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HABILITATION THESIS

TRANSPOSITIONS

/Metaphors of transformed reality/

(resume)

The central focus of my habilitation thesis, titled "Transpositions /metaphors of transformed reality/," encapsulates and articulates the fundamental nature of my artistic pursuits in recent years.

Transposition encompasses antinomies that are employed in both harmonic and contrasting manners. The creative idea of antagonism encompasses significant and malleable layers that are inherently present in my works.

The unifying thread across all the graphic series showcased in this portfolio is my aspiration to establish a new reality, complete with its own structure, arrangement, and autonomy, by utilizing diverse visual elements. The compositing process is completely digital and involves combining the author's photography, hand-drawn elements, and geometric shapes. These elements are transformed extensively to create a specific metaphorical imagery that addresses a particular graphic issue. This transformation is achieved using software capabilities, such as multilayer blending, to go beyond basic collage techniques. The act of composing digitally using graphics software entails an intricate and captivating manipulation of shapes and space, frequently showcasing artistic inventiveness amidst numerous variations of a pictorial problem.

The essential artistic aspect that dominates my work is the profound and malleable visual alteration of reality, which forms the foundation of my authorial perspective and language. By rearranging the visual elements that represent the concept of duality and basic contradictions such as light-dark, positive-negative, and statics-dynamics, I create intricate spatial connections and multi-dimensional artistic ideas. Most of my graphic works adhere closely to the pure and relatively traditional aesthetics of the monochromatic color palette,

which I have favored for the previous ten years. By reducing my pictorial range to the fundamental contrast of black and white, I effectively demonstrate the potential for suggestion and manipulation through the basic principle of counterpoint - a crucial element in the field of graphic art. I maintain a dominant presence of this element in my printed work, as demonstrated in the series given in my habilitation thesis. Each graphic series showcases a distinct method of organizing and constructing visuals, making a valuable contribution.

My habilitation thesis, entitled "Transpositions /Metaphors of Transformed Reality/," consists of a portfolio that presents visual and factual evidence of my contributions. It is structured into four main sections, each focusing on different aspects of the competition, specifically graphics and technology.

The initial section focuses on my primary area of creative interest, "Digital Graphics," which has been defined and cultivated over the previous decade within the framework of the prevailing trends of digital technologies in modern graphic art.

The second section showcases graphic series created using relief, intaglio, and surface (flatbed) printing processes, incorporating digital technologies for both composition design and image transfer on the printing plates.

The third section comprises a bibliophile edition and two artist's books created using the digital printing process.

The fourth section is specifically devoted to the genre "Ex libris," which holds a significant position in my work, particularly in recent times. The ex libris chosen for the competition are created using digital graphic techniques, with one of them being produced by the siligraphy printmaking technique.

All the works in this portfolio have been presented in various configurations at national and worldwide exhibitions and graphic forums. They are also featured in important art event catalogs, and several have received awards for their creative merits, making them a valuable contribution. They have become an essential component of esteemed graphic art collections in Bulgaria. A significant part of the graphic series is published in my book "Trans-Positions," completed in 2023. For this competition, I am excluding any works that were included in my habilitation as Associate Professor in 2019. Considering the progression of the "NATURA SACRA" series following the Associate Professor competition, and its influential nature, I have exclusively incorporated the recently produced graphic works (made after 2020). and outside.

Explanation of the artist's creative method:

The habilitation thesis examines the artistic and technological contributions and their practical application in tackling specific problems in my creative work and educational activities.

As a printmaker, my aspiration has always been to rediscover in a new, unique way the classical technologies (whose essence remains unchanged to this day), making them an integral part of my artistic language.

In the field of graphics, very often personal artistic expression frequently develops and evolves through the utilization and mastery of graphics technology. Technical advancements can serve as a catalyst for individual discoveries in the realm of visual aesthetics. Every graphic technique generates a unique material quality in the graphic sheet, which is an essential aspect of its overall composition. Consequently, the artist's utilization of a specific technique, or a combination of different techniques, gradually evolved and became an inherent aspect of his artistic style. Personalized processes in digital graphics typically evolve and expand upon the artistic imagery that has been established via conventional techniques. Here, the artist's inventions are also generated through the accumulation of skills in working with software programs, which have extensive capacities. In addition to sparing the artist's time, they provide avenues for the expansion and improvement of his artistic vocabulary on an unprecedented scale compared to traditional graphic techniques. Acquiring the kind of comprehensive and strikingly personalized artistic proficiency that can produce plastic discoveries is undeniably a difficult undertaking, occasionally demanding years of refinement – the duration it takes to imbue graphics with a recognizable artistic language. This discourse does not pertain to the obligatory set of skills that result from mastering a software arsenal; rather, it concerns a set of abilities, including distinctive levels of intuitiveness, that cultivate a plastic inventiveness that is fundamental to the creative and artistic process.

1. Digital technologies on the territory of classical graphics. Digital graphics.

For almost 20 years I have been developing my graphic language, using the capabilities of traditional techniques, invariably in combination with the gradual integration of digital technologies on their territory – as a toolkit for composing, processing, and artistic recreation of visual material for transfer and creation of a graphic matrix designed for manual printing in one of the classical techniques, or entirely independently – for creating digital graphics.

Digital applications allow me to step out of the pure but archaic limitation of classical graphic vocabulary and achieve original imagery, which is otherwise impossible. And although,

situating in the experiment, the graphic sheets inevitably lose some part of their aura of hand-making, they enrich and expand enormously their expression ranges, as well as their valences for interactions beyond genre boundaries. However, this also exposes the potential for an exact match between the displayed image on the monitor and the ultimate printed version. Throughout the composition process, I incorporate a diverse array of manipulations on the departing visual material, which consists of photographs taken by the author specifically for the project at hand (e.g., textures, and objects). These photographs are frequently combined with hand-drawn layers. My work in the past few years has always followed the route of play and form-space exploration, pre-coding outgoing visual information into a new, creative reality that is fundamentally sign-metaphorical.

The layering of images of diverse nature and character into complex interactions and its derivation in a deterministic principle of composition and development of graphic images and, as a result, the achievement of different degrees of artistic transformation through applied digital software can also be noted as a contribution.

At the conceptual level, the overlay of images through the layers presupposes mixing and interaction of different space-time layers, connecting the real with the fantastic, transforming the objects through the blending possibilities and the effects in the direction of formulating new messages.

In this aspect, the development of artistic ideas in the layer stack – following a built logic of repetition, decisive transformation of the source material, and at the end – of delicate intonation, (through effects, filters, textures, blending and transparency) evolved into a specific personalized method of work through which I develop each of my graphic series.

The software's polyvariant image development enables me to produce limitless plastic alterations and seamless integration of structuring and distinctive parts. Therefore, by conducting several comparisons and modifications, I emphasize the visual metaphors in my compositions and establish the primary meanings and structural linkages within each series.

2. Transfer toner-aquatint, in which the application of the image is made by manual transfer of a laser printer-copy of digitally prepared negative.

