



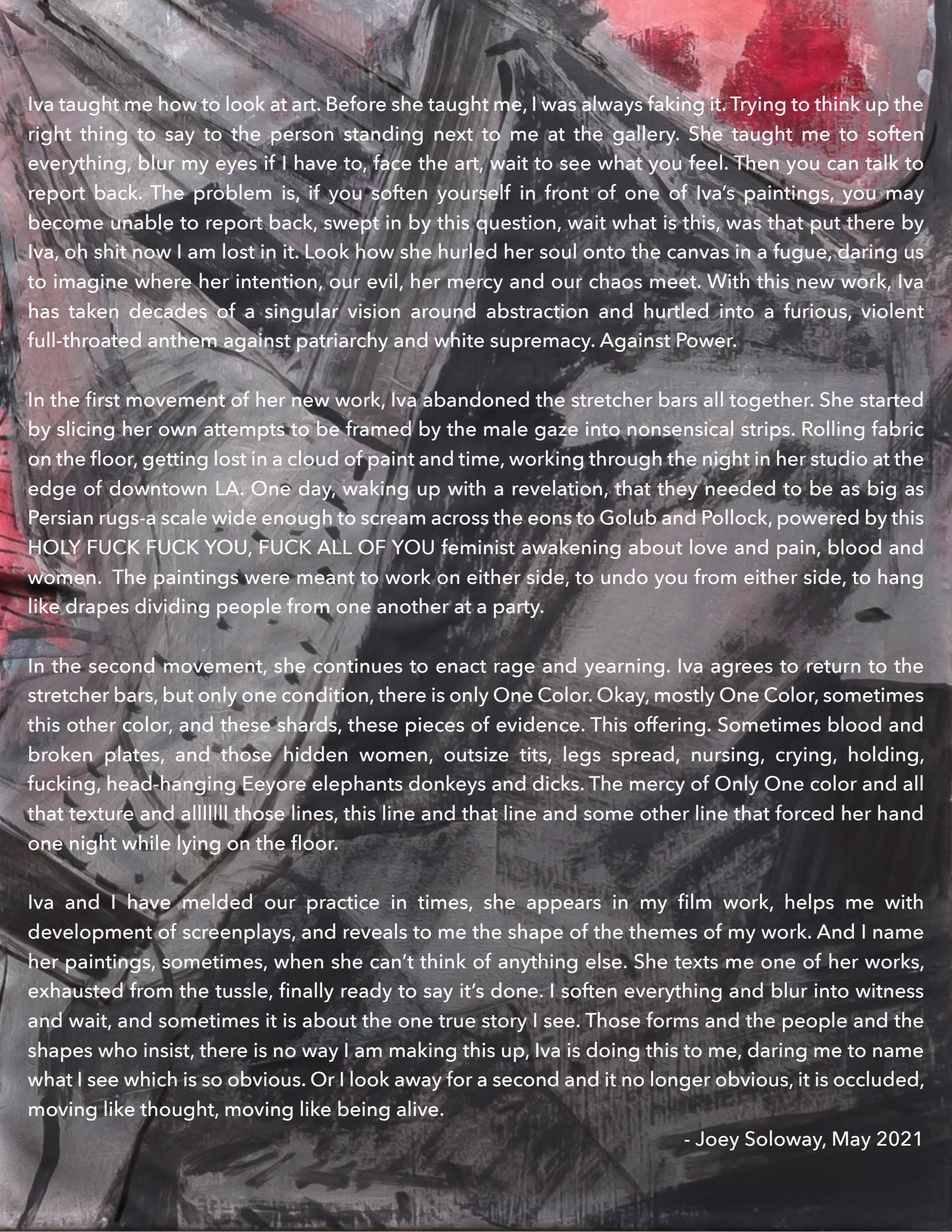
IVA GUEORGUIEVA

Select images of parallel bodies of work 2019-present:
Pompeii Gray Paintings and The Tapestries



I dreamt that I was standing on a picnic table at the airport in Hawaii swallowing clouds.

