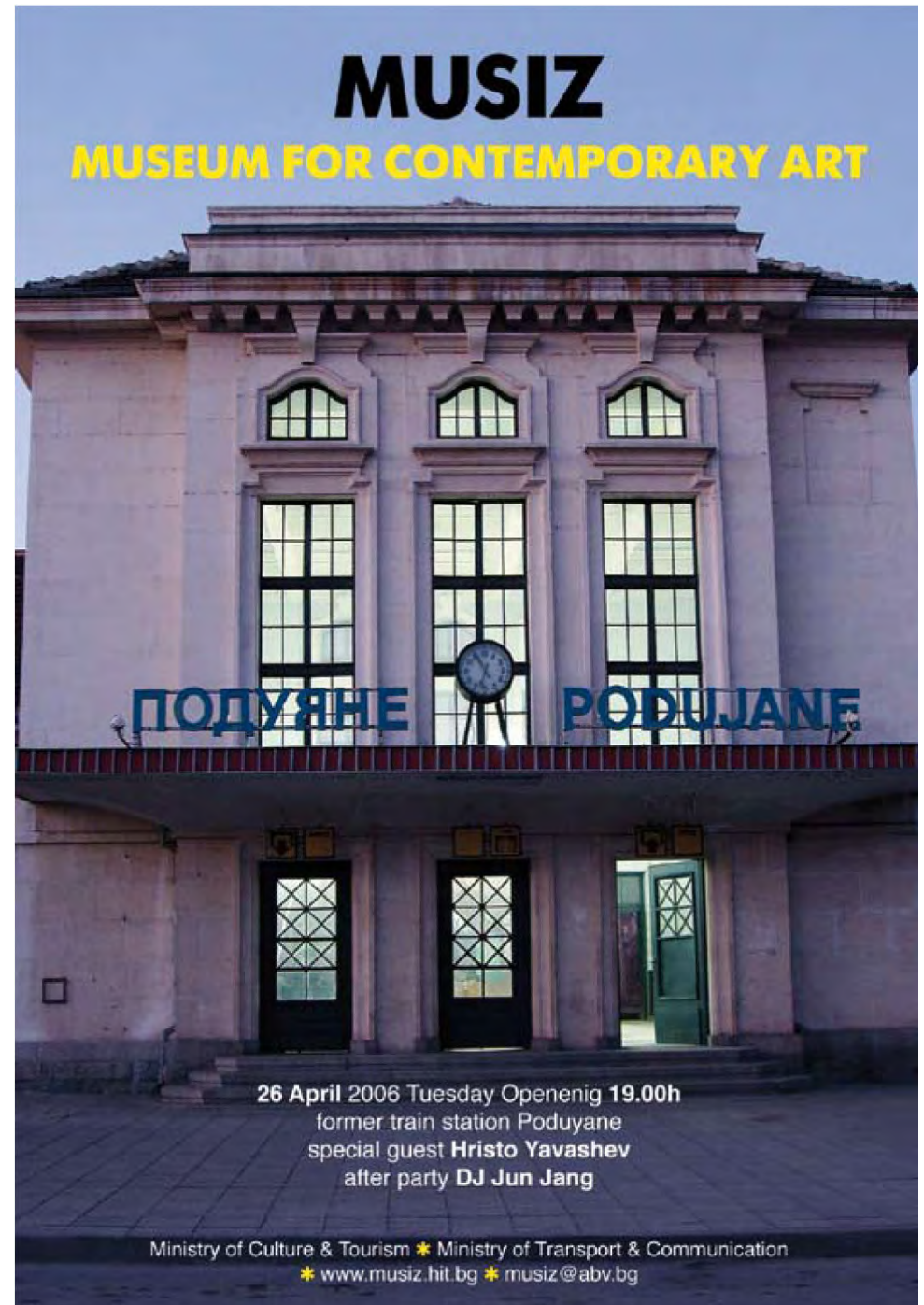


## MUSIZ (Museum for Contemporary Art, Sofia)



**MUSIZ, 2005**  
Poster and billboard for the opening of the Museum  
for Contemporary Art, Sofia

**MUSIZ, 2005**  
Invitation for the opening of the Museum  
for Contemporary Art, Sofia





## MUSIZ (Museum for Contemporary Art, Sofia)

### Museum of Contemporary Art, Sofia - Grand Opening

April 26th, 2005 Tuesday, 7 p.m.

After years of expectation and serious preparatory work a Museum of Contemporary Arts is opening in the city of Sofia, the capital of Bulgaria. At long last artists working in the field of contemporary art and new media (installations, video, performance, net-art, object art and photography) have found a home to call their own.

Changes in Bulgarian art began after 1985 when the winds of change reached the country. For the next twenty since scores of artists have been creating works of art, participating in local and international exhibitions, winning awards and building up the reputation of Bulgarian art. During this period some of the works have perished while others have been sold to foreign museums and collections. The Sofia Museum of Contemporary Art has the noble mission to protect this national treasure and create an environment in which the viewing audience can adequately appreciate it.

The MUSIZ collection features works by Nedko Solakov, Luchezar Boyadjiev, Pravdoliub Ivanov, Kalin Serapionov, Ivan Moudov, Nadejda Oleg Lyahova, Alla Georgieva, Lyuben Kostov and many more. Bulgaria is the last country on the Balkans, which did not have a Museum of Contemporary Arts until now. By addressing this need the country is has now joined the large European family.

The opening of MUSIZ would not have been possible without the kind assistance of the Bulgarian Min-istry of Transportation, which granted the building as well as the Ministry of Culture and Tourism, which backed the project financially. The opening of the museum will be attended by our special guest of honour CHRISTO (Christo Javachev), the worldrenowned Bulgarian born artist.

