

ZHANINA MARINOVA

WWW.ZHANINAMARINOVA.COM

ARTIST STATEMENT

When it comes to life or art, I have never believed in concrete plans and precise concepts. The most realistic and workable plan would be a combination of vision and knowledge; decisions being made during the process; coincidences and mistakes. The paradoxical aspect about my practice is perhaps the fact that I never draw up a coherent plan about it, but I always strive to have control over many aspects of it, remaining guided by my intuition as well. This oxymoron I call a natural habitat.

Indeed, the beginning of a project or a body of work is always a blend between freedom and chaos combined with rules and order. Many of the projects begin with analogue ink large format drawings. Line by line, the chaos is taking a shape and the order is beginning to look abstract. These drawings are transformed into unique screenprints in which repetition is often used as a tool. This personal action is a deep-diving act in my own imagination, being unclear how long I will spend "underwater". Sometimes these starting points are marked by memories-like of certain things, places or images which I have never experienced before, but paradoxically define enough so they can be used as a base of my projects and concepts. Last but not least is the process of installing the works where the two dimensional pieces transform into rooms, creatures or just becoming a separate space. Exploring the unknown corners of my own imagination, I am wrapping a given place (space) with my own thoughts, feelings and concepts where everyone is invited to step into.

In the past few years I am questioning the idea of the space and time between events and moments in life where nothing is happening and our in-between state. The gaps and cracks which fulfill our experience.

BIO

Born in 1994 in Varna, Bulgaria, Zhanina Marinova studied Graphics and Printmaking at the University of Applied Arts Vienna, Austria where she currently lives and works as a Visual artist and Printmaker.

By rendering imagination as a sort of materialized fiction, which for her is strongly connected with the idea of the relation between presence and absence, Marinova invents her own reality and explores the deep constellations of perception, thoughts, feelings and memories. The paradoxical aspect about her practice is perhaps the fact that she never draws up a coherent plan about it, but always strive to have control over many aspects of it, remaining guided by her intuition as well. Working primarily in the field of screen printing, drawing, installation and book arts, Marinova uses such diverse materials as fabrics, paper, transparent foils, mesh and plexiglass as canvases for her screen prints.

Marinova's works have been exhibited at different institutions and art fairs such as mumok - Museum of Modern Art Ludwig (A), St. Michael's Church Vienna (A), Künstlerhaus Wien (A), PARALLEL Vienna (A), PARALLEL Editions (A), ART Vienna Art Fair (A), Wittgenstein Haus (A), International Print Biennial Varna (BG), Sofia Art Week (BG).

In the past 8 years she participated in more than 60 exhibitions, 9 of which solo ones. She is a member of the Austrian Association of Artists (Künstlerhaus Wien) since 2018. Marinova is represented by Galerie Rudolf Leeb (A) since 2019 and works with the platform for young artists KAH (A). Since 2022 the artist is developing and working on her personal project called "INTERSTICE".

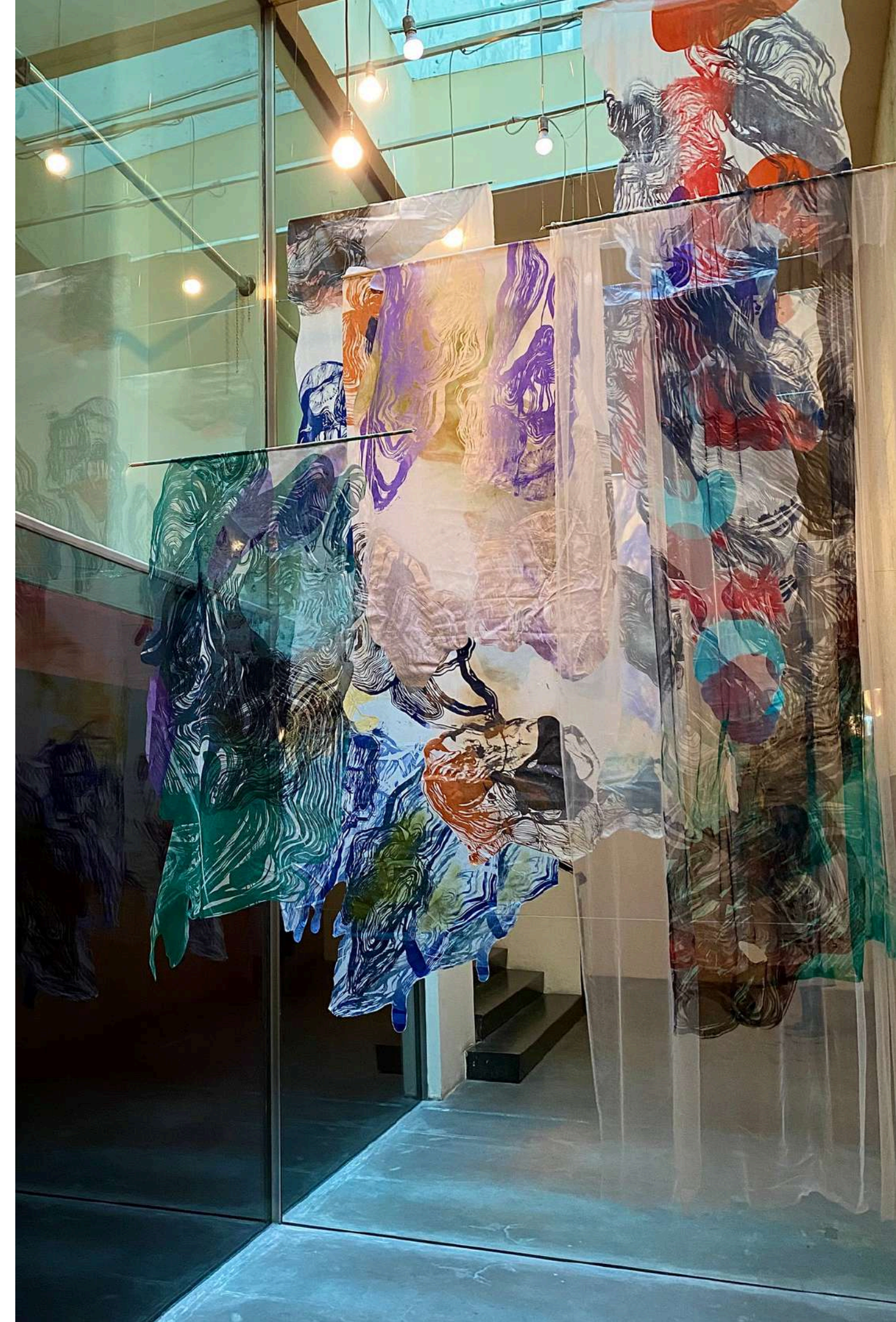
Site-specific installations & Public interventions

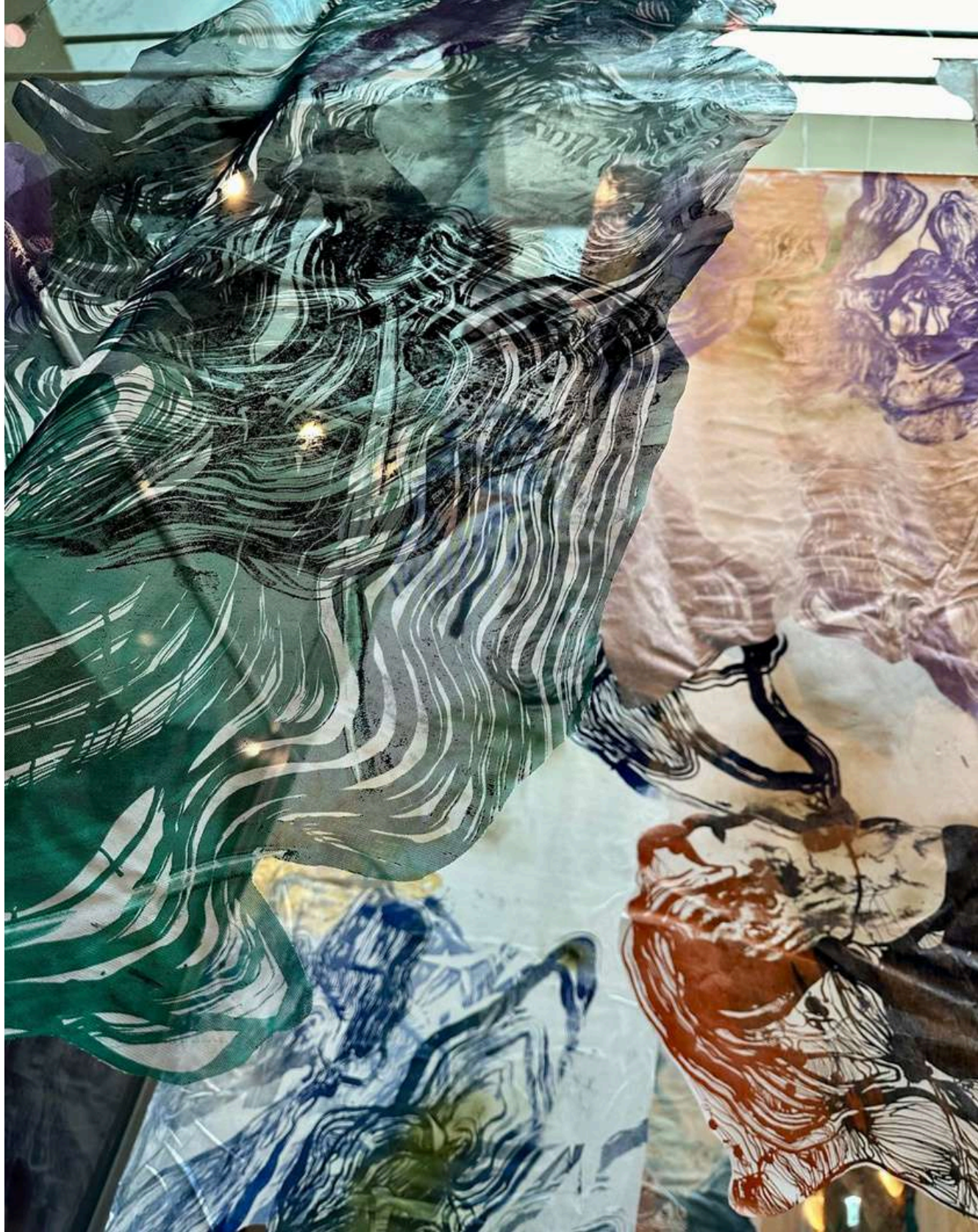
2018 - 2024

"Transparent bodies, mirroring shadows" is the fourth chapter of my project INTERSTICE (a space or a place between things and events.)The project represents the space and time, the gaps and cracks which ultimately connect our lives by being part of our identity. Transparent bodies is a metaphor of certain memories and thoughts one can have which are materialized in an interstitial place - indeed the mind and the heart. They can be about people, places, happenings, words one had experienced, shaping our perception about life. How is it possible a shadow to mirror something? Maybe it is not. Or maybe the transparent bodies have shadows which are reflecting the dreams, thoughts and feeling a person can carry. The works which are part of the installation are unique screen prints which are based on analog ink drawings. Each piece is one of a kind and yet has a repetitive character as the memories, thought process and feeling we as individuals can experience on a daily basis.

