

ARTISTS BY COUNTRIES

Australia – 1
Austria – 2
Belgium – 3
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Canada – 4
Denmark – 2
England – 3
Estonia – 2
Finland – 3
France – 10
Germany – 9
Greece – 2
Hungary – 1
Iceland – 3
Iraq – 1
Israel – 4
Italy – 1
Japan – 13
Kosovo – 1
Lithuania – 1
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The Netherlands – 8
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Norway – 5
Poland – 8
Portugal – 1
Russia – 2
Slovenia – 3
South Africa – 1
Sweden – 4

The exhibition is held

December 15 2017

March 25 2018

Lessedra Gallery

25, Milin Kamak Street, Lozenetz

1164 Sofia, Bulgaria

The project is presented on the web

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link COMPETITION

8TH LESSEDRA
INTERNATIONAL
PAINTING & MIXED MEDIA
COMPETITION

The Catalogue presents

**181 Artists
from
38 countries**

Switzerland – 4
Taiwan – 1
Thailand – 2
Togo – 1
Turkey – 5
U. S. A. – 18

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INTERNATIONAL JURY

ROSANGELA SCHEITHAUER
Brazilian artist, residing in Vienna

KRASSIMIRA DRENSKA, Bulgaria
Artist and Art teacher

ENIL ENCHEV
Founder and Director of (a) cube
gallery, Sofia



Rosangela Scheithauer completing her list
of selected artists for prizes

ELMAR PEINTNER, Austria



Night, Jaguar and Mask,
2017, Pencil and Egg Tempera, 15x15 cm

◀ FIRST PRIZE

BARBARA NISCIOR, Poland



Mirror of the Time, 2017, Mixed Media, 8x10 cm

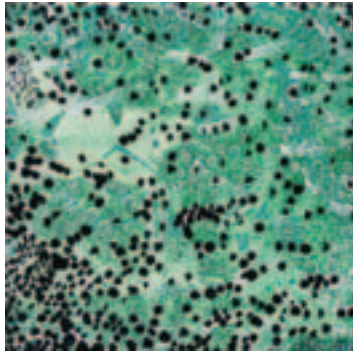
MARY FARRELL, U. S. A.



Zone 1, 2017, Woodcut, Monotype, Cut Work, 15x15 cm

◀ SECOND PRIZE

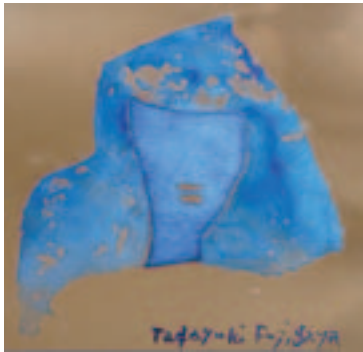
ELISABETH JOBIN – SANGLARD, Switzerland



SWEET, 2017, Paper pulps added with acrylic green pigment, green nail polish, and white corrective pen, 15x15 cm

◀ THIRD PRIZE

TADAYUKI FUJIGAYA, Japan



Japanese Woman, 2017, Acrylic on Aluminum, 15x15 cm

YOSSEF SHEMESH, Israel



In Honor of the Cave's Painters III, 2017, Watercolor on Handmade Paper, 15x15 cm

Krassimira Drenska judging the works



Krassimira Drenska
and Rosangela Scheithauer during the judging

Rosangela Scheithauer presenting Brazilian artists



Rosangela Scheithauer with Enil Enchev

PAVEL KOYCHEV, Bulgaria



Pavel Koychev - Featured Artist

Pavel Koychev is a Bulgarian sculptor

Born May 30, 1939 in Sofia

In 1966 graduated Sculpture at the National Art Academy "Nikolay Pavlovich" in Sofia.

1966-1971 he works at the publishing house "Photo Exhibition" as an artist and a designer of festive and greeting cards.

Since 1971 Koychev is a freelance artist.

1982 First Solo Exhibition.

Since 1984 participation in all major national exhibitions, as well in exhibitions abroad.

In the same year he received the award in the name of Ivan Lazarov.

1987 he received a prize in the name of Marko Markov.

1999 Participates in the exhibition "World Millennium Artists" at the UN Headquarters in New York.

2002 he presents Bulgaria at the International Biennale in Venice, together with two other Bulgarian artists.

2012 he presents Bulgaria again at the International Biennale in Venice, along with two other Bulgarian artists.

His works are owned by the National Gallery (Sofia), the Sofia City Gallery, galleries in the country and private collections and exhibitions in Belgium, Austria, Denmark, USA and others.

Art projects:

1995 "Torren beetle" - exposed by NPC plastics, woven as willow beehives and plastered with mud.

1997 "Dolly or something about cloning" - Plastics of straw and plywood on a slope in the forest near the village of Osikovitsa, Sofia.

2000 "Oblistishte" at "Knyaz Al. Batenberg" in Sofia and in front of Notre Dame de la Chapelle in Brussels - made of wood, wooden sticks and more. plastic materials similar to a dwelling.

2005 "The Houses, the Summer, the Sea" - in the gallery of "CiBank", Sofia

2006 "Onyx Sculptures" - human figures made of onyx, illuminated inside, exhibited in the National Art Gallery.

2006 "High Walk" - 4-5 meters high figures of light



Abode 8, 1991, Bronze, 38 x 25 x 27 cm

materials and cloth exhibited at the Rayko Aleksiev Gallery in Sofia.

2007 "The Carrier" - figures of 4 donkeys of different material exhibited in the gallery of CIBank

2007, "Construction" - a plastic house built near the village of Osikovitsa, 68 km from the Hemus highway, where later an open-air gallery with original models of sculptures is located.

2009 "Vodna pasha" - Sculpture group of human figure and sheep, located in the middle of a small lake near the village of Osikovitsa. Plastics were refurbished with more resistant materials and re-located there permanently in 2016.

2009 "The Table", Dossev Art Gallery, Rayko Alexiev Exhibition Hall

Monumental Sculptures:

1988 Sculpture in front of the ritual house of Krasno Selo, Sofia

2000 Sculpture in front of the building of the American Embassy in Sofia.

2008 Sculpture group "Movement" by several bronze

figures at the American University in Blagoevgrad. The sculptures were placed for the first time in 1989 on the station's square in the town but afterwards they were removed and for a few years they were exhibited at the Foreign Art Gallery in Sofia (now "Square 500"), then returned to Blagoevgrad.

2014 Sculpture-Lighthouse at the port of Tsarevo - 5.5-meter bronze female figure, by model of ancient Thracian sculpture.

2016 The "Originals" Park Gallery - over 50 of its sculptural models, made 1967-2014, are exhibited as a permanent exposition in a private estate near the village of Osikovitsa, 68 km from the Hemus highway. Sculptures are original models from which bronze casting molds are made. All are white in color, coated with resin, to be resistant to the outside. Some of them are cast from bronze and are located in parks and galleries in Sofia, Brussels, Blagoevgrad, Sozopol and others, some have remained only as models and projects.

PAVEL KOYCHEV AND ETERNITY

MITKO NOVKOV

The figures are huge – and beautiful. Men are in suits, scarves, felted hats – they are real dandies. The women are in dresses, and even more ethereal hats; some are wearing gloves, and on their shoes, ribbon bows. The effect is irresistible, as if you are watching a fashion show or review, but one of the most exclusive which not everyone can enter. The glamour of fashion, the brilliance of the moment, the fifteen minutes of glory; or the first night of fury and folly in the whirlwind of a prom ball that is only for the young. With everyone else gone, they carry on joyfully with frivolous vitality until dawn.

But in a fashion show or graduation ball, the viewer is set apart: you stand to the side, maybe coughing, maybe not. But still, Pavel Koychev gives you the opportunity to join in, including you in his Haughty Walk, faithfully at his foot, small but true, hardly there, diminutive. But you are there amongst the giants, amongst the élite, amongst the lofty hosts and taller guests.

They are indifferent – soulless – they do not even notice you. They turn within their own circle – high, high, high-minded. Haughty Walk.

This is the most fleeting, the quickest encounter. Although huge and spread out, the scope is restrained with no sense of a ready-to-wear vanity, as the Capi-



Pavel Koychev in front of his presentation

tal Light exhibition suggests. The theme is neither social nor anti-élitist, it is temporal and ethereal. Haughty Walk comes after Onyx Sculptures, and that's important. It's not just important – it's the most important thing. Both have to be read together, not separately. Both exist within a continuum, not apart. Both overflow into each other, they do not break apart. Although Haughty Walk can be read in terms of decomposition, as the decay of our times, it is not a question that mutant giants will never be able to fly again. What is sadder is that even in their dreaming, they will not want to. They are self-satisfied with their Styrofoam bodies and clothes and their smug self-confidence. They turn to faint, stupidly happy in their circular walk, beautiful and complacent in the voluntary prison of their closed and well-protected VIP world.

What matters is the transition, the transfer of this moment of self-sufficient complacency – *circulum vitae*,

the Tree of Life at its highest point, where it starts to descend. This is the meaning of Haughty Walk, the transfer, the transition. The Sec. The glory, but also Sic transit gloria mundi is shown. The triumph has been depicted, but also the Cave ne cada (Be careful not to fall). It is youth, but also the Memento more.

I asked Pavel Koychev whether he deliberately exhibited his huge figures in the frenzy of graduation balls with the latest models of cars, brands of clothes, the latest hairstyles and fashions, when all is external and superficial, and nothing else. No mind or reason. Just emotions. Today. Nowadays. Noise. It rages. Enthusiasm. Cake. Geezernost. Fiesta. Expectations. Hopes. Energy. Sweat. Light. Answer me: No. He did not think about it. But the parallel is there, you can see it, you can hear it screaming in your ears. Outside the horns, blaring 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 -u-y-u! Y! Amongst the multitude he hears opposition, antagonism. Pavel Koychev says that he was looking to expose this antagonism between man and nature: "We are so foolish about nature that we have decided that we stand above it. I wanted to show how ridiculous these ideas sound when I realize them literally." However, this is just another way of expressing what is essential, the real antagonism in the art of Pavel Koychev, the antagonism between the temporal and the eternal, between the momentary and the permanent, between the transient and the lasting: "I try to create using materials that do not last. And, sincerely and deeply, I have freed myself from the claim to make the work materially durable. Somehow I want durability, but as form, not as mat-

ter. The form lasts, the matter not so. Matter disappears, melts, rots: after Haughty Walk, the Styrofoam from which the huge figures are made will be used for other shapes. The shape of the form is no longer needed. It has happened, it is left over as ballast which has to be thrown out. Or turned into another form. Reformatted." Pavel Koychev - Plato of Art...

Let me return (using the text of Georgi Lozanov about Koychev on the basis of form) to support my claim about the ethereal, transient creativity of Pavel Koychev. Coprine are enormous baskets of mud and rods, which look like natural forms arising as a result of natural processes. Mud and rods, that is, a puddle; it is from mud and rocks that the frail structures have become a metaphor for everything perishable, unstable, ready-every-moment-to-collapse. Like a stately building, a stunning building. At the same time natural forms – that is, those arising from a natural process – seem to obey the irrevocable, eternal, natural laws of nature. Shimmering and irrevocability; in other words, temporality against eternity: the unstable work of the human hand against the steady work of nature. The most perishable and permanent gathered together in the end, but also doomed to endlessness. The bells are Burial, they have destroyed the Baskets: They stole the chair at Domishte. Other pieces of plastic have been erected - the pieces of Pavel Koychev. An artwork in the age of its technical vulnerability.