As a colored polymer, dry copy toner has properties that make it one of the most versatile contemporary materials in printmaking, applicable to various classical techniques, at certain stages of technological preparation and processing of the matrix.

The ability of this material to be used in its natural powder form or in liquid form (in the form of ink) is an important advantage for creating images on the plate in all autographic

graphic techniques (deep and surface printing). The ability of toner image to be melted by solvents and transferred to any surface greatly expands its application.

On this basis, as early as 2004 – 2010, I began to explore and apply methods and practices of work, including toner, mainly on the territory of surface printing – siligraphy. They are duly described in my monograph "Siligraphy – a Waterless Method for Surface Printing" (2007), as well as in my habilitation thesis for occupying the academic position of Associate Professor in 2019. The further development and enrichment of these methods of work – transfer, two- and three-stage etched aquatint with the use of a different for each of the planned degrees digitally prepared negative of the image, are of a contributing nature. Transfer aquatint – from a manually transferred paper laser printer-copy of image`s negative is not new as an application.

The concept of it and the first experiments with toner powder belong to the Canadian artist, researcher, and Professor Nik Semenoff, who associated his name with the development of many innovative methods and practices in printmaking, including siligraphy (1928 - 2022). I started applying the transfer method in the period 2007 - 2010, in my teaching work with students from the National High School of Fine Arts "Iliya Petrov", Sofia. I transferred the students` projects onto zinc plates in the manner described so that they could subsequently be processed manually using traditional graphic techniques. Even then, the following disadvantage of the transfer method was registered: "in case of lack of experience – it is easy to over corrode the plate during acid processing, and as a result – to equalize or blacken the halftones at the first degree" (Biserova, S. Habilitation thesis, 2019). The risk of under biting of the aquatint grain increases when the second of the grades requires a thorough clearance of rosin from the first degree of the aquatint for the use of a new, different image`s negative (and this on significant areas on larger plates). However, the advantages of the technique are not few.

- Uniqueness of the trace: soft line with the possibility of including traces of the most diverse nature, resembling a charcoal or graphite drawing, as in soft varnish for example, fine transitions, gradients, and textures, radically different from the sharpness of the line inherent in the etching.

- Ability to realize the preliminary composition on the matrix with full predictability of the result.

- Acceleration of the processes of work by uniting traditionally performed as separate stages of the initial processing of the matrix – application of the image and preparation for the

first stage of etching process, as well as providing a perfect (digital) image compliance at the next stage of etching in the acid solution.

– Ability to further enrich and develop the matrix through classical printmaking techniques etching, dry point and mezzotint.

The many positives listed in the application of this technique have given me reasons to continue to look for solutions that eliminate the problem.

Through a series of experiments have been established a determined formula for the duration of the individual etching stages for two or more aquatint gradations, relative to the increase in the density of the aquatint grain for each next degree, with the same strength of the acid solution. To avoid possible problems with the over biting of the plate, the difference in the duration of etching the two grades in the acid solution (nitric acid dissolved in water in a ratio of 1:10 or 1:12 should be at least 1:2). To isolate individual areas from further action of the acid, I use permanent markers that give me greater opportunities to control the drawing. The rest of the proceeding is the same as with the classical aquatint.

3. Digitally generated engraving. Expanding and upgrading the pictorial ranges of the individual graphic language through the integration of digitally generated engraving effects.

Over the past two years (2021 - 2023), my interest was mainly focused on exploring the possibilities of achieving precisely controlled engraving effects in a digital way, thereby developing, and enriching the pictorial register of my digital graphics. The series "Stones" and "Interventions. Space-time", as well as some of the ex libris included in the current portfolio, summarize this new direction in my searches. Using the engraver software (Photoshop Engraver III plugin), I digitally developed the linocut graphic series "De-construct" (2023).

Subsequently, I consciously moved away from the effects fully reproducing the characteristics of the relief print and the copper plate engraving, enriching them with a variety of halftone raster (mezzotint, grain) in certain areas, achieving a complex amalgam of impacts. ("Interventions. Space-time" – in part of the horizontal and square compositions). In the mentioned graphic series, six different parameters + angle and direction of the hatch-crossing raster configurations have been investigated and mutually agreed. In each specific case, the optimal ratios between these parameters are sought, according to the concrete visual material processed and the selected format of the imaging field.

I have implemented various experimental techniques and conducted research in both my personal artistic endeavors as a printmaker and my teaching position at Sofia University "St. Kliment Ohridski", FESA, the Visual Arts Department. (bachelor's programs "Visual Arts" and "Graphic Design"; master's program "Graphic Design"). I view these efforts as a valuable contribution.

Habilitation thesis – commentary on the print series included by section.

1. Digital graphics. Graphical series produced completely via digital technologies – digital graphic software and digital inkjet pigment printing.

I have always been creatively interested in the subject of the relationships between humans and nature or the environment. The concept encompasses various dimensions, including physical, utilitarian, philosophical, ecological, artistic, and purely plastic components. The presence of human action is widespread, where the roles of creativity and destructiveness frequently interchange.

The "NATURA SACRA" graphic series consists of 24 digitally created works produced using the digital printing process (CGD). The series is printed on certified cardboard for digital printing, Fotospeed Studio XPRESSION Smooth 300 g/m², 100% Cotton, with pigment inks in a limited edition of 5 copies. I dedicated my efforts to the Natura Sacra series from 2017 until early 2023. Throughout its extensive growth, I have made multiple additions to it, while retaining the original concept of a central composition and the replication of graphic elements by mirroring.

In 2017, a collection of 6 graphic sheets was created and exhibited in a solo exhibition called "Natura Sacra" at the Alma Mater Gallery in Sofia. It was expanded in 2019 with additional works and variants, some of which I presented at the associate professor competition in 2019 as part of my habilitation thesis.

This portfolio contains 15 newly generated graphic sheets that were created between 2020 and 2023, marking the completion of the graphic series. (The numbering used here ranges from 1 to 15, however, it does not align with their position in the broader series).

These works expand and enhance the existing plastic problems in three ways:

- Alteration of the composition's silhouette (deviation from the rectangular drawing area).
- Enhancing the graphical representation by incorporating novel aspects in the

physical construction – creating a smoother and more diffused effect across many layers.

- By incorporating novel symbolic components such as the circle, ellipse, and vault, compositions are progressing in a way that is new.

The NATURA SACRA series seeks to preserve and elevate the natural world to a transcendent and sacred state, enhancing the level of spiritual experience. Sacred spaces are unique dwellings of the soul, inspiring the viewer to engage in meditation. The series aims to stimulate awareness and comprehend our inherent bond with Nature, as well as our position within it. This link is progressively eroding in our technologically advanced era. The memory of this sensitivity, the revival and reinvigoration of our receptors for it, recreated through the means and the artistic language of the graphic, confront us with the duality – the sense of belonging, while simultaneously opposing the surrounding world. The essence of the series consists of the author's photography, which was purposefully developed to convey the underlying concept. Composed floral fragments and textures that have been mirror-duplicated are employed to create intricate layered interactions within the digital construction of conditional spaces. The vanishing point, located at the center of the compositions, serves as the focal point where all movement ceases. It represents the point of convergence and tranquility, where the entirety of space energy is focused.