*(This text was first published in the book "Visual Seminar - Resident Fellows 4" (Sofia 2005), part of the multidisciplinary project "Visual Seminar" of the Institute of Contemporary Art - Sofia and the Centre for Advanced Study in the framework of relations, a project initiated by the Federal Cultural Foundation of Germany)*





## MUSIZ (Museum for Contemporary Art, Sofia)

### A Chronicle of Manipulation

February - April 2005.

1. Meeting with the PR officer of the Ministry of transport at the Bulgaria Hotel café. The aim was to get official permission to realize the project at Poduyane railway station. Four weeks later the response was that the station would be refurbished and it would not be convenient to hold an event there.

2. I modified the project. I decided to have the project mislead the media instead of making the station look like a museum.

3. I started looking for billboards and I called Zhoro Rouzhev. It turned out that he had stepped out of this business and had no way of helping me get either a billboard for free or a rent discount.

4. Maria Vassileva met with a friend of her brother's who has a few billboards, but he was worried about attracting media attention since he was "afraid of the big sharks" in the business.

5. I turned to the "big sharks." Pravdoliub Ivanov got us in touch with the Wallstreet agency. When I went there it turned out that one of the bosses is a surfer, a legendary figure of whom I am a big fan. And he is an artist as well. He gave me four billboards in the centre of Sofia for free.

6. I went to "Famecards" and we agreed on something like a barter deal: the owner put an article in the Egoist magazine and I let him do the MUSIZ promotional cards. Six months before that there was an article in "Egoist" mentioning the future opening of the museum, and eventually the magazine de-

signer agreed to do the cards, posters and billboards.

7. At that point I wanted the project to involve Marcel Broodthaers, but Nedko Solakov dissuaded me because Broodthaers deals with criticism of institutions and it was inappropriate to associate the opening of the museum with any criticisms. The argument that won me over was that Broodthaers' work is not well known in Bulgaria. He was replaced with Christo - a contemporary artist who is the most famous in Bulgaria and who would generate the greatest interest.

8. The name of the museum was originally going to be the simple abbreviation MCA (Museum of Contemporary Art). But Iara Boubnova objected that at least about 20 museums around the world bear this name. We started brainstorming about abbreviations until Iara suggested MUSIZ.

9. Maria Vassileva wrote the press release. And she practically curated the museum by including the artists who she thought should be there.

10. Nadya Lyahova did the invitation using the design of a party invitation of the American embassy in Sofia.

11. Then we tried to get three articles published, which were to announce the opening of the museum. One of the attempts was with Svetla Kuyumdjieva but the "24 hours" newspaper rejected the publication. I got in touch with Katya Atanassova from "Kapital Light" but she was not particularly willing either - I understood from other people that she was not going to put in anything. The third attempt was with Diana Popova for "Kultura" newspaper, and this one worked.

12. We sent the press release to the BTA. Immediately afterwards most newspapers published the information about the event.

13. The promotional campaign started four days before the opening. The invitations were released six days earlier by mistake. The first 50 were sent out with a wrong phone number, which turned out to be of an unknown Plovdiv user. This was not intended to be part of the project. The other 200 invitations had to be corrected within just a few hours by covering the wrong number with a little sticker, which added incredible tension to the preparation process.

14. The invitations were sent out to the mailing list of the Sofia City art gallery and we used Luchozar Boyadjiev's mailing list to reach recipients abroad. The Red House Centre for Culture and Debate helped with the names of the ambassadors in Sofia and the addresses of the embassies in English. Raymonda Moudova expertly managed the whole organization. There was a phone number for confirmations on the invitations and there is a record of the incoming calls (directors' secretaries, gallery managers, diplomats, heads of departments, etc.).

15. The posters were being distributed almost 24 hours a day to avoid other posters being placed on top of them. The promotional cards were distributed in all bars, cafes and restaurants in Sofia. A website and an email address were set up. A huge number of emails were received mainly from journalists who wanted to know when Christo was arriving so that they could be at the airport. The reply was that Christo wanted his first public appearance to be at the opening and that unfortunately we could not announce the date and time of his arrival.

16. The journalists started looking for other sources of information - they were calling Christo's relatives. Following this, Vlado Yavashev called Nedko Solakov who in turned rang me. I phoned Vlado and explained what it was about; he put up with it - he was definitely not pleased. A day before that I got a phone call from Rostislava Gencheva from bTV; I had mentioned the project to her sometime in January and she had now realized the connection between the posters in Sofia and my project. There was no way to lie to her, I told her what it was about and she promised to cooperate and not to give away anything. In return for her silence Nedko Solakov and I were guests in the morning programme of bTV on the day after the opening.

17. I was told that Poduyane railway station manager appeared on television in order to announce that nothing was going to happen at the station. He said that there was no going to be a museum of contemporary art at Poduyane railway station, or at the Central station, or elsewhere, but that he had nothing against the museum.

18. Then the opening took place at Poduyane railway station. More than 300 people were present among whom were the director of the National Art Gallery, the director of the Art Gallery in Rousse, the chairperson of the Union of Bulgarian Artists, the rector of the National Arts Academy, the ambassadors of Belgium, Britain and Italy, the director of the British Council, representatives of Goethe Institute Sofia, artists, directors, journalists, Bulgarian and foreign guests.

19. There were more than 50 articles covering the event. There were "hot" discussions in chats, in the forums of newspapers, etc.