The Table. Seven figures sitting beside it, seeming to come from the artist's artistic past: the reclining and upright position are natural states of the human body; only the sitting position is an artificial, cultural state



that makes Table possible, that makes dialogue, tolerance and identity possible. But there are still seven people around a table. This is something that always happens, has happened and will happen. But these seven people around this table – the seven coming from the artistic past of the artist – will never happen anywhere except in this single moment of unity between time and place. Repetition against transience: for Kierkegaard, repetition is, and remains, transcendence. It is something beyond, which cannot be understood because it is beyond us, because it is more than us, because it is above us. It can only be called transcendent and, so named, left alone to

leave us alone.

It is remarkable that Kierkegaard illustrates his anti-transcendence with a stage very similar to the stage that Pavel Koychev depicts in *The Table*: “My friend ... seeks refuge in the biblical figure of Job. Job is not flamboyant and does not try through suggestive gestures of confidence to assert the truth of his assumptions. But rather he sits beside the hearth, scraping out a clay pit, and without interrupting this activity, throws up obvious comments. The young man believes that he has found what he was looking for here: in his opinion the truth sounds better,



Abode 10, 1991, Bronze, 47 x 25 x 18 cm

happier, and more real in this small circle consisting of Job, his wife and three friends than if he was in a Greek symposium. It is repetition as Eternal Return, which is never the same, even though it is always the same. Eternal Return, says French philosopher, Gilles Deleuze, is not only a selective thought, but is also a selective being. You choose the Eternal Return near The Table to show the transience, but also the circularity of Time. So get out of it: I've always struggled to work outside time..."

Artefacts. Something about cloning. Art repeats Nature, Nature imitates Art. The game between the

same and the other, between repetition and difference here finds its most concentrated expression. Repetition does not change anything in the object that repeats, but changes something in the spirit that contemplates it, says Gilles Deleuze, relying on David Hume. And from the latter we already know that Post hoc, ergo propter hoc is a false statement. In other words, repetition is not born, there is no reason for it. Repetition is self-sufficiency, self-creation, in other words, eternity. To repeat is to play for eternity. Cloning - to some extent - is the same. Cloning is the fulfilment of the human desire for eternity. The Creator is the Creator, the Creator is God. God has eternity,

man has time; cloning takes away eternity from the hands of God: Adam and Eve are recidivists, says Georgi Lozanov. Artefacts. Something about cloning is an attempt to justify the eternal human outpouring, his hubris before/or in the eyes of God. It involves a higher aesthetic irony, not as an alien, but as an alibi.

Abode. Many, I believe, recall this strange structure, perched at the most important institution in Sofia - the Largo of the Presidency, the Council of Ministers and the former Party House, already devoted to being used by parliament. It's like a time machine or an extraterrestrial spaceship, but again composed of the strange materials of Pavel Koychev - manure, mud, rods, but also an iron ladder that takes you in. Into the Womb? Anyway, somewhere else, somewhere far away from the bustle of today. The secular of the present is replaced by the silence of the past, or of the future. The cacophony of the transition goes to hell, leaving only the feeling of eternity. The one who is inside is no longer here, he is not in the now. And even outside, it's not the same anymore, because he has touched something that is the privilege of the gods only...

I went into Abode. At every step, the thunder was moving away, the noise quieting. I found myself inside. I found myself inside. My body retreated, leaving only the sensation of passing through the dimensions. Not just a spirit. Matter too. There was nothing around me, and no one. I was sitting and disintegrating atom-by-atom. I felt eternity with my skin. At that moment, I was immortal.

There wasn't time in Abode, there was only eternity in it.

The famous Buffaloes - in Golden Sands sea resort and The Violet Buffalo Cow in front of Bulgaria Music Hall. The buffalo is an unusual animal, somewhat wise, stable, unshakable. In the words of Pavel Koychev himself: "...these real, worthy things have another energy - heavier, slower, more cumbersome, more awkward." In northwestern Bulgaria I have heard of the buffalo bull that it holds the earth in orbit. It is known that the Chinese philosopher, Lao Tzu, rides a buffalo when he sets out in the West. Probably the bull himself gently grazed around him as he gave teachings - the content of the famous Tao Te Ching - to the Guards for the Path. And it is probably the queen who has used so much of that wisdom. At the same time there is the colour violet - the colour of moderation, the environment, Aristotle's colour. Nothing too. Styrofoam stability - these are the buffaloes of Pavel Koychev. An environment of extremes. The centre made up of peripherals. This combination defines him as a philosopher. He himself is a philosopher, the sage, the Lao Tzu amongst artists.

For what is wisdom? Joining the unconnected, connecting the unconnected, collecting the scattered. Settling things peacefully and in moderation, with stability. In the middle. This is what Pavel Koychev does - he unites, connects, gathers things that at other times could not have imagined that they could be united, connected, gathered. Durable and lasting, persistent and unsustainable, stable and unstable, forever and temporarily - all of his compositions deal



Abode 9, 1991, Bronze, 39 x 38 x 15 cm

with the gathering of these antagonisms in an alloy that is strong, dense, and indestructible. The weight of the bull - over 600 kg, against the lightness of the Styrofoam. (As children, we were singeing the ends of the Styrofoam using a blower measured with a pen, but they did not fly because of their lightness. So I became angry with this material, but now I'm not: Pavel Koychev gave me some respect for it).

Joining these two absolute opposites requires wisdom. There is another wish: a feeling - even intuitively - of what you want to express and instil in the audience - the dialectical game of eternity and time: Seeing the detail in the general and the general in detail. The Warehouse later materialized this belief: "everything is important, everything is significant, nothing is to be discarded. The unnecessary, which does not even have the right to enter into time, suddenly not only enters but also declares itself to be complete, sufficient, absolute form, a big shape. It appears in time to gain eternity." In this sense, Pavel Koychev is, as I said above, a real thinker-artist in the tradition of Plato: every idea has the right to be materialized. But no materialization is greater than the idea that materializes. The Cave of Shadows has

become a Cave of material things where light comes not from matter but form. The shape is light.

The shape is light, the light is the shape in the exhibition Onyx Sculptures. But here is what matters: April 13 - onyx and light, May 30 - Styrofoam and giants. Notice the opposition: if I did not know Pavel Koychev, I would say he was a Structuralist (follower of structuralism), a solid follower of Claude Lévi-Strauss. Light is something that is pure energy, but at the same time a concept of time that is within the boundless human life of almost eternity. The Andromeda galaxy is 2,930,000 light-years from Earth, and light, as we know, moves at about 300,000 km per second. From the Sun travelling to Earth light takes 8 minutes and 20 seconds. From the nearest star it takes four years. There are stars in the universe whose light comes to us after millions, and hundreds of millions of years, according to astronomical reference books. At the same time, onyx and light comes to us instantly. Here is a clash with eternity, a frontal impact with the infinite – persistent durability. And then Styrofoam – glamour, glory, a matter of moments. The giants disappear, the giants are no more. Burned from the light. Haughty Walk is discounted in



O...Happy Days...O...O...O, 2016, Rayko Alexiev Gallery

advance by Onyx Sculptures, just as time is denied in advance by eternity. Pavel Koychev is someone who implements this pre-renunciation. And he expects us to see it. So let's feel it. Let's see it. Not that if we can, who knows what. We feel it here and now. But for eternity, our sensations do not matter. What is important is the fact that, to some extent, the attempt is made to portray that it has somehow acquired a form. The form of onyx and light. Not perfect form, but what the artist has discovered, which - and this is an extraordinary intuition - is not monumentality. It is not matter, it is energy. Still, in Onyx Sculptures, the artist does not want to be categorical. He is smoother, more humorous and plastic: "Through the form - it is your language - you have to hold the viewer. It is cataphatic, but cautious, without pride and compassion. It leaves the light to speak for itself. Or, in other words, it leaves eternity to speak for itself."

But then it does something else more difficult. On May 30th 2006, the momentary moment itself appears, acquiring its shape. It acquires the shape of

the Styrofoam giants or the so-called Haughty Walk – the form of a lightweight, perishable, fast-moving monumentality. Pavel Koychev is now apophatic of eternity, not cataphatic, depicting it with what is farthest from it. According to the orthodox position, we cannot say what God is, but we can say what God is not. So Pavel Koychev cannot say what eternity is, but he can say what it is not. Styrofoam, arrogance, giants and jungles. Consumption through expenditure.

Koychev and Eternity: It's atavistic...

Mitko Novkov as a literary critic and journalist

He has graduated in psychology and philosophy from the St. Kliment Ohridski University in Sofia and this makes it understandable that he shows great interest in media, literature, and visual arts.

Mitko Novkov has received a number of journalism prizes in Bulgaria

*English translation edited by
Barry Cottrell, UK
artist, researcher and writer*



Four sculptures stuck in the sea, 2017, at Apolonia Festival in the city of Sozopol



Sofia, January 2018, The Studio of Pavel Koychev in Gorna Banya

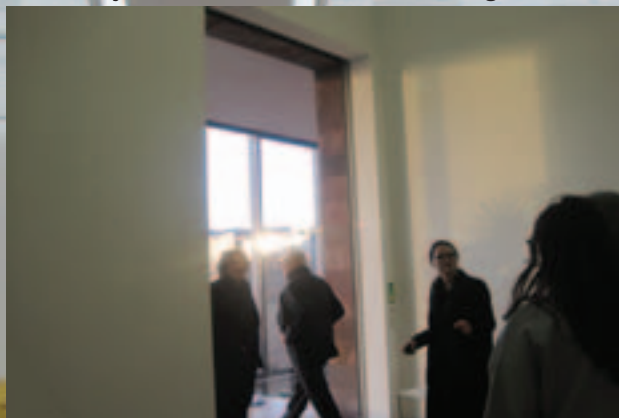


In the Studio



Georgi Lessedra with Pavel Koychev in the exhibition O...Happy Days...O...O...

Basel, February 2018, Fondation Beyeler, Solo Show of Georg Baselitz - 80 Years Anniversary



Georg Baselitz followed by Elena Kuznik going to the place for artist talk



Georgi Lessedra with Silke Kellner-Mergenthaler, Leiterin Kommunikation der Fondation Beyeler in the exhibition of Georg Baselitz Feb 16, 2018

Ivo Mršnik, Slovenia

Special Presentation of the

First Prize Winner from the 7th

Mixed Media



Ivo Mršnik

Ivo Mršnik was born on June the 20th, 1939 in Knežak, near Ilirska Bistrica. He graduated in 1968 at the Painting Department of the Academy of Fine Arts in Ljubljana. In the same year he was employed as a fine art teacher at the Vič Primary School in Ljubljana.

From 1968 until 1970, he continued to study painting at the studio of prof. Maxim Sedej.

At the same time he was studying graphic art at prof. Riko Debenjak and prof. Marjan Pogačnik, and graduated graphic art in 1972. In 1975 he graduated at prof. Gabrijel Stupica.

Since 1978 Ivo Mršnik was employed at the Faculty of Education in Ljubljana, since 1998 as a Full Professor of drawing and graphic design.

In October 2005 he retired.

In December 2011, the University of Ljubljana honoured him with the title of Distinguished Professor.

Solo exhibitions

1979 ARS Gallery, Ljubljana

1985 Concert atelier, Ljubljana

1985 Gallery Nova, Kranj

1986 Exhibition site of the Ilirija factory, Ljubljana

1986 Krka Gallery, Ljubljana

1987 Exhibition Center of Boris Kidrič Institute of Chemistry, Ljubljana

1988 Cultural Center, Gorizia (Italy)

1988 Gallery of Ivan Grohar, Škofja Loka

1989 Gallery ZDSLU, Ljubljana

1990 Gallery Meblo, Nova Gorica

1992 Gallery of the Miller's Mill, Ilirska Bistrica
 1993 Gallery Labyrinth, Ljubljana
 1994 Cultural Center, Novo mesto
 1995 Gallery Meduza, Koper
 1996 Art showcase ZS Triglav, Nova Gorica
 1998 Savinov Exhibition Hall, Žalec
 1998 Gallery of the Faculty of Education, Ljubljana
 2000 Ars Gallery, Ljubljana
 2000 Gallery Kos, Ljubljana
 2000 Bozidar Jakac Gallery, Lamut Art Salon, Ko-
 stanjevica na Krki
 2001 Gallery Kos, Ljubljana
 2001 Ars Gallery, Ljubljana
 2002 Ars Gallery, Ljubljana
 2003 Gallery Žula, Ljubljana
 2003 Gallery Domžale, Domžale
 2004 Small Gallery, Ljubljana
 2005 Gallery of the Faculty of Education, Ljubljana

Participate in more than 100 group exhibitions at home and abroad.