The Natura Sacra series has been shown in several national and international printmaking exhibitions, art forums, and projects over the years. These include the 8th International Triennial of Graphics in Sofia, Bulgaria, and the VII International Graphic Biennial in Guanlan, China.

The grand prize at the national competition of Allianz Bulgaria, specifically in the Graphics department, was granted to Natura Sacra IV in 2018.

The 15 newly created pieces from the Natura Sacra series, which I have incorporated into my habilitation thesis, have been publicly showcased on multiple occasions:

Eight artworks comprise the central focus of my individual exhibition titled "WIND, WATER, STONE", which took place at San Stefano Gallery in Sofia during July 2023.

They have been exhibited and recognized at both national and worldwide graphic forums by juries in various arrangements for the previous 3 years.

- 2022 – International Exhibition "Tribuna Graphic 2022. Printmaking from Balkans", Museul Cluj-Napoca, Romania. The exhibition presents 31 prominent printmakers from the Balkans. (By special invitation).

– 2022 First Prize from "Primo Premio SENIOR Grafica Digitale 22", Vygonza (Padua), Italy /The competition is organized annually by the National Association of Italian Engravers/

– 2021 First prize in the Graphics section of the National Exhibition of Fine Arts, Sliven, Bulgaria.

"DEHUMANIZED SPACES" graphical cycle includes 2 relatively independent series of prints created in the period 2020 - 2022 – an initial core of 5 works – "Dehumanized Spaces (2020)" and "Dehumanized Spaces (Echoes)" (2021 - 2022). The artworks were created using Computer Generated Design (CGD) and printed with pigment inks on certified cardboard Footspeed Studio XPRESSION Smooth 300 g/m², 100% Cotton, with graphic sheet format 83.5 x 112 cm.

The compositions derive from the author's images depicting the interiors of large public areas. Cold metal structures that are devoid of human presence heighten the sense of isolation and closure. The visual content has undergone a series of digital interventions that have completely transformed it into an entirely new reality. Dehumanized space refers to an environment that is characterized by the presence of electricity and sometimes monstrous deformations resulting in a spiritual space that is fragmented due to feelings of anxiety and uncertainty. The repetition and mirroring of graphical elements builds a digitally created surreal mental environment where space-time interactions take on entirely novel features. The graphic narrative is minimized in favor of emphasizing the profound and powerful impact of the image – a metaphorical world expressing the feelings of loneliness, isolation, and alienation experienced by humanity.

– Compositional and technological contributions:

In the "Dehumanized Spaces-2020" series, I transform photographs of a specific, real location by employing a process of mirroring the frame multiple times. Additionally, I incorporate heterogeneous textures, including those that are hand-created, by layering them via computer software. Mirror symmetry is a fundamental element that is inherent in the construction of space. This principle is also present in the Natura Sacra series, and it gives the impression of a strong and compelling attraction in the cold and abstract space. The utilization of this creative principle is the primary aesthetic discovery that brings contributions.

The series "Dehumanized Spaces (Echoes)" comprises five graphic sheets produced between 2021 and 2022.

This series expands upon the principles established in the main series "Dehumanized Spaces (2020)" by exploring new directions. As the series developed, the principle of symmetry became increasingly complicated and eventually destroyed. The central zone incorporates 2D and 3D software-manipulated alphabetic characters (A, O). Initially, these characters serve as purely geometric elements. However, as the series progresses, they evolve into three-dimensional spatial objects, becoming more intricately deformed and blended through layers. These layers gradually dissolve in the main space, significantly complicating it. (pp. 104 – 111). In the metaphysical space, abstract and asymmetrical graphic elements enter and in varying degrees break the static mirror symmetry, while the central perspective maintains its regularities. The aggressive intervention of these dynamic objects expresses different levels of escalating anxiety while simultaneously desacralizing and destroying space. The abstract space constructed in this manner is entirely situated within the sphere of the fantastic and the metaphysical – a new, artistic universe determined by its own principles.

"Dehumanized Spaces" (2020) and "Dehumanized Spaces. "Echoes" (2021–2022) comprise the primary focus of my solo exhibition "TRANS-POSITIONS," which was on view from May 26th to June 17th, 2023, at the Alma Mater Gallery in Sofia. They are presented in various configurations at several juried international printmaking exhibitions, forums, and curatorial projects, including:

- 2023 International Award "Leonardo da Vinci – Universal Artist" from the EFFETTO ARTE Foundation, Italy. The prize is awarded for artistic merit. The graphic sheet "Dehumanized Space" is included in the catalogue of awarded artists, as well as in the catalogue "Contemporary Celebrity Masters", Vol. 2 – 2023, p. 152, directed by Salvatore Russo, EFFETTO ARTE Fondazione.

- DLUM – International Print Biennial, Skopje, Republic of North Macedonia (online exhibition, 15-30. 09. 2022).

- "PRINT 2023", John B. Aird Gallery, Toronto, Canada (online exhibition and catalog publication) <https://airdgallery.org> – 2022 – 7th International Print Biennial, Zeclerland, Romania. – 2022 – International Curatorial Exhibition "GRAPHICS' RE-CONCEPT", San Stefano Gallery, Sofia. (conducted within the project "Graphic imagery – a new reality" under the NSF of Sofia University headed by Assoc. Prof. Dr. Snezhina Biserova).

- 2022 – Curatorial project of Assoc. Prof. Milena Blazhieva – "Vibrations of the Strings" (the exhibition includes prints by lecturers from the Department of Visual Arts at Sofia University "St. Kliment Ochridski" and the National Academy of Arts) and is presented within

the framework of the Katowice Science Festival and at the Bulgarian Cultural Institute in Warsaw (2023).

The "STONES" graphic series comprises twenty-four pieces created using digital graphics. The dimensions of the format are 50 by 50 cm, forming a square shape. The series is produced in limited edition using pigment inks on certified cardboard for digital printing Fotospeed High White Smooth 315 g/m². The series is inspired by the poetry of Boris Hristov. The series explores the problem of graphic transposition, such as counterpoint. The compositions are rendered in monochrome, adhering to the limited, elitist purity of black and white. They follow a rigorous spectrum of relatively simple, classical, linear aesthetics typical to engraving. Following the techniques and visual style of Renaissance engraving, I developed the "Stones" series by using the technological advancements of digital photoengraving. The works are generated digitally based on transformed into unrecognizable author's photography. The photographic material was taken especially for the specific concept and then processed in two distinct steps using an original technique. The first step involved using the free smartphone software Snapseed. Subsequently, an assortment of effects resembling copper plate engraving and/or relief print have been accomplished utilizing Engraver III, a specialized engraver extension for Photoshop. The level of personalization obtained in digital processing and the uniqueness of each individual selection of options are derived from comprehensive and consistent investigations of a contributory character. The central subject, the Stone that serves as the thematic focal point of the series, undergoes various stages of natural deterioration until it is ultimately transformed into a novel, nearly abstract, artistic interpretation. The process of transforming objects involves digitally eliminating one of the fundamental elements shaping their appearance – the shadow (both own and cast), and reducing it to a simplified, uniform graphic pattern. The semitone remains the main component that carries the most complex and versatile complexity in the system of formation. Partially detached from their environment and belonging to the Earth, overcoming the laws of gravity, the stones seem to levitate over it in a special, surreal state. Bearing fragments of their environment, they refer the recipient to that meditative-contemplative state necessary for the perception of the poetic imagery of Boris Hristov. In the series "Stones" I trace the decay of the human and spiritual beginning with the distance from nature. In the path of life, man is constantly searching, wandering, losing, and rediscovering the primordial meaning of being, enlightenment and original values – and so, to the end – until he finds his Stone "under which to find shelter"...