# GUIDE



**Guide, 2006**  
In collaboration with Sabin Vassilev  
Audioguides, Labels  
Installation view Neither a White Cube nor a Black Box, Sofia Art Gallery  
Sofia, 2006



**Guide, 2006**  
Audio guide  
Aluminum box, labels, audio devices  
top: Installation view Studio Tommaseo, Trieste 2006  
below: Installation view Kunstverein Braunschweig, 2008/2009



MUSIZ (Champagne Pommery for the Grand Opening of MUSIZ Museum of Contemporary Art - Sofia)



MUSIZ (Champagne Pommery for the Grand Opening of MUSIZ Museum of Contemporary Art - Sofia), 2008  
Work manufactured by Pommery S.A. and for the Exhibition "L'Art en Europe : Expérience Pommery #5"

## CREATION OF A MUSEUM OF CONTEMPORARY ART IN BULGARIA



**Creation of a Museum of Contemporary Art in Bulgaria, 2010**  
Video still, 17:50 min

**VIDEO** [Creation of a Museum of Contemporary Art in Bulgaria \(part 1\) - 8:31 min](#)

**VIDEO** [Creation of a Museum of Contemporary Art in Bulgaria \(part 2\) - 9:25 min](#)



## WINE FOR OPENINGS

Wine for Openings - La Biennale di Venezia, 2007  
The artist in the process of distributing the wine to the national pavilions

**Wine for Openings - La Biennale di Venezia, 2007**  
Bottles of Cabernet Sauvignon Red Wine distributed to the national pavilions in the 52nd International Art Exhibition - La Biennale di Venezia, Venice, Edition of 1764 + 100 AP  
Installation view the Bulgarian National Pavilion at 52 La Biennale di Venezia, Venice 2007



## WINE FOR OPENINGS

Subject: 52 Biennale di Venezia/Wine for Openings  
Sender: ivan moudov  
Recipient: .....

Date: 12.04.2007 15:40

Dear..,

My name is Ivan Moudov and I am the artists who (along with Parvdoliub Ivanov and Stefan Nikolaev) is going to represent Bulgaria at the 52 Biennale di Venezia.

I would like to attract your attention to my special work for the Biennale –“Wine for Openings” and to invite you to collaborate part in the project.

### WINE FOR OPENINGS

The wine for openings is Cabernet Sauvignon produced by me on the occasion of the Bulgarian National Pavilion at the 52 Biennale di Venezia.

As you know, since ancient times until today wine-drinking accompanies numerous rituals and is interpreted in many different ways—as an act of liberation and achievement of pure joy, as source of communication and unification of people, as, a way to divine intoxication among other. My “special” Wine for exhibition Openings marks a particular, more modern ritual of the art world to celebrate its important events. I propose it as symbolic gesture and as a piece of art.

I would like to offer that wine as my art project to curators, commissioners and artists to be used at their openings during the Biennale preview days for free and to contribute to our unification.

The Wine for Openings itself is produced from a small vineyard in southern Bulgaria with the help of one of the best Bulgarian wine technologists—Stanimir Dragov.

Best Regards,  
Ivan Moudov



**Wine for Openings – La Biennale di Venezia, 2007**  
The artist in the process of distributing the wine to the national pavilions



# WINE FOR OPENINGS



Nordic Pavilion



Japan



Canada



Russia



Iceland



Czech and Slovak Pavilion



Cyprus



Ireland



Hungary



Great Britain



Italy



Belgium



Netherlands



Denmark



Scotland



Greece



Nordic Pavilion



Venezuela



Croatia



South Korea



## BUFFALO

The film was shot in Vienna, October 31, 2001. Buffalo is a Canadian Indian who lives in Austria. His job was to be an Indian in an Indian Village, built up for educational reasons in the outskirts of Vienna. He was telling visitors about Indian culture, showing his paintings dressed up in his original tribe costume. By the time I met him he had quit his job and had taken all his painting to his home in Vienna. When a friend took me to visit him, Buffalo was just coming back from a Halloween party dressed as a transvestite. I asked him to explain to me his pictures.





## ROMANIAN TRICK

Romanian Trick – Moderna Museet, 2008  
Installation view  
broken coins Moderna Museet Stockholm



... One day Ivan Moudov taught me what he claimed was a Romanian magic trick. He said that he could split a Euro coin in two with a single hand, and make the silver-colored interior separate itself from the gold-colored perimeter. The trick turned out to be rather crude. It was nothing like the elegant sleight of hand employed by magicians such as David Copperfield. No, in order to separate

the parts of the coin, Moudov simply threw it with all his strength onto the stone floor. Undeniably, he had split the coin in two by using one hand only. However, no magician gives away his tricks for free. The knowledge of this trick came at a price. Ivan Moudov made a suggestion. As payment for the trick, Moderna Museet could give him a sum of money for which he would buy an artwork

by a Swedish artist. Thus, Ivan Moudov created economic value by destroying money. After some research, he decided to buy an artwork by Maria Lindberg. Comprising a red string coiled in a pile on the floor, the piece is entitled 60 meters. The viewer may well wonder whether the string on the floor is really 60 metres long. It appears to be shorter. The artist, on the other hand, has

never claimed that the string is 60 metres long. That's just the title of the piece. It is a type of ambiguous questioning that also characterises Ivan Moudov's art ...

*Ulf Ericsson*



## ROMANIAN TRICK

Romanian Trick is performed by the artist with the aim of splitting 1 and 2 EUR coins into their corresponding parts. The trick is being revealed to anyone prepared to pay for the privilege at a negotiable rate, who in turn can 'resell' the trick to someone else. The artist has been performing the Romanian Trick in order to make money used for the purchase of artworks and the creation of his own art collection.