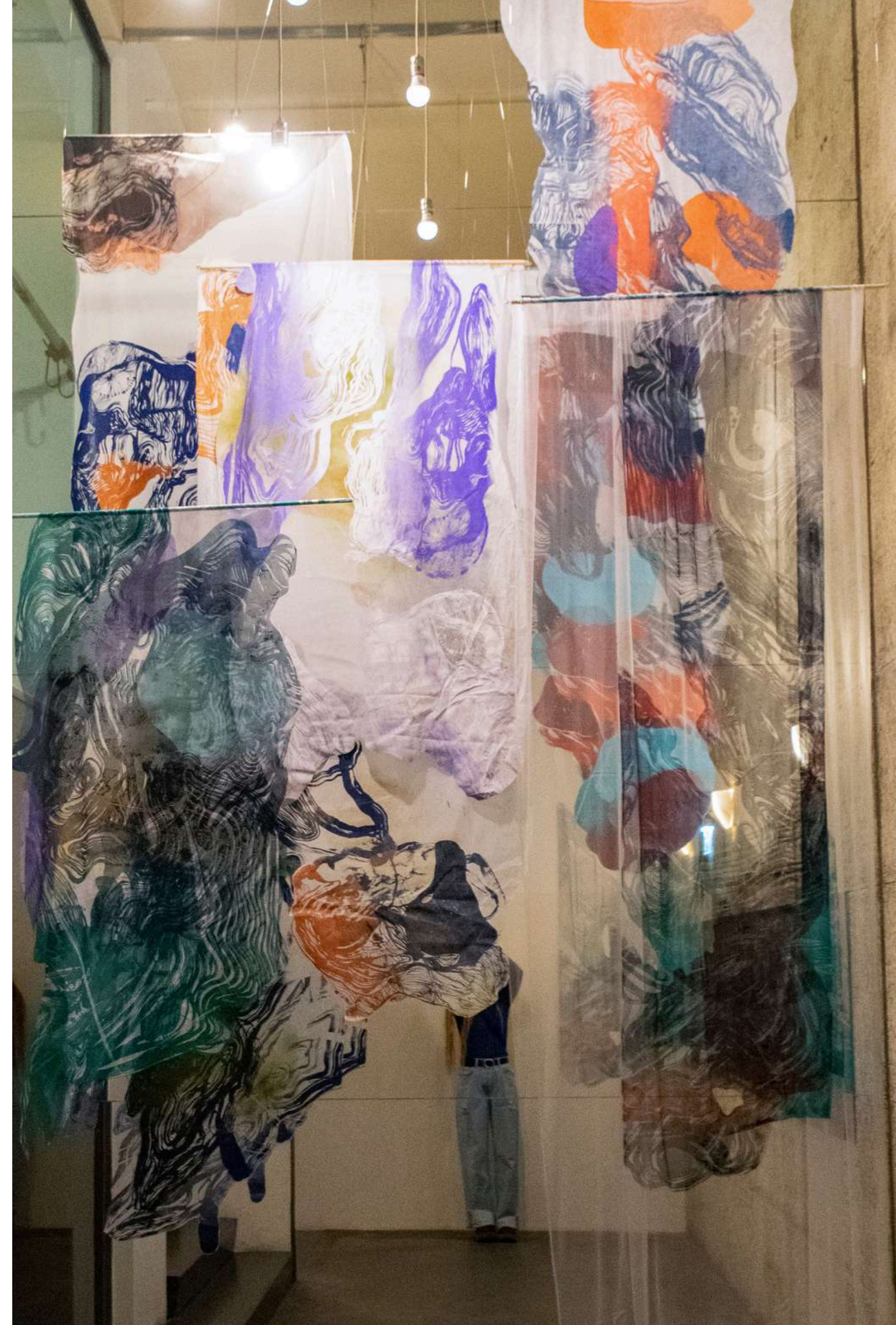
Transparent bodies, mirroring shadows
(Part of INTERSTICE - Project by Zhanina Marinova)

Solo exhibition / Art intervention
Curated by Galerie Rudolf Leeb
ca. 400 x 250 x 200 cm
Porgy & Bess, Vienna
2024





Transparent bodies, mirroring shadows
Solo exhibition / Art intervention
Curated by Galerie Rudolf Leeb
ca. 400 x 250 x 200 cm
Porgy & Bess, Vienna
2024



Lenten Veil "Human trafficking"

Zhanina Marinova

Acrylic color on canvas

5m x 11m

St. Michael's church, Vienna, Austria

2018

Even though we often forget about it... "human trafficking" is a 'creature' living and growing quietly all around us.
The victims: Invisible people, hidden from the eyes of society.
Hidden behind bars and walls, the body is becoming a currency.
The infinity black lines, symbolize the constant whirlpool of hopelessness in which these people are drowning.
The "bars" that imprison them. The chains which lock their 'existence'.
The veils which cover our eyes...

Lenten Veil "Human trafficking"
Zhanina Marinova
Acrylic color on canvas
5m x 11m
St. Michael's church, Vienna, Austria
2018





"Corridor Gap"

*(no) Room for doubt

A chance that something might not be as straight-forward or true as it seems.

A possibility that something is not as clear or true as it seems.

Symbolically, metaphorically and literally, the name describes a spatial installation which, like the other chapters, is part of the INTERSTICE project. The concept of Room for doubt is, through different works (in this case again screen prints on transparent and semi-transparent materials), to create a "room", which has aspects of a labyrinth, where the viewer can enter and meet another one, while still being divided by the transparent layers of works. Translucent materials seem to show what is happening from the inside-out and vice versa. By overlaying and interweaving the different images and levels of transparency, an illusion is created as if the images are woven into each other. The transparent materials create layers which have a look-through aspect, which allow the viewer the gaze the images which are closer to them, while seeing the ones on the back.

Corridor Gap

(Part of INTERSTICE Project by Zhanina Marinova)

Site-specific installation, Silk screen on textiles
Group show - Fragile, handle with care
Bundesatelier Wattgasse
Vienna, Austria 2024
Credit: Sophie Wurmig



18



Corridor Gap
Site-specific installation, Silk screen on textiles
Group show - Fragile, handle with care
Bundesatelier Wattgasse
Vienna, Austria 2024
Credit: Sophie Wurmig





(no) Room for doubt
Site-specific installation
Screen Print on semi-transparent textile (unicum)
BUNA 2 Forum for contemporary art
Varna, Bulgaria
2024
Photo Credit: Mihaela Aroyo





Weightlessness

Part of INTERSTICE - Project by Zhanina Marinova

Screen print, ink, pastel, spray on mesh

Public Intervention

Aracena, Spain

2023



Silkscreen mesh, screen print,
Acrylic Ink, Spray
180x350cm
Aracena, Spain
2023

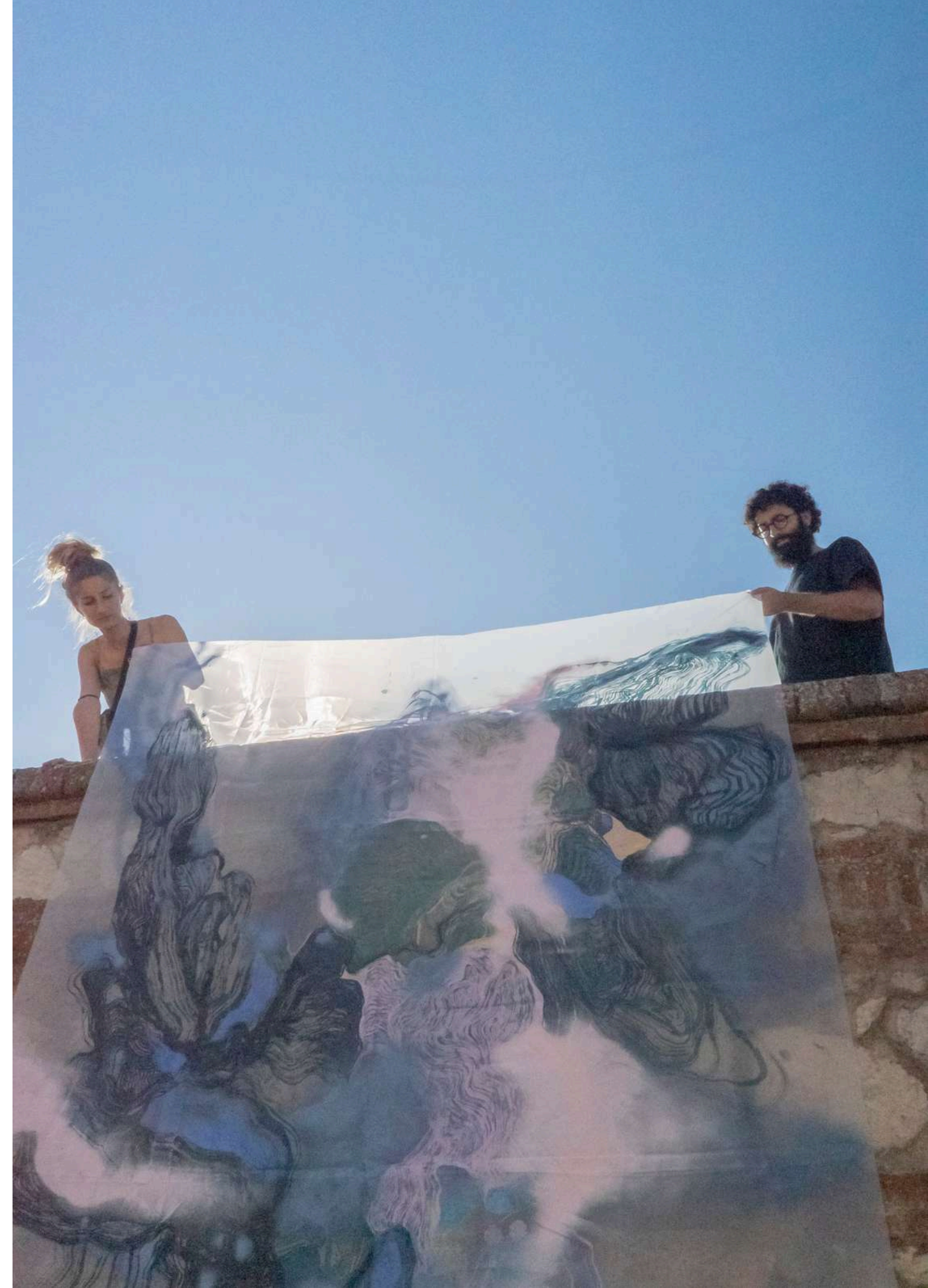
Photo Credits: Maria Alcaide





Weightlessness
Part of INTERSTICE - Project by Zhanina Marinova
Source of the Council - Public Laundry (Aracena, Spain)

Created during the art residency at GROTTA in Aracena, Spain.
Water is a significant part of the folklore of that region and thematically fit with Martinova's ideas about weightlessness experienced in water.





Public intervention,
part of
La noce blanche de Aracena
Aracena, Spain
2023

Memory diving is my favorite hobby

To me, memories are an entire category of visual art. Like a form of art which contains all art categories and all senses. I can see, feel, hear and smell them.

Some memories are like drawings, some are like paintings and some are like stamp. The ones which are formed as drawings are the ones which we are transforming and retouching overtime. Our mind erases some aspects about them and it changes the memories so they are more suitable for us.

Then there are some memories which are vivid and wild like a painting, they are just in front of my eyes and I feel I like I can almost touch them. They are painted with colors I can't change even if I want to. They are perfectly imperfect. They should stay as they are. When I have enough of these memories, I will usually pull the curtain and cover them for awhile.

The third type, the stamp, is the print which cannot be reproduced! These are the hardest to describe, because they are so precious and sacred. They are not just visualization of my mind, but an entire space, another dimension, in which I can dive into and swim.

This act makes me feel like I can be at two places at the same time.

*

31-11

The phone number of a dozen memories.