A total of 21 graphic sheets from the "Stones" series were presented for the first time in 2022 during a solo exhibition at the Etude Gallery. The series was subsequently expanded with

additional pieces, some of which were featured in the solo exhibition "Wind, Water, Stone" at the San Stefano Gallery in Sofia from July 4 to July 25, 2023.

The "INTERVENTIONS. SPACE AND TIME" graphical cycle, which was created between 2021 and 2023, consists of two print series: "Interventions" and "Vertical and horizontal," which are implemented in 50 x 50 and 50 x 100 cm dimensions, respectively. The graphic sheets are printed in limited edition on certified cardboard for digital printing Fotospeed Studio XPRESSION 300 g/m² 100% Cotton.

The compositions and graphic language of the works are exclusively experimental, developed totally through digital techniques integrating diverse visual materials. Graphical representation of space constitutes the primary plastic challenge within this cycle. Artistic and aesthetic suggestions are completely detached from any narrative and are solely governed by abstract expressiveness. My entire approach to creating graphic spaces involves using the organizing power of pure graphic vocabularies, such as lines, points, dots, and different stroke constellations.

In the otherwise "ideal" order of the graphic spatial structures are delicately inserted, and somewhere aggressively dynamic components are wedged, bringing destructiveness and decay into the harmonic compositional system of networks and raster. The entrance of these conditional, extraneous to rhythmic "order" structures on the one hand, and of smoothly bent or dotted lines on the other, gives rise to non-handmade metaphysical realms.

The cycle was created over a span of three years (2021 - 2023) and consists of a total of 15 artworks. There are 9 square works measuring 50 x 50 cm and 6 prints in an elongated rectangle size of 50 × 100 cm. The rectangular prints are arranged in four horizontal and two vertical compositions. All the artworks are connected by a shared plastic concept. The challenge of generating finitely dynamic, abstract (thinking) spaces, "closed" in the most static and stable in their shape pictorial fields, is constrained by square compositions.

In 2023, the series was expanded to include 6 compositions solved in a very stretched format – vertically and horizontally, equal to two adjacent squares. My participation in the Department of Visual Arts exhibition "Horizontal and Vertical" (presented in January 2023 at the Alma Mater Gallery in Sofia, March 2023 in Poznan, Poland, and May 2023 in Nis, Serbia – a curatorial project of Prof. Laura Dimitrova with a predefined mandatory format of 50 x 100 cm) arose from the idea for them. The development of initially square compositions vertically and horizontally in complex conditions of space seeks a purified graphical interpretation, referring to the visual interpretation of immense settlements to the spiritual space.

Technologically, the works are consistent in the strict and clean aesthetics of black and white, traditionally identified with the expressive ranges of relief print (engraving), achieved through digital engraver software (Photoshop Engraver III plugin), but combined with the halftone mezzotint effect raster. This combination is not inherent to traditional graphic techniques; rather, it is a technical innovation.

– The whole graphic cycle "Interventions. Space and Time" was presented within my solo exhibition "TRANS-POSITIONS", Alma Mater Gallery, Sofia (26.05 - 17.06 2023).

– In 2021 a graphic sheet from the series "Interventions" was awarded with a first prize by "Primo Premio SENIOR Grafica Digitale 21" – Vygonza (Padua), Italy.

"FOLLOW THE WHITE BIRD" is a small-format graphic cycle that thematically connects three independent mini-series, each of which nuances the core message in the larger context and has its own title.

– "In Search of the White Bird" (three graphic sheets)

– "Is There a White Bird?" (four graphic sheets)

– "Follow the White Bird" (four graphic sheets)

The formats of the graphics also differ – vertical, horizontal, and neatly square. The cycle's foundations were built in 2016, but the series was not completed until the years 2020-2022. In human notions, the image of the white bird symbolizes freedom, as well as hope and dreams for a brighter future. Bird flocks flow in a conditional, noticeably aggressive environment for them, following the light, looking for the right way – Salvation?

Whether or not the white bird exists and will be found is dependent on our faith and trust in it.

Although the digitally created compositions differ in shape and dimensions, they are unified by a common plastic formula that preserves a kind of narrative.

The works contain antinomian transpositions on both the conceptual and plastic levels.

The graphic sheets are printed in limited editions on Fotospeed High White Smooth 315 g/m² certified cardboard for digital printing.

Two graphic sheets from the "Follow the White Bird" series took part in the international project "World Wide Prints" for small format graphics in Italy in 2020. The first in a series of international small format printmaking exhibitions hosted by Associazione Nazionale Incisori Contemporanei was held in 2021, and it was supported by an online presentation of the whole collection of small format graphics by country.

https://www.incisoricontemporanei.it/sezioni/Collections_1220.htm

2. Graphic originals where digital techniques are used at different stages of creating design and preprint of the printing plates, which have been processed and printed manually in a traditional way, as relief, intaglio, or surface print.

Graphics is perhaps the only art based on the specifics of techniques and technology, moreover, it develops through them, accumulating new ideas and absorbing all the possibilities and innovations in the technical sphere and materials allowing reproduction of the original through printing.

In this context, part of my research is focused on the possibilities for re-conceptualization and transformation of classical graphic techniques through the participation of digital technologies at different stages of the design and implementation of the material matrix and the resulting enrichment and evolution of the artistic language. By capitalizing on attributes intrinsic to traditional graphic techniques, I enhance them digitally in manners that are unattainable via conventional methods; this work can be considered a contribution. Moreover, the realization in manual (or hybrid) graphic techniques of digitally designed graphics gives me the existential feeling of warmth, artistic touch, (tactility) and satisfaction that only the work in material could give.

The "CORA'S WINDOW" series comprises seven aquatint prints executed using the manual printer-transfer process. The work is derived from the author's photography, which was produced during a period of artistic residency in The Hague in September 2019. Observing the cityscape from the twelfth floor of a centrally located building offers a remarkable and surreal experience. At night, the view outside the window merges with the interior of the room, resulting in a unique interplay between actual and reflected images that become intertwined and blended.