**Romanian Trick**, 2008  
Installation view, broken coins  
Kunstverein Braunschweig



**Italo Zuffi**, *A Master's Span [Roni Horn Rebecca]*, 2007  
Ceramics, string  
Purchased with the profits from the performance at Artericambi, Verona



**Olaf Nicolai**, *Mirror - Cover [VOGUE]*, 2000  
2 pieces  
Purchased with the profits from the performance at Academie Schloss Solitude, Stuttgart



**Alexander Brenner, Barbara Schurz**  
*ЕБ ТВОЮ МАТЬ, РОССИЯ! [Fuck You Mother Russia]*, 1997  
Drawing on paper  
Purchased with the profits from the performance at KulturKontakt, Vienna



**Maria Lindberg**, *60 meters*, 1994  
Cord  
Purchased with the profits from the performance at Moderna Museet Stockholm



**Christoph Keller**  
*Visiting a Museum of Contemporary Art under Hypnosis*, 2006,  
Video, 23 min  
Purchased with the profits from the performance at Kunstverein Braunschweig



## ROMANIAN TRICK

In many of his works, Ivan Moudov analyzes elements that shape the circulation and valorization of artworks in today's world: the role of the art collection, the artist's name, the institution museum and the ritual of exhibition openings. In his Fragments series, he pilfered small parts of artworks from a number of established European museums and displayed them in briefcases - miniature museums of his own devising. The value of this work lies in the relationship between the stolen fragments and the "aura" of the original artworks as well as the "aura" of the artists who created them. In 2005, the artist simulated the opening of a Bulgarian Museum of Contemporary Art in the still-functioning Podoueneh Railway Station in Sofia, a project known as MUSIZ. Clever press releases, a new logo, posters, etc. publicly advertised and announced the fictitious museum and its opening. As part of his participation in the Venice Biennale in 2007, Moudov had his own wine produced. Branding it as Wine for Openings, he offered it to the curators of all national pavilions for their official openings. In Romanian Trick all these strategies are developed further into a complex economy of their own. Romanian Trick constitutes a model of an all-encompassing artistic/economic practice with underlying mechanisms that appear almost as mystified and enigmatic as Marx's theory of commodities and their value. The story of this piece begins with a Romanian protagonist who sold the artist the "know-how" of how to break down 1 and 2 euro coins into their two metal components

(the silvery inner cores and the outer brass rings for the 2 euro and vice versa for the 1 euro coins) for the price of 5 euros. The principle is that you pay five euros to learn the mysterious trick, but as a condition you must promise not to reveal the trick to anyone else without asking for the same price. The trick, as it turns out, is quite unspectacular, but you have the consolation of being able to recoup your losses by passing on "the secret of the trick" to others. The secret and the disappointment accompanying its disclosure are enough to make you feel as if you were a member of a secret society. It is this sense of mystique that sustains and furthers the enterprise. Moudov transfers the trick into the art world in different stages. The first one includes the exhibition of a performance, video documentation, a certificate and an object - a pile of separated coins. Revealing the secret to a large audience spoils the mystery and threatens the logic and continuation of the "Romanian Trick". However, and this is Moudov's own trick, the economic aspect (exchange-profit) of the enterprise is sustained and even improved. As the trick becomes an art piece its economic value is multiplied by hundreds. At this next stage the trick is a paradigm for the creation of value in art. Its placement in the context of an exhibition implies a kind of swindle: you can buy the broken pieces of a 2 euro coin for 5 euros, or Moudov's pile of broken 2 euro coins for the price of an artwork. In a world of dematerialized capital, the artist draws our attention to the material quality of money, to the form

and function of an object of exchange, of a token. Moudov's act of destroying money is ultimately an act of deconstructing the monetary value of the coins and by extension of the artwork. In Romanian Trick money is no longer a token of exchange but rather becomes a commodity itself. As soon as the logic of the trick starts to seem obvious - the artist deconstructing (and reconstructing) the value of art as a commodity - Ivan Moudov takes an unexpected turn that makes matters even more complex. Instead of just leaving Romanian Trick on the art market, he returns it to the level of exchange relationships by using it as a replacement for money in order to buy other artworks. This move involves (often publicly financed) art institutions and ultimately turns the artist into a collector and thus into the final consumer of an artwork. At this stage the Romanian Trick serves to finance the acquisition of another artist's piece of work that is to become part of Ivan Moudov's own collection. It might almost seem like a fair deal, but most of the institutions that take part in the project only have Romanian Trick at their disposal for the duration of a show. It is not the piece itself, but rather its exhibition that is exchanged. Moudov's growing collection subsequently becomes part of the exhibition. It is interesting to note that the artworks Moudov acquires also question the value of art or imply a certain sense of trickery. Olaf Nicolai's Mirror - Cover (Vogue) for instance, puts any viewer on the cover of the millennium edition of Vogue magazine. Italo

Zuffi, A Master's Span (Ronni Horn Rebecca) fuses the names of two artists into one, thus inflating (or deflating) the fame of both. Maria Lindberg's messy pile of 60 Meters of red thread on the floor leaves the audience with no other choice but to trust the artist's claim and measurement. Christoph Keller's video shows the artist Visiting a Museum of Contemporary Art Under Hypnosis. Ivan Moudov's aim is certainly not to unveil an underlying principle of the art economy or to offer a simple critique. He rather recreates his own model of existing relationships within this system in such an eccentric fashion that his critique - although somehow evident - purposely remains unclear and mixed with a confused business interest which seems to undermine the criticism. The artist's critique of the art world is pursued as an ongoing experiment where no aspect of the subject is left untouched. This is probably and paradoxically the only uncompromised way of critique for the artist today: One that does not fall back on any theoretical backup or assume an outside position, but rather one that pushes and stretches the existing possibilities to their limits, until ruptures and breaches appear and hopefully persist.