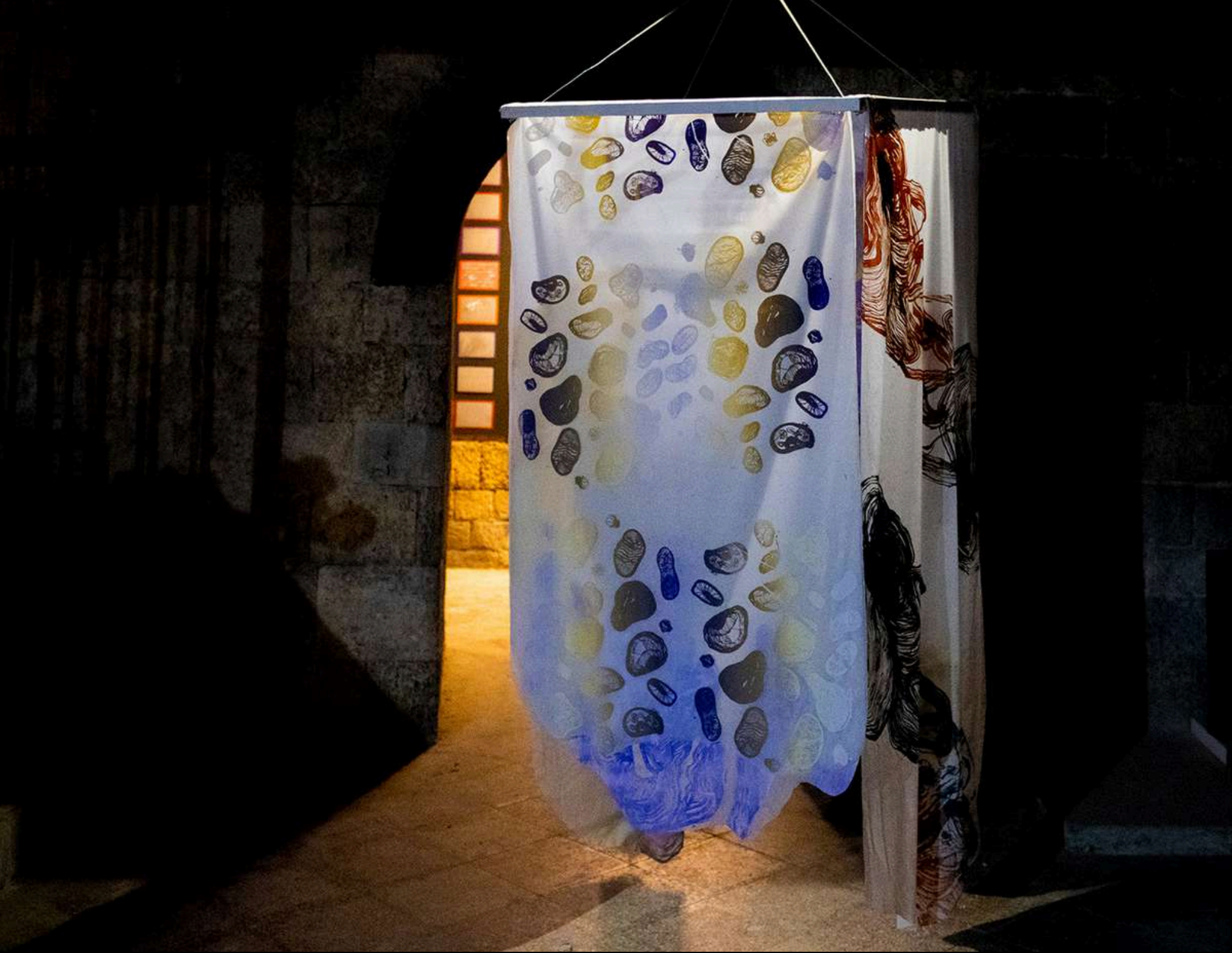
The phone number of my childhood.

No answer.

Nobody is picking up the phone.

I will call again later.

Memorydiving is my favorite hobby
Site-specific installation part of INTERSTICE Project
Sofia Art Week 5 / Rebonkers, Varna, Bulgaria
2022



Memorydiving is my favorite hobby
Site-specific installation - Screen print on Vliseline
Sofia Art Week 5 / Rebonkers, Varna, Bulgaria
2022

repeat. unique. attitude.

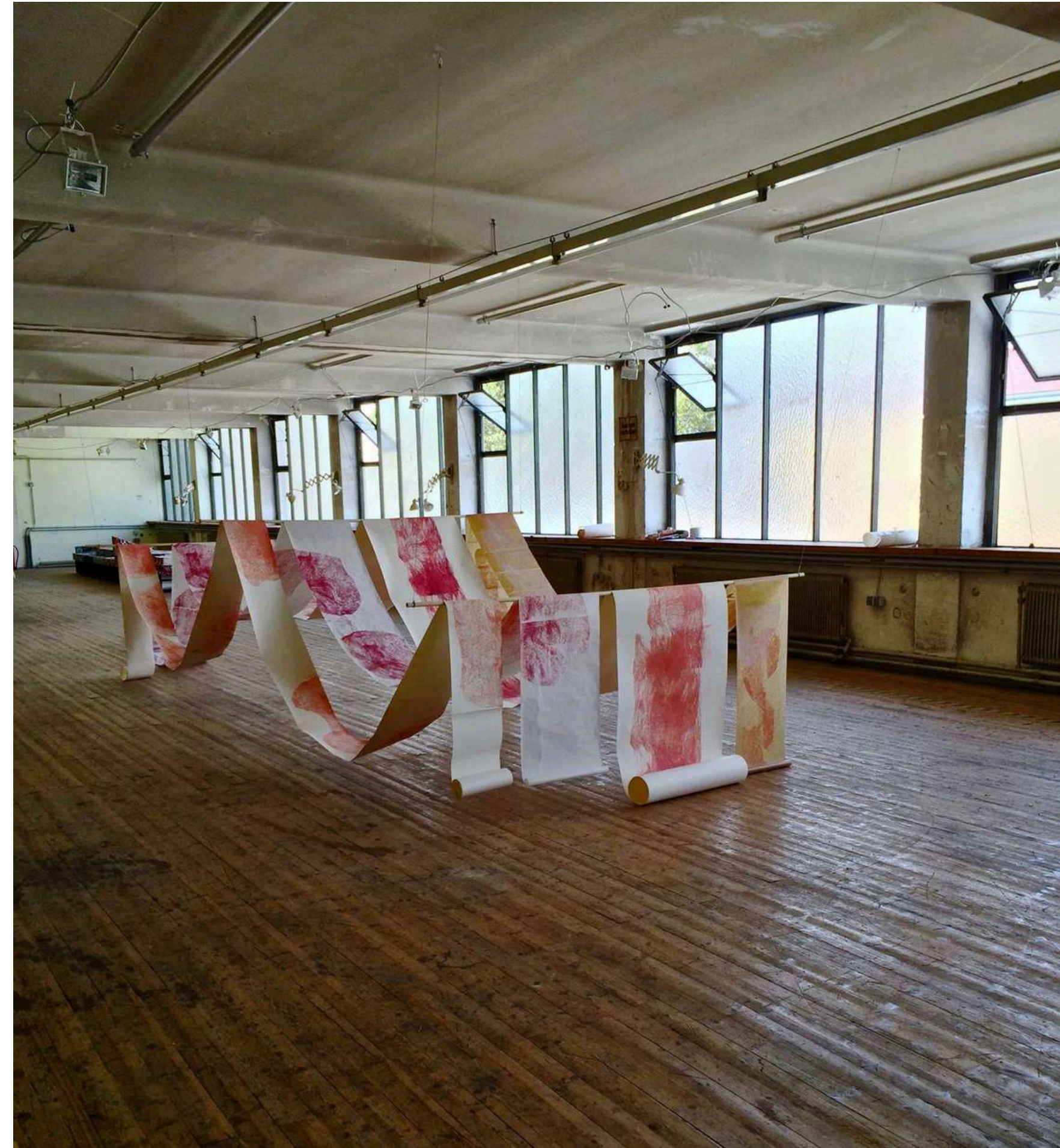
Solo Exhibition

2016





Previous page:
repeat - Screen print on transparent foil, 250x130cm
repeat 2 - Screen print on transparent foil, 200x130cm
Current page:
Repeat, pause, repeat - Screen print on paper, spray, wooden stands, 40x350cm
Again and again - Site-specific installation - Screen print on paper, spray, wood
2016



...In fact, when it comes to life or my art, I've never believed in plans and precise concepts. The most realistic and workable plan for me would be a combination of vision and knowledge; decisions I make during the process; coincidences and mistakes. The paradoxical aspect about my practice is perhaps the fact that I never draw up a coherent plan about it, but I always strive to have control over many aspects of it, remaining guided by my intuition as well. This oxymoron, I call natural habitat.

I have always liked to "imagine", as if I let my imagination write scenarios before my eyes. However, the most important thing about this hobby is to part (forget?) with your expectations. Although it is a big cliché, the interaction between the vision of a thing and the expectations that would be set, often reproduce a huge amount of dissatisfaction and this leads to deconstructive thoughts and feelings. On the other hand, theories and beliefs about randomness and coincidence are countless. I don't think I even want to summarize them. "Carefully planned coincidence " is the exact feeling that accompanied me as I was working on my latest cycle of works. This idea is also deeply woven into my relationship with printmaking and more specifically screen printing. A long and precisely calculated process that involves the creation of multiple copies. In this case, I use screen printing as a tool to create unique pieces that carry the character of paintings. Based on real-size analog ink drawings, the motifs I reprint and combine together are transforming into a different image each time. #

There is no test print, no planning of color matching when I am printing. I don't even have a record of the combination of pigments of the colors I personally mix and print with. Printing the large motifs directly onto the chosen surface without testing them could lead to errors or imperfections, but this is an absolutely conscious and desired process.