- Iva Gueorguieva



Iva taught me how to look at art. Before she taught me, I was always faking it. Trying to think up the right thing to say to the person standing next to me at the gallery. She taught me to soften everything, blur my eyes if I have to, face the art, wait to see what you feel. Then you can talk to report back. The problem is, if you soften yourself in front of one of Iva's paintings, you may become unable to report back, swept in by this question, wait what is this, was that put there by Iva, oh shit now I am lost in it. Look how she hurled her soul onto the canvas in a fugue, daring us to imagine where her intention, our evil, her mercy and our chaos meet. With this new work, Iva has taken decades of a singular vision around abstraction and hurtled into a furious, violent full-throated anthem against patriarchy and white supremacy. Against Power.

In the first movement of her new work, Iva abandoned the stretcher bars all together. She started by slicing her own attempts to be framed by the male gaze into nonsensical strips. Rolling fabric on the floor, getting lost in a cloud of paint and time, working through the night in her studio at the edge of downtown LA. One day, waking up with a revelation, that they needed to be as big as Persian rugs-a scale wide enough to scream across the eons to Golub and Pollock, powered by this HOLY FUCK FUCK YOU, FUCK ALL OF YOU feminist awakening about love and pain, blood and women. The paintings were meant to work on either side, to undo you from either side, to hang like drapes dividing people from one another at a party.

In the second movement, she continues to enact rage and yearning. Iva agrees to return to the stretcher bars, but only one condition, there is only One Color. Okay, mostly One Color, sometimes this other color, and these shards, these pieces of evidence. This offering. Sometimes blood and broken plates, and those hidden women, outsize tits, legs spread, nursing, crying, holding, fucking, head-hanging Eeyore elephants donkeys and dicks. The mercy of Only One color and all that texture and alllllll those lines, this line and that line and some other line that forced her hand one night while lying on the floor.

Iva and I have melded our practice in times, she appears in my film work, helps me with development of screenplays, and reveals to me the shape of the themes of my work. And I name her paintings, sometimes, when she can't think of anything else. She texts me one of her works, exhausted from the tussle, finally ready to say it's done. I soften everything and blur into witness and wait, and sometimes it is about the one true story I see. Those forms and the people and the shapes who insist, there is no way I am making this up, Iva is doing this to me, daring me to name what I see which is so obvious. Or I look away for a second and it no longer obvious, it is occluded, moving like thought, moving like being alive.

- Joey Soloway, May 2021



Iva's paintings have undergone yet another momentous change. Painting and collaging over many of her earlier color paintings, Iva's paintings, previously wildly active, have become silent. They make me aware of how self-consciously approachable and eager to please most paintings that one sees within the confines of the commercial art world are. Iva's new paintings are stony and arid as the weeks and months after horrific events. The unfussy grey surfaces of the paintings are like sheer cliff walls. Delicately desiccated drawings of females are etched across these impervious surfaces - the fates of women in history, individuals, with their soft, floppy breasts, knobby knees and angular arms, (more than half of the world's population) float past and are buried deep within the cliffs.

- Dona Nelson, April 2021

POMPEII GRAY PAINTINGS



Iva Gueorguieva's new Pompeii works weigh the confluence of her own experiences with the collective suffering during the Covid pandemic in historical contexts of loss, memory and reclamation. Gueorguieva fills the canvas with falling, flying bodies holding one another to form an uneven, yet enduring grid of support structures - physically and aesthetically - even as they exist without gravity or time. This captive women's work is immersive, memorialized in gray tones that express the emotions of this moment that we must experience together to survive.

- jill moniz, April 2021

Detail of *And she cried for the weekend*



And she cried for the weekend, 2021
Acrylic and collage on canvas
110 x 80"



Was Four Maidens, 2021
Acrylic and collage on canvas
80 x 80"




I Lean, 2021
Acrylic and collage on canvas
34 x 20"



Papa Josephine, 2021
Acrylic and collage on canvas
70 x 45"



The prohibition of Tomalley, 2021
Acrylic and collage on canvas
80 x 110"



Iva's current body of images are perhaps her most spiritual and allude to a metaphysical component. That's not to say that they adhere to or promote any religious ideology, but these works bear some similarities to a number of talismanic textiles. Some of these new works are painted on unstretched canvas and hang from wooden devices. These pieces have a raw energy almost as if they were the hides of some recent kill. The works also feel less like they were painted and more like the images were somehow absorbed or burned into the ground. I'm reminded of a Rorschach test or the Shroud of Turin, especially in the cases where the silhouettes of human forms seem to bleed into focus.