*Dessislava Dimova*

## ROMANIAN TRICK



**Romanian Trick, 2008**  
Performance, Moderna Museet Stockholm



**Romanian Trick, 2008**  
Installation view, broken coins  
Kunstverein Braunschweig



**Romanian Trick, 2008**  
Installation view  
Video documentation from the performance at Kunstverein Braunschweig, a box with broken coins, certificate of authenticity for the work by Christoph Keller purchased with the profits from the performance Kunstverein Braunschweig



## ALREADY MADE



**Already Made 3 (Pissoir)**, 2008  
Installation view, Moderna Museet, Stockholm  
(Ladies Room) 100cm/32cm, glass bottle, tube, urinal



**Already Made 3 (Pissoir)**, 2007  
Installation view Moderna Museet, Stockholm



**ALREADY MADE**



**Already Made, 2008**  
Installation view, Moderna Museet, Stockholm  
Sticker roll



**Already Made, 2008**  
Installation view Moderna Museet, Stockholm  
Sticker roll



# WELCOME



**Welcome, 2008 (Detail)**  
Handle, hinges, window, wooden stairs  
Installation view Prometeogallery di Ida Pisani

## THE GLASS



**The Glass**, 2008  
Installation view Kunstverein Braunschweig, 2008/2009



**The Glass**, 2008  
Installation view Kunstverein Braunschweig, 2008/2009





UNTITLED



**Untitled**, 2010  
Installation. Ball, mirror, chain, motor, spot light, reflection.

## FLOOR



*Ivan Moudov and Alban Muja* **Floor**, 2008  
Marble staircase and floor covered with plywood plates  
Installation view KulturKontakt, Vienna

## LAMP

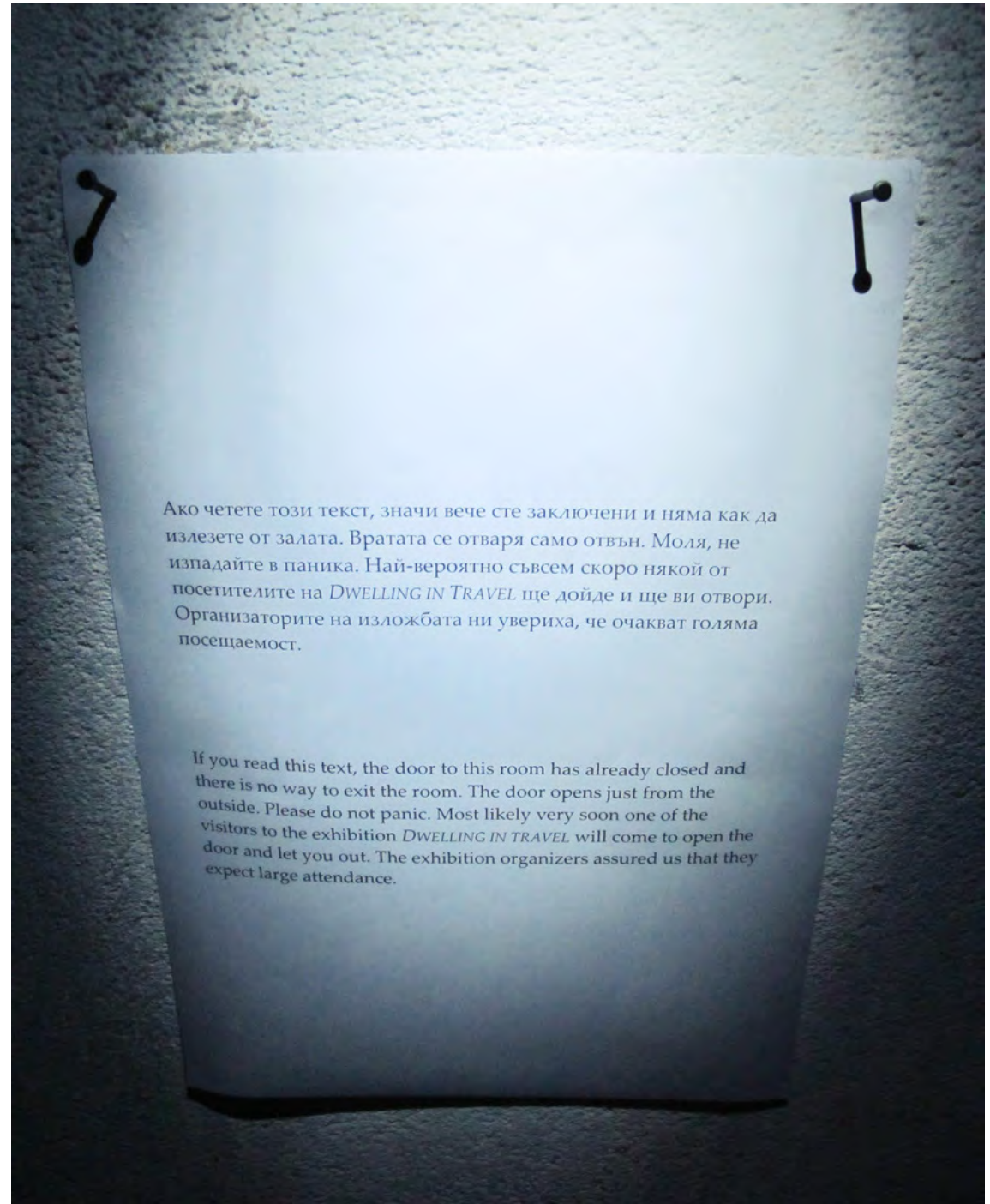


**Lamp**, 2008  
Installation view Rayko Aleksiev Gallery, Sofia



## UNTITLED (DWELLING IN TRAVEL)

Untitled (Dwelling in Travel), 2010  
Installation view, 16th Week of Contemporary  
Art, Center for Contemporary Art, Plovdiv



# JAMMER

Jammer, 2010  
Installation, mobile phone silencers, sign  
Antakya Biennial, Turkey





ALREADY MADE 1 (CANS)



On the nearly identical doses of non-alcoholic drinks, two authentic found objects from the sea coast in Turkey (Already Made 1), one can still read the barely distinguishable logos of two corporations whose marketing strategies and long-term rivalry for markets are already the stuff of textbooks on business.

