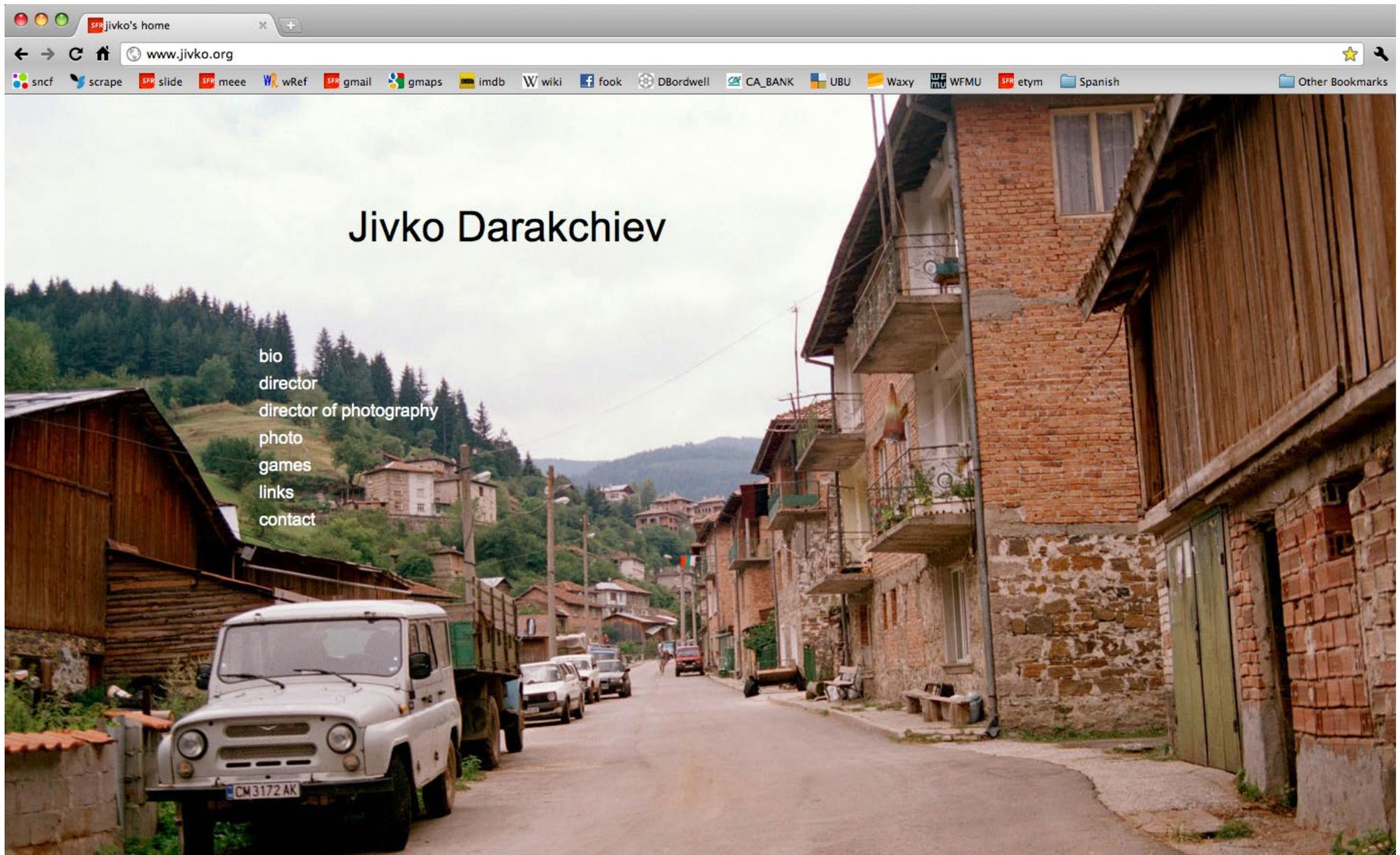


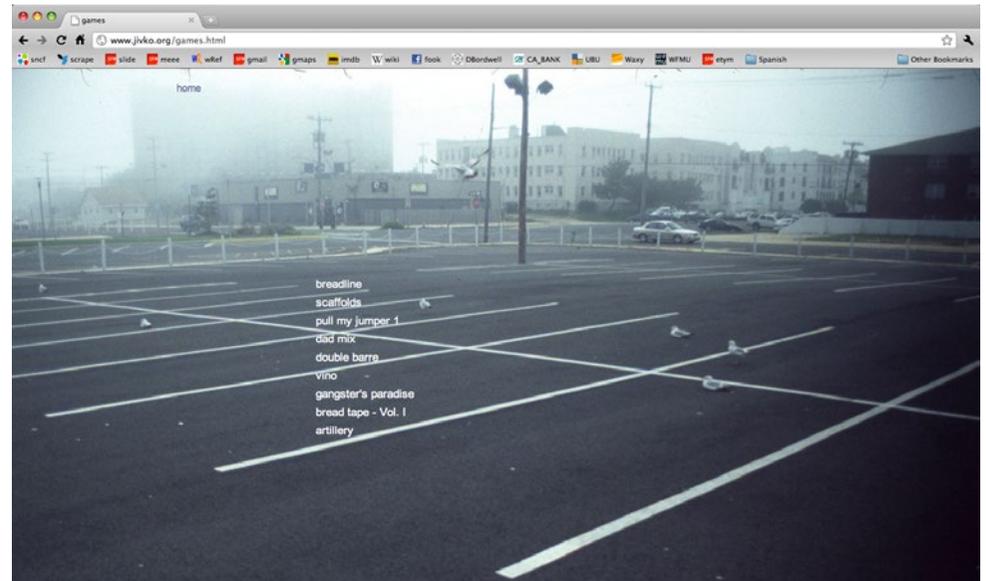
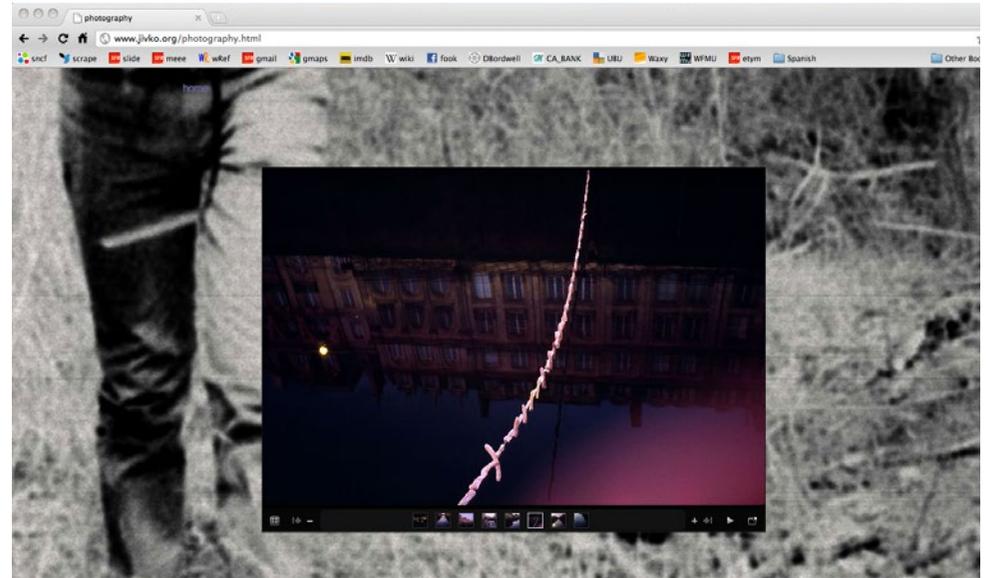
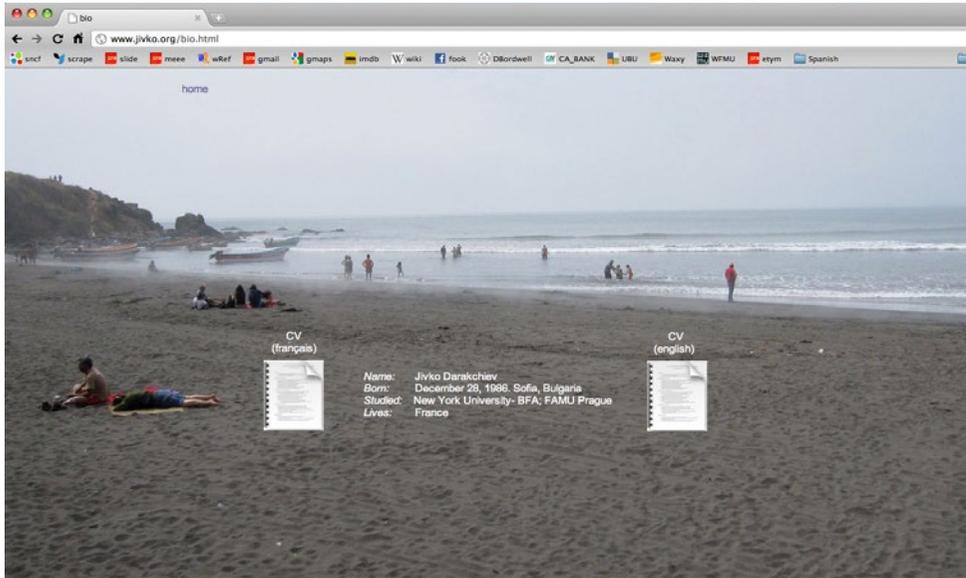
p o r t f o l i o

[www.jivko.org](http://www.jivko.org)

Jivko Darakchiev

2008-2013





I am interested in the physicality of people and things – possible objects arranged within a space.

My work tends to the basic aspects of human behavior: our syndromes of being and of doing, the objects we use – as much those specific to a certain place and time as those universal to everyone. These daily gestures and items are orchestrated in a different manner in order to establish among them unexpected relationships, often absurd, sometimes funny.

Through patient attention and creative reappropriation, what is familiar can be interpreted anew. An ethnographic study of the human everyday is synthesized into soft science fiction.

*My sister wearing sneakers* - photography series: 4 prints • color 35mm • Cirque d'Archianne, France • 2008

These photos were improvised during a walk through the forest with my sister. She resembled an Amazonian princess... wearing sneakers.

In 2008, the series was part of an installation in a collective exhibit with Dawn of Man Productions in the *Mediums* show at the Print Factory, Chelsea, NY. ([www.dawnofman.com](http://www.dawnofman.com))

In 2009, the series was published in F.O.K.U.S.'s quarterly magazine *Insight* in their February edition (Volume II, Issue I).

my sister  
wearing sneakers





*my sister wearing sneakers* C-Prints, matte, 30x45cm



*my sister wearing sneakers Mediums show*

*Mousey; Birdey* - stop-motion animation series • digital stills • 30” and 1’ • 2009 (on-going)

*Mousey installation* - part of collective exhibit • video projection loop • 3’30” • 2009

While shooting an animation sequence for another project with a friend, I discovered a dead mouse lying on my doorstep in Brooklyn. There was little debate, with everything already set up, we had to animate the mouse.