- Trenton Doyle Hancock, April 2021

THE TAPESTRIES



I first learned of Iva Gueorguieva's work in 2009, and have loved watching her tremendous evolution over the past decade. She works intuitively, working on the floor to cut, glue, dye, and paint muslin scraps into an ethereal hanging tapestry of color and line. She lets the painting hang free of its frame; the painting reads like a skin or screen, and shifts our attention to what is happening not just within the work, but the space surrounding it. She thinks of the tapestries like female bodies, ripped by birth, stretched, bruised, but still holding themselves up, like a banner proudly asserting itself in spite of the structures that have failed to truly support its weight.

- Diana Al-Hadid, March 2020



Nestinarki, 2020
Acrylic and collage on muslin
120 x 80"



Whisper, 2020
Acrylic and collage on muslin
120 x 80"



Noon Shelter, 2019
Acrylic and collage on muslin
120 x 80"

IVA GUEORGUIEVA

(b. 1974, Sofia, Bulgaria)

Lives and works in Los Angeles, CA

EDUCATION

2000 MFA, Tyler School of Art, Philadelphia, PA

SELECT SOLO EXHIBITIONS

UTA Artist Space, Los Angeles (forthcoming in 2021)

ACME, Los Angeles, CA (2013, 2015)

Ameringer/McEnery/Yohe, New York, NY (2011, 2012, 2014, 2016)

Samson Projects, Boston, MA (2014)

Galerie Stefan Roepke, Cologne, Germany (2013)

Susanne Vielmetter Los Angeles Projects, Los Angeles, CA (2012)

Bravin Lee Programs, New York, NY (2011)

Pomona Museum of Art, Claremont, CA (2007)

SELECT GROUP EXHIBITIONS

Constellations, David Lewis Gallery, NY, NY (2020)

Emergency on Plant Earth, UTA Artist Space, LA, LA (2020)

The Light Touch, Susanne Vielmetter, Los Angeles, CA (2019)

Shaping Color, LA Louver, Los Angeles, CA (2018)

Two-person exhibition with Dona Nelson, Sophia Contemporary, London (2018)

Variations: Conversations in and around Abstract Painting, curated by Franklin Sirmans,
Los Angeles County Museum of Art, Los Angeles, CA (2014)

Making Sense: Rochelle Feinstein, Iva Gueorguieva, Dona Nelson, Deborah Grant,
USF Contemporary Art Museum, Tampa, FL (2014)

Graphicstudio: Uncommon Practice at USF, Tampa Museum of Art, Tampa, FL (2014)

It's New/It's Now: Recent Gifts of Prints and Drawings, Minneapolis Institute of Arts,
Minneapolis, MN (2013)

Desire, Pasadena Museum of California Art, Pasadena, CA (2010)

Five from L.A., Galerie Lelong, New York, NY (2010)

LIST OF SELECT PUBLIC COLLECTIONS

Museum of Contemporary Art, Los Angeles, CA
Los Angeles County Museum of Art, Los Angeles, CA
Minneapolis Institute of Art, Minneapolis, MN
Museum of Contemporary Art, San Diego, CA
University Art Museum, California
Frances Young Tang Teaching Museum, Saratoga Springs, NY
Pomona College Museum of Art, Claremont, CA

GRANTS

2020 Hermitage Artist Residency Fellow
2019 Yaddo Fellow
2019 Howard Foundation Grant Finalist
2017 Anonymous is a Woman Grant - Nominated
2012 Orange County Contemporary Art Collectors Fellowship
2010 California Community Foundation Mid-Career Fellowship
2006 Pollock-Krasner Grant



My paintings give testament to a conscious and deliberate act, an act that rejects the hierarchical relationship between painter and surface with the following consequences: to be in the paintings rather than in front of them; to rely on my entire body and "feeling" rather than my aesthetic judgment; to witness rather than control; to privilege the stain over a discrete mark; to reach for something or someone in the dark. The tapestry paintings are the material manifestation of me saying "fuck it" to a patriarchal system, history and a state of mind. The Pompeii gray paintings though stretched constitute a deepening revolt. I feel kinship with shamanistic rock painters as I scratch the dry, sculptural terrain of the paintings with brushes that have lost their hair.