Carefully planned coincidence

Part of INTERSTICE Project

Solo exhibition

Largo Gallery, Forum for contemporary art Buna 1

Varna, Bulgaria

2023



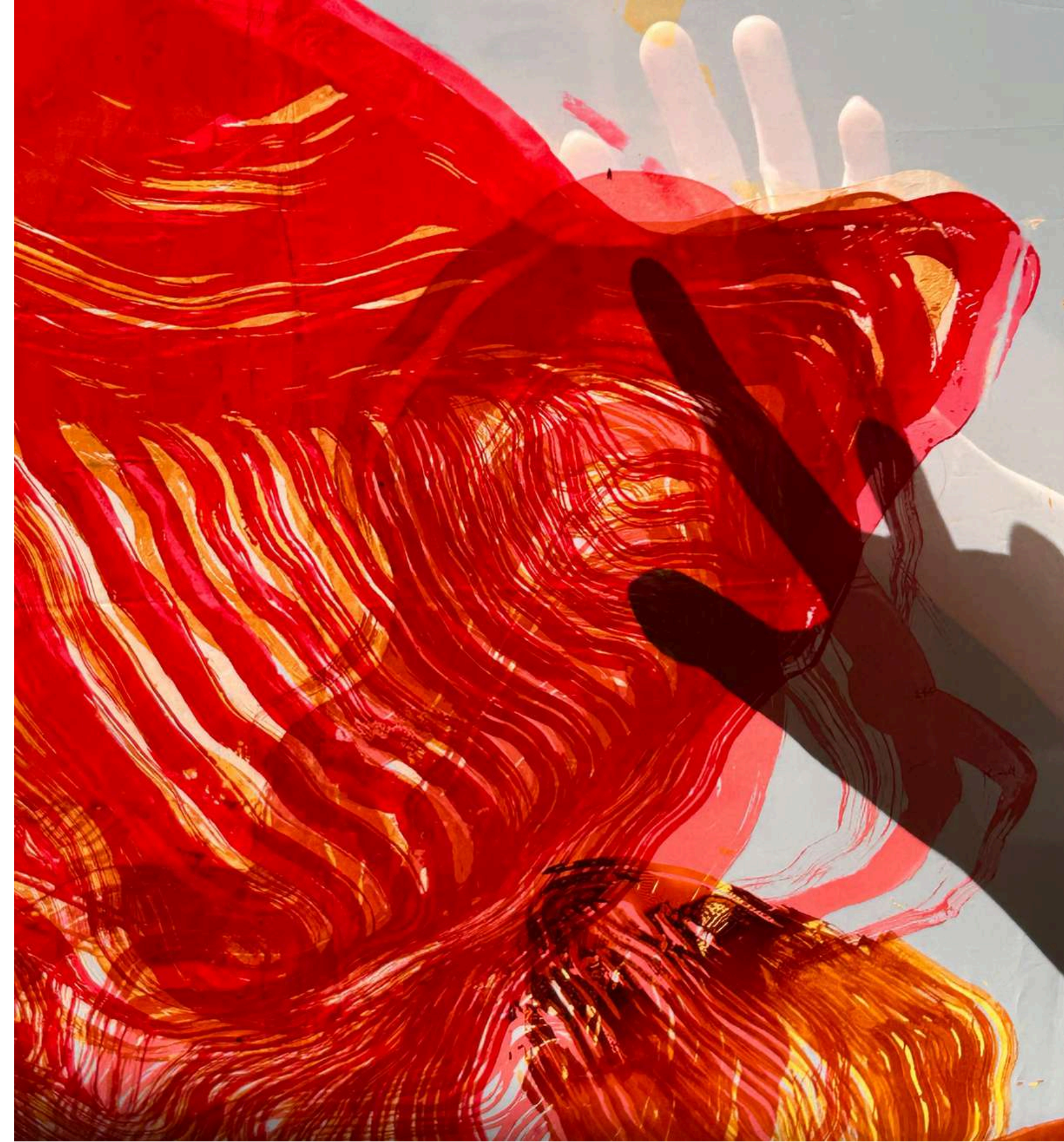
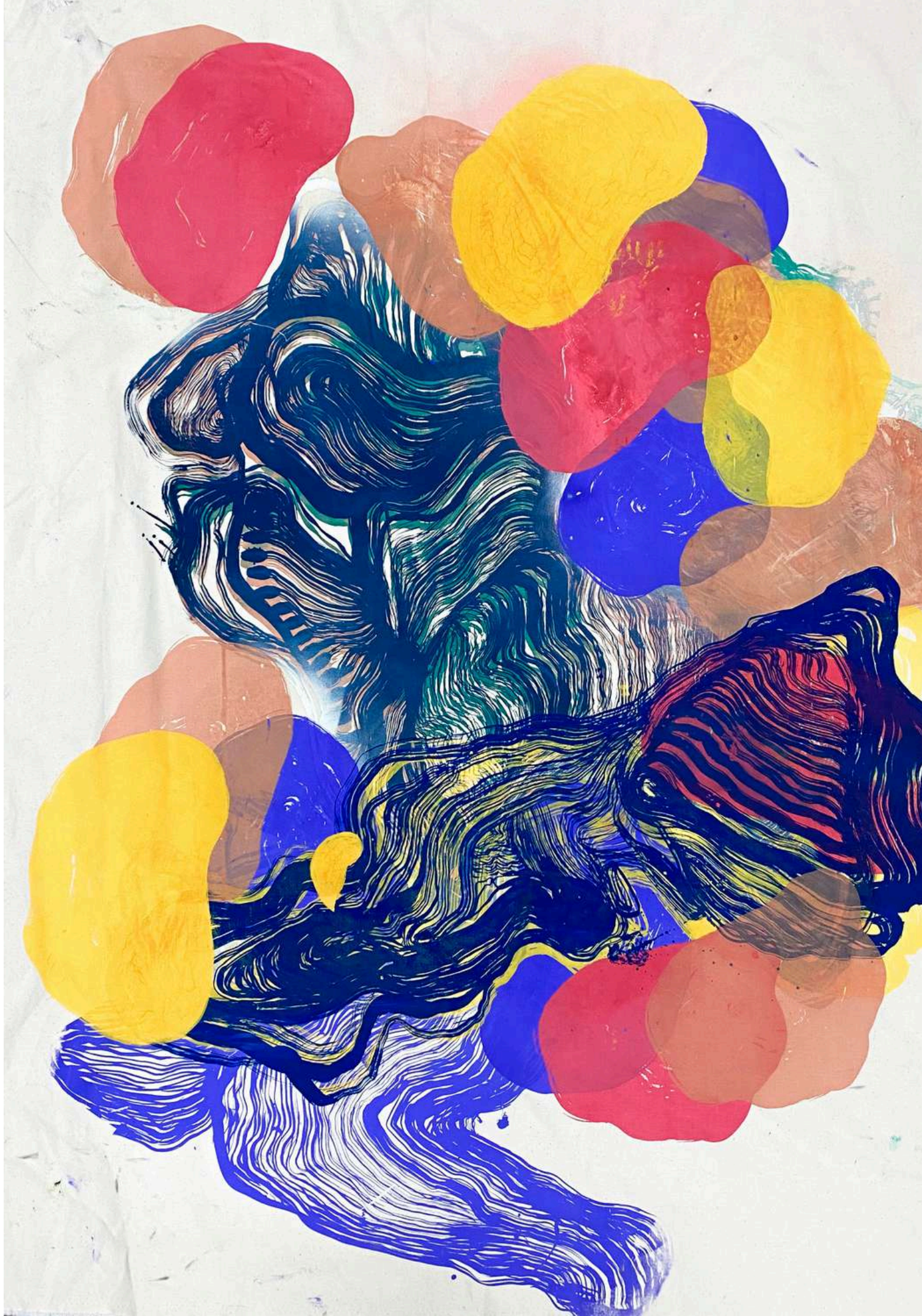


Small white label with illegible text.



Small white label with illegible text.





Running thoughts (left)
Screen print on canvas, acrylic marker, spray
120x95cm
2023

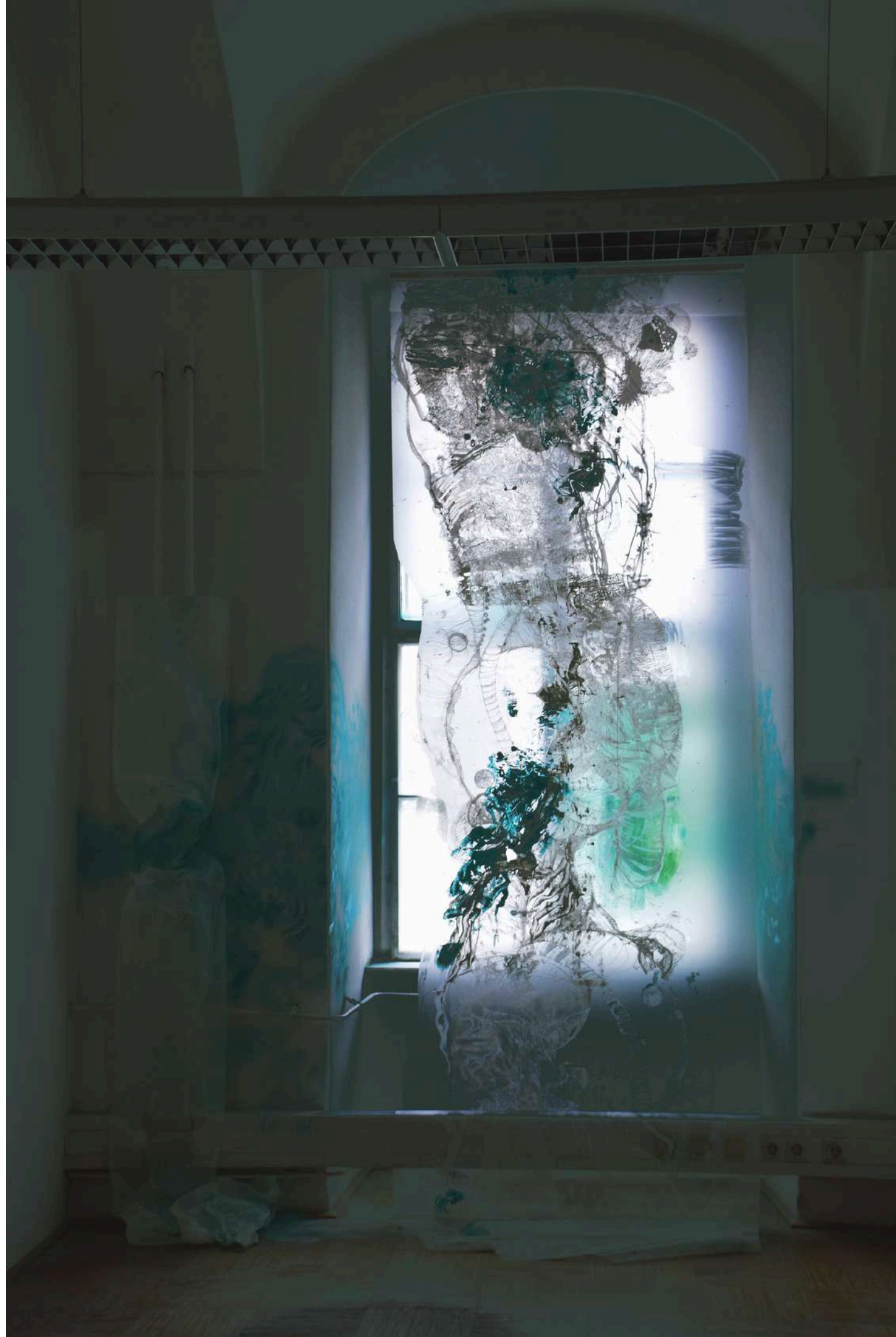
Carefully planned coincidence
Installation Cube (Detail)
Screen Print on mesh
110x90cm
2023