Dawn of Man Productions was proposed a gallery space at the opening of *Castle Braid*, an artist residency in Bushwick, NY. In an immersive audiovisual installation, we recreated the feeling of spending a night outside at an American barbeque. This amounted to a picnic scene with lawn chairs, a smoking grill, a table with beers and potato chips. Accompanied by sounds of a suburban wilderness, *Mousey* was projected vertically onto a mound of earth.

For the second time a dead animal fell into my hands with *Birdey*. This began an on-going collection of dead animal choreography.

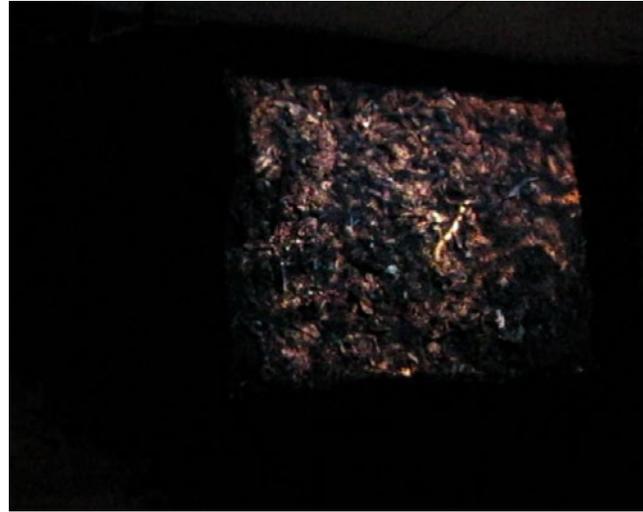
[www.jivko.org/mousey.html](http://www.jivko.org/mousey.html)

[www.jivko.org/birdey.html](http://www.jivko.org/birdey.html)

mousey/birdey



*mousey* film stills



*mousey Castle Braid show*



*birdey film stills*

## *Cowboy* - music video for Motel Motel • multi-format • 7'22" • 2009

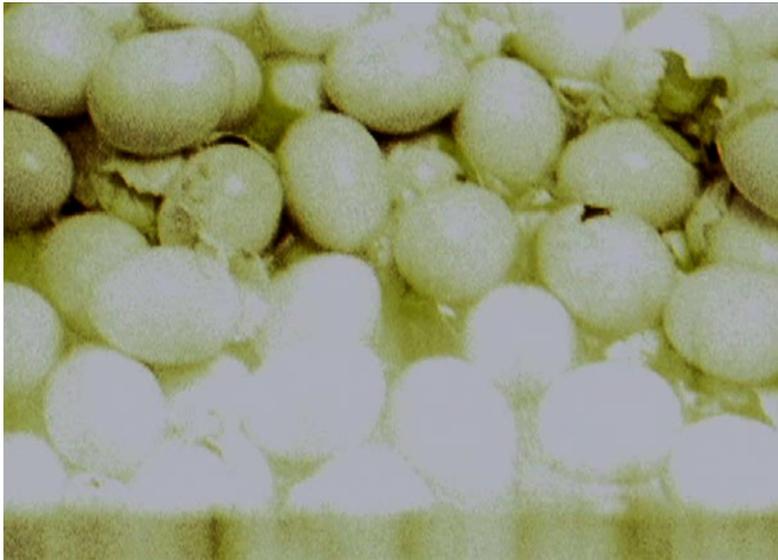
I was asked by the Brooklyn band Motel Motel to make the music video to their upcoming single “Cowboy”. It would be a first time for me. After listening to the song a few times, I thought of using the videos of the American band *The Books* as a working reference.

To start, the song was an unusual choice for single, as it is quite long. It changes rhythm and feeling a few times, so the video had to have a movement to it as well. It is a stream of consciousness, a regurgitation of memories. It bears the fuzzy incoherence of dreams, moving from image to image with the only transition being visual instead of cerebral. Scraps of stories are there, but they topple over each other like the attention span of a child. With the help of artist Perrine Gamot, we fused together personal archives (home videos), found footage, and animated sequences generated especially for the clip.

For this project, I fought the temptation to just make a short film and put it to music. With some songs I imagine it could work, but I felt this music required a more fluid, open visual scape.

[www.jivko.org/cowboy.html](http://www.jivko.org/cowboy.html)

cowboy



*cowboy film stills*

## Os - S16mm • HD Cam master • 25' • New Jersey, New York • 2010

In *Os* (bone), a woman who has turned her husband into a large femur receives a visit from a boy seeking shelter. He tries to help the grieving woman by going back with her through her memories, but the woman can only think of her desire for the boy. The film sits awkwardly between Georges Bataille and some alchemists.

*Os* already bears witness to what will become a major occupation in the works that follow - a special attention to mundane objects and gestures we employ daily. More concretely, two strangers in harsh physical situations and were asked to behave rationally. At some point, politeness gave way to self-preservation, even within the confines of a film set. Both models found themselves cold, wet, and up to their necks in stinking swamp mud. They stopped acting and started being.

The film was shot as my thesis film at New York University's *Tisch* school for the arts.

