

Review

of Habilitation Thesis on the topic of

"Foundations of the Creative Reality"

My habilitation thesis presents a few major movements in my work as an artist and teacher in the period between year 2011 and year 2021. Artistic as well as plastique, my searches during those years are in the field of the sculpture, artistic constructions and their graphical equivalent, as throughout the whole time, those at first glance completely different types of arts, interact with each other and intertwine in most natural manner into images and shapes, generated by elements present and unique for each of those types. My work is accompanied by many experiments, which even through initially are private and personal, subsequently are incorporated in my work with students. My main goal as a teacher has been to create such sequence of creative tasks, following the curricula, which provoke the students' creative thoughts and ideas, as well as their capabilities of expressing themselves through the material of work, the most. I aim to formulate a method of work, which constantly shape-shifts and "swings" between the universal and the partial, so as in my artworks. Moreover, my work in the Sofia University is connected with profound researches of the theory, the history, the psychology and the philosophy and especially of the issue of the "understanding" of the art piece, with the aim to improve my teaching methods and to enrich the programs. If I am to define my artistic statement, that should be called "an experiment", correlating between the three-dimensional space, the two-dimensional plain and the multidimensional mental space, their crosspoints, their graphical equivalent and platique form of statement.

What I want to say - on its own, the authorial position is the possibility to go beyond it, outside of it, to go two-way through it, as well as the presence of the preliminary sketches or whims and touches, certain cynicism, to the ideas of "Pop-esoterics", "hyperrealities", scientific and pseudo-scientific perspectives, also the creation of main sites requiring a serious and in depth project, with researches, "pushing your way" to a material base, financing and quite risky realization. I say "risky" because, for example the experiment with hot blown glass blown in the ceramic form in most cases turns out to be self-crushing during the process of cooling due to the different compressibility of the glass and the ceramics.

The topic of my habilitation thesis "Foundations of creative reality.

Wanderings. Balances. Meditation. The garden ", which is a matter of fact based on the names of three of my realized exhibitions and one upcoming one, most accurately expresses my plastique intentions and creative concepts in the period from 2011 to 2021.

Since I am a teacher and I work in a social environment - with students, it arouses great interest in me not just the creation of art, but also to explore the process of inspiration itself and the course of the creative thought of the author. Maybe to some extent, I've unknowingly created those 3 exhibitions (and the upcoming one) which are a kind of observations and analysis of those that can be named "stages" of the consciousness of the artist and his journey of realization in the time of building a real, as sincere as possible and corresponding in the fullest form of the soul ideological desire artistic self-manifestation. For the creativity the initial and most basic factor happens to be the wanderings of the spirit. The individual absorbs those parts of the macrocosm that have accidentally impressed him, in which he is located and in which he is found. Observations, ideas, imagination - everything is combined and intertwined, to build the concept of "creativity".

The balance (or in some cases the absence of such) invade the mind when, after the mentally constructed idea, begin to reflect on its implementation. The present and social factors tend to even reach a new maxim for balance - "the cyber-balance" that is found in the absent until recently conceptual space - the Internet.

However, the awareness of the need for balance is directly related to the awareness of its lack of presence. To "meditate" does not mean to "break away." On the contrary - meditation is closely related to everything around. It is the ability for creative harmony in the chaos of the impressions that are build on our views and observations. When achieved, the artist really combines Wanderings, Balances, Meditation in one, the result of which is their own personal Garden of Eden. The process is variable, it is constant in its own impermanence and that's why my fourth exhibition has not yet been exhibited. "The Garden", as much as being part of a series with the other three, also unites them meaningfully. "The Garden" dominates, summarizes, it is conceptual, a prospective, but observable goal whose most sincere and perfect quality is the idea for it.

In my habilitation thesis I differentiate three separate parts. The first is a text statement of the four cycles and the impact of my work on those cycles in my teaching activity at the Sofia University. The second part presents the four cycles with short texts and photo material and in the third part I present additional work originating from my plastic searches transformed in graphic art objects. When it comes to the way of creating my artworks, in two of the selected to present cycles - "My wanderings are outside the context of wandering" and "Total Meditation" one main feature is clearly visible, which I consider as a contribution. Firstly I create plastique, sculptural objects that are not always presented on their own in the exhibition, then shoot them and after that by means of digital graphics and design, process them, transform them and utilizing them as a basis I create two-dimensional graphic sheets. This is how the "Wolf" and the "Fox" were created the graphic sheets of "My wanderings are outside the context of wandering". This approach has emerged as a necessity when I was organising individual or group projects at the Sofia University, for which an opportunity to be presented outside the country has been proposed.

From the very beginning for me it has been unacceptable to show photos of three-dimensional works, but the projects happened to be impossible to secure funding for the transportation of the sculptural plastiques. So those shapes became graphic, but based on the author's three-dimensional objects. In 2019 I lectured at their invitation on this original method for creating graphic images before the Department of Arts of the Marie Skoldovska-Curie University, within the project "Graphic Transformations" lead by Snezhina Biserova.

I also want to mention another moment of my work that I also consider contributing. To the photographic image of the plastique form, which is desaturated and turned into a graphic object, I apply nano-photographs of the structure of the object, which are usually in the colors of the spectrum in various combinations. The inclusion of this spectral picture carries information about the internal structure of the original material of the form I've created. The photos are made with a polarizing microscope (shooting lighted by polarized light particles) by Zeiss and camera Canon d650 or D60. So these photos started to turn in stand-alone works on the base of other stand-alone works or just forms I've created specifically for subsequent digital processing. I also included graphic art techniques. In the end, one happened to be a multilayer image in which the photograph participates only as registration of the angles of the plastic shape I created for the goal, and the colored spots carry the meaning of the internal content of the object. Series of graphic sheets made this way are

presented in the section "Additional works" and are part of the exhibitions: "Diaries", "Waters, running water ", " Graphic transformations ", "Cerebrum simulation", "Supra Humanum" and others. In their most complete form, where I use full figures as the base shapes, they're shown in "My wanderings are outside the concept of wandering". The colorful spots in these graphic artworks are from nano-photography of petroleum products, the existence of which determines the values and norms concerning the distribution of the goods of the planet so far. The creation of three-dimensional shapes and their transformation into two-dimensional ones, finds application in my teaching activity, as I said before to make participation with artworks possible in exhibitions abroad. The participation of my student Denis Mehmed in the exhibition "Found" in Wittgenstein House, Vienna, 2019 is such an example.

My teaching activity is a continuous experiment, as its nature is impossible to be static due to the fact that the situations and the generations that come to study with us are constantly changing. The new situation of online learning provokes me to allow all sorts of ways (methods) through which to present to the students the questions of space and to predict possible solutions.

These predictions, problems and solutions also apply to my work, which is a dynamic dialogue with all sorts of realities in an attempt to understand them, projections of such understanding are the plastique and graphic figures, images.

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