Awards

1969 Student Prešeren Award for Painting
 1986 gold diploma for drawing, V. exhibition of Yu-
 goslav drawings, Tuzla (BiH)
 1986 purchase prize for drawing, V. exhibition of
 the Yugoslav drawing, Tuzla (BiH)
 1992 2nd Biennial of Slovenian Graphics, Novo
 mesto Award for Graphics, Novo mesto
 1992 Selection of a graphic work for the Albertina
 Museum's collection, Vienna, Austria
 1992 Selection of a graphic work for Fonds Nation



Cycle Settlement, Drawing 1, 2017, Pencil on Handmade Paper, 46 x 34 cm

al d'Art Contemporain (FNAC), Paris
 1993 1st prize for graphics Ostblick - Westblick,
 Graz (Austria)
 1993 purchase prize, Mini print, Maribor
 2013 ZDSLU (The Slovenian Association of Fine
 Arts Societies) Prize for Lifetime Work
 2017 1st Prize Award at the 7th Mixed Media Exhi-
 bition, Lessedra, Bulgaria



Cycle Settlement, Drawing II, 2017, Pencil on Handmade Paper, 46 x 34 cm

Records from within

Monika Ivančič Fajfar

The exhibition of drawings and graphics by Ivo Mršnik is a retrospective of his works from last thirty years. Although the motifs are varied at first glance – from portraits and landscapes to abstract ‘psychograms’ (vivid records of inner moods) – we recognize the author’s distinctive artistic style which stems from

his understanding of drawing as an expression of inner feelings. A spontaneous movement of the hand leaving a visible trace behind represents the mental stream of consciousness. This is a modernist literature term denoting a technique of recording an internal monologue which also well describes Mršnik’s drawings.

Lines show the invisible waves of air currents, draw contour lines of landscapes, or illustrate skin textures, but the expressiveness of the drawings prevails over narrative. A pattern of lines is sparse at some place and dense at other. This way, Ivo Mršnik models surfaces and, above all, stresses tension. Organic forms that occur in places where the lines are particularly thick are called ‘cocoon-like shapes’. From these cocoon-like shapes grow mounds of shapes, accumulate hills, materialize mystical landscapes and cosmic worlds. Waves, spirals, and concentric circles stimulate motion. Ceaseless rising and setting, moving and circulating, emerging and dying of lines and forms create artful dynamics and introduce a sense of time into the works of Ivo Mršnik.

The beams of bright whiteness which in some places severely cut across the depicted landscapes also bear strong symbolic significance. Geometrically straight lines act as a counterweight to organic forms. They are effective compositional accents, but at the same time they illustrate the relationship between reason and emotion, between solid matter and intangible meanings. The trees that fill the horizon in more realistic depictions of karst landscapes act similarly – as a dividing line and at the same time a



Cycle Settlement, Drawing III, 2017, Pencil on Handmade Paper, 46x34 cm

link between the sky and the earth. This feeling of a bipolar division is especially pronounced in strictly symmetrical parts. The abstracted landscape showing the mirroring of the sky in the lake can be read as an illustration of the Platonic thought of the mirrored Idea in the material world. In some parts, networks or coordinate systems appear as an element of reason to balance the turbulent emotions. Also, the motif of the picture in the picture – the coexistence of two graphic matrices – can be interpreted as the relationship between the visible external landscape and the inner world.

Signs of personal presence are inhabited in endless spiritual landscapes. Palm and fingerprints can act as random spots or play the role of the main elements of composition, but they always open an issue of identity. A fingerprint is literally a seal of the author who gives himself into his artworks. The pattern of the skin and the line drawing is similar to the growth of shadows produced on textured surfaces. Sometimes the author crumples the paper itself thus getting a rough, expressive basis. Sheets of paper softly wrinkled by moisture can sometimes be found as remnants of the graphic process.

Ivo Mršnik enhances the idea of repetition and multiplication, which is the core idea of printmaking, by impressing several matrices on a single print. His



Cycle Settlement, Drawing IV, 2017, Pencil on Handmade Paper, 46x34 cm



Cycle Settlement, Drawing V, 2017, Pencil on Handmade Paper, 34x46 cm

conceptual starting point comes even more to the fore with the use of industrial materials. Those works are produced using bases not usually used in arts as, for instance, endless computer paper or strips of self-adhesive labels. They resemble movie tapes and, by doing this, they convey the idea of temporality, capriciousness, and transience. The persistent,

almost obsessive recording of internal beat momentarily escapes the artist's intellectual control and becomes completely impulsive, and therefore contrasts with an artistic medium. Because its intrinsic value belongs to a dead machine, human energy of the author's artistic intervention is even more pronounced.

Every exhibition of Ivo Mršnik's art is a unique spa-



Cycle Settlement, Drawing VI, 2017, Pencil on Handmade Paper, 46x34cm

tial setup. His works – previously pressed under a graphic press, folded in folders and bundles, piled up in lofty stacks of paper, and embedded in a studio where, as a result of the author's prolificity there is a constant space shortage – finally set free, come to life, and speak out more clearly in the gallery. The titles of the works which the author often uses to express his poetic moods are also significant.

In his works, Ivo Mršnik perpetually couples thoughtfulness and control with spontaneousness and randomness. The lines – the traces of the hand – are visual and conceptual signs of the author's experience, they are fragments of his thoughts and feelings. The absence of colours and minimalist style



Cycle Settlement, Drawing VII, 2017, Pencil on Handmade Paper, 46x34cm

stress the expression of lines and textures. A sophisticated and intimate drawing style reveals immense emotional and intellectual subtlety of Ivo Mršnik.

Monika Ivančič Fajfar

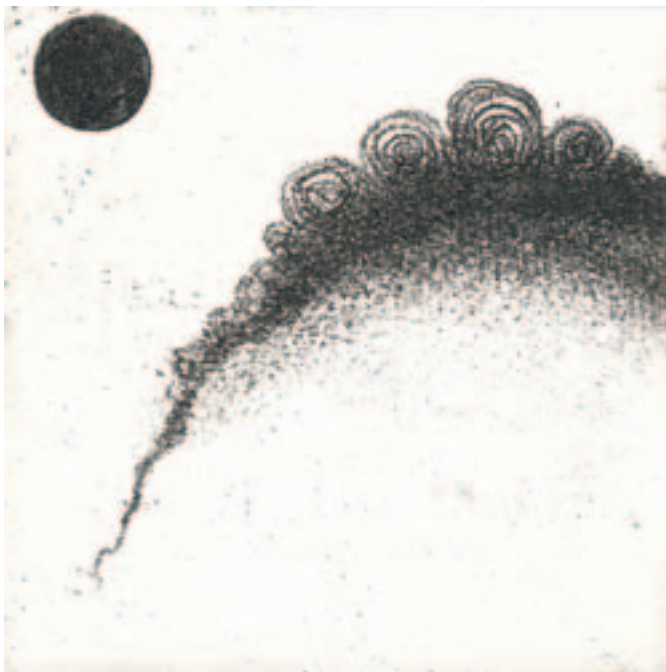
A freelance curator, art critic, and educator in culture

Monika Ivančič Fajfar was born in 1976. She finished the High School of Design and Photography in Ljubljana and graduated at the Faculty of Arts, Departments of Art History and Sociology of Culture at University of Ljubljana. As a curator, art critic, teacher, and organizer, she cooperates with different associations, organisations, institutions, and galleries.



Cycle Settlement, Drawing V, 2017, Pencil on Handmade Paper, 46x34 cm

The Birth of The Landscape III, 2016, Etching, 35x20,5 cm



Cosmic Nebulae, 2017, Etching, 35x20,5 cm



BONNIE HELM – NORTHOVER

Canada

Born June 28, 1953 in Edmonton, Alberta, Canada, Bonnie resides in (the land of Emily Carr) Victoria, B.C. on Vancouver Island (Mile 0 on the West Coast).

Education:

UVic - BFA program; Camosun College - Applied Communication Program*

Victoria, British Columbia, Canada

*1997 Scholarships for Best Student and for Video

Recent Exhibitions:

Solo: 2016 Community Arts Council of Greater Victoria - Victoria, B.C.

Group: 2017 Acrylics in Action - Federation of Canadian Artists - Vancouver, B.C.

2017 Painting on the Edge - Federation of Canadian Artists - Vancouver, B.C.

2017 Sooke Fine Art Show - Sooke, B.C.

2017 Abstract - Federation of Canadian Artists - Vancouver, B.C.

Previous exhibitions include the Massey Gallery (Art Gallery of Greater Victoria), Sidney Fine Art Show, Red Art Gallery, Gage Gallery Arts Collective, and ICE in Taranaki, New Zealand.

Works can be found in collections in Belgium, Brazil, Canada, France, New Zealand, and the U.S.

I enjoy working in a variety of mediums but especially



inks and collage/mixed media. Avenues of possibility are explored through allowing a concept to follow through to creative experience. Poetry, Music, and Movement impact the Visual.

Art is about relationship: relationship negative and positive to the world and to ourselves and to the space inhabited.

Architecture in its pure form: the theories of relativity - how everything works together - the mystery and pursuit of knowledge - problem solving - energy - dedication - contribution - commitment - purpose - humour.

Organized random is appealing: the tension and extension created by looping back and seeing the same images differently: the dimension of objects, and their relationship, and their dialogue.

Art is cerebral, Art is emotional, Art is political.
The Universal Language.



Seeds, 2017, Inks on Paper, 15x15 cm



Autumn, 2017, Inks on Paper, 15x15 cm



Sunflower, 2017, Inks on Paper, 15x15 cm



Opening reception



Opening reception - The Art Critic Chavdar Popov



Opening reception - Bulgarian Artist Miloslav Bonov – MIBO



Rosangela with young artists from NBU

BRAZIL MEETS BULGARIA

Rosangela Scheithauer - Brazilian Artist
living and working in Vienna - Curator

OPPORTUNITIES IS ALL WE NEED!

Bringing these artists from Brazil to Bulgaria was a big achievement for me.

It's a question of opportunities. They had the opportunity to meet me, I had the opportunity to bring their works to Bulgaria and Lassedra Gallery gave us all the opportunity to exhibit in Bulgaria.

We should learn to take every chance in life because some things only happen once. There is a saying which goes: „What is luck? It's not only chance, it's also creating the opportunity, recognizing it when it is there and taking it when it comes“.

I am very happy to be giving some young artists - some of them total beginners - an opportunity to be taking part for the first time in an international art exhibition. Chances are not given, they are taken!

You will probably notice those who are just beginning in arts - it's exactly to them that I dedicated all my efforts. The world would be a much better place if we all were given more chances in our lives.

Thank you Georgi Lassedra for giving these young artists this unique experience.



Rosangela in front of Brazilian presentation

O BRASIL ENCONTRA A BULGÁRIA (Rosangela Scheithauer)

Oportunidades é tudo o que precisamos!