Six months later, already through the lens of pandemic isolation, I returned to these photographs, which reminded me of the peaceful and exciting times. While experiencing anxiety, I started to digitally manipulate and integrate the visual projections of my current emotional state into distinct layers. I utilized the identical fragments but twisted them beyond recognition using the digital toolkit's severe interference, including 3D modification. Thus, by combining numerous simultaneous interacting timelines, I create a world – a mental space in which the real and the unreal merge. The images thus produced are reflections and interpretations of conditions such as anxiety, threat, and frustration caused by isolation and the

unknown future, materialized in an impossible space involving the viewer – a visual metaphor of man's spiritual space in response to his quest to open and communicate fearlessly.

- A graphic sheet from the series "Cora's Window" was awarded an honorary mention by the jury of the international competition "Primo Premio SENIOR Grafica Italiana 21" – Vygonza (Padua), Italy / The competition is organized annually by the National Association of Italian Engravers /.

- Three graphic sheets from the series "Cora's Window" were chosen to participate in the Okanagan Print Triennial OPT 2021, Kelowna Art Gallery, Okanagan, Canada, 2021. (International printmaking triennial with a two-stage pre-selection procedure).

The "DECONSTRUCTS" graphic series was created in 2023 and consists of seven 50 x 46 cm linocuts printed in a limited edition of seven copies on white Kozo paper 20 g / m². It depicts a deconstructed real architectural environment wherein the components are combined into new plastic interactions, resulting in the construction of a fantastic artistic reality that has been established outside of the logical regularities of conventional logic. This new world, generated on the plastic grounds of free space play, is built according to its own structural laws and principles - those of the "impossible possible." All aspects of this new logical framework are coordinated and work relatively independently of traditional laws of perspective, generating spaces that are organized exclusively on the principles of pure graphic rhythm and graphic counterpoint. The desired deformation was obtained using sophisticated three-dimensional torsion of replicated graphical elements in distinct planes. The powerful graphic vocabulary, which relies on digital compositing and transformation capabilities, aims at expressing a complex, surreal, metaphysical space that eventually disintegrates in the medium.

On a technical level, the engravings are complex and labor-intensive to produce, with a wide range of elements and patterns. They are engraved on very solid linoleum with wood engraving tools, allowing for extremely precise details.

The "DECONSTRUCTS" series was featured in my solo exhibition "WIND, WATER, STONE," which was held at San Stefano Gallery in Sofia in July 2023.

The graphic series "THE FOURTH WALL" is an attempt to construct a specific bridge connecting the illusory with the actual space – the interior and the exterior; similar to a double-sided mirror in which perceptions of the real and the unreal exchange places. Breaking this mirror goes against the convention of perceiving both realities.

Light's dramatic entry rearranges fake space – a metafiction of reality represented in individual experience, increasing, and deepening the perception and understanding of the illusory world. Unlike the art of theatre, where this effect is desired on a collective level, the graphic sheets represent steps toward self-awareness as a stage of life's journey.

The series includes 5 graphic sheets. The compositions were created using the author's photographs, which were digitally transformed via graphic software. They were executed manually using the transfer aquatint technique, supplemented, and refined with a dry point and mezzotint. The edition is restricted to ten author's prints on Fabriano Rossaspina Bianco paper 285 g/m².

Two works from the series were selected to participate in the FIIC finalists' exhibition "Fourth Wall" (fourth edition), Trento, Italy, in 2021. (International Contemporary Graphics Festival organized in conjunction with the international theater festival "Fantasia" to celebrate the achievements of contemporary graphics in their various forms – traditional and experimental).

In 2022, a graphic sheet from the series ("Fourth Wall-III") was awarded the first prize in the international competition "Primo Premio SENIOR Grafica Italiana 22" at Vygonza (Padua), Italy. /The competition is organized annually by the National Association of Italian Engravers/.

"DEDICATED TO OCTAVIO PASS" print series (2019 - 2022) features 9 graphic sheets with a format of 40 x 65 cm, produced using intaglio techniques such as aquatint/hand transfer/, dry point, and mezzotint. The poetry of Octavio Paz, the Nobel Prize-winning Mexican writer, poet, and diplomat of the twentieth century, is the beginning point and inspiration for the creation of the works. Paz's spectacular surreal world is a vibrant source of inspiration – an opportunity to generate abstract compositions developed into independent visual metaphors graphically expressing the idea of nature's endless cycle; for the perishable and erratic; for eternal and unending movement.

Although the fact every single graphic is inspired by a certain poem, they are distant from narrative and instantaneous illustrative commitment to the lyrical text. The works are based on digitally generated projects that compile photographs of hand-made textures and frottages, which are then combined with drawings. They were then hand transferred to zinc plates and subsequently processed using various

intaglio printmaking techniques. The works are printed by the artist in limited editions on Fabriano Tiepolo 290 g/m².

Works from the "Dedicated to Octavio Paz" series were presented at the Varna Print Biennial in 2019 and 2023. The series was presented in my solo exhibition "WIND, WATER, STONE" at San Stefano Gallery in Sofia in 2023.

The print installation (polyptych) "WIND, WATER, STONE /GARDENS"/ consists of 16 components – 16 graphic sheets measuring 35 x 35 cm each. The print installation was designed digitally but it was realized manually using the surface printing technique siligraphy. The paper is Fabriano 5, 300 g/m², 50% cotton. The installation is 140 cm in height and 140 cm in width.

The print installation /polyptych/ is based on the concept of gardens as spiritual spaces – dwellings that we all maintain throughout our lives. Individual segments frame certain states – metaphors at various stages of this journey. Earth, water, rock masses, and grasses, indefinite, somewhat decomposed for themselves, lifeless frames of timelessness - peculiar spiritual landscapes. The 16 frames combine to form a complex composite that represents the path of spiritual evolution in harmony with the natural beginning. When combined, they constitute a print installation (polyptych) that arranges its components and impacts through precisely sought and established internal architectonic connections.

The print installation "WIND, WATER, STONE /GARDENS/" was produced in material and was presented for the first time in 2023 as part of my solo exhibition "WIND, WATER, STONE" at San Stefano Gallery in Sofia.

2. The integration and artistic transformation of graphic originals on the territory of an artist`s book and bibliophile edition.

Graphics have been the most accessible, democratic, and communicative art form since its inception. Because of its proclivity to circulate, it is inextricably linked to the evolution of the printed book. In today's digitized world, which is driven by visuality, the partnership of word and picture has gained currency, and the visual message is frequently the dominant one. The artist's book, derived from the book form, is a distinctive conceptual artistic phenomenon of the twentieth century. Having formed a distinct graphic genre, it has long established its place and territory in the world of collecting. In Bulgaria, the artist's book has just recently gained considerable recognition and presence in the art world. The artist's book is a particularly attractive field for development, analysis, and artistic realization in the art market in this

position. This genre has captured my curiosity in recent years. It arose from my long-term collaboration with Assoc. Prof. Regina Dalkalacheva, Ph.D., lecturer at the National Academy of Arts with the specialty "Book, illustration, printed graphics" and an undisputed authority in the field of artist's books. Presentation of artist's books in the galleries "San Stefano" and "Etude" (2018, 2019), Sofia; in Poland – in Lublin, WA Gallery, and Bulgarian Cultural Institute Warsaw (2019), as well as in 2022 – in San Stefano Gallery (international project "Graphic Imagery – a New Reality"), with the participation of lecturers, students, and PhD students from Sofia University "St. Kliment Ohridski". Kliment Ohridski", FESA, the Visual Arts Department, and the National Academy of Arts, master's degree program in Illustration, led by Assoc. prof. Regina Dalkalacheva, Ph.D., is a tiny but significant step in this direction.