a b s e n t i a

Site-specific installation

2017

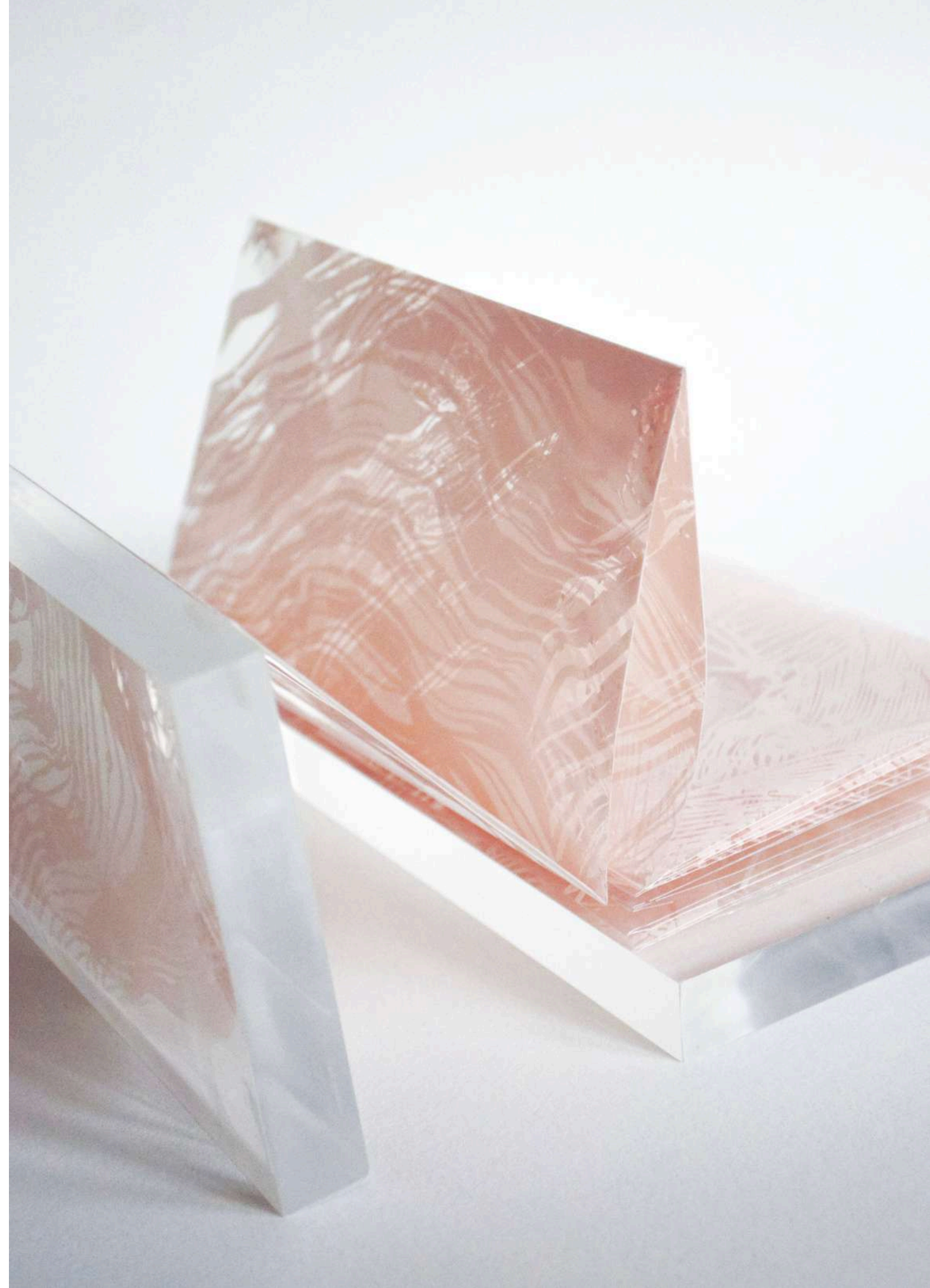
Screen print on foil,
spray, paper
135x250cm

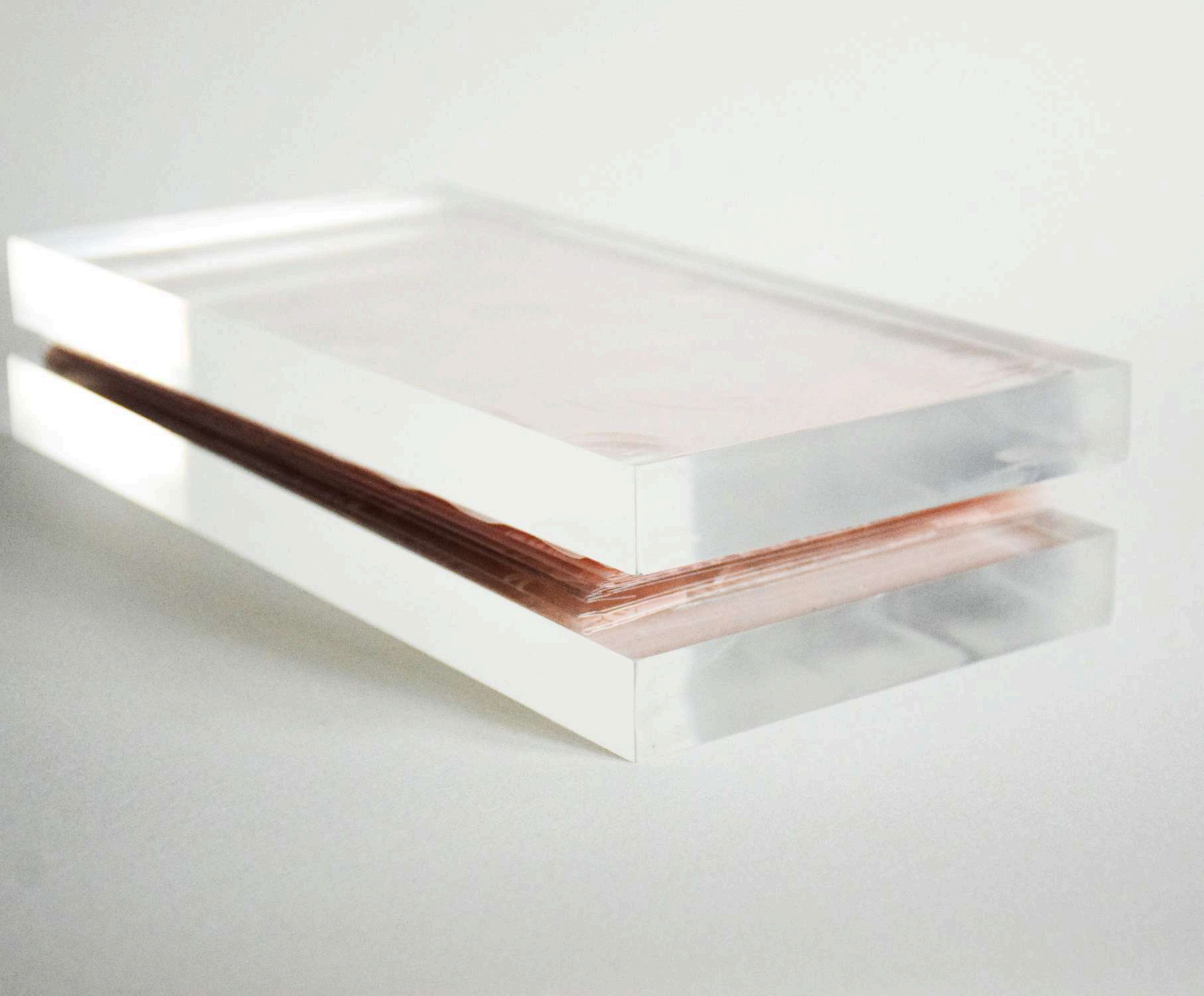




Don't judge a book by its cover

Leporello book
Silkscreen on transparent foil, Plexiglass
25x12cm (183 x 22,3cm)
2019





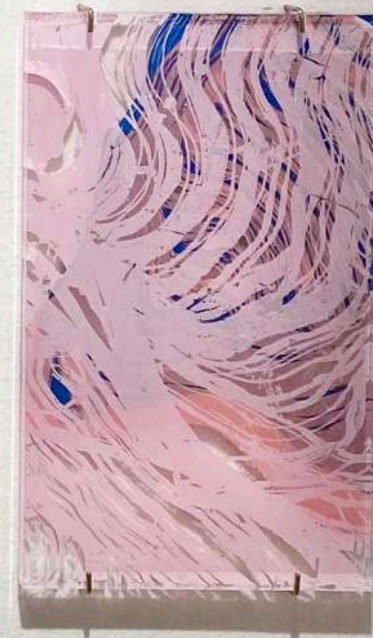
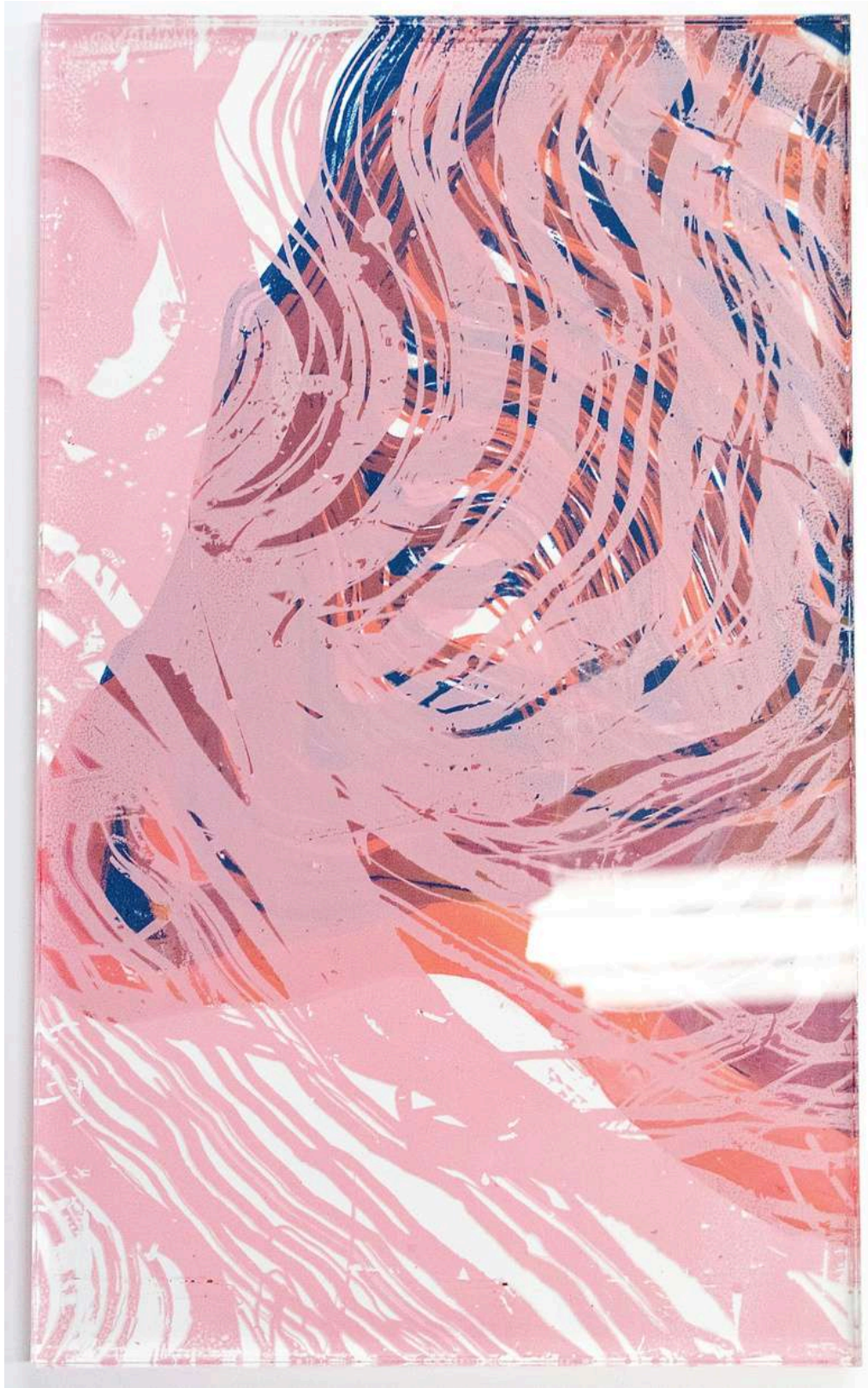
Same but different