**Already Made 1** (cans), 2007  
100cm/79,55cm, digital print backed onto aluminum

# ONE SQUARE METER



**One Square Meter**, 2009

Canvas, white primer, wooden frame, ø 112,866529594 cm.



ALREADY MADE 2 (TAP WATER)



Tap Water (Sofia), 2007  
Glass bottles with tap water



Tap Water (Vienna), 2008  
Glass bottles with tap water



Tap Water (Stuttgart), 2008  
Glass bottles with tap water



Tap Water (Zurich), 2009  
Glass bottles with tap water

## ALREADY MADE 5 (ONE WEEK COFFEE SELF-PORTRAITS)



In this work the artist turns his scrutiny to the traditional genre of the self-portrait, employing an unusual procedure. The artist constructs his portraits using a fortune-teller's readings of the left-over grounds from his morning cup of Turkish coffee, over the course of a week. The outcome is a witty portrayal of the subculture of personal beliefs and superstitions.

**Already Made 5 (One Week Coffee Self-portraits)**, 2007  
Digital print and text on paper  
Installation view Siemens ArtLab, Vienna



## ALREADY MADE 5 (ONE WEEK COFFEE SELF-PORTRAITS)



It looks like this is a younger person. He has had an ambition to be an artist from an early age, 20 or 22. He has had artistic talent since he was a child but until now he moved among different people. Things started changing in 2005. His ideas are beginning to shape up now. He likes to work independently but at the same time there are people helping him. They are not his equals. He will want to acquire a property, something he will use for his art. It might be a gallery or something else. Whatever he did until he was 21 was not very successful. New doors are opening in front of him now. It's a problem that he is impatient. When there are delays related to his work, he abandons it and moves on to something new. He should be more patient. There is a cloud of light in his cup, which means that he has a gift from God, a talent that he carries with himself. It might be a talent that has come down to him from previous generations who never developed it properly. He has overcome some serious life challenges. There is a broken ring [in the cup], a happiness which was destroyed. But there are new beginnings now, in his art too, something which will materialise by the end of January. He likes travelling, both in Bulgaria and abroad. He doesn't like competition very much. He sometimes likes to copy an idea [from other artists]. But he doesn't do that systematically. He sees something in somebody else's work or exhibition and he makes use of it in his own schemes. He likes roving between the traditional and the contemporary and mixing the two together. He is critical of both art and people. He doesn't like standing in somebody else's shadow. He has a talent for always finding the right line when he is defending himself to someone.

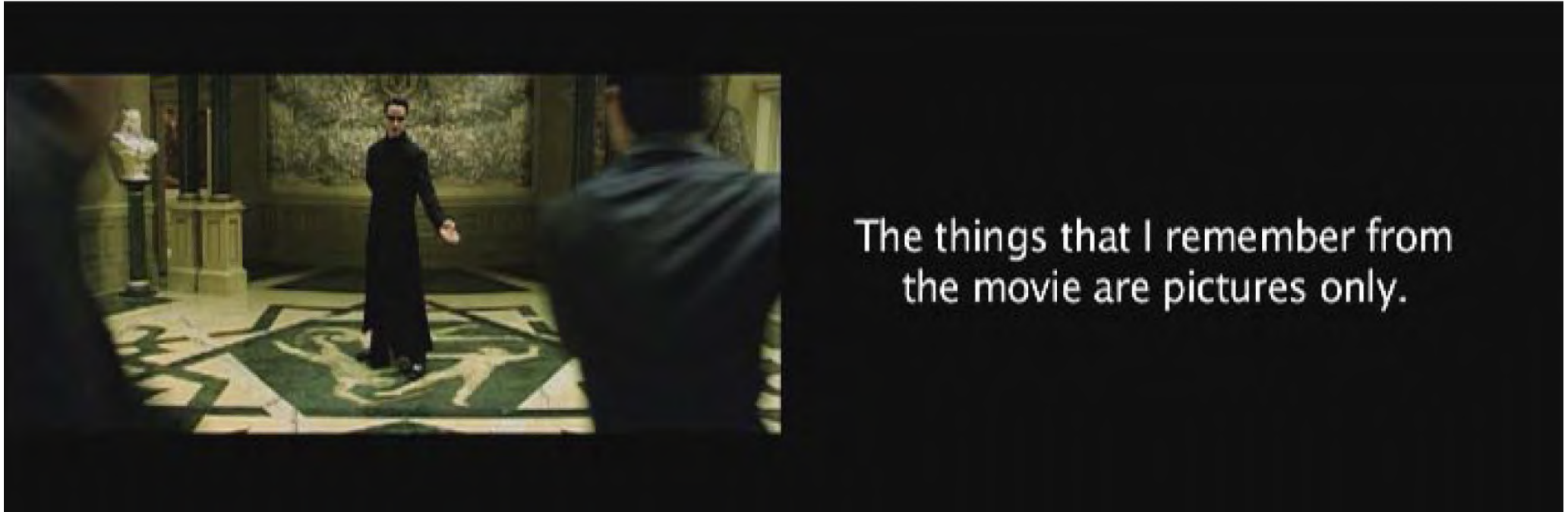
07. 08. 2007

## 24 HOURS



**24 hours**, 2012.  
Sand from 96 fifteen min. sand clocks, bag





The things that I remember from  
 the movie are pictures only.