Poder estar levando esses artistas do Brasil à Bulgária é uma grande realização para mim. Trata-se de uma questão de oportunidades. Eles tiveram a oportunidade de me encontrar, eu tive a oportunidade de trazer os seus trabal-

hos à Bulgária e a Galeria Lassedra nos deu a oportunidade de expor na Bulgária. Devemos aprender a pegar todas as chances que a vida nos presenteia, pois algumas delas só acontecem uma vez. Há um provérbio que diz: „o que é a sorte? A sorte não é só uma chance, é também criar uma oportunidade, reconhece-la e agarrá-la“. Sou muito feliz por estar proporcionando a esses artistas - alguns deles principiantes - a oportunidade de poderem participar pela primeira vez em uma exposição de arte internacional.

Oportunidades não são dadas, mas sim tomadas! Vocês com certeza notaram aqueles que estão apenas iniciando nas artes – é justamente a eles que eu dediquei todos os meus esforços. O mundo seria um lugar muito melhor se nos dessem mais oportunidades em nossas vidas. Muito obrigada Georgi Lassedra por proporcionar esta experiência única a esses artistas.

Rosangela Scheithauer – Artista brasileira residente em Viena, Áustria – Curadora da exposição „O Brasil encontra a Bulgária“.



ROSANGELA SCHEITHAUER, Brazil,
Three Faces,
2017, Oil on Canvas, 36x44 cm



MARCIA GEBARA, Brazil, *Olharez X*, 2017, *Watercolor*, 19,5x28 cm

A arte sempre esteve na minha vida, a pintura, o desenho são caminhos de eterno aprendizado e busca de novos meios de representação. Meu tema favorito é a essência feminina, sua linha orgânica e flexível. E o olhar, seus significados, cada linha, cada cor em harmonia e equilíbrio com o tempo e espaço da obra.

Participar dessa exposição é poder levar esse meu olhar, minhas cores, para pessoas com outra

cultura, com costumes diferentes. É poder realmente trocar experiências e provar que emoção é universal.

Prof. Marcia Gebara

Art has always being part of my life. Paintings and drawings are ways of eternal apprenticeship and search of new means of representation. My favorite subject is the feminine essence, its organic and flexible line as well as the glance, its meanings, each line, each color in harmony and balance with the time and space of the work.

To take part at this exhibition is to be able to share my glance and my colors with people of other cultures and traditions. It is to be able to exchange experiences and to prove that emotion is something universal. (Prof. Marcia Gebara about her own painting).

Marcia Gebara sobre seus alunos



JULIO OKABAYASHI,
Brazil, *Composition II*,
2017, *Engraving on Wood*,
30x20 cm



**MARIANA TAGLIAFERRO
CIPRIANO**, Brazil,
Flowers II, 2017,
Oil Pastel, 29,5x20 cm



MARIA TEREZA PARON DE SILVA, Brazil, Birds I, 2017, Pencil and Watercolor, 20x21 cm

Eu Marcia professora sempre incentivei meus alunos a participarem de exposições, uma forma de incentivo a desenvolver seu próprio trabalho, buscar seu traço, sua identidade na arte. Falei da exposição para duas turmas, adolescentes e adultos que já possuem um traço, um tema ou mesmo já definem a arte como ponto de partida profissional.

O Julio hoje esta cursando Designer na USP Sao Paulo e tudo o que desenvolve esta ligado ao desenho, e essa serie, representada com dois desenhos, representam a ida para a faculdade, mudança de cidade, mudança de vida.

A Mariana esta cursando arquitetura na UNIP em Campinas. Viaja todo dia pois faz estagio num escritório de arquitetura em Mogi Mirim. Continua na aula de arte e ama desenhar, pintar e novos desafios. Os trabalhos que enviou é sua nova conquista, suavidade e cor, um estudo que esta desenvolvendo com aquarela e pastel.



SONIA EL - KHOUAIRY, Brazil, Portraits of Flowers I, 2017, Acrylic on Canvas, 25x30 cm



GUILHERME APARECIDO DE JESUS, Brazil, Portrait, 2017, Pastel on Paper, 45x32,5 cm

O Guilherme ainda no ensino médio, é um garoto carente que chegou pra mim com um desenho lindo. Com ele é um trabalho de lapidação, ele já tem um traço forte, o desenho e a pintura são meios de expressão e distração, passa suas horas livres desenvolvendo novas ideias.

A Maria Teresa é uma advogada apaixonada pela arte, ela faz, curte e incentiva a todos se envolverem com a arte. Aposentada se dedica a pintar e a ensinar crianças carentes.

A Sonia já tem a arte como terapia, como hobby, é uma pessoa que não tem medo de colocar tinta, o branco não inibe suas ideias, seus desejos. Adora flores e sua terra natal: o Líbano.

Prof. Marcia Gebara about her art students

I have always encouraged my students to take part at exhibitions because it's a way of stimulating and developing their own work and trying to get a better style and finding their own identity. I talked about this invitation to take part at the art exhibition in Sofia with two of my group of students and I chose those who already have an own personality, a chosen theme or are already defining art as a starting point of their professional career.

Julio studies Design at the University of Sao Paulo and everything he does is somehow connected to drawing. In this serie which is represented by two drawings he shows his way to university as well as changes of city and ways of living.

Mariana studies Architecture at UNIP of Campinas (State of Sao Paulo). She lives in Mogi Mirim and travels every day from one city to the other because she is attending a scholarship at an

architecture office in Mogi Mirim. The works of art she presents us with show her new achievements, gentleness and color, a study which she is developing with watercolor and pastels.

Guilherme still attends secondary school, he is a deprived and needy boy who came to me with a lovely drawing. He is participating with a lapidation work. He has strong traces and drawing is his



Rosangela during the interview with journalist Elitsa Kancheva from Bulgarian National Television

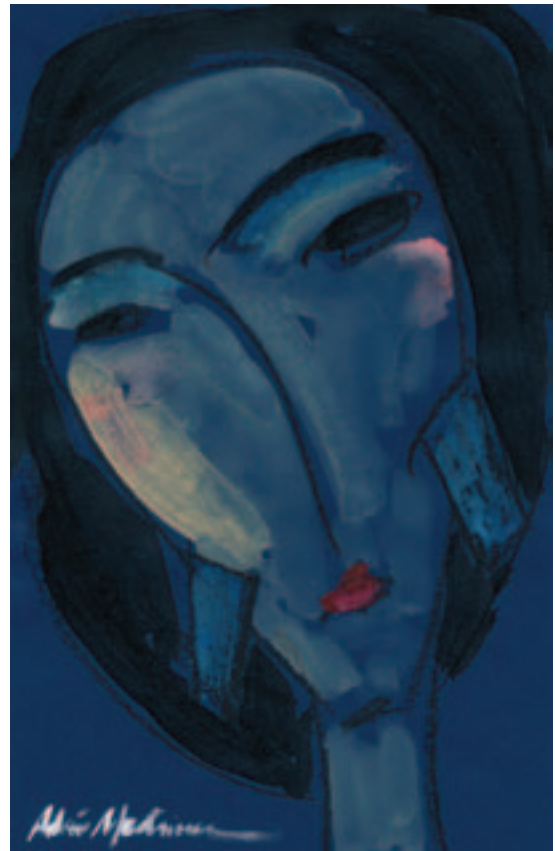
way of expression and absent-mindedness with which he spends hours developing new ideas.

Maria Teresa is a lawyer in love with art. Not only she paints but she encourages others to get involved with it. She is retired and her free time is dedicated to painting and teaching needed children.

Sonia uses art as a therapy and hobby. She is not afraid of using colours; white colour does not inhibit her ideas and wishes. She adores flowers as much as her birth-place: Lebanon.



MOISES CELEGATTI, Brazil, Karaja 1, 2017, Acrylic on Canvas, 30x20 cm



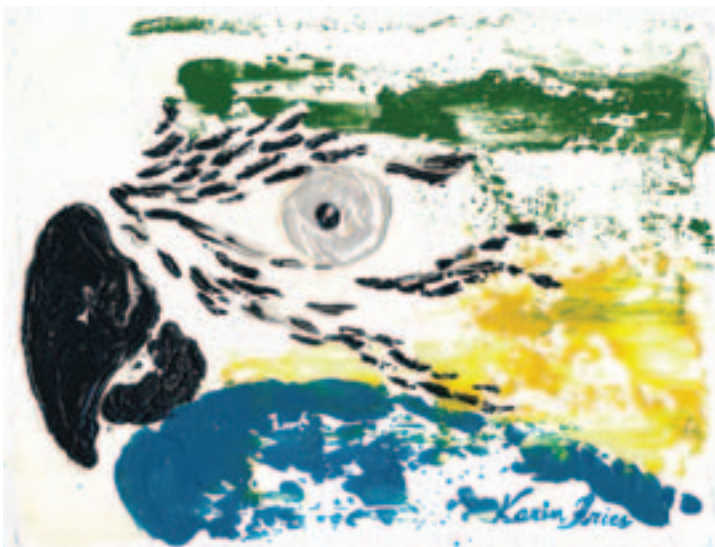
ADAO MESTRINER, Brazil, Day Dreaming, 2017, Acrylic on Paper, 29x18,5 cm



CLOVIS PESCIO, Landscape, 2017, Oil on Canvas, 20x25 cm



RITA GUARNIERI, Brazil, *Tributo a Musica II*, 2017, *Acrylic on Canvas*, 30x30 cm



KARIN FRIES, Brazil, *Arara-Caninde*, 2017, *Mixed Media on Canvas*, 17,5x26



JANETE CUNHA CLARO, Brazil, *Woman 2*, 2017, *Mixed Media on Paper*, 34x24 cm



LENA CELEGATTI, Brazil, Grafismo 2, 2017, Acrylic on Canvas, 30x20 cm



LEONARDO GARCIA NUNES, Brazil, Aronda I, 2017, Acrylic and Pastel, 30x28 cm

ACTION FOR ARTISTIC CREATIVITY
ACTION POUR LA CREATIVITE ARTISTIQUE
MAURITIUS



Workshop R. du Rempart

HISTORY OF AAC/ACA

ACA/AAC (Action pour la créativité Artistique/ Action for Artistic Creativity) is a Non-Governmental Organization. It was founded in 1985 by a group of Mauritian artist. It is affiliated with International Association of Art (IAA/AIAP) that operates under the aegis of UNESCO. This association was set up to unite artists, art teachers and those, whose activities are related to art, without any distinction whatsoever. Our organization conducts work sessions at different places where hidden talents would have opportunity to display their creative abilities. Such activities are carried out quite regularly. These include exhibitions, workshops, seminars and other related activities to sustain regular links between artists and those interested in promotion of art. We have a well-established network which links artists in various parts of the world to share their experiences and 'savoir faire' with each other. We organize annual exhibition by the name of ART ACTION.