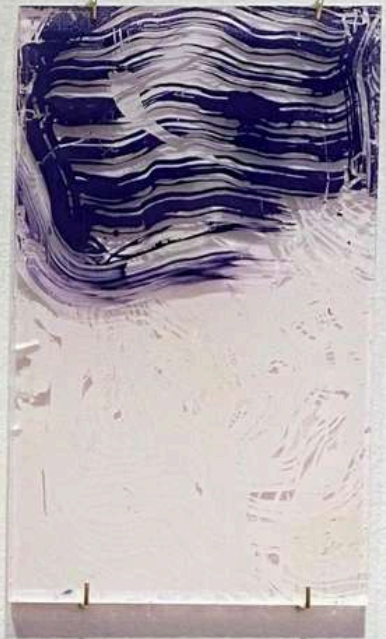
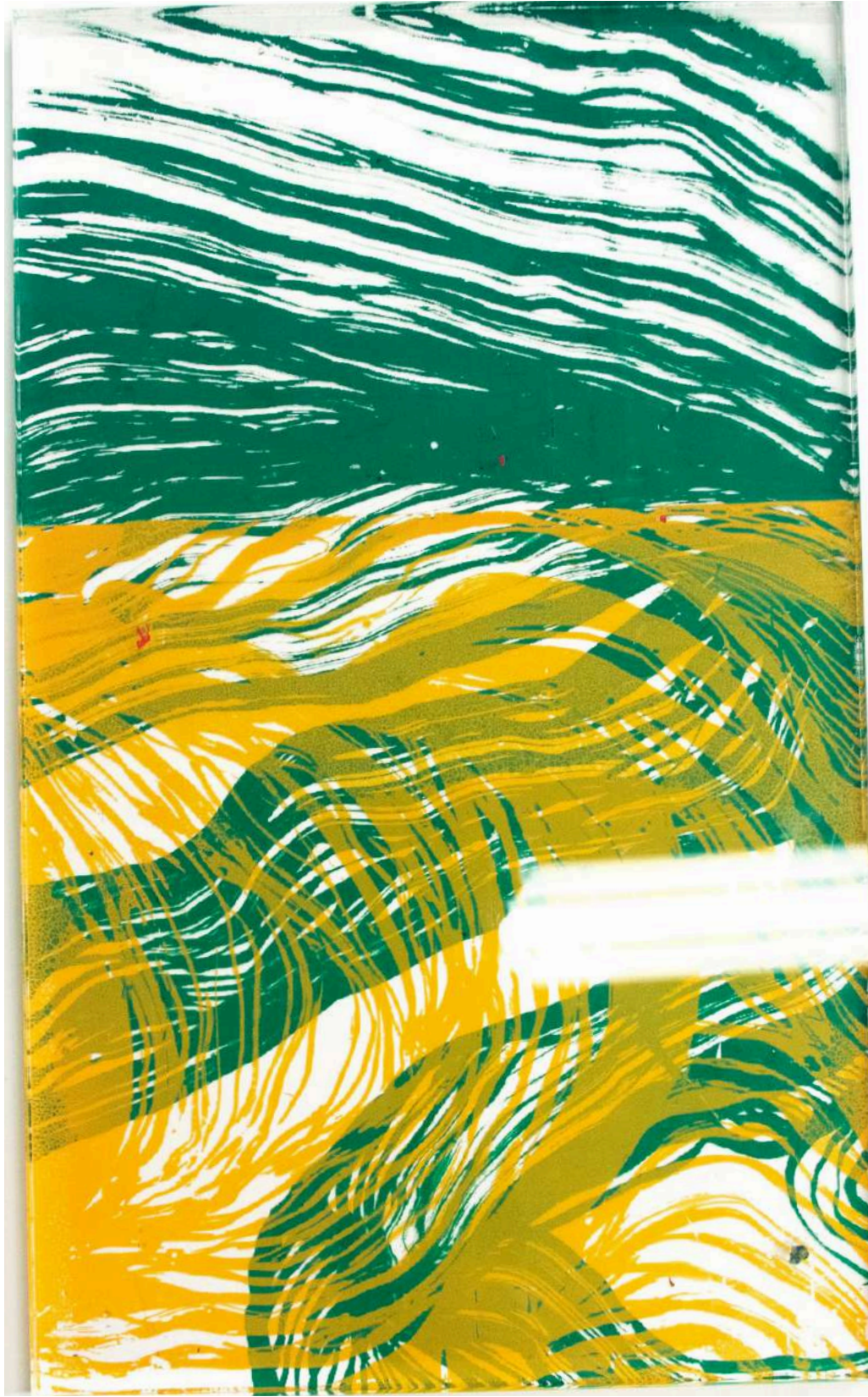
Edition of 30 Double-sided unique prints on plexiglass

22x30cm

2024

*Each work is unique and can be exhibited or hung on both sides.





a material fiction, an object from my imagination

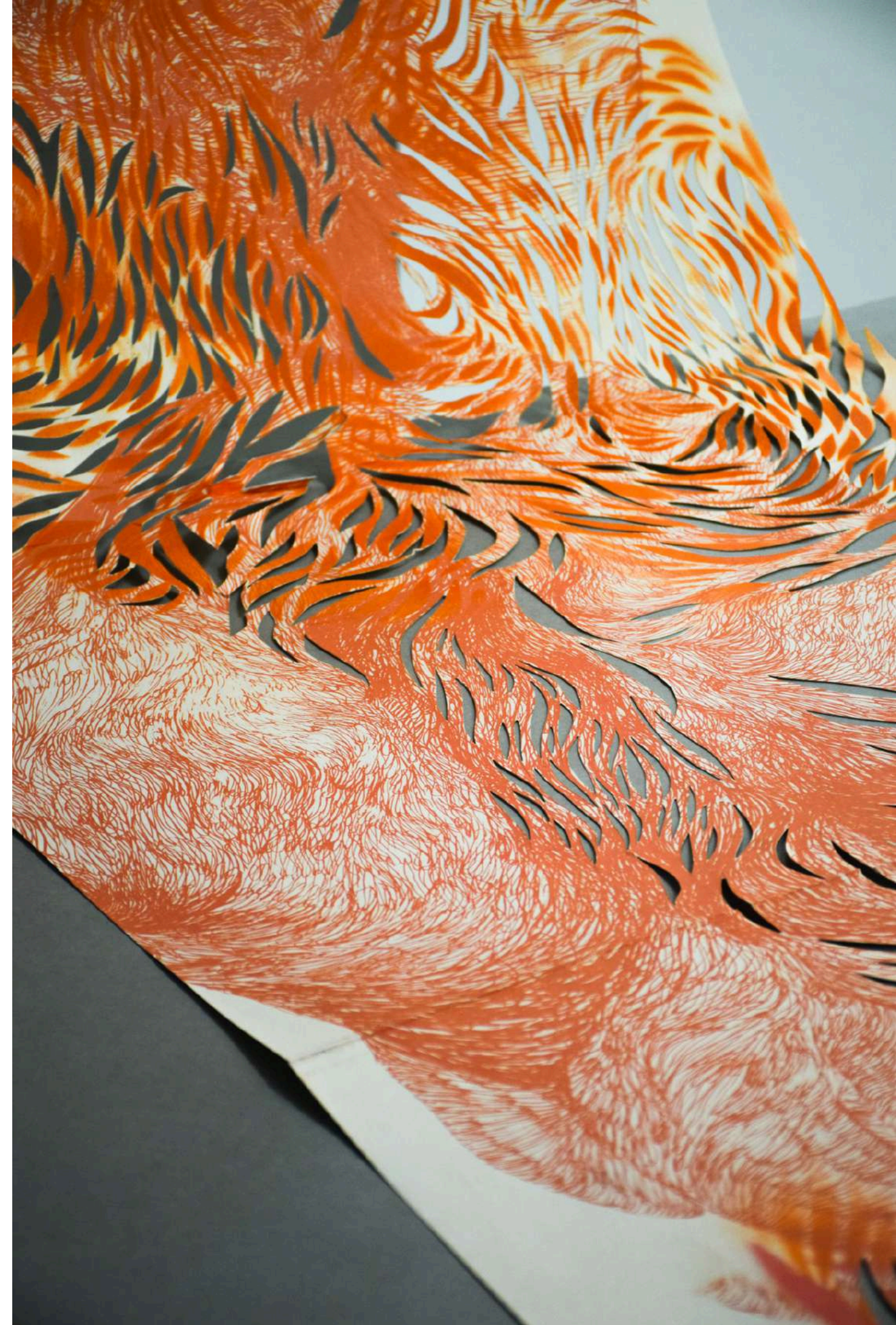
Unique leporello book
45x55cm / lenght 400cm
2018

As an object of imagination, quasi materialized fiction, it occupies the space between what is missing and what is present. In order to "really see" the books, the artist proposes a step-by-step approach: first see to perceive, then touch to comprehend, and finally close your eyes.

Simone Moser
Mainhead of MUMOK Library
(Museum of modern art Stiftung Ludwig
Vienna)