“I asked several friends to tell me the story of the Matrix 2 - a film I hadn't seen yet. Each one of them remembered different moments and I decided to rebuild the film according to their stories, using footage from the Matrix 2. I used only the scenes my friends were telling me about, following the order in which they were told to me. This way I achieved a 16-minute film out of the original Matrix 2, which complete version I still haven't seen.”





THE MORE YOU KNOW THE MORE YOU SEE



The More You Know The More You See, 2009  
Two Photographs, Contract  
each 55 x 70 cm + A4



# THE MORE YOU KNOW THE MORE YOU SEE

**The More You Know The More You See**, 2009  
Two Photographs, Contract  
each 55 x 70 cm + A4



## Service Contract

November 2009

1. ZHdK (Zurich University of the Arts), having its address at Förrlibuckstrasse 62, P.O. Box, CH- 8031, Zurich, represented by Prof. Ulrich Görlich

and

2. Ivan Moudov, citizen of Republic of Bulgaria, having passport No: 331157909

the following Contract was executed:

### Subject of the Contract

Art. 1. ZHdK hereby assigns and Ivan Moudov hereby accepts to perform the following service:

cleaning the windows of the building of ZHdK.

### Term of performance

Art. 2. The service shall be performed by Ivan Moudov with due care and on the date(s) from 20. 11 to 8. 12. 2009.

### Remuneration

Art. 3. In consideration for the service rendered under this Contract, ZHdK shall pay Ivan Moudov a remuneration of CHF

### Additional provisions

Art. 4. This Contract is subject to the Law of Switzerland.

This Contract was signed in two identical copies, one for each party to retain

For ZHdK:

Ivan Moudov:

## TELEPORTING MACHINE

**Teleporting Machine**, 2005  
Video, DVD, 7:25 min. 7:25  
Installation view Kunstverein Braunschweig



**VIDEO** Teleporting Machine – fragment 2:03 min

**Teleporting Machine**, 2005  
Photo documentation





## GARBAGE

During his six months' stay in Switzerland, Ivan Moudov started his own waste removal business. Not unlike a garbage mafia group, his enterprise exported household trash to Germany, contributing to the cleanliness of Swiss territory. Moudov collected his clients' garbage bags at their homes, loaded the bags into his car and crossed the border. On German territory he disposed of the bags in the containers of rest areas along the motorway and then drove back to Switzerland. For 10 CHF per bag, Moudov's clients not only bypassed local waste disposal laws but also participated in an artwork.





GARBAGE

**EUROKRAFT**

[www.eurokraft.info](http://www.eurokraft.info)



**RESTABFALL**

info49info49478@rocketmail.com fax: +48 (0)22 628 95 50  
tel: +48 (0)22 628 12 71-3, +48 (0)22 628 76 83

**DIESER MÜLL WIRD  
IN POLEN ENTSORGT**

THAT WASTE WILL BE DISPOSED IN POLAND



# GARBAGE



**Garbage 2, 2010**  
7 x 240 liters Rubbish bins labeled "Dieser Müll wird in Polen entsorgt"  
(This garbage will be disposed of in Poland) set up at public places in Frankfurt.  
Playing The City II, Schirn Kunsthalle, Frankfurt/Main



## TURKISH SUSHI

For Antakya Biennial the artist decided to explore the varieties and similarities of culture through food. Not a very good cook himself, the artist comment on the superficial similarities between the Turkish wine leaves sarma and the Japanese sushi. Both dishes are made of rice rolled in a dark green leaf. All this live on TV with the help of his TV hosts and translator.



Turkish Sushi, 2010  
Video still



Turkish Sushi, 2010



## OGMS

Ivan Moudov is a shrewd observer of the mechanisms operating in the art world today. In his simulation of a museum of contemporary art in Sofia, his wine tasting session at the opening of the Venice Biennial, as well as in other works, including the creation of entirely new collections, he scrutinizes the world's art institutions and their social codes, and plays around with them, using his own sets of rules.

His work is evidence of a new type of institutional critique coming from "peripheral" artists who have recently joined the "central" discourse of Western art and are keen to offer their own insights into the role of contemporary art in their countries, which is often a far cry from what is accepted in the West.

This new critique looks simultaneously at the power of the art institution in the West, as well as at the dominant position of Western social critique in a more general sense. It is, therefore, not coincidental that the gestures and artworks associated with it are often controversial, even scandalous. Moudov often mocks the self-critique of many Western artists as an attempt to assuage the guilt resulting from their cooperation with the existing market and power systems. Fragments, for example, is a collection of stolen pieces from artworks owned by some of the most prestigious art institutions in the world, in which the artist questions the history of Western art collections (many of which were assembled from artifacts acquired during war conflicts and archeological expeditions) and raises the issue of authorship and value attribution.

OGMS is one of the least provocative of Ivan Moudov's projects, but it also one of his most effective. With Kamen Stoyanov and Steven

Geurmeur, Moudov has conceptualized a commercial art gallery in the shape and size of a drawer. The drawer has a symbiotic relationship with existing art spaces, making use of their furniture (e.g. a cupboard in the kitchen of the Institute of Contemporary Art in Sofia), as well as their program, communication channels and audience. The "gallery" presents mostly work by young artists – work which must fit the size of the drawer. For the exhibition at the Sariev Gallery in Plovdiv, OGMS has acquired a custom-made cupboard of its own – an art object in itself. It has four drawers, presenting the work of four young artists.