The research and artistic transformation of the graphic image in the space of the artist's book, the opportunities for its upgrading and transformation through digital applications, and last but not least, the perfect prepress and the path of the specific project to its realization on the most appropriate paper medium have been a special focus for me in the development and selection of the two artist's books and a bibliophile edition presented in this portfolio.

Accordion /leprello/ artist`s book “CORONA FUTURE”

The art book "CORONA FUTURE" was developed in response to an invitation to participate in the international project "CORONAALPHABET - STRUKTUR UND FREIHEIT IN DER KRISE" by German artist Reinhild Gerum. (Online display). <https://coronaalphabet.de/snezhina-biserova/>

Conception:

February 2020. After ravaging China, the Corona pandemic also moved to Europe.

July 2020 – five months later, there are no countries spared, and the questions are still more than the answers. What's the future with Corona virus? The predictions and interpretations are numerous, and the expertise is ambiguous. What about the future? It's up to us...?

The concept focuses on the societal and psychological aspects of the "Corona" pandemic challenge, such as isolation, anxiety, and dehumanization of urban environments, as well as the potential future escalation of the scenario. The main text message is bilingual - in Latin and Cyrillic - and conveys an optimistic approach toward overcoming anxiety.

Six graphic compositions based on the author's photographs of large-scale public area interiors were used as source material. Because of the pandemic, these cold constructions of

metal, brick, and glass create a sense of closure and isolation. The visual material has been processed, and the documentary has been saved in part. The artist's book is a double-side printed leporello. Six digitally generated monochrome graphic compositions based on the author's photography are featured on the front side. Both the front and the back side of the book include two-color typography that constitutes the main textual statement "CORONA FUTURE" in Latin and Cyrillic. The typographical elements are symmetrically positioned relative to the book composition's center horizontal axis. The back of the artist's book is conceptually built based on a typographical composition. It includes the infinite repetition of the word "Corona" in Latin and Cyrillic, which aims to express the idea of the endless multiplication of the virus, which at some point leads to error – a mutation. It is typographically visualized by replacing the characters in a series of words. Thus, a parallel verbal narrative signal is generated, which, although activated with a different color, remains relatively hidden in the uniform graphical environment of typography.

Dimensions: in unfolded form – 28 x 342 cm; folded – 28 x 24.5 cm;

Technique: digital print with pigment inks on certified Fotospeed Fine Art Inkjet Paper Platinum Etching – 285 g/m²;

Book cover – Fedrigoni Sirio Ultra Black 370 g/m², with embossing;

Handmade slipcase – Fedrigoni Sirio Ultra Black 460 g/m². Limited edition of 10 identical copies, signed by the author.

In addition to the project "CORONAALPHABET" in 2020 (online exhibition), the artist's book "CORONA FUTURE" was presented in my solo exhibition "WIND, WATER, STONE", held at San Stefano Gallery, Sofia from 04. 07 - 25. 07. 2023; and in the exhibition "GRAPHICS' RE-CONCEPT", part of an international project under my management, presented at San Stefano Gallery from 20. 09 - 20. 10. 2022. GRAPHICS' RE-CONCEPT – Artprojects (uni-sofia.bg)

The artist's book "CORONA FUTURE" won the first prize in the section "Primo Premio Arte Grafica Digitale LIBRO D'ARTISTA 22" in the annual competition of the Associazione Nazionale Incisori Italiani – Vygonza (Padua), Italy in 2022.

The artist's book "EAST MEETS WEST" includes two graphic sheets. Every one of these has a face and a back. The primary graphic sheet is sliced and folded to make an unconventional book form, unusual in shape and unfolding way.

The graphic sheets are printed digitally on high Color Contrast 180 g/m² inkjet roll printing paper in a limited edition of 5 copies. They are hand-signed by the artist.

Each of the sheets' two sides features a graphic collage that includes fragments from the title page of a Chinese daily newspaper as well as graffiti elements with typography in Cyrillic and Latin that only partially – in select zones – accomplishes a correctly readable function.

Both the front and back of the graphic sheets are complete compositions created on the digital collage principle, in which components of the Chinese daily newspapers' pages provided for the project are digitally combined into one with the author's photographs of specially selected graffiti from the streets of Sofia, and the typography is transformed into a pictorial image. The included color - red, which is authentically present on the front page of the Chinese newspaper – is used as an accent in the composition on the front of each graphic sheet. In this sense, the artists' book "EAST MEETS THE WEST" is a kind of time and place container; it combines two different streams of information into one whole, but when communicated in a new, purely pictorial context, the contents lose their original meaning. Out-of-context words, letter signs, and symbols function as rhythmic shocks in the compositional structure's architectonics. In general, the text is only partially understood by both Eastern and Western viewers (readers), and the unfolding of the conditional book body generates a variety of interactions in the decoding of visual metaphors.

The artists' book was created specifically on an invitation to participate in the fourth edition of the international project "EAST MEETS WEST" – "Daily News" (2019), which partners 8 universities (3 universities from China, India, Bulgaria, Romania, Poland, and Northern Cyprus). The author of the project is prof. Martin Bayens from Belgium. Head of the project on behalf of Sofia University is Assoc. Prof, Snezhina Biserova, PhD (FESA, the Visual Arts Department), with participants: Prof. Buyan Filchev; Prof. Anna Tsolovska, PhD; Senior. Assist. Prof. Tsveta Petrova, PhD, and PhD student Violeta Apostolova. (evidence – project catalogue) Subsequently, the publication was presented in Bulgaria, in a new context – within my solo exhibition at San Stefano Gallery (July 2023), as well as in the virtual exhibition "Road Notes/Crossroads" under the project by Senior. Assist. Prof. Krasimira Drenska, PhD. Artprojects (uni-sofia.bg)

BIBLIOPHILE EDITION "OCTAVIO PAZ /selected poems/", 2021-2023

Art concept of the edition and compilation: Snezhina Biserova

Graphic design and illustration: Snezhina Biserova

Author of the text – Octavio Paz

Prepress: Snezhina Biserova

"Octavio Paz, Selected Poems" is a bibliophile book that includes 23 poems and a quote by Octavio Paz, as well as 48 graphic illustrations by Snezhina Biserova. The edition is bilingual, with Elliot Weinberger, Jeff Alessandrelli, Charles Tomlinson, and Arielle Concilio translating the original Spanish. The digital compositions are built on images of specially selected textures taken by the author and digitally merged with drawings. The edition features 24 graphic sheets that are not bound in a book body, allowing them to be perceived as autonomous objects of aesthetic contemplation. In a limited edition of 15 hand-signed copies, they are digitally printed with pigment inks on Winsor & Newton Artists` Water Colour Paper, HP 190 g/m².