Credit: Nico Havranek

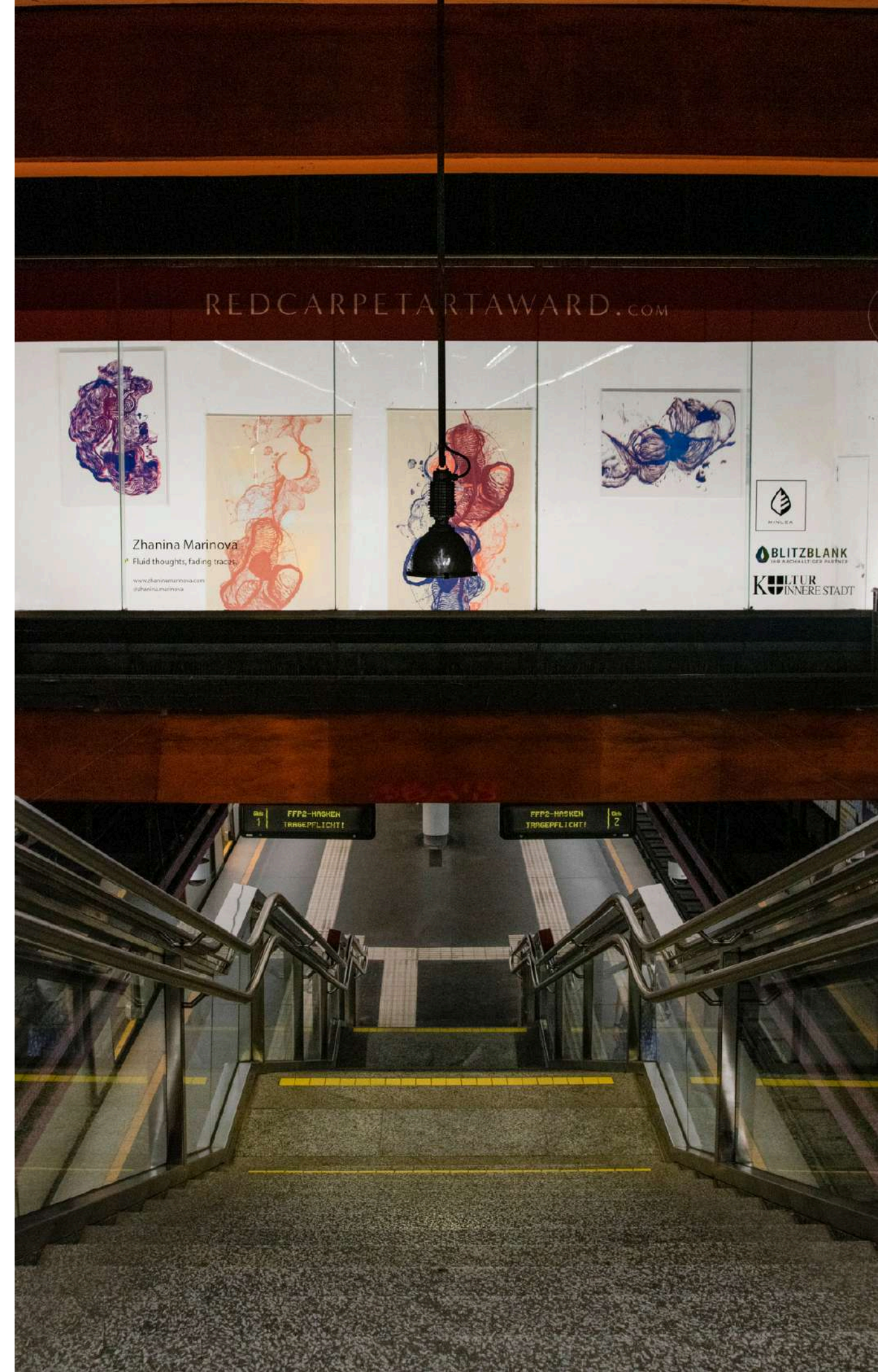


Fluid thought, fading traces

Solo Exhibition

2022

Showroom RED Carpet Art Award
Schottentor U2 / Vienna Austria
2022

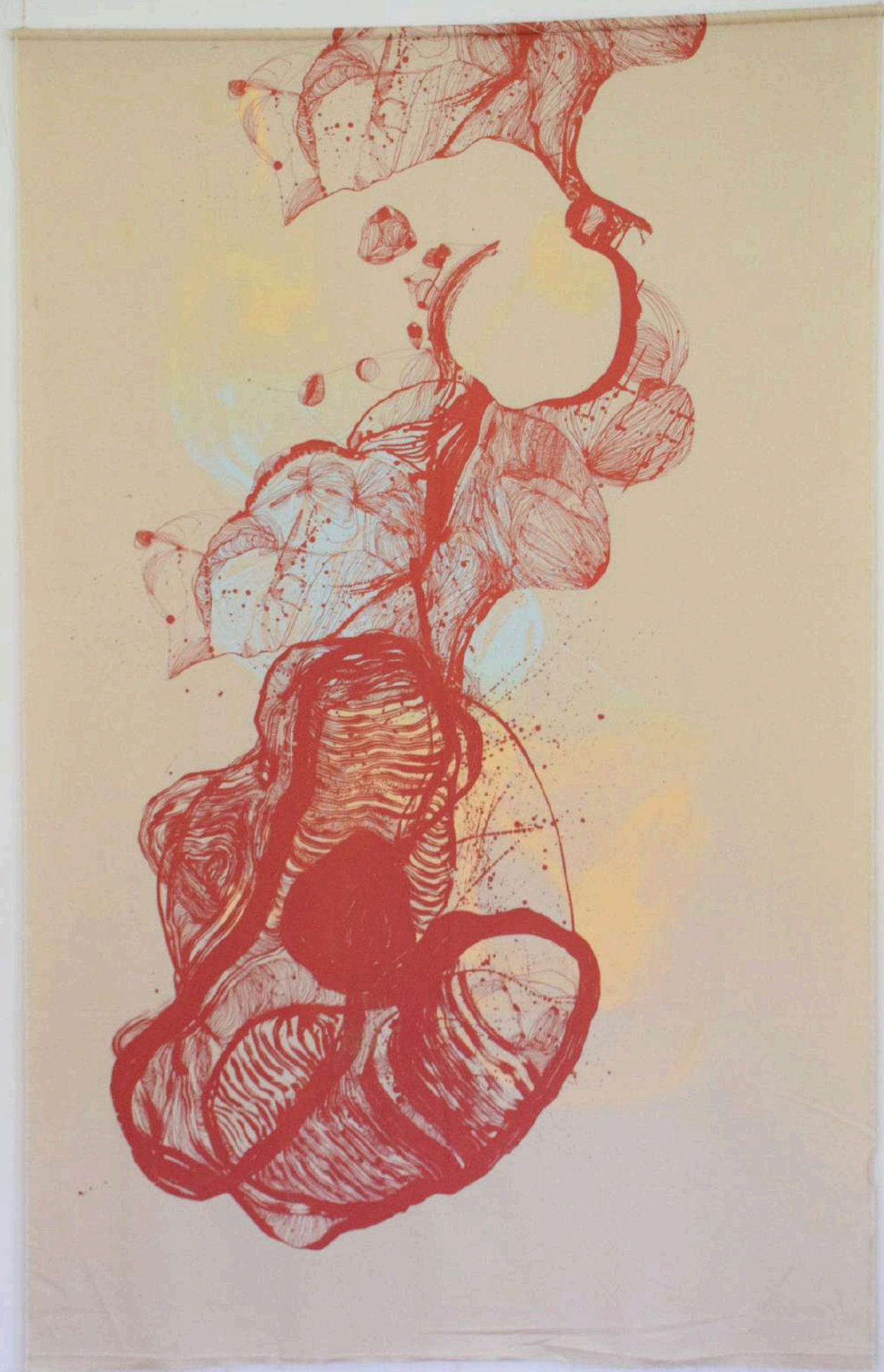


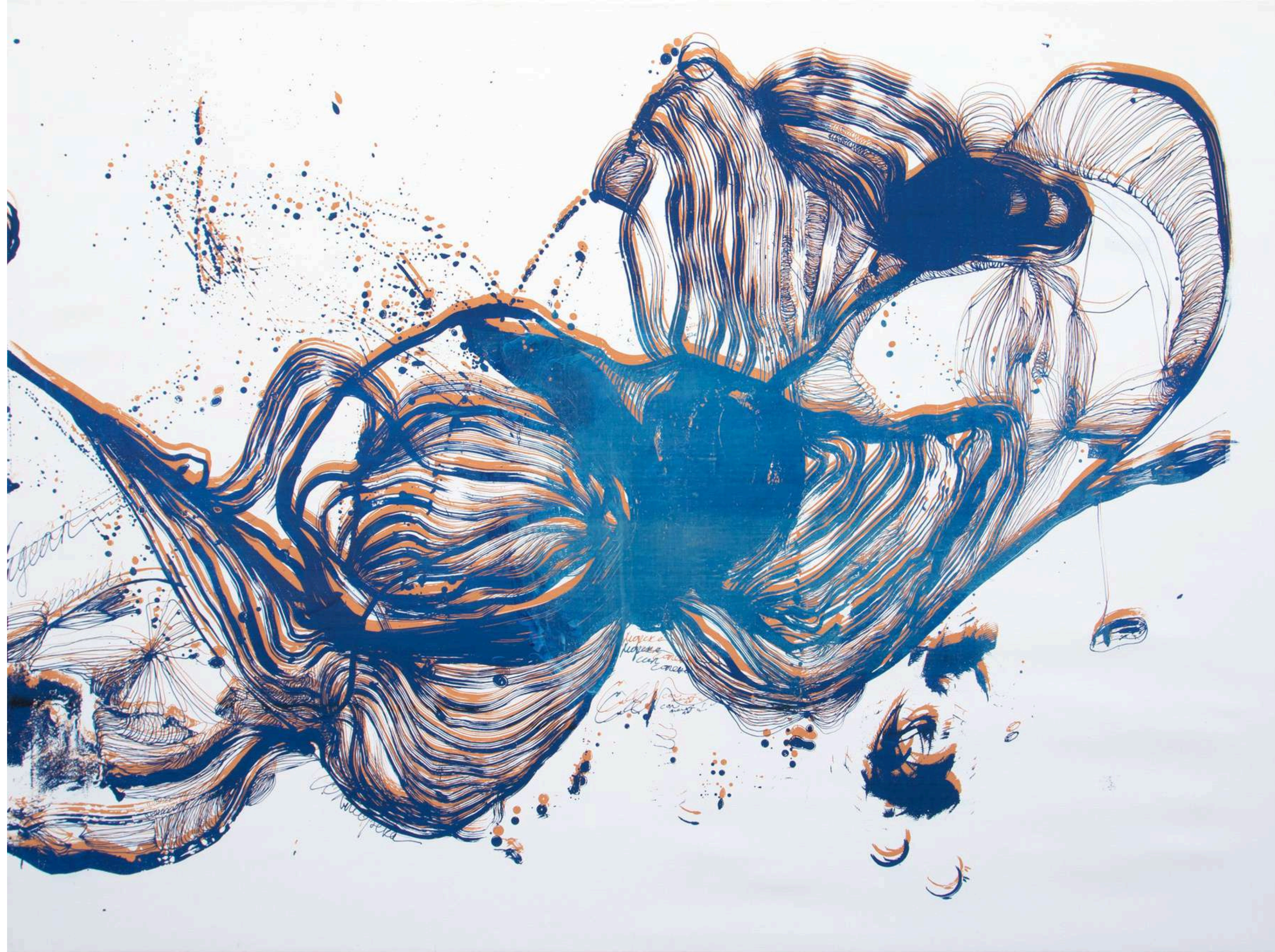
Liquid thoughts
Silkscreen on canvass (Unique)
120x175cm
2022

Memories (next page, left)
Screen print on canvas
165x260cm
2019

OOO (next page, right)
Sceen print on canvas (Unique)
165x240cm
2019







Free fall
Screen print on canvas (Unique)
120x160cm
2022

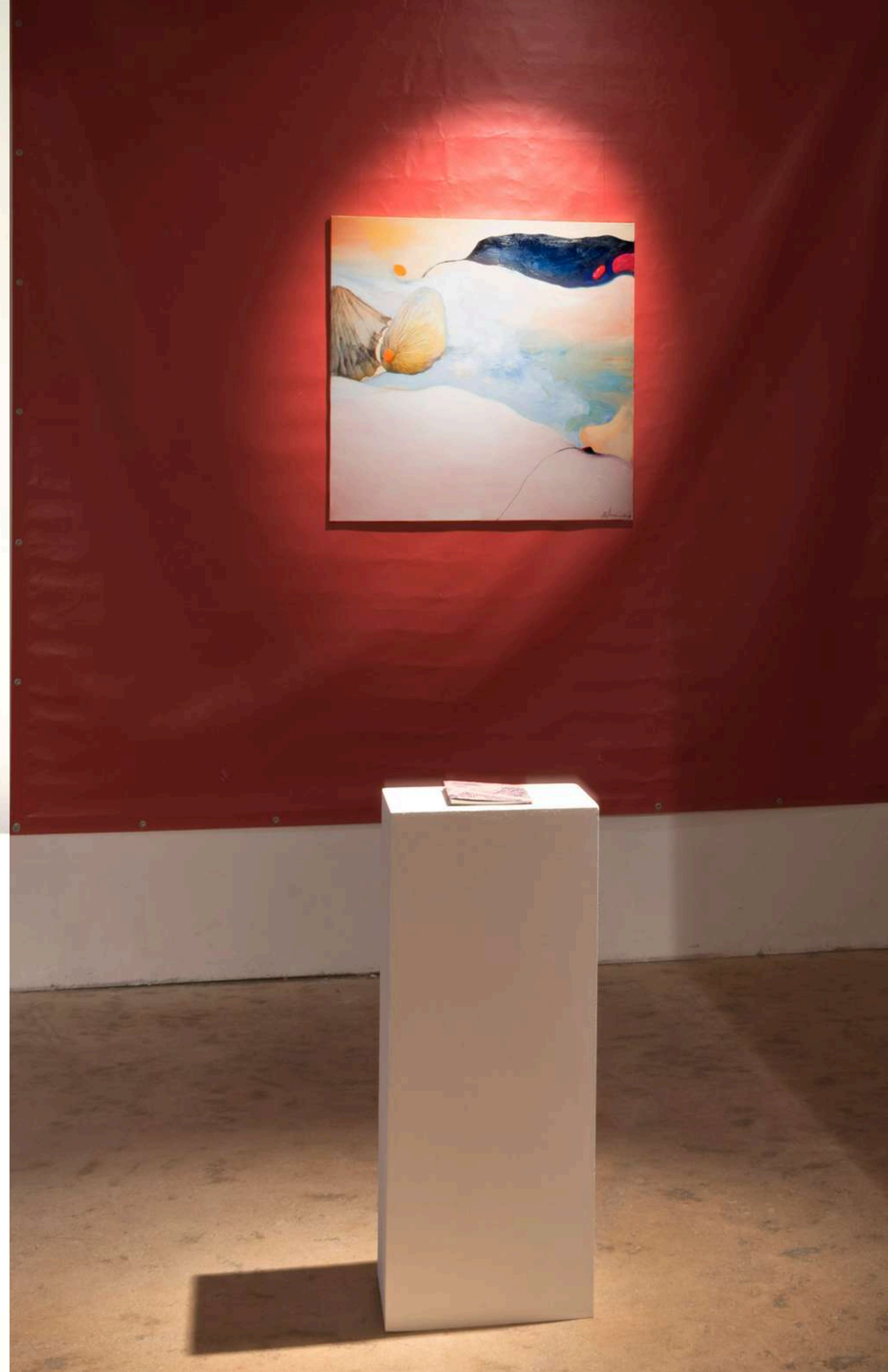
SWIMMING MISSION

Diploma exhibition
Künstlerhaus Wien 1050 / Vienna
2019





Swimming Mission (The Book)
Edition: 13
Screen print, digital print on paper
2019



But you can never have a strong relationship with the sea if you cannot swim. No one is born being able to swim. Therefore, it is the first lesson. Get in the water and walk around, put your face in the water and blow bubbles, then turn back up and breathe normally. Breathe in, breathe out. Learn to float. Begin. Suddenly you notice you swam a few meters. And a few more... I can clearly remember that feeling when I was a child, having my own »swimming mission«, my target and the satisfaction after I reached it.