Here under is list of activities performed by ACA sin-

ce its existence:

1. 'Salon des Arts' Max Boullé Art Gallerie – November 1987/ Dec 1988
2. 'Maronage et La Liberté' Municipalité of Beau Bassin/ Réunion Island 1989
3. Art Exhibition at Gabriel Art Gallery – Quatre Bornes – November 1990
4. 'Journée d'Arts Plastiques' – Municipality of Port Louis – August 1991
5. Art Exhibition – Gaetan Benoit Hall M. of Port Louis – 1990
6. 'Journée de Reflection' – Flic en Flac – Dec 1990
7. 'Salon 91' under the aegis of Mins. Of Art & Culture- M.of Beau Bassin – Rose Hill- IAA
8. ACA participation in 'Artist Day' under the aegis of Mins. of Art & Culture – MGI – 1992
9. ACA members selected at Salon D'Automn- Paris-Oct 1993
10. Salon des Jeunes Créateurs – Maison de pôte

Official Ceremony of Action for Artistic Creativity



– 1994

11. Art Action – ‘Salle des Fêtes – M of Curepipe – May 1996

12. Art Action – ‘Max Boullé Art Gallerie – June 1998

13. ‘Fresque’ by ACA members – Moka Govt. School 1999

14. ACA Women artists – foyer du Théâtre – 1999

15. ACA artists at Mond’ARY, Rivoly, Italy – 2000

16. ‘Journée de Reflections’ – Spiritual Park – pointe de Lascars – Feb 2001

17. Homage to Kathy Mallam, founder member who died of serious illness – Aug 2001

18. ACA artist at Caudan Waterfront in collaboration with NAG – March 2002

19. ACA artist at International Portrait Exhibitions – Heidelberg Castle, Berlin – May 2002

20. ACA/ AIFACS/NAG – two days’ workshop – Caudan Waterfront -8th/9th July 2003

21. Art Action 05 – National Exhibition –M. of Quatre Bornes – Aug 05

22. ACA artists at Beijing Biennale – 2005

23. ACA print making Workshop led by Grete Marstein, Norwegian Printmaker – Dev Chooramun Art Studio – Jan 2006

24. ACA Printmaking Exhibition – Foyer Du Théâtre – Portlouis – Apr. 2006

25. ACA Print exhibition in Norway – June 2006

26. ACA Artist at International Fine Art Contest – Spain- July 2006

27. First Sculpture Workshop – at Dausoa Studio – July / Aug 2006

28. Sculpture Exhibition – Grand Port / Savanne District Council Sept 2006

29. Sand Sculpture Painting Workshop – Belle Mare



Artists members of Action for Artistic Creativity

– Apr. 2007

30. Sand Sculpture & painting Exhibition – Flacq Youth Centre July 2007

31. Art Action 07 Exhibition – Lake Point – Dec 2007

32. ACA at Beijing Biennale 08 – Beijing – Aug 2008

33. ACA at Olympic Fine Arts Exhibition – Beijing – Aug 2008

34. International Drawings – Lake point – Dec 2008

35. ACA at International Fine Arts Contest 2009 – Spain

36. International Portraiture – IBL Gallery – Dec 2009

37. Bataille Naval de vieux Grand Port – IBL Art Gallery – Dec 2009

38. Stand Sculpture workshop at Victoria Hotel- Dec 2010

39. Participation of 8 ACA artists at Bulgaria International Painting Exhibition – Dec 2010 – Feb 2011

40. Participation of 2 ACA artists in International portrait Exhibitions in Bosnia – October – November 2011

41. Participation of @ ACA artists in International stamp art exhibition in Tobago – 2012

42. ACA- World Art Day celebration – April 15 -2011, 2012, 2013, 2014
 Activities – Sand sculpture at Belle Mare Public Beach April 2011
 International Art Exhibition – National Museum Hall under aegis of mins. of Art & culture – April 2012.

School visits by ACA artists region wise – (2013, 2014)

Life painting- SSR Botanical Garden/ Sir Gaetan Duval recreational Park Flacq 2013

43. National Art Exhibition at Chinese Cultural Centre- Bell Village Dec 2013

44. AAC art exhibition in Chengdu/ Dujaingyan – august 2014

45. AAC pay homage to 'madiba' – December 2014 at Nelson Mandela Centre for African Culture

46. AAC/ACA organized series of art activities on the world Art Day Celebration in April 2015 and art workshops for small children, teenagers and art students and artists at Nelson Mandela Centre for African Culture.

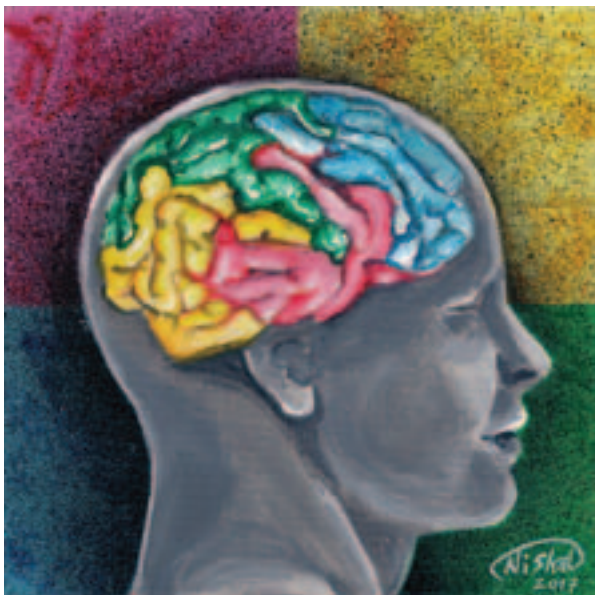
47. ACA member exhibited their portraits at Bosnia September 2015.

48. ACA members participated at Beijing Biennale 2015.

49. ACA celebrated 30 years of its existence at Brahmsthan social welfare centre and Petit Raffray Social welfare centre.



DEV CHOORAMUN, Mauritius, Mauritian Nation, 2017, Acrylic, 15x15 cm



NISHAL PURBHOO, Mauritius, Mauritanism, 2017, *Mixed Media on Canvas*, 15x15 cm



PREMA DHUNNOO – GEERJANAN, Mauritius, Alluring Blossom Joyful Garden, 2017, *Mixed Media*, 15 x 15 cm



SONAL CHOYTOO, Mauritius, Enthralled, February, 2017, *Photograph*, 15x15 cm



RAVI BEEKHARRY, Mauritius, Sega, 2017, *Mixed Media Painting*, 15x15 cm

NADIA DUTHOO
France



Belgium

Née à Bruxelles, études Arts Plastique et Arts Décoratif ainsi que l'Esthétique en Belgique.

France

A suivi l'Ecole des Beaux-Arts de Nîmes et l'apprentissage de la Gravure dans des Ateliers de graveurs.
Différentes expositions depuis 2006 en France, Belgique, Autriche,

Barcelone, Canada et Bulgarie

Depuis 2013, animations d'Ateliers d'Arts Plastique sur Montpellier et dans mon atelier à Aubais.
Suis depuis 2016 une formation de restaurateur et conservateur de tableaux anciens sur chevalet.
Livres
Parution dans le livre « Nature Art Today 2014-2015 » aux éditions Patou



Break 2, 2017, Engraving, 15x15 cm



Break 1, 2017, Engraving, 15x15 cm



Puppets, 2017, Engraving, 15x15 cm



While traveling around Japan, I am devoting myself every day as long as I can express myself the impression I met there.

I keep an atelier in Chofu-shi, Tokyo, study under Mr. SAIJI HOSOMIZU and KEI SHIBUSAWA teacher, draw a picture from infancy and come at present.

This work starts from the place where you make matière first.

MODELING PASTO and GESSO made the ground, raised with a pending knife,

Roughly scratches and scrapes and leaves various touch and keeps approaching the object.

This will be later reborn as a variety of textures made by chance.

Next, I will draw as much as possible with glue and pigment so as to get close to the actual object.

After drawing it to a certain extent, it will shed white or black on the whole and crowded,

leave it for a while and wipe the front.

A rough perspective is born with this work.

Continue to leave various textures that were squatted by Matière and accidentally crowded, I will repeat this work several times.

People can see distant objects clearly and distant objects look blurred.

So it is roughly close to where Matière is close and far perspective is more delicately expressed, a sense of perspective is born.

Monotone paintings have the effect of stimulating the imagination of the viewer by losing color.

It would be greatly appreciated from this work that you can feel the fusion of Japanese and oil paintings such as light, shade, air, color and texture.



Azumino Azusagaw and North ALPS, 2017, Acrylic and Pigment on Canvas over Board, 15x15 cm



Mt. ADATARA Mountain Top, 2017, Acrylic and Pigment on Canvas over Board, 15x15 cm



Aka Swamp and Mt. BANDAI, 2017, Acrylic and Pigment on Canvas over Board, 15x15 cm

SEIJI HOSOMIZU

Japan



SEIJI HOSOMIZU with his wife

IN MEMORIAM

SEIJI HOSOMIZU is a long term Friend of Lessedra. He is participating in the Mixed Media Exhibition from the first one edition until now – all these 8 years. In the same time he promoted the project to his students and encouraged many of them to send works...

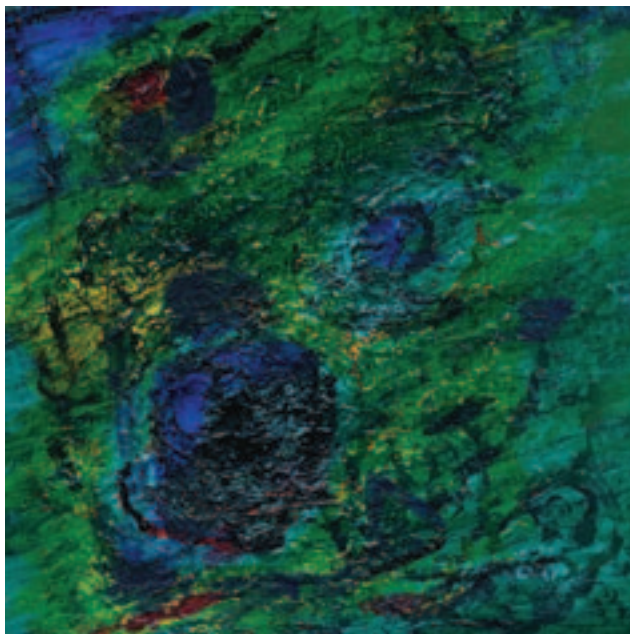
Unexpected in January this year SEIJI HOSOMIZU passed away...

SEIJI HOSOMIZU BIO

Born in 1933 at Yokohama, Japan
Become fine arts teacher in Kanagawa Prefectural, Suiran High School
After that Study for one year in Italy
Return to Japan, Become fine arts teacher Chofu Junior High School
After that Become fine arts teacher Ushigome Daiichi Junior High School
Belong to Atelier Zakk and perform GROUP EXHIBITIONS

EDUCATION

Tokyo National University of Fine arts



Microcosm – 1, 2017, Acrylic on Paper, 15 x 15 cm



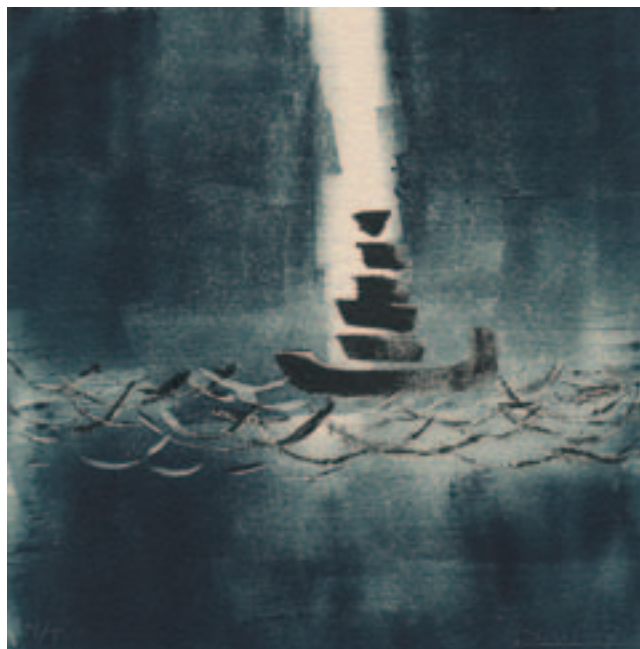
Microcosm – 2, 2017, Acrylic on Paper, 15 x 15 cm



Microcosm – 3, 2017, Acrylic on Paper, 15 x 15 cm



GUSTAVO OLIVARES MORALES, Mexico, De amor y desamor 1,
2017, Mixed Media, 15x15 cm



