

VISION OF ADVERTISING

Of the National Autumn Exhibitions Plovdiv

2014-2022

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ABSTRACT

This extended abstract contains a detailed description of the creative problem “Vision of advertising of the National Autumn Exhibitions in Plovdiv”. The document comprises 93 pages general text and illustrative content (38 pages text + 55 pages illustrations). It is divided in 5 main sections: introduction, sites, work plan, methodology of the project, detailed presentation of the creative outcome during the years.

1. The introduction presents a forum for the artistic manifestation NATIONAL AUTUMN EXHIBITIONS – PLOVDIV in its preliminary and historical plan, closely examines the history of the event and its evolution leading to establishing the stable format of an annual expression with an artistic director, starting in 2013. It also gives account of my choosing to be the designer of the Exhibitions for the period of 2014 till the present moment.
2. Presentation of the sites in the Old Town in Plovdiv where traditionally the event has been held since it was approved as a national forum. Balabanov House is one of the symbolic architectural sites with its spacious first floor, the Deep and the Vaulted Halls and the big yard, which are used for temporary artistic events. Through a verandah the yard descends to the Hindliyan House which has a wonderful stepped yard and basement. Nearby is the Mexican Art House with its yard and enormous exhibition space in the basement.
3. Because of its substantial scope, the preparation for this lofty creative challenge requires a work plan which defines the purpose, takes in mind all the media and means for its realization and defines the structure of the form of each designer manifestation. The main aim is to achieve the specific vision of the Exhibitions which will distinguish them from the other similar national forums, building an individual visual identity for every year.
4. Prior to the actual designing activity, the methodology of the process is made clear so that professional artistic value of the final design product could be achieved.
5. Next step is to present the accomplished products through the years. Prof.Dr. Galina Lardeva has been appointed to be the artistic director and the curator of the National Autumn Exhibitions in Plovdiv. She chooses the title for the event each year, therefore the vision is in accordance with the title. The structure of the presentation is strictly defined – it starts with the title, followed by the participants and the artistic spheres they present, next comes the explanation of the curator’s idea with a quotation, then the process of forming the actual vision is described and the main participating media – catalogue, leaflet, invitation, poster – are presented analytically in text and visuals in a defined order.

2014 – ESTRANGED SYSTEMS

The main image of the event is inspired by the series of works of the graphic designer Philip Popov “Tottenkopf”. In this case the graphic decision outjumps the author’s idea of decorative skulls being part of the integral scheme structure thus suggesting an individual subjective image which finds in itself features of objective knowledge. The colour choice has been realized in the contrast between the blue and the yellow which aims at a fresh and optimistic mood.

2015 – EN PASSANT

The curator’s idea of the mutual penetration of an object and a subject, of a situational specific solution is achieved by creating a design of the movement of the pawn in the chess situation EN PASSANT. It is placed on the background of the „Chrysalis” installation by Johannes Artinyan and Ilko Nikolchev, which was taken photo of in a moment of kinetic action. The colour choice this time is in the opposite direction – blue and black, which symbolize the tense character of the unpredictable situation.

2016 – MIRROR

This time the curator gives way to Prof. Cleo Protohristova, an eminent expert in Classical West European Literature and Comparative Theory of Literature, to decide on the motto of the Exhibitions. Her choice was “MIRROR”. It is a philosophical category which also corresponds directly to the creative expression. The subject observes the object in an ambivalent contradictory situation, in the same way the artistic image achieves subjective expression which gives different information to the observer according to their sensorial attitude. An achromatic painting by Milena Tsochkova was the basis of my own decision for the original giving birth to its counterpart who is trying to separate from its prime source – a mirror-image, but not quite. In this situation in order to achieve a stronger visual effect I turned the title into a graphic logo. “Mirror” shares a common letter “O” with the Latin translation “Mirror”, a letter which contains two symmetrical halves.

2017 – PLACEBO

The curator’s idea is based on the conclusion that the artistic outcome is often capable of influencing the observers because of their own benevolent expectations. As a basis for the artistic decision I chose the installation “Object I” – two fish swimming in dynamic balance in liquid at the bottom of a turned upside-down open umbrella – their last shelter. The pink colour of the liquid prevails as an optimistic suggestion compared to reality. To enhance the compositional dynamics the background of the activity is a spiral caption “ИЛИАЦЕБО PLACEBO”. The common pink-brown range of colours supports the idea of faith in a difficult situation.