[www.jivko.org/os.html](http://www.jivko.org/os.html)

The image shows the letters 'O' and 'S' in a large, simple, outlined font. The 'O' is a circle with a smaller circle inside it, and the 'S' is a single continuous curve. They are positioned on the left side of the page.



os film stills



os film still

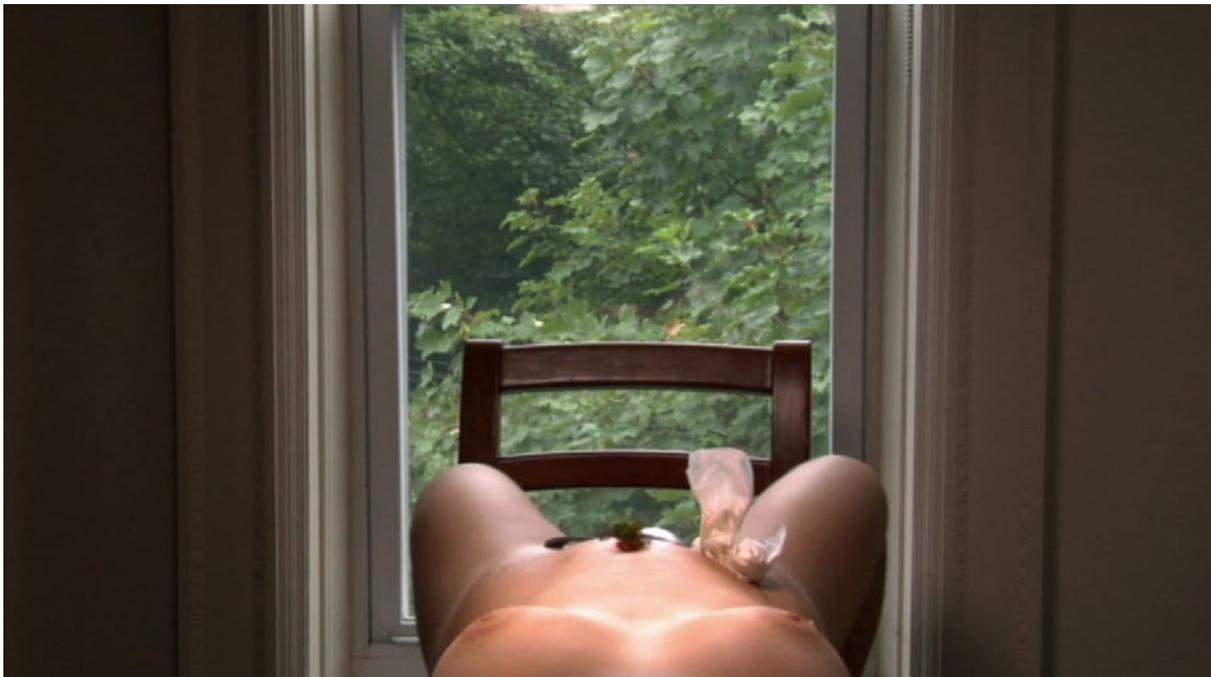
*À table* - (coproduction with Perrine Gamot) • HD video • 6'30" • Brooklyn, NY • 2010

*À table* is a filmed performance of a meal being eaten.

In one static shot, a woman's body becomes both the table on which to eat and the one who delivers and clears the food. The meal is a choreography of plates, utensils, and hands. Meanwhile, the sound track teases us in and out of imaginary soundscapes.

[www.jivko.org/atable.html](http://www.jivko.org/atable.html)

à table



*à table* film stills

*Breadtape Vol. I* - (coproduction with Jeff Sisson) • HD video • 6'45" • Rennes, France • 2010

What happens when you take the central element out of an activity and all that's left is its *modus operandi*, its methods of operation?

We wanted to make a skate video using the specialized framing, music, and editing style of the genre... but with baguettes. We tried to think what tricks one could do with this bread, using the city as the 'court' or 'turf'. The title is *Volume I* because since this is a previously inexistent activity, the tricks we developed are only a starting point, like the ollie was for skateboarding. There is much room for innovation and further development.

On one hand, *Breadtape Vol. I* is a lighthearted French remix of a skate video. On the other, it is an experiment on the reappropriation of function – how to treat a familiar object in unfamiliar ways.

[www.jivko.org/games.html](http://www.jivko.org/games.html) > bread tape - Vol. I