The edition is entirely dedicated to the 100th anniversary of Octavio Paz's birth in 2024.

The expressive graphic imagery of the 48 abstract compositions supports and expands on the poetry text with new associative perceptual valences as a second, parallel visual story, implying a multi-layered artistic reading. The box in which the foils are stored (black canvas laminated on cardboard with embossing print) follows the same concept as their folding.

4. Bookplate (Ex Libris) – selection /2019 – 2023/

The section includes 15 bookplates (ex libris) implemented in digital graphic techniques and siligraphy.

1. Ex Libris "Regina Dalkalacheva", CGD, 14 x 10 cm, 2020
2. Ex Libris "Tsveta Petrova I", CGD, 10 x 13 cm, 2022
3. Ex Libris "Georgi Kolev /20 Years Lessedra Gallery/", Siligraphy, 13 x 10 cm, 2021
4. Ex Libris "Milena Blazhieva – Dedicated to Chopin", CGD, 10 x 13 cm, 2019
5. Ex Libris "Buyan Filchev", CGD, 13,5 x 10 cm, 2022
6. Ex Libris "Dora Biserova – EARTH", CGD, 10 x 13 cm, 2021
7. Ex Libris "Lyubomir Naydenov – EARTH", CGD, 14 x 10,7 cm, 2021
8. Ex Libris "S. Bisserova – Ikaros 21'", CGD, 14 x 8 cm, 2021
9. Ex Libris "Yordan Petkov – in Memory", CGD, 15 x 8 cm, 2023
10. Ex Libris "Desiseva Mitova", CGD, 13 x 11.5 cm, 2021
11. Ex Libris "Stephan Altakov, Laura Dimitrova", CGD, 14 x 11.3 cm, 2023
12. Ex Libris "Ovidiu Petca II", CGD, 13 x 11 cm, 2023
13. Ex Libris "Dora Biserova", CGD, 13 x 11.5 cm, 2023
14. Ex Libris "Ekaterina Koleva", CGD, 14 x 8.5 cm, 2023
15. Ex Libris "Boris Hristov", CGD, 13 x 11 cm, 2023

Ex Libris (bookplate) occupies a distinct place in my work as a specific genre, indicating a symbol of the book owner, on the boundary between graphics and illustration. The emphasis here is on the digital design and printing of these small-format book graphics. An ex libris developed in the surface printing technique siligraphy for a particular occasion - the 20th anniversary of Lessedra Art Gallery - is included. All of the bookplates selected for this competition have gone through a number of juries at international exhibitions and graphic forums and have been added to the collections of the respective bookplate museums. Between 2020 and 2022, my efforts in the field of bookplates achieved international recognition through several awards that I can credit as contributions.

- 2022 First prize from "Primo Premio Arte Grafica Digitale EX LIBRIS 22" – Vygonza (Padua), Italy /The competition is organized annually by the National Association of Italian Engravers/

- 2022 Fifth International Ex Libris Competition – Istanbul, Turkey – Honorary Distinction

- 2021 First prize for ex libris in the thematic section "Earth" from the international exhibition "Ex Libris" – Apatin, Serbia

- 2020 International Exlibris Competition organized by the Exlibris Society on behalf of FISAE, Off-Centre Gallery, Bristol, UK – Ex Libris Award (1 of 6 equivalent prizes named after Keith Wingrove).

Other aspects of contribution in the provided Ex Libris are:

- Innovation and stylistic recognition in terms of composition and graphic imagery;
- An artistic synthesis of the form and typographic elements, which is required for the genre. The realization of the categorical sign and generalization of the picture is a primary objective, but not at the price of the fine detail that is so important for the miniature graphic form. In terms of style, the ex libris remains apart from the specific narrative inherent in the genre, following the broad line indicative of my overall behavior as a printmaker.

In recent years, I've been attempting to accomplish the same level of artistic transformation and aesthetic synthesis as my large-format pieces. The emphasis here is on the pursuit of the visual metaphor - the achievement of personal imagery and metaphorical language.

- Technologically – over the last four years, a new, upgrading aspect in my work in the field of ex libris has been the incorporation of engraver purity produced digitally – using engraving filters and effects interacting in a complex and multi-layered way in the digital composition layer stack.

2. Teaching activities in "Graphics and Technologies"

I combine my creative experience and innovative methods and practices in printmaking with my 31-year teaching career, 26 years at the National School of Fine Arts "Iliya Petrov", Sofia, and 10 years as a part-time lecturer at Sofia University "St. Kliment Ohridski", FESA, the Visual Arts Department, specialty "Fine Arts". I've been a part-time lecturer in printmaking techniques / elective course / at the National Academy of Arts for the past 16 years, with a specialty in "Book, illustration, printed graphics."

In 2017 I entered (after a successful competition) the Visual Arts Department at Sofia University "St. Kliment Ohridski", FESA as a Senior Assistant Professor of "Graphics and Technologies". Since 2020 (and currently) I am an Associate Professor of "Graphics and Technologies" and "Graphic Design" in the same department. Since 2021, I have been Vice Dean of FESA in charge of publishing and artistic activities.

My research in the field of printmaking techniques and technologies is based on many years of artistic experience related to traditional printmaking techniques, but it is constantly focused on the development and integration of a wide range of new, mostly low-toxic methods and materials for work on the territory of graphic art and, in particular, its teaching practice.

The artistic process involves confrontation as well as the game of construction and destruction, which includes the creation of new forms from the elements of destruction. This game also includes the entire range of accompanying process "experiences" in printmaking – a curiosity in the face of the unknown, the ability to be constantly surprised, technical challenges and material resistance, accidental hits and inventions, temporary disappointments, and victories over oneself. Realizing this process as a path for development and upgrading in printmaking is an important moment in students' professional development – the idea that their unsatisfying trial proofs could become a starting point to lead them in new, unexpected directions is stimulating as an opportunity that I always offer them, and which often results in impressive results. The addition of a new instrument (or collection of such) or material at this stage; or printing on a different, more suitable type of paper can result in the corresponding inventions. It should be highlighted, however, that the complexity of the techniques and technology used is no guarantee of artistic achievement.

The inclusion and use of digital technologies undoubtedly accelerates the workflow at the design and prepress stages of print production while also rapidly expanding students'

capabilities and the evolution of their graphic language. The printing studio's equipment, with two computers and peripherals, was a significant step in this direction.

Everything relating to the stages in the growth and development of the "digital printmaker" overlaps with this in the mastery of traditional printmaking techniques, with one clarification: prior experience with conventional printmaking technologies is an important condition for the development of artistically equivalent "digital graphic language" - so that every compositional and plastic solution can be artistically predisposed and justified, and not only dictated by the technical options of digital software. Otherwise, there is a risk of becoming bound by computer mechanics, which is difficult to overcome.