DIEGO VALFRED ALCANTARA GOMEZ, Mexico, Odisea, 2017, Monotype, 15x15 cm



ILEANA PISZK, Mexico, Altamar 2,
2017, Mixed Media, 15x15 cm



ADRIANA ARAKELIAN BAKJEJIAN – DINA, Mexico,
Linea, 2017, Monotype, 15x15 cm



MARIA VAZQUEZ ALCANTARA, Mexico,
La divina vsenalada palabra, 2017, Transfer and Monotype, 15x15 cm



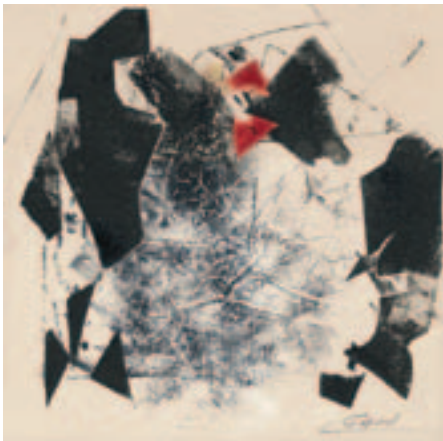
SARA WAISBURD, Mexico, *Eclipse*,
2017, *Mixed Media on Paper*, 15x15 cm



MAREN JACOBSEN, Mexico, *Insects I*,
2017, *Monotype*, 14x14 cm



RAFAELLA BIANCHI BELTRAMI, Mexico,
ESTERAS I, 2017, *Monotype*, 15x15 cm



MARIA TERESA GAOS, Mexico, *Suenos I*,
2017, *Monotype*, 15x15 cm



NATHALIA OROZCO, Mexico, *Mundos Paralelos
(Parallel Words)*, 2017, *Mixed Media*, 15x15 cm



MIRIAM LIBHABER, Mexico, *WE LIVE*, 2017,
Mixed Media on Rosaspina paper, 15x15 cm

Thinking about Mudanza, perhaps, the first thing that comes to mind is that little piece of transparent skin that I once saw as a child behind a coffee plant or under a stone.

It is the change, the renewal, the beginning of something new, for that serpent, it was like having a new house.

Gustavo Olivares does not move to another house, he moves to another atelier; and through th Changes at change, he recycles his old leathers to create new pieces.

If moving implies abandonment: the artworks in this exhibition, mostly collages, were made by the playful and transforming hands of one who undertakes an inquiry without forgetting his past.

Mudanza is a winding road through which colours, textures and techniques move about, whoever walks through it, will be able to find freedom and walk on its steps.

Alejandra Méndez



Gustavo and art critic Chavdar Popov in front of the work The Art Critic



The installation of the exhibition is a responsibility



Gustavo with friends, in the background MI BANDERAS

Mudanza

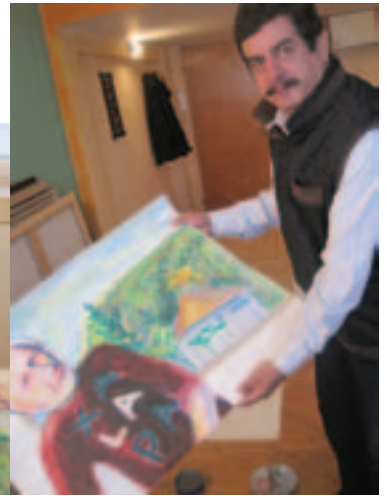
Cuando pienso en Mudanza, tal vez la primera imagen que me llega a la mente es aquella pielcilla transparente que alguna vez vi de niña tras una mata de café o debajo de una piedra. Es el cambio, la reposición, el comienzo de algo nuevo, para esa serpiente era el estreno de una nueva casa. Gustavo Olivares no cambia de casa sino de taller y en este cambio reutiliza sus pieles viejas para dar vida a nuevas piezas. Y si mudarse implica el hecho de abandonar: las obras de esta exposición, en su mayoría collages, fueron realizadas por las manos lúdicas y transformadoras de quien emprende una pesquisa sin olvidar su pasado.

Mudanza es un camino serpenteado por el que transitan colores, texturas, técnicas, quien lo ande podrá encontrar libertad y caminar sobre sus pasos.

*Alejandra Méndez
San Juan Copaliyal, Febrero 2014*



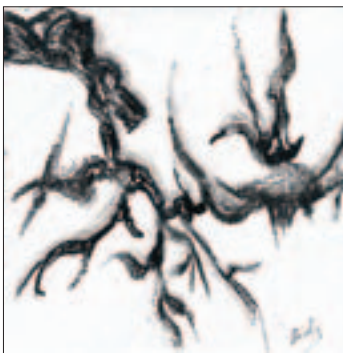
Gustavo Olivares Morales believes in the future gallery at the Art Village



Gustavo in the studio of Lessedra dedicating work to Georgi



Study for next MI BANDERA – Gustavo in studio 3 at the Art Village in construction

INTERNATIONAL
ARTISTS**ABDOUL – GANIOU DERMANI, Togo***Afrikabu 2, 2017, Photograph, 10x15 cm***ADAM CZECH, Poland***Balet Nice, 2016, Algraphy, 12x8 cm***ADRIANA NIMANI KUTLOVCI, Kosovo***Flowers, 2017, Mixed Media, 15x15 cm***AIDA STOLAR, Israel***Untitled, 2017, Indian Ink on Canvas, 15x15 cm***ALEKSI JOENSUU, Finland***Passion, 2017, Woodcut, 10x10 cm***ALESSANDRA ANGELINI, Italy***Transition – Phase 3, 2017,
Chinese Ink on Canvas on Cardboard, 10x7 cm***ALEXANDER SINISSOUGLOU, Greece***Two Friends, 2017, Watercolor, 12x14 cm***ALSACIA HERRERA, Mexico***Mysteries of the mind, 2017, Acrylic, wax, crayon,
mica applications on paper board. 15x15 cm*

AMARYLLIS SINIOSSOGLOU, Greece



Red II, 2017, Ink and Watercolor, 14x14 cm

BARBARA SEMLER, Australia



Mixed Up Life, 2017, Woven Collagraph, 10x10 cm

BERNARD DESOUTTER, France



Au lever de jour, 2017, Chinese Ink on Paper Lana, 11,8x17 cm

ANDREY VILESIK, Russia



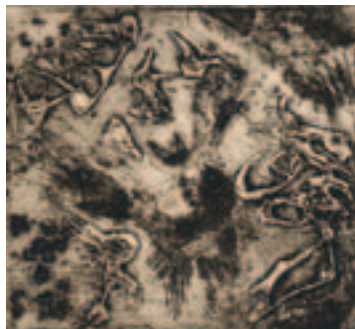
Stefania Danilova, 2016, Pencil Drawing on Paper, 14x9 cm

BEATE CH. BATIAJEV, Germany



Untitled I, 2017, Mixed Media Painting, 15x15 cm

BIRGITTA HALLBERG, Sweden



Fantasy II, 2017, Collagraph, 10,6x11,8 cm

ARTUR KURKOWSKI, Germany



Study of the Mass (Concert), 2017, Acrylic on Cardboard, 13,5x15 cm

BERNADETTE MARECHAL, Belgium

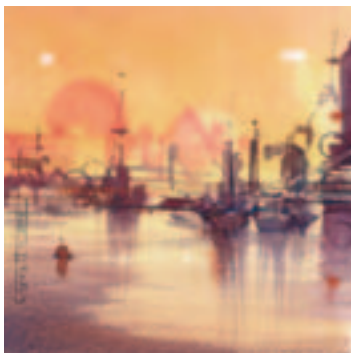
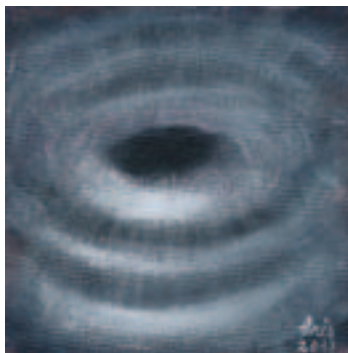


Ovum 1, 2017, Aquatint, 9x9 cm

BOBBY MOOR, Switzerland



King Ubu, 2017, Felt-tip pen on Postcard, 14,8x10,5 cm

CELIA DE SOUZA – ANDRADE, France*Celths, 2017, Mezzotint, 10x10 cm***CLAUDE CARRETTA, France***HARBOUR 3, 2017, Watercolor on Paper, 15x15 cm***DEBRA RADKE, U. S. A.***Queen, 2017, Mixed Media, 15x15 cm***CHRIS FIRCHOW, Germany***The Story about the Death of the Grandnephew of Martin Luther 2 (Robber Barons), 2017, Mixed Media on Copper Plate size 1,7x2,5 cm mounted on Canvas size 10x10 cm***CRISTINA LISBOA, Brazil***Hurricane III, 2017, Oil on Canvas, 15x15 cm***DUSANKA JABLANOVIC, Switzerland***Day, 2017, Monotype, Collage, 15x15 cm***CLARA HERSCOVICI, Israel***Woman III, 2017, Mixed Media, 9x9 cm***DAN McCORMACK, U. S. A.***Anna_H_02-03-17—08AB, 2017, Pinhole Camera, Archival pigment print, 15x15 cm***EMMA ANDERSON, U. S. A.***Wanna Join?, 2017, Digital Collage, 12,5x12,5 cm*

EMMANUEL MONZIES, France



Narcissus in Bars, (Narcisse en barreaux),
2017, Monotype, 15x13 cm

GABRIELE METASCH, Germany



Future is Green 3, 2017, Colored Drawing, 15x15 cm

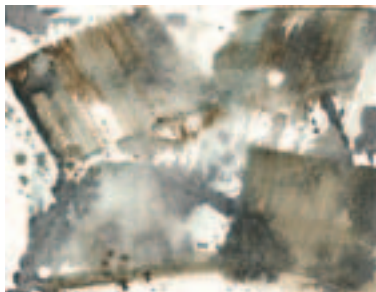
HANNA GRZONKA – KARWACKA, Poland



A Short Story about the Marriage 1,
2016, Linocut on Canvas, 15x15 cm

*Oil based Lino Stamp in contrast to the classic Linocut, each figure is individually cut out and painted and printed using the technique of Linoleum stamp. Painting is done with Oil Color using standard printing Press.

FLORENCE CHAPUIS, France



Mineral II, 2017, Painting, Acrylic, 12,5x16,5 cm

GEORG BOTHE, Germany



Bodeth Sorrow, 2017, Acrylic, 11,3x14,9 cm

HARRIET FEBLAND, U. S. A.



