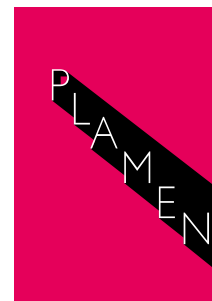


PLAMEN DEJANOFF

**An Exhibition at the
Ursula Blickle Stiftung
September 14 – October 26, 2014**

Plamen Dejanoff, Ad, 2014,
Courtesy Galerie Emanuel Layr,
Wien



Since the late 1990s, Plamen Dejanoff (born 1970, Sofia, Bulgaria, lives in Vienna) has walked a conceptual tightrope between the system of contemporary art and the realm of business, making his works difficult to classify as affirmation or criticism, allegiance or subversion. Branding, image transfer and recourse to content from his own and others' work are methods typical of his multiple artistic practices, in which he takes on many functions, such as those of developer, marketing strategist and producer, without endangering his artistic integrity.

Vividly exemplifying this practice, in 2010 Dejanoff set up a foundation to revive the social and cultural life of Veliko Tarnovo, the centuries-old trade center and once thriving former capital of Bulgaria. The foundation understands itself as a "Gesamtkunstwerk" project. In the long run it is to be implemented as a publicly accessible cultural center including a collection of contemporary art and an archive for the documentation of the city's western perception and its history. The artistic outcome of this project is the *Foundation Requirements* series, consisting of one-to-one replicas of the ornate rooms inside historical buildings in Tarnovo, e.g., the library at the medieval patriarchal residence, that were made using an original plug-in construction method and that appear as hybrids between architectural elements, stand-alone sculptures and high-quality 3D advertisements for the foundation.

Just recently Dejanoff started a new series of works linked to a Czechoslovakian art magazine from the 1960s called *Plamen* (flame). Reversing the conventional branding method, the magazine's title is used as his artistic brand. The artist performs differently intense acts of appropriation of the magazine's visual and intellectual properties, ranging from simple cover alterations to industrially produced objects of polished metal, featuring and thus fetishizing significant elements of the original graphic design. The series' climax will be the relaunch of the magazine with Dejanoff as its editor, scheduled for fall 2015, adding yet another element to the artist's diverse portfolio of functions.

In the exhibition, works from those two series, as well as a selection of appropriated vintage film posters from the 1940s to the 1990s, prominently featuring the word *Plamen* – a wilfully (self-)ironic inversion of branding and reference to the world of Pop, will be compared with earlier pieces by Dejanoff for the first time. Using this quasi-retrospective approach, the exhibition reveals the artist's universal logic of appropriation, and highlights his characteristic methodology of equally exploiting his own work as well as other sources. The show unfolds a complex oeuvre that straddles Appropriation Art, Pop Art, Institutional Critique and social criticism, which is easily recognizable as a condensed reflection of added value structures and consumption patterns.

The transfer of the exhibition to the "21er Haus" museum of contemporary art in Vienna is scheduled for fall 2015.

Exhibition Venue

Ursula Blickle Stiftung

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Phone +49 7251 60919, Fax +49 7251 68687
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Press Information

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Press Images

Images will be made available on the foundation's
website: www.ursula-blickle-stiftung.de

Preview

Please reserve by telephone or fax:
Phone +49 7251 60919, Fax +49 7251 68687

Exhibition Dates

September 14 – October 26, 2014

Opening Event

Saturday, September 13, 2014, 7 p.m.

Welcome: Ursula Blickle

Curator

Maximilian Geymüller, M.A., Belvedere/21er Haus, Vienna

Opening Hours

Wed. 2 – 5 p.m., Sun. 2 – 6 p.m.
and by appointment

Closing Event

October 26, 2014, 4 p.m.

Lecture and conversation

Dr. Hannelore Paflik-Huber,
art historian, Stuttgart

We'd appreciate an announcement of our exhibition in your medium. If publicized, please send us a copy for our files. Thank you!