Basic lesson:

- having a certain direction and following it, and even if you lost it or you are having problems reaching it, you are supposed to be flexible enough and reach new options or opportunities;
- there is not always a life vest that you can rely on to continue swimming;

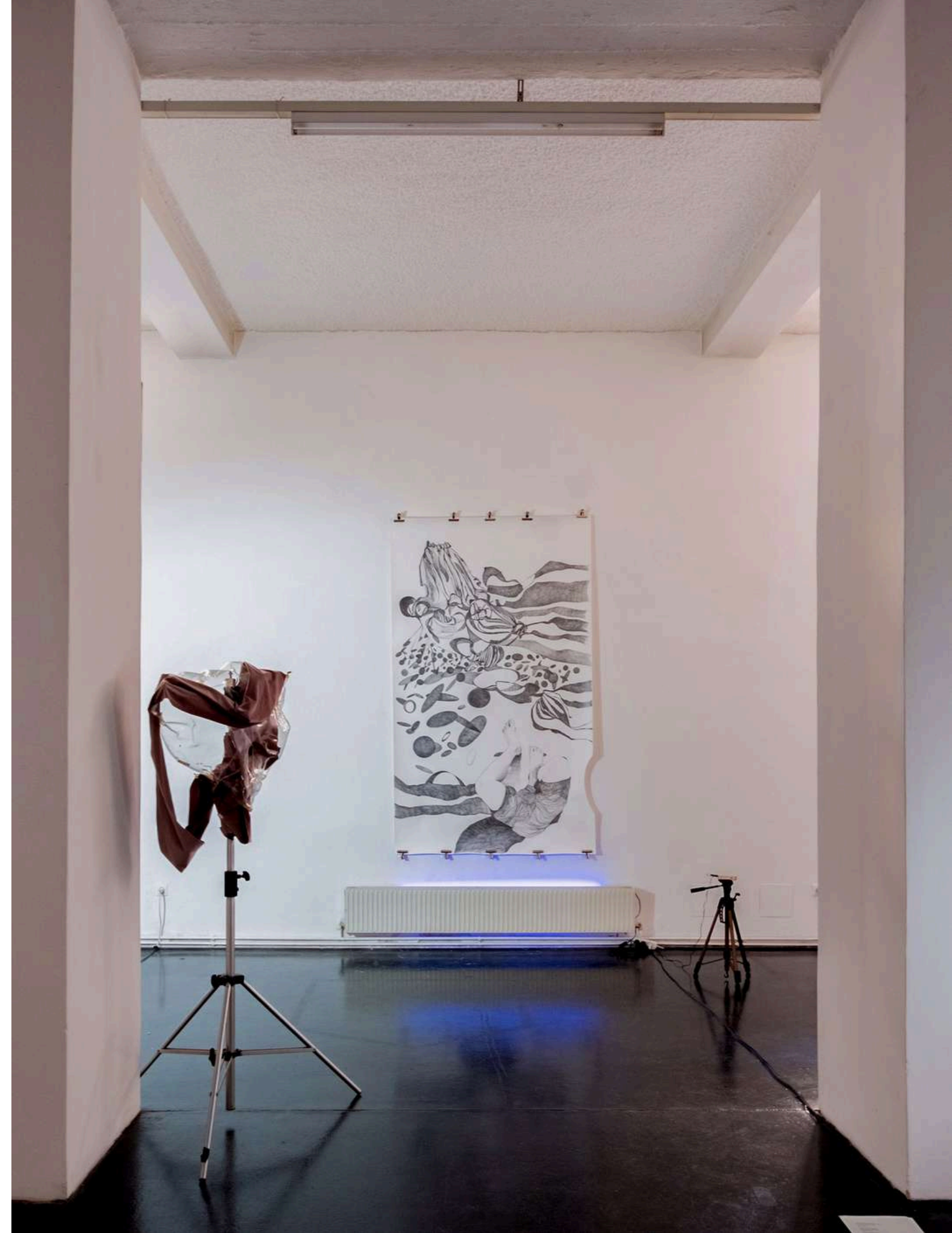
... and please never forget about the stream. The choice is yours: swimming with or against the tide.

Part of "Swimming mission"
(The book) Zhanina Marinova
2019



Linking bubbles
Cycle
2021 - 2022

Living in a bubble
QM&A Collective Group Exhibition
SOHO Studios / Vienna
2022





Linked - pencil on paper - 150x135cm - Group Exhibition "ART START" Curated by Vesela Nozharova and Boyana Dzhikova, Göthe Institut Bulgaria - Sofia, Bulgaria 2021

Image overload: one side of the mattress printed with already existing motifs that I have developed for previous exhibitions. The mixture and accumulation of motifs is symbolic of the images that put us to sleep every day in the digital world. The visitor is invited to sit or lie down alone or with someone else on the mattress. The visitor is asked to hide their phone in the mattress (*there is a zip on the mattress case) and having them set an alarm on the phone as a „10 minutes count down“. This act makes it certain that the visitor will spend at least 10 minutes without a phone during the show.

Information overload: If this side of the mattress is not satisfying enough, the viewer can turn the mattress to the other side and choose one of the practical ideas written on it. Each activity can be done without a phone (or a digital tool) within 10 minutes, but outside the exhibition space.

The pale pink side of the mattress filled with text is a symbol of the information and ideas that flood the digital space every day, which more often can create a sense of anxiety and imbalance rather than a sense of being informed, creative or calm.

10 minutes per day keep the digital madness away

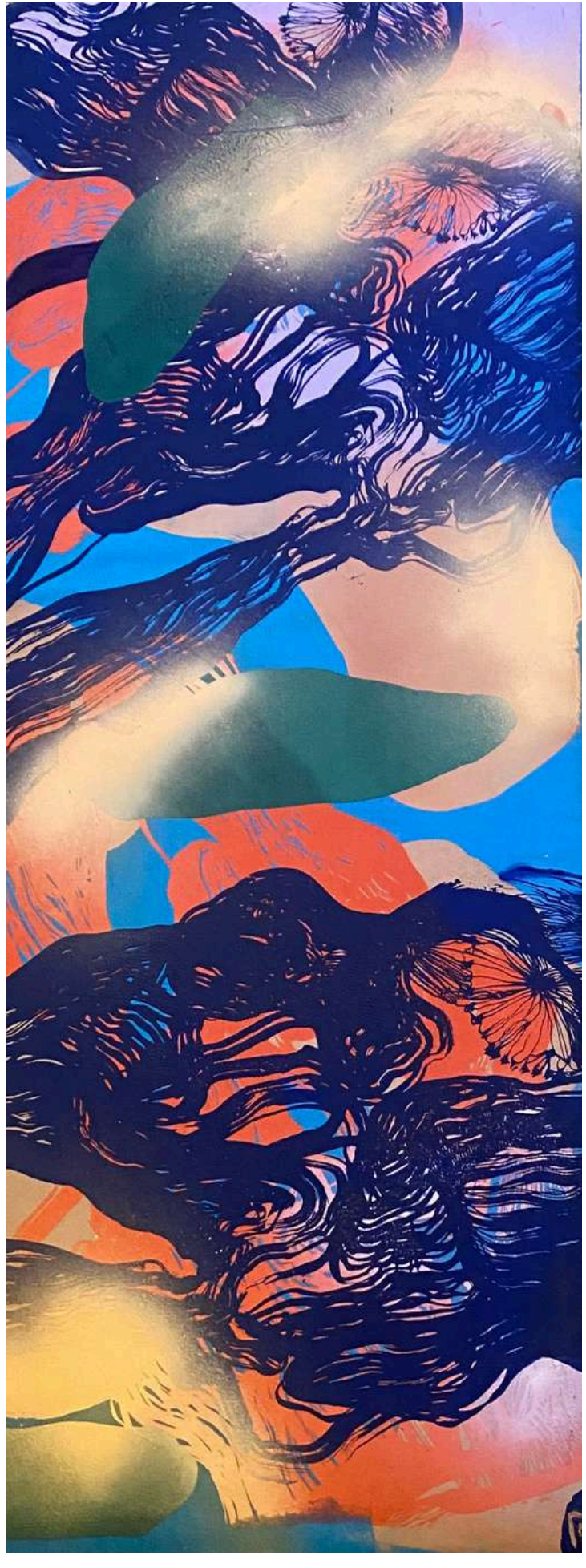
Interactive Screen-printed upcycled object

130x45cm

Sofia Art Week 7 - Campo Verita

Sofia, Bulgaria

2024



“Immersing into the toxicity spectrum” is a participatory project with the intention to raise awareness about behaviours that can be considered red flags, potentially leading to toxic and abusive relationships and, in some extreme cases, to femicides. Additionally, it provides to women* the opportunity to help others by sharing their experiences.

A box was circulating throughout different events of [StoP organization](#) and another one remained in [Library Wieden \(Vienna, Austria\)](#). Nearby, papers and pens were provided for people who identify themselves as women be able to write sentences related to behaviours they have heard and witnessed from their abusers which can be identified as red flags in relationships. Also, women* who have never been in a toxic or abuse relationship, but wanted to contribute by sharing a red flag sentence, were welcomed to participate. Beside the physical boxes, there was an online form as well.

The entire process was absolutely anonymous.

“Immersing into the toxicity spectrum” aims to draw attention to the early stages of potentially toxic or tragic relationships.

Immersing into the toxicity spectrum
Duo project and exhibition by Ana Loureiro and Zhanina Marinova
FRAU* Schafft Raum
Vienna, Austria
2024-2025

Photo credit: Verena Tscherner



As part of the 16 Days against Violence against Women* 2022, the 9th district in Vienna, Austria has announced that the former tobacconist's at Nußdorfer Straße 4 will be transformed into the first feminist art space "FRAU* schafft Raum". A place of crime will become a place of remembrance, solidarity and prevention. Here, artists address the topic of femicide and violence against women*.

With the "FRAU* schafft Raum" project, the district wants to play its part in breaking the spiral of violence in society. The free offer will be accessible to everyone in a low-threshold public space. This will create a place of remembrance for all femicides as well as an information point for empowerment, solidarity and prevention.

As an interdisciplinary platform, "FRAU* schafft Raum" offers the opportunity to place the commitment of the City of Vienna and the district even more strongly in the context of human rights and to make it a sustainable experience for all residents.

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Curation: Anna Valentina Ennemoser
Photo credit: Verena Tscherner