The appearance of OGMS as Moudov's solo exhibition at the Sariev Gallery can be interpreted in the light of his preference for complex situations, which often bewilders the audience and even the critics. The OGMS gallery has now turned into a OGMS artwork, and the artwork acquires an extraordinary significance. In addition to taking care of its own being and contextualization, it takes on the responsibility for the visibility and contextualization of the artworks it contains. OGMS is a working example for a mutual support system between artists.

The blurring of authorship in OGMS is intentional. The question about the show's author – whether it is Moudov himself, the three artists behind OGMS or the four artists presented in the drawers – remains open. It clearly worries none of the participants and could only become a source of confusion, if and when the artwork is socialized within a public or private collection, since the artist's name and signature continue to be a decisive factor in the attribution of artistic value.

*Text: Dessislava Dimova*

**OGMS (Cabinet 1)**, 2011 Instalation view, Hilger Contemporary, Vienna



## OGMS (CABINET 1)



Detail, **Stela Vassileva**, "Field", 2011



Detail, **Taiyo Kimura**, "Feel Your Gravity (on the corner)", 2009

**OGMS**, 2011, Installation view, top: **Peter Fritzenwallner**, "Do They Know Something We Don't?"  
**Esther Kempf**, "Notvorrat", 2010



**VIDEO** **OGMS (Cabinet 1)** 2:27 min



## OGMS (CABINET 2)

OGMS, 2011 Installation view, "Solo Show" Sariev Gallery, Plovdiv



VIDEO OGMS (Cabinet 2) 0:57 min



Detail, **Sibin Vassilev**, "Muse In a Box", 2011, Sound Installation



Detail, **Iskra Blagoeva**, "Beauty Failed to Save the World", 2011



Detail, **Angel Petkov**, "For Sale", 2011



Detail, **Vikenti Komitski**, "Secret Garden", 2011

# CLEAN JOB

Clean Job, 2011. Installation, ripped off stuffed bear





## FRESH WINDOW



Every 30 minutes the window have been painted again.



Fresh Window, 2011. Installation

## 4, RUE STE. CATHERINE

4, rue Ste. Catherine“ You know the footage taken from the window of the flat where I lived in Nantes. I spent three days stalking peeing people and I filmed fifty of them. As if by agreement, they all peed on the garbage container which is between the computer shop and the part-time employment agency called “Man-power”. The five hours worth of video tapes I edited into 35 minutes long film. Peeing is quite present in the history of art with the numerous fountains, paintings, Duchamp and the numberless “re-makes” of his work by contemporary artists. The film is shot from a high view point which provides a distance. One can laugh easily but at the same time there is this aspect of voyeurism and stalking that is similar to hunting animals in the forest.”



4, rue Ste. Catherine, 2002  
Installation view Gelatin Institute, Vienna 2004

4, rue Ste. Catherine, 2002  
Video stills



KILL KENNEDY, FUCK MONROE



VIDEO

Kill Kennedy, Fuck Monroe - 3.10 min

Kill Kennedy, Fuck Monroe, 2005  
Video and text. Video transferred on DVD, sound, 3.10 min.  
Video still

**THIS IS NOT A WORK**



**This is Not a Work**, 2011  
pipes, dripping water, puddles  
Installation view W139,  
Amsterdam



## IN RIGHT HAND, MIDDLE FINGER

In Right Hand, Middle Finger (2012), the fingerprint of the middle finger of a right hand is elegantly impressed on an metal sheet, almost as though creating a lace pattern



**In Right Hand, Middle Finger**, 2012  
Installation view, Halle 14 Leipzig

## PERFORMING TIME



Performing Time (2012), the work that gives the exhibition its title, is an authentic example of “embodiment”, in which it is the artist’s body that materialises time. In a video lasting 24 hours, the artist moves the hands of a clock, thus performing his own concept of time and giving a corporal presence to it. Moudov performs a trivial task, making time move faster or slower. Following his own personal inclinations and with no concern for Greenwich time, he performs an artificial construction of time in real space.

**Performing Time**, 2012  
HD video, no sound, 24 hours (loop)



**SWITCH**

**Switch, 2013.**  
Installation, lights of the Camera Austria exhibition space, remote switch installed at a tram stop near the Camera Austria, Graz.



## GLORY HOLE, 2012



The barrier or at least the idea of a barrier in the form of a fancy movable panel that is meant to function as a separation wall between two protagonists of a questionable interaction is developed in "Glory Hole" (2012). This object – with a prominent hole in the middle at waist level, and the hole enjoying refined, well-rounded edges, refers to the infamous practice from (mainly male) public toilettes of anonymous sexual encounters. In real life this practice is equated with illegal procedures, coded messages of offer and acceptance, usually rough material "accommodations" and strange contexts – all of them obviously contributing to the acceleration of desire. In the Moudov wall-like panel everything is made to high designer finish and is thus de-contextualized. The result is a question posed about barriers – are they to enjoy as much as to annoy you, to challenge as much as to connect?

Glory Hole, 2012



## UNTITLED, 2012

The project Untitled, 2012 is simulating a construction process in the center of Sofia. The illusionary building area is very special to Sofia's urban environment as in the near past there has been the mausoleum of Georgi Dimitrov. The idea of the project is to revive the region, stimulating a discussion about the future of a place that at the moment is a blind spot in the midst of Sofia. The citizens of Sofia are provoked to expose their opinion after purposely being confronted with already made reality. They will be left with the impression that there is a house to be built that even has a concrete architecture plan by arch. Peter Torniov.



Untitled, 2012  
Installation view