2018 – BEYOND SURFACE

Here “beyond” is considered in its overall meaning – beyond the idea of surface, beyond the in-depth perception of the work of art, as far as the analyst is able to go deep into its essence. The specific author style of Bogdan Aleksandrov in the portrait “Kalin”, in which the static image is represented with kinetic energy, was the basis for the idea of identity of that year event. The entire image is pushed

into a raster structure which, in its upper edge overflows into the space outside the “surface line”. On both sides of this horizontal line is the text motto and its English translation. The grey neutral shade over it helps to perceive the strong chromatic work as full of life.

2019 – POETICS OF THE IMAGE

The synthesized visual image can be described as “a field which in the temporal frames of its media emission fixes a certain state of the process”. For the visual basis of the motto were chosen two works of art by the tandem Zara Aleksandrova and Zoran Georgiev, which dynamically pass each other being divergent elements. Their active interaction on the cover of the catalogue and the invitation continues on the back page. The colour range is light, soft, eye pleasing golden-grey.

2020 – SPACES POSTE- RESTANTE

The curator’s concept considers unrealized possibilities of author’s ideas which exist as “topos” – spaces for delaying and reworking of meanings, defined as “spaces poste-restante”. The work “Swimmer” by Veselin Nachev has been chosen because it illustrates the duality between the peace of the title and the disturbing questions in the image. This time the two-dimensional work can be analyzed from several space points of view thus giving it different aspects of informativeness. They are all “verified” with the seal “SPACES POSTE- RESTANTE”

2021 – THRESHOLDS AND SCARS

“The thresholds are former demarcation lines. They have ceased to divide, they simply mean “below and above”, “inside and outside”. The scars make these tracks stable. In order to influence, art has to jump over thresholds – the thresholds which it itself has set up.” In Svetozar Benchev’s “Two objects (material and metaphysical)” the author presents the media as relating threshold spaces, and by comparing them he opposes their picturesque proximity with their different meanings. The choice for the advertising vision this time is the heavy dark values by means of which the images stand out in the most impactful way. The composition decision for the title also suggests a significant threshold – aligned to the left caption in Cyrillic versus aligned to the right the caption translated in English straight under it.

2022 – SHARED SPACE

The motto personifies the conflict in art as the inceptive author’s privacy in relation to the media it will be realized in afterwards. There the art work is separated from its author and coming into contact with the objects of the surrounding medium. The main image comes from Peter Chinovski’s work *Machine à habiter II*, a complex composition of objects with their own space. The caption functions as a vested font size mark, the two translations are fulfilled in different background spaces with the initial letter of the word “SPACE” penetrating into the colour zone of the English version.

All artistic concepts for the years are explained and analyzed for each means of presenting – catalogue, leaflet, invitation and poster.

The abstract finishes with an additional project – advertising and creative maintenance of the large scale exhibition of the prominent artist Kolyo Karamfilov –“ Boundlessly about Kolyo K.” Including him in the overall project has been decided on the basis of the identical creative approach in solving the design challenge, the identical presentation forms, as well as the significance of the event which takes place as a main event within the framework of “Plovdiv – European Capital of Culture 2019”.

I chose a detail from the painting “No name” (2010), in which a walking man is inserted into a round pendant. This personage highly resembles Leonardo Da Vinci’s “Vitruvian Man”, but unlike its static character, Kolyo Kramfilov’s image is in motion. He walks towards the stars, towards Space... This is a wonderful illustration of the essence of this great artist. Regardless of the limitations of everyday life, the true artist is in never-ending motion – a human perpetuum mobile.

The decision for the font originated from the meaning of the motto. “Boundlessly” is a literary synonym of “infinite” – it can neither be expressed fully in words nor can it be depicted. That is why I created a font image which symbolizes the meaning of the term rather than specifying it. For this purpose I used small blurred letters, not clearly outlined, as a symbol of something that cannot be touched , neither does it go beyond the framework of the format, therefore it is something which cannot be encompassed. The simple composition finishes with Kolyo Karamfilov’s signature, the only font object which is in focus.