breadtape Vol. I

# BREADTAPE

## Vol. I



*breadtape Vol. I film stills*

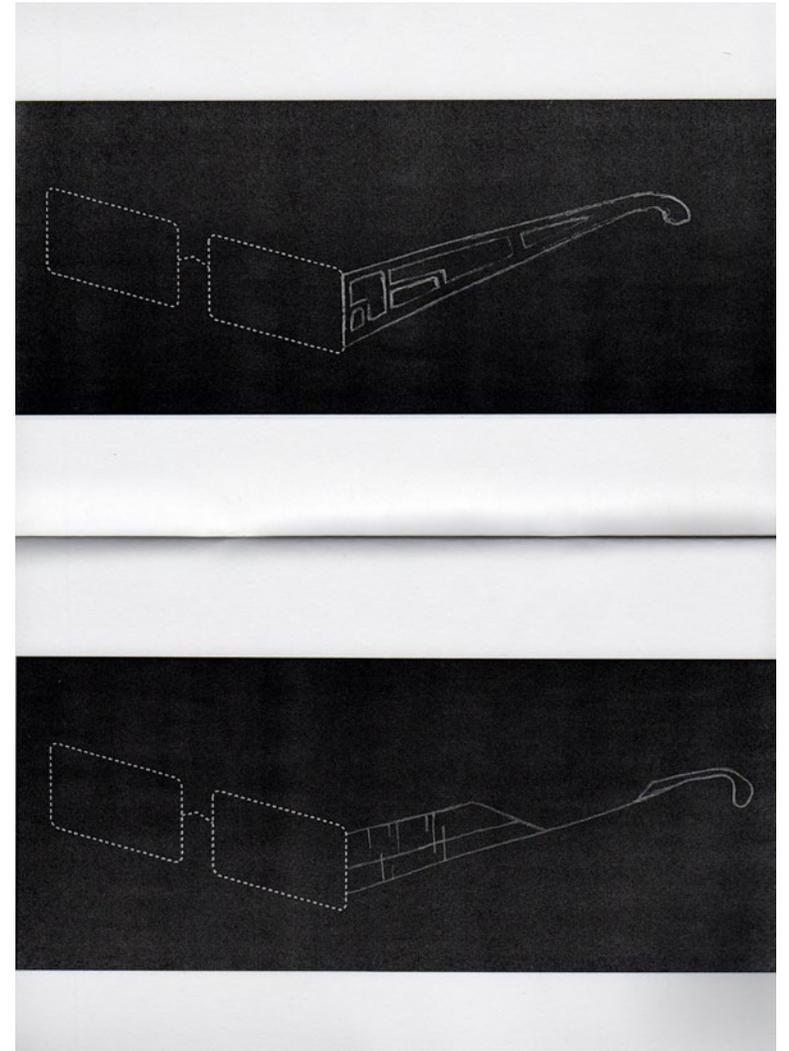
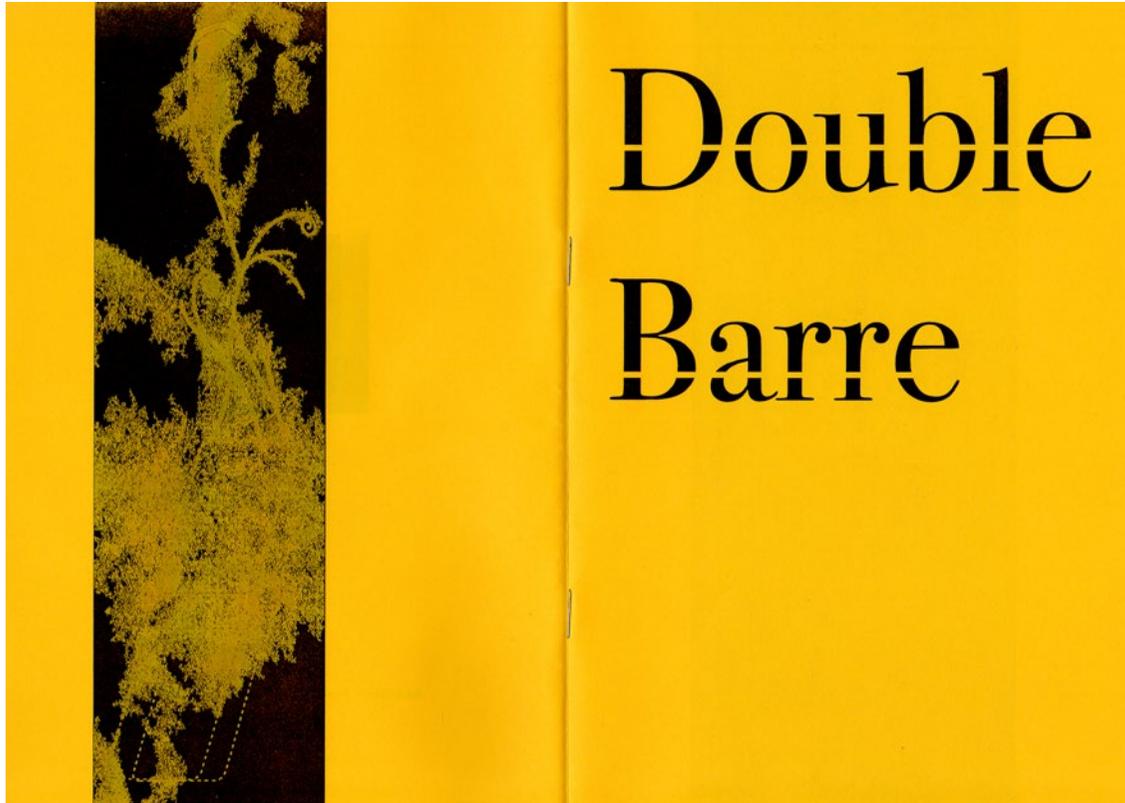
*Double barre* - (coproduction with Jeff Sisson) • publication: 32 pages • 2 videos: 2'22" • Rennes, France • 2010