THE NIGHTS, 2017, Ink, 13x13 cm

FREDI P. BÜCHEL, Switzerland



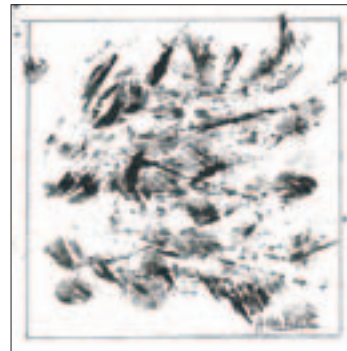
Mother with Baby Buggy, 2017, Lino stamp*, 15x15 cm

HAFIZE PEKTAS, Turkey



Faces 1, 2017, Acrylic on Paper, 15x15 cm

HAYA ROZIC, Israel



Mountain View, 2017, Mixed Media, 10x10 cm

HELLE LOEHMUS, Estonia



Small Talk, 2017, Ink Drawing, 15x15 cm

IRINA TITOVETS, Russia



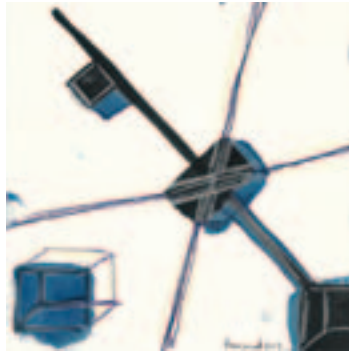
On the Branch, 2017, Embossing, 9,5x9,5 cm

JOZINA MARINA VAN HEES, The Netherlands



Seadet 2, 2017, Giclee Print, 15x15 cm

HOLGER RUDNICK, Germany



Untitled 1, 2017, Mixed Media, 15 cm

JAN WELLENS, Belgium



The Shadow, 2017, Watercolor and Ink on Paper, 15x15 cm

JOSINA VAN AMSTERDAM, The Netherlands



Flower, 2016, Black Fineliner and Color Pencil on Paper, 15x15 cm

HULDA HREINDAL SIGURDARDOTTIR, Iceland



News Views, November 2017, Ink, Pen and Threads on bits of strip curtains, 12x9 cm

JERZY GORBAS, Poland



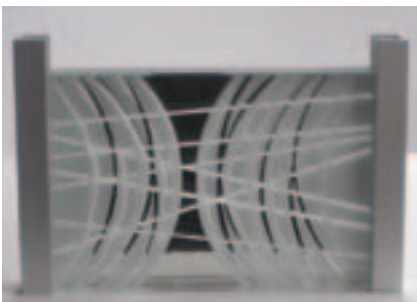
Landscape Sea – House – Ball, 2017, Mixed Media, Ink, Watercolor, 14x12 cm

JUSSARA PIRES, Brazil



Portrait, 2016, Acrylic on Paper, 23x16 cm

KATARZYNA PYKA, Poland



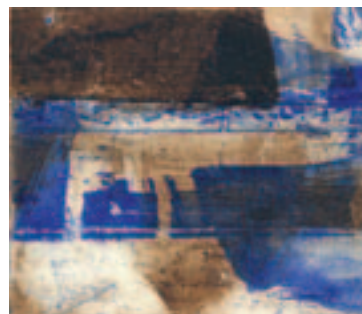
Space I, 2017, Glass, Metal, 7x12x1,2 cm

KATARZYNA TRETYN – ZECEVIC, Poland



Untitled 1, 2017, Sewing, 7,5x7,5 cm

KATHIE PETTERSSON, Sweden



Reflection, 2017, Etching, 7,8x9 cm

KAZUKO KIDO, Japan



Tradition II, 2017, Collage, 15x15 cm

KIRSTI GROTMOL, Norway



In the Night II, 2017, Watercolor on Paper, 15x15 cm

KINICHI MAKI, Japan



Among the bright seas of the number, 2017, Digital Print, 15x13,1 cm

KITTY KORVER, The Netherlands



Mmammaa!!, 2017, Mixed Media (Felt, Pin, Wood, Magnet), Diameter 15 cm

KIRSTEN SONDERGAARD, Denmark

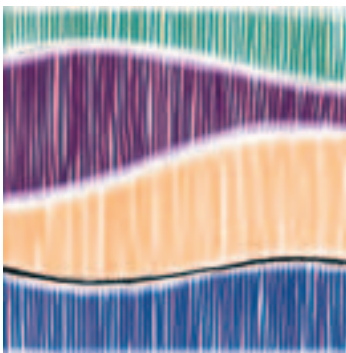
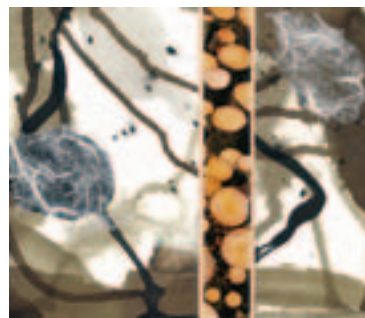


It is quite true (of H. C. Andersen Story teller) II, 2017, Watercolor, 19x16 cm

KLAUS GROH, Germany



AUS, 2017, Collage, 15x12 cm

KOLBRUN ISEBARN BJÖRNSDOTTIR, Iceland*Ghosts Scare, 2017, Oil and Acrylic on Canvas, 15x15 cm***LINDSEY GRAHAM, England***Glimpsed, 2017, Linocut, Tissue, 9x9 cm***LUCILA VISO, France***Totem III, 2017, Mixed Media on Cardboard, 10x10 cm***LADISLAV FREITAS, Portugal***Atlas, 2017, Mixed Media on Canvas, 15x15 cm***LISA GRAHAM, U. S. A.***Vibration Landscape # 1, 2017, Digital, 10x10 cm***LUKASZ CYWICKI, Poland***Person of Time - 21, 2016, Linocut, 10x10 cm***LENA JOHANSSON FAHLEN, Sweden***Water Lilies, 2017, Watercolor, 15x12 cm***LOUISE GROSE, England***Cyclamen, 2017, Digital Drawing with Watercolor, 15x15 cm***MAGALI ACCOMASSO, France***...Les maternités interieres...Parallaxes, 2017, Mixed Media, 15x15 cm*

MAGDALENA CYWICKA, Poland



Landscape Found III, 2017, Acrylic on Paper, 10x10 cm

MARIA STARKE – MILKO, The Netherlands



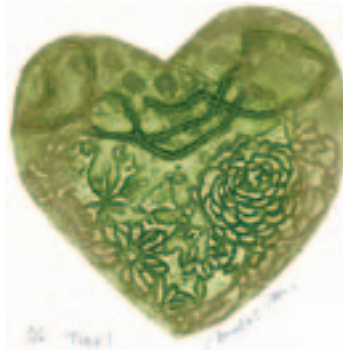
Yellow on Blue 2, 2017, Photograph, 12,7x13 cm

MARINA MERTENS, Belgium



Scallion (Pijpajuin), 2017, Oil on Wood, 19,5x18 cm

MAKI MIMURA, Japan



Ties 1, 2017, Collagraph, 13,5 x 13,5 cm

MARIANNE REIM, Germany/Canada



Markers I, 2017, Photo Transfer on Steel, 15x10 cm

MARTHA WHITTEMORE, U. S. A.



Hurricane Irma No. 3, 2017, Mixed Media, 12,7x12,7 cm

MARCELLE BENHAMOU, France



Terre Rouge 3, 2017, Ink on an old Postcard

MARIE – ANGE ACKAD, Canada



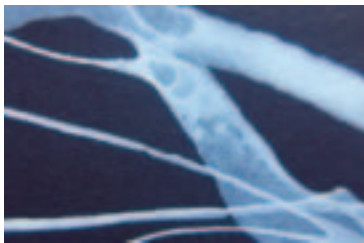
Read My Lips – Red, 2017, Bronze Leaf, Pigment Liquid on Archival Paper, 12,8x12,8 cm

MARY – JANE MORRIS, South Africa



Echoes and Whispers, 2017, Acrylic on Canvas Board, 10,5x14,8 cm

MARY GOSS, Northern Ireland



Untitled III, 2017, Macro Photo on Ink Drawing, 10x15 cm

MAUD PROBST – RÖNNBOM, Sweden



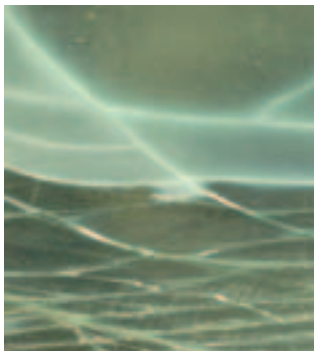
Portrait II, 2017, Photo based Graphic, Dry Point, 10x10 cm

MERIKE SULE – TRUBERT, Estonia



Memory of my Father 3, 2017, Monochrome digitalized Image on Plastic Sheet, 15x15 cm

MARY PHELAN, U. S. A



Tracing Path II, Digital Inkjet, 14,6x13,3 cm

MEINT VAN DER VELDE, The Netherlands



Silence Nr. 3, 2017, Acrylic on Somerset Paper on Cardboard, 15x15 cm

MICHELINE COUTURE, Canada



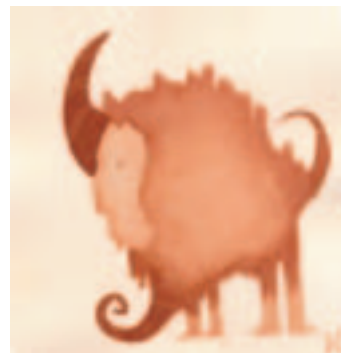
Fin du jour 1/4, 2017, Numerical printed Photo, 11,5x11,5 cm

MASAKI MURAKAMI, Japan



White Grid 1, 2017, Scratch on Paper, 15x15 cm

MELDA ONCU YILDIZ, Turkey



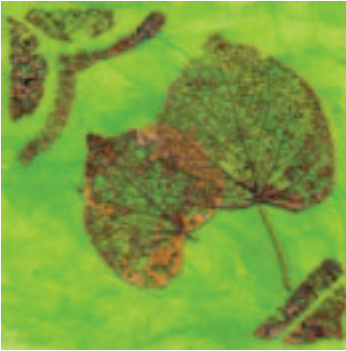
Mr. Bison, 2017, Watercolor, 15x14 cm

MIMI SHAPIRO, U. S. A.



Scenes from a new Opera 2, 2017, Photo Base, Collage, Watercolor, Wax, 10x15 cm

MIRANDA DYSON, U. S. A.



Leaves, 2017, Mixed Media, Dried Leaves, Acrylic, Nail polish, Glue, 14x14 cm

PIA GRAESBOLL OTTESEN, Denmark



Blue Sea Flower II, 2017, Mixed Media, Linoleum Pressure, Liquid Tender, Thin Pen, 15x15 cm

ROY ALBRIGTSEN, Norway



Colors of the Iceland, 2016, Oil Pastel, 15x14 cm

NICOLA KLOOSTERMAN, The Netherlands



SHADOWPLAY, 2017, Analog Collage on Paper with found imagery, 10x13,5 cm

RAGNHILD ARNEBERG, Norway



Silk Rain, 2017, Water Color and Embroidery, 14x14 cm

SALAM DJAAZ, The Netherlands



Untitled II, 2017, Ink on Paper, 14,5x14,5 cm

PÁL CSABA, Hungary



Passion 03, 2017, Mixed Media, 15x15 cm

RAIMO LEHTOMAA, Finland



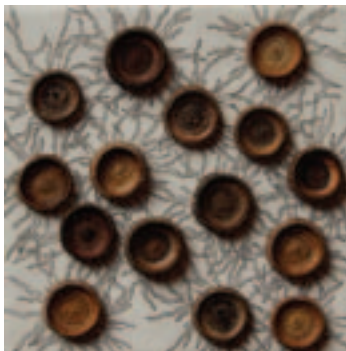
Stray 2, 2017, Ink, Watercolor, 15x15 cm

SANDY SYKES, England



Drowning 1, 2017, Ink and Watercolor on Paper, 15x15 cm

SARAH HARRIS, U. S. A.



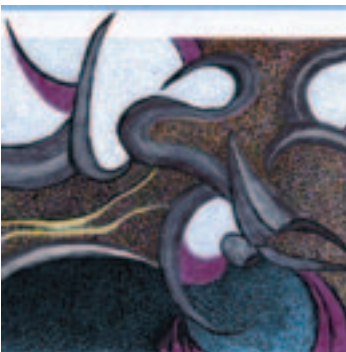
Lost in Intelligence, 2017, Indian Ink and Acorns on Cardboard, 12,7x12,7 cm

SHERI FLECK RIETH, U. S. A.