The discipline "Graphics and Technologies I, II, III, and IV Part" is a compulsory discipline that provides professional knowledge of the essence and historical features of graphics and printmaking techniques, as well as the most recent modern trends in their development, to students of the specialties "Fine Arts" and "Graphic Design" (Sofia University, FESA, the Visual Arts Department). Simultaneously, students gain technological abilities and competencies related to graphic art, allowing them to engage in limitless creative experiments and participate in artistic life in Bulgaria and abroad. This academic subject is part of the curriculum for all years of study in both specialties' BA degrees. Since the start of my teaching career at Sofia University, I have taught two optional courses that are unique in Bulgaria: Siligraphy (compulsory elective subject) and Siligraphy Atelier in the bachelor's degree program.

In 2021, I led the team responsible for creating the latest syllabus for the BA program "Graphic Design" (accredited by the Academic Council with Protocol No 9/26-05-2021), as well as the MA program "Graphic Design - 2 semesters" (accredited by the Academic Council with Protocol No 9/26 May 2021). In 2021, I updated the curricula of the disciplines "Graphics and Technologies I, II, III, IV part" of the specialties "Fine Arts" (HIII100121) and "Graphic Design" (HIII150121) to reflect the latest syllabuses in bachelor's degree programs, as well as the curricula of the disciplines "Graphic Design - I, II, III, IV part."

In addition, I wrote the curricula for the elective courses "Artistic Specialization Graphics" I, II, III part (I561), (I672), (I783); Siligraphy (compulsory elective discipline) (I041) and Atelier "Siligraphy" 1 and 2 part (I023), (I024) in the Bachelor's degree programs in "Fine Arts." (In Bulgaria, the siligraphy technique is studied only at Sofia University, FESA, the Visual Arts Department). I have been the head of the MA program "Graphic Design - 2

semesters" since 2021, and the syllabus has also been modified. I wrote the curriculum for the disciplines "Graphic Techniques" (3202), and "Experimental Graphics" (I008). I wrote the curriculum for the elective discipline "Siligraphy" (I022) in the Master's program "Pedagogy and Semiotics of Fine Arts".

In the period 2019-2023, I delivered lectures and presentations, as well as managed two workshops and one master class in siligraphy in Bulgaria and abroad – in 2023, at the FESA (printmaking studio No 229), in the presence of Marina Podolska, lecturer from the Silesian University, Katowice, Poland; in 2019 – at the invitation of the Marie Curie-Skłodowska University UMCS, Lublin, Poland; and in 2019 – at the invitation of the Grafein Foundation – in The Hague, the Netherlands.

In the period 2019 - 2023 I have managed 3 artistic projects with international participation, FESA, the Visual Arts Department, as follows: – "Graphic Transformations II" (Digital and Hybrid Printmaking Techniques) No 80-10-5/09.04.2019. The project is attended by lecturers from the FESA, the Visual Arts Department: Prof. Anna Tsolevska, Ph.D.; Senior Assistant Prof. Ventsislava Stoyanova, Ph.D.; Senior Assistant Prof. Krasimira Drenska, Ph.D.; Senior Assistant Prof. Tsveta Petrova Ph.D.; from the National Academy of Arts – Assoc. Prof. Regina Dalkalacheva, Ph.D.; specialty "Book, illustration, printed graphics". Lecturers from Poland, Marie Curie-Skłodowska University, Lublin are guests. The project involves Ph.D. students and undergraduates. The exhibitions of the project are presented in Lublin and Warsaw, Poland.

– "Graphic Transformations III", No of contract 80-10-30/18. 03. 2020. The project is attended by: lecturers from FESA, the Visual Arts Department: Prof. Anna Tsolevska, Ph.D.; Senior Assist. Prof. Yavor Grancharov, Ph.D. (catalog design); Senior Assist. Prof. Krasimira Drenska, Ph.D.; Senior Assist. Prof. Tsveta Petrova, Ph.D., and Ph.D. student Alexandra Dimitrova; from the National Academy of Arts – Assoc. Prof. Regina Dalkalacheva, Ph.D., specialty "Book, Illustration, Printed Graphics" and Prof. Desislava Hristova, Ph.D., specialty "Graphics". There are 9 artists from the Netherlands (curatorial selection of Maria Kaptejins, Grafein Foundation). The realized catalogue of the project is under my compiling. https://fnoi.uni-sofia.bg/artprojects/?page_id=326

– "Graphic Imagery – a New Reality", contract No.: 80-10-190 of 27. 05. 2022. 41 artists from Bulgaria, Germany (curator Assoc. Prof. Regina Dalkalacheva, Ph.D.), the Netherlands (curator Maria Kaptejins) and Poland (curator: Prof. dr. hab. Krzysztof Marek Bąk, Dean of the Silesian University in Katowice, Poland) with over 120 works – prints, drawings, graphic

collages, artist`s books and installation graphic forms participate. On the part of Sofia University "St. Kliment Ohridski" participated lecturers: Prof. Anna Tsolevska, Ph.D.; Assoc. Prof. Snezhina Biserova, Ph.D. (manager of the project and curator of the exhibitions, compiler of the catalogue), Senior Assist. Prof. Ventsislava Stoyanova, Ph.D.; Senior Assist. Prof. Tsveta Petrova, Ph.D.; Senior Assist. Prof. Yavor Grancharov, Ph.D. (catalogue design), Ph.D. students (Alexandra Dimitrova and Nikolay Petrussenko) and students (Stela Markova, Graphic Design specialty) from the Visual Arts Department at the Sofia University, FESA; on behalf of the National Academy of Arts – specialty "Book, illustration, printed graphics" – Assoc. Prof. Regina Dalkalacheva, Ph.D. with her students and Ph.D. student and Prof. Yohan Yotov, Ph.D. – "Graphics" specialty.

Graphic Imagery – a New Reality – Artprojects (uni-sofia.bg)

(All listed projects are funded under the Scientific Research Fund of Sofia University "St. Kliment Ohridski" and have been successfully finalized).

In 2019 – 2021 I was the head for Bulgaria of an international, inter-university project (with external funding) – "4th Daily News Project "East Meets West", with the participation of 8 universities from China, India, Bulgaria, Northern Cyprus, Poland, and Romania. Curators: Prof. Martin R. Baeyens; Prof. Dr. hab. Krzysztof Marek Bąk; Dr. Katarzyna Hilszczanska (Poland, 2019-2021). Participants from Bulgaria: Prof. Buyan Filchev; Prof. Anna Tsolevska, PhD; Senior Assist. Prof. Tsveta Petrova, PhD; young scientist Violeta Apostolova.

During my training in "Graphics and Technologies," I strive to achieve harmonious interconnectedness and continuity between traditional and innovative graphic techniques and methods, with a special emphasis on the inclusion and use of non-toxic materials and application practices. The high artistic achievements of our students in "Graphics and Technologies" are proof of the quality of the educational process, as their graphic works are repeatedly presented within graphic exhibitions and projects and receive recognition through awards and distinctions from national and international competitions in the field of graphics.