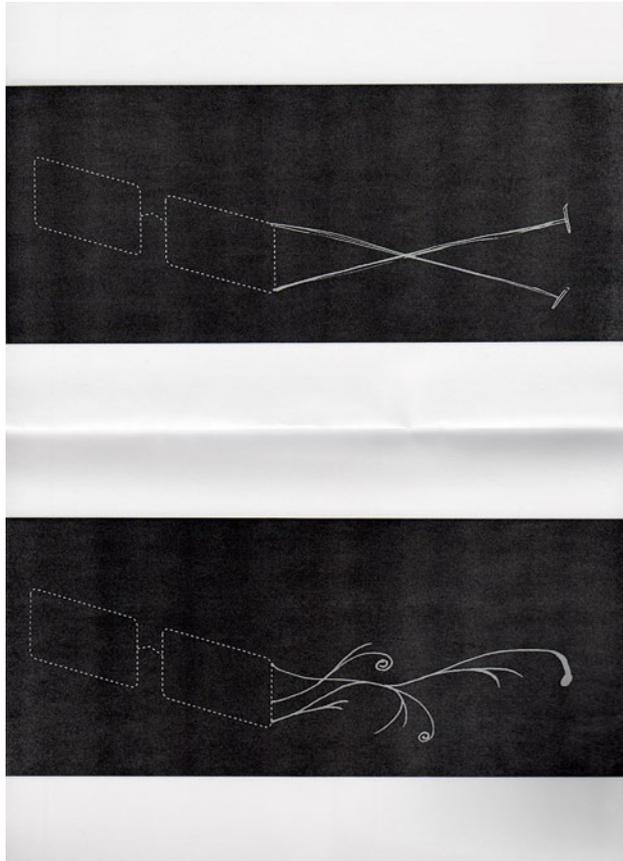
While living in Rennes, I started noticing a particular trend in a style of glasses I had only seen in France. Their peculiarity is that instead of having one bar on the side, they have two (or some elaboration thereof). When I told people about this trend, they too started seeing them everywhere. Documentation of these glasses is scarce, it took a while just to find a name with which to refer to them. I started wondering about where the design came from and the reason behind this depart from a standard that has held strong since the monocle was outcast. *Double barre* is a book of this presumably French style of glasses. It showcases already-existing models and also prototype models that have not yet been sighted; inventions of possible styles to come. There are two accompanying videos- one in English, and the same one dubbed into French.

By *naming* a simple observation and showcasing it within a legitimate framework, *Double barre* is transformed into a symptom; a “trend” which draws collective interest and following. A non-thing becomes a something.

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

double barre





doublebarre.info

# Double Barre

Double Barre glasses have two bars on each side instead of one. It is the most popular style of glasses in France. Our book is a collection of Double Barre styles, seen and not yet seen.

Les lunettes Double Barre ont deux barres sur chaque côté au lieu d'une. C'est le style le plus populaire en France. Notre livre est une collection de styles Double Barre, déjà vus et pas encore.

doublebarre.pdf

English

Français

to order a book, send us an email

double barre book scan, website w/ film stills

*Breadline* - bread installation and video • 6'55" • Rennes, France • 2011

In the center of Rennes there is Place République, a busy meeting point for people, buses, and trams. There is a canal that runs through the middle of République. I wondered how it can be made more interesting. I noticed that there were old ladder rungs built into the 10-meter walls that hold the canal. Once again baguettes came to mind.

We strung a rope of baguettes across the canal like a clothesline. Since it was situated in a public environment, the project was meticulously planned, but unknown factors could (and did) affect its outcome. Part of the project was to make a video that would survive the physical *Breadline*.

What started as a digital fossil – the documentation of the sculpture's installation and eventual destruction – became a separate, independent creation.

[www.jivko.org/breadline.html](http://www.jivko.org/breadline.html)

breadline



*breadline*  
photograph, film stills

***Bigtimes* - (coproduction with Perrine Gamot) • Interactive photo installation and video • Crolles, France • 2011**

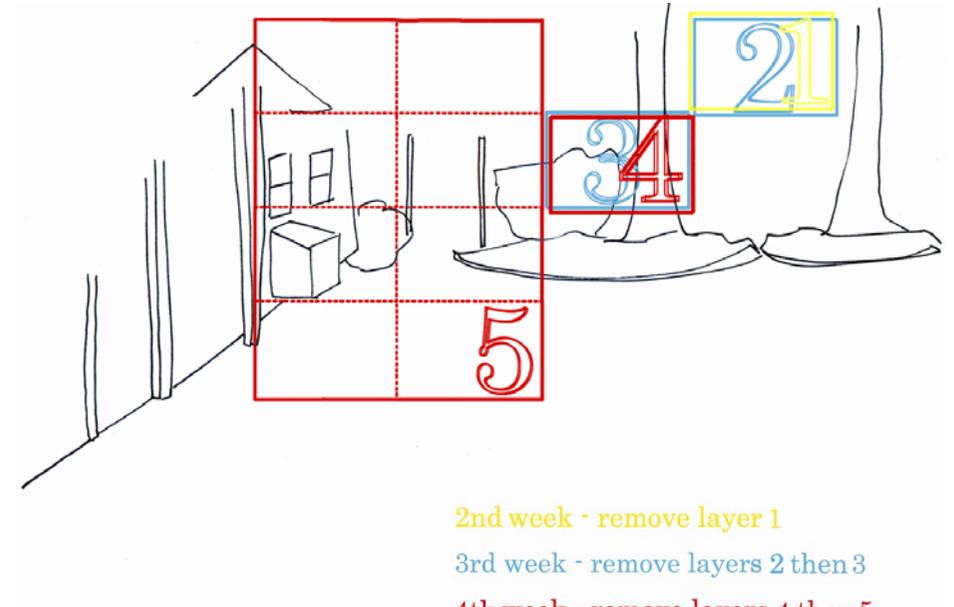
*Bigtimes* is a 2 by 7-meter mural composed of A3-sized color prints, installed in the art gallery of nanotechnology center *ST Microelectronics*. It is situated in the industrial part of Crolles, a suburb of Grenoble. Perrine Gamot and I were invited by the company's cultural mediator to adapt a preexisting work for the exhibition. After seeing the disposition and dimensions of the superstructure, Perrine and I decided to make a new piece conceived specifically for the space.

During the month-long installation the public – employees of the top-security factory, as well as the occasional visitor – was asked to remove certain layers of the mural every week to reveal new details in the scene and advance the narrative.

The story's setting was that of a family in their North American suburban backyard. Though a heavy contrast to the environment surrounding the site, it somehow lent it a homely feel temporarily.

[www.jivko.org/bigtimes.html](http://www.jivko.org/bigtimes.html)

bigtimes



*bigtimes* installation view, closeup of mural, a version of the instructions

*Lecedra* - HD video • DCP master • 29' • France/Bulgaria • 2012

*Lecedra* is a short film produced by *Le Fresnoy* studio and postgraduate program in the north of France. The film was principally shot in the small village where I spent my childhood summers. Between fiction and directed reality, the film roams through memories that allow themselves the pleasure of new discovery.

An intimate portrait of the places and people of a village in the Bulgarian Balkans is progressively invaded by foreign elements. Like drawers in a cabinet, we open and close on different facets of the place. By way of roaming, the village takes shape.

We weave in and out of people's lives and the places they inhabit. We participate in their daily activities in order to perceive their "mechanics of living". We share a meal, revive an old cinema house, intrude on the privacy of several animals. The spaces encountered become a visual playground where unexpected relationships are created and a new topology can be established.

Our understanding of the film is fashioned by the landscape, the passing of time, the physical body. Instead of a storyline to follow, we are led on the snowy paths that are the veins of the village. There exists a kind of accord between the people, their objects, their animals, their spaces – a communal, unexplained understanding that is the pacemaker of all.

Reconquering (filming) this place so as to defy notions of nostalgia leads to its reappropriation. When two different pieces of reality are reunited in one temporal space, a new fiction is formed.

[www.jivko.org/lecedra.html](http://www.jivko.org/lecedra.html) = trailer

<https://vimeo.com/41198207> = entire film

password: 1234578

l e c e d r a



*lecedra* film still



*lecedra* film stills

***Fuite* - Aquatic sculpture/installation • film : HD video • DCP master • 6' • France • 2013**

*Aquarium*: one meter cubed

*Pedestal* (iron and wood): 1.16m x 1.16m x 1.20m.

Produced by *Le Fresnoy*, national studio for contemporary arts. Tourcoing, France.

An apartment is recreated in a large aquarium. We perceive all that makes a home: a sink, a chair, a table, a carpet on the ground. A small lamp provides for a cozy atmosphere. Water starts leaking from the sink, it soon overflows. The rising water level awakens the objects which shift around and finally lift off. Restricted by invisible strings, our everyday “stuff” enters into a slow ballet. The water withdraws eventually, leaving behind a discreet dripping disorder. The catastrophe thus repeats itself.

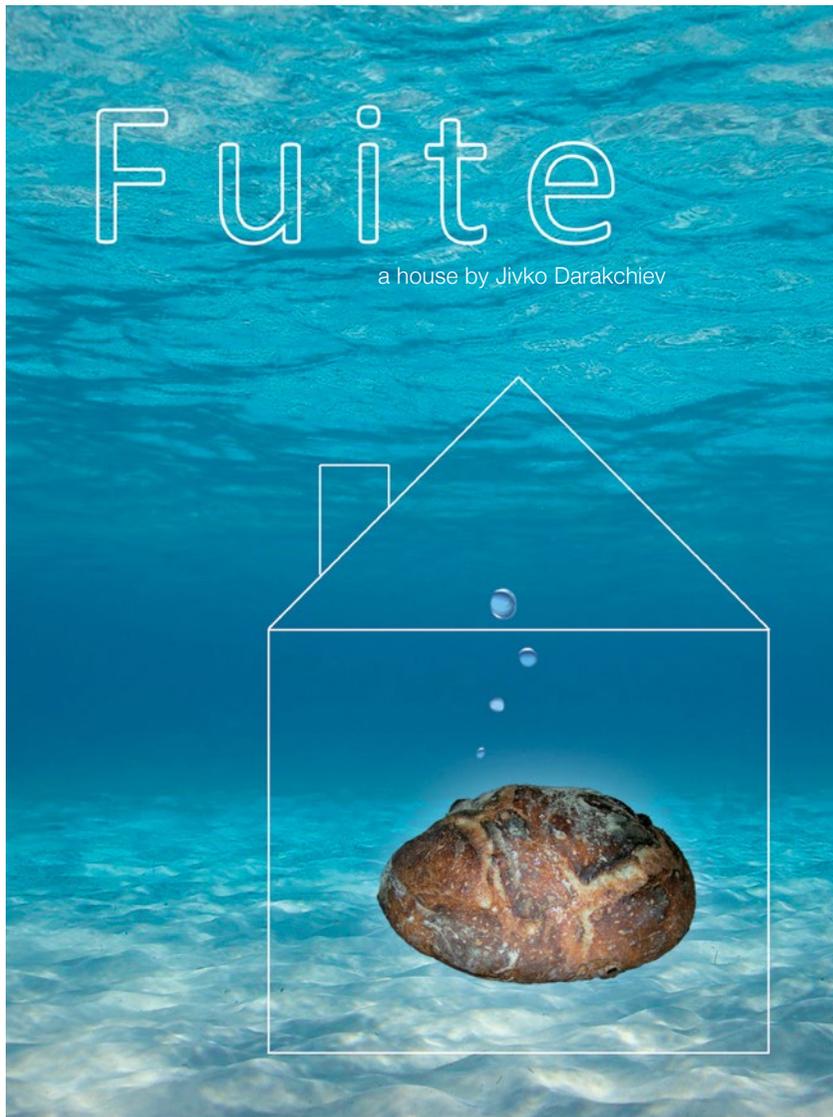
The reappropriation of everyday objects frees them from the constraint of their functionality. They have a chance to acquire an identity that is their own, and instead of user, we become spectator.