Cardinal in Fall, 2017, Linoleum Cut, Watercolor, Paper glossed with Polyackilit, 15x15 cm

SOLANGE KOWALEWSKI, France



Curved Lines, 2017, Drawing, 15x15 cm

SEDA DARTEPE, Turkey



The Night, 2017, Oil on Paper, 15x15 cm

SHOKO TAKEDA, Japan



Friend S, 2017, Woodcut, Lithograph on Paper, 15x15 cm

SPELA KRIZANOWSKI, Slovenia



I am I – Phase 2 – Asking the right Questions, 2017, Print on Board, 15x15 cm

SEMIH BUYUKKOL, Turkey



Violence, 2017, Acrylic and Oil on Paper, 15x15 cm

SIGUTE BRONICKIENE, Lithuania



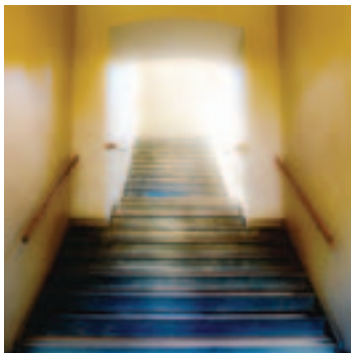
Mask II, 2017, Linocut, Mixed Media, Hand-made Paper, 12,5x12,5 cm

STEPHEN HARMON, U. S. A.



Man with green, 2017, Ink on Paper, 21,5x14 cm

STEVE BABBITT, U. S. A.



Stairs, 2017, Photograph, 15x15 cm

TATUM KEMPERS, The Netherlands



If not Here, then Where? – 3, 2017, Photograph, 15x10 cm

TIINA SALO – DEVRIES, Finland



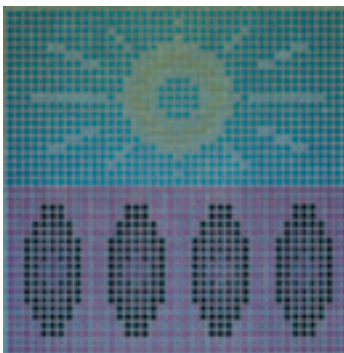
Weeping Wind 2, 2017, Acrylic Painting, 15x15 cm

STEVEN FOUTCH, U. S. A.



Lost in Thought, 2017, Oil Ink on Cotton Fiber, 10x15 cm

THAMRONGSAK NIMANUSSORNKUL, Thailand



Panna – Avijja, 2016, Silk Screen on Paper, 9,7x9,7 cm

TROND E. S. INDSETVIKEN, Norway



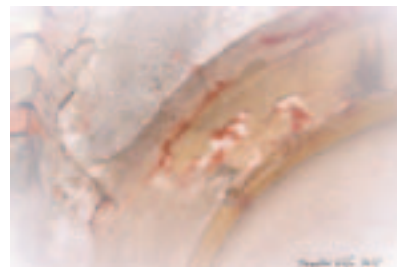
Gorizia – Italy, 2017, Drawing*, 14x9 cm

SUSAN HARMON, U. S. A.



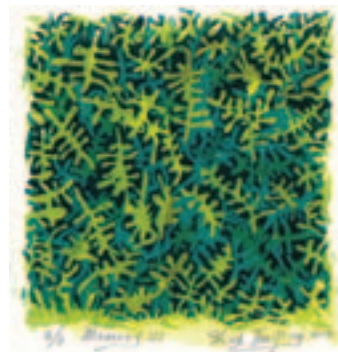
Sunlight comes in through the windows,
2017, Acrylic, 10x15 cm

THURIDUR ELFA JONSDOTTIR, Iceland



Altar of Time I, 2017, Photograph, 10x15 cm

TSAI-PING SHIEH, Taiwan



Memory III, 2017, Relief Linocut, 15x15 cm

*The color I have used in the drawings is direct from the juice of the plant. This is a technique I have used for many years when I travel.

WALTRAUD HESCHL, Austria



*Old Love, 2017, Pencil and Acrylic
Drawing on Canvas, 15x15 cm*

WOLFGANG LIEBELT, Germany



*Fallen Angel, 2017, Power Point Collage,
Print on mat Photo Paper, 15x15 cm*

YELENA KUKHARENKO, U. S. A.



Composition # 3, 2017, Acrylic on Wood Panel, 15x15 cm

WENCHE SUNDE, Norway



*In a Blink of an Eye A - 17, 2017,
Watercolor and Ink, 15x15 cm*

YASUFUMI TAKANO, Japan



Cars I, 2017, Photograph, 15x15 cm

YOSHIKI MURAKAMI, Japan



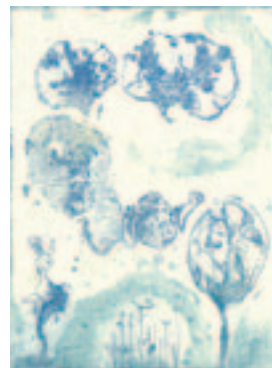
Butterfly Stone, 2017, Woodcut on Digital Print, 15x15 cm

WILLIAM SKRIPS, U. S. A.



*3 - GE, 2017, Mixed Media, Wood, Metal,
Paint, 14,8x14,8 x 7,5 cm*

YASUKO OTOMURA, Japan



My Friends, 2017, Etching, 11,8x8,8 cm

YOSHINORI AKAZAWA, Japan



Baby Basil 3, 2017, Paper, Pencil, Colored Pencil, 15x15 cm

YOUSIF ABADI, Iraq



Art Critic, 2016, Mixed Media, 15x15 cm

YVAN LAFONTAINE, Canada



J'ai seme un lac, 2016, Digital Print, 10x10 cm

YOZO SANO, Japan



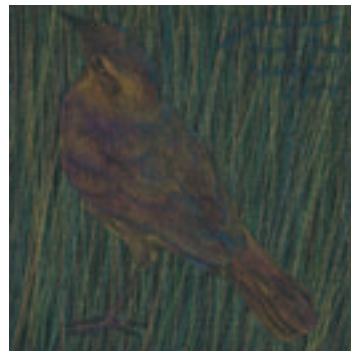
Passion – 84, 2017, Digital Print, Washi on Wood board, 15x15 cm

ZARKO VREZEC, Slovenia



Subliminal Landscape 3, 2017, Acrylic, Colored Pencil, Paper, Wood, 15x7,8 cm

YUTTHANA NIMGATE, Thailand



Bird – Thai – Number 2017, 2017, Color Pencil, Acrylic on Canvas, 15x15 cm

ZUHAL ARDA, Turkey



View 1, 2017, Watercolor on Paper, 15x15 cm

BULGARIAN ARTISTS

CHRISTOPHOR KRUSTEV, Bulgaria



I, 2017, Mixed Media, Collage, 28x21,5 cm

IVAN BACHVAROV, Bulgaria



Upwards, 2017, Etching, 14,5x12,7 cm

IVAN NINOV, Bulgaria



Still Life with a Cup, 2017, Watercolor, Distemper, 20x20 cm

KRASIMIRA DRENSKA, Bulgaria



Germ 2, 2017, Mixed Media, Handmade Paper, 20x15 cm

MILEN TSAKOV, Bulgaria



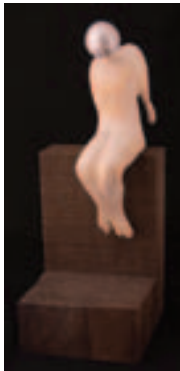
Portrait of Pacho, 2017, Oil on Canvas, 15x15 cm

MILOSLAV BONOV – MIBO, Bulgaria



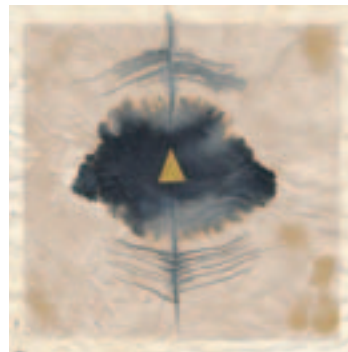
Wheel round, wheel..., 2017, Pencil, Watercolor, 15x11,3 cm

NIKOLAY ZLATANOV, Bulgaria



Astronaut, 2016, Wood and Metal, 22 x 8x9,5 cm

TSVETA PETROVA, Bulgaria



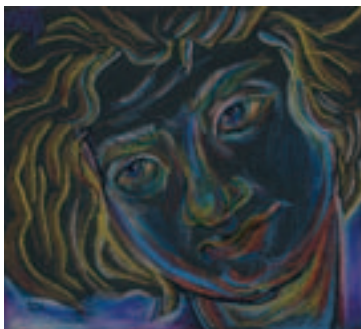
Sunrise, 2017, Mixed Media, 16,5x16,5 cm

VIOLETA APOSTOLOVA, Bulgaria



Lost I, 2017, CGD, 9,7x9,7 cm

ZLATKA ANDREEVA, Bulgaria



Status III, 2017, Colored Pencils and Pen, 13x14,5 cm



Rosangela visiting
Suli Seferov in his studio

SPECIAL PRESENTATION

**New Bulgarian University,
Sofia**

Students from the class of
Ass. Prof. Anna Yaneva

RADOSLAV IVANOV, Bulgaria



Mr. Waffles, 2016, Mixed Media, 15x15 cm

MAGDALENA STOILOVA, Bulgaria



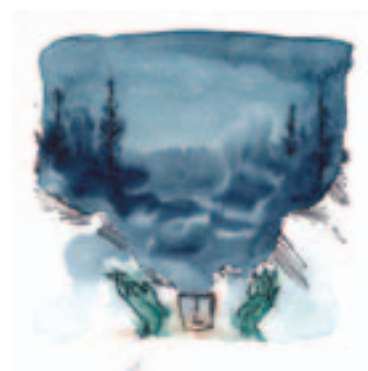
January, 2017, Watercolor, 12x12 cm

STEFAN VOIVODOV, Bulgaria



Spring, 2017, Watercolor, 12x12 cm

YANA DAMYANOVA, Bulgaria

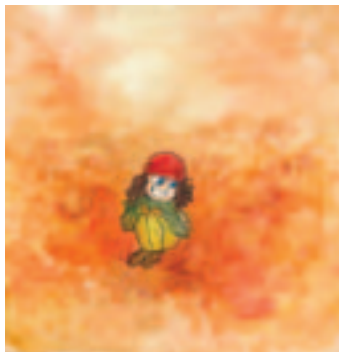


At the Bottom, 2017, Watercolor, 12x12 cm

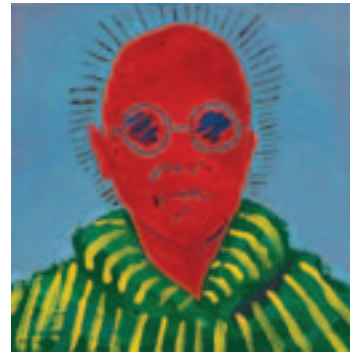
SIMEON GEORGIEV, Bulgaria



Learning to Fly, 2017, Mixed Media, 15x15 cm



Child, 2017, Mixed Media, 15x15 cm



Self Portrait I, 2017, Distemper, 15x15 cm



Hannie Kortland, the Netherlands visiting New Bulgarian University, right side Anna Yaneva

IN MEMORIAM

ANNA YANEVA is a good Friend of Lessedra more than 15 years.

She supported the Mixed Media project from the beginning in 2010.

As a Professor at New Bulgarian University she encouraged the students to participate, creating specially new impressive works.

ANNA YANEVA was a perfect jury member, too, working with the International jury members and keeping the high professional level of the Mixed Media Competition.

ANNA YANEVA passed away in September 2017.



Anna Yaneva with the artists and jury members from Belikesir University in Turkey by the 6th Mixed Media



Anna Yaneva presenting to Ayako Honda from Japan the students from NBU by the 7th Mixed Media



Rosangela with father and son Slaveykov

Holger Rudnick and Reni Donkova visited Lessedra on March 23 - in front of the works of Holger



Maria Heed and Maria Amsjoe from Sweden visited Lessedra in April, Maria Amsjoe, right side, participated in the 5th and 6th Mixed Media