In my recent works, there is a particular attention given to the commonplace. What intrigues me are the gestures and the objects we use every day, but which are seldom considered. How is a space organized? How would the objects it contains behave without external (human) intervention? In *Fuite*, the idea is to orchestrate elements from the quotidian in a familiar space, but in a manner in which new relationships can be established – among the objects, between the objects and their environment, between this situation and us, creator, user, spectator. An ethnographic study of the human everyday is synthesized with science fiction.

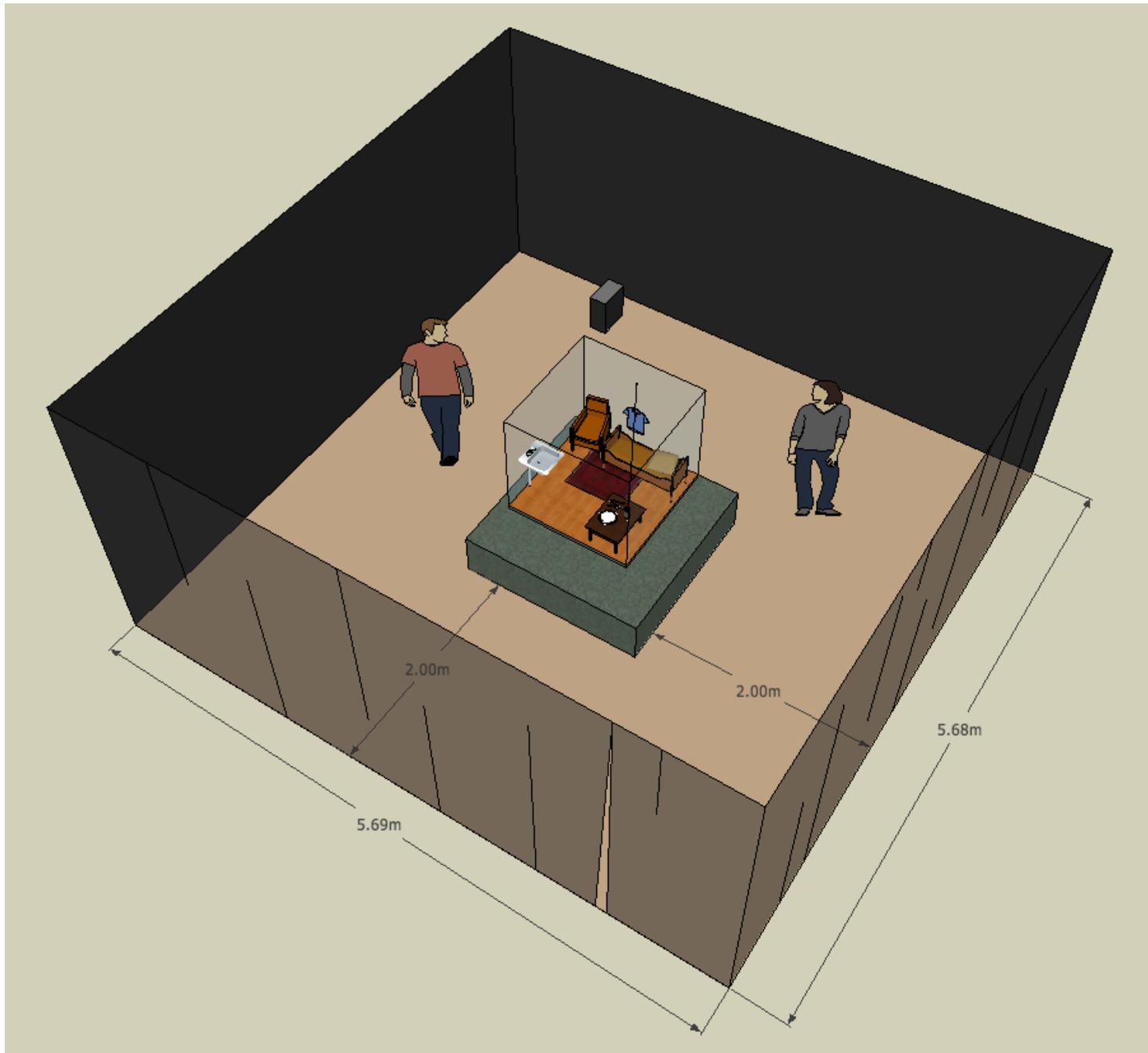
In the film *Fuite*, one single vision of the phenomenon is imposed. It offers an abstract of the ensemble of events, bearing its proper rhythm. The film progressively divorces from ‘reality’. The soundtrack drifts far away. We are offered but a glimpse of the entrails of the cyclical system below the décor – the mechanics that govern our everyday.

fuite

[www.jivko.org/fuitefilm.html](http://www.jivko.org/fuitefilm.html)  
mot de passe : noleaks



*fuite* poster, photo from exhibition



*fuite* simulated presentation



*fuite* photographs of installation



*fuite* film stills



jivko darakchiev

[www.jivko.org](http://www.jivko.org)  
[myjivko@gmail.com](mailto:myjivko@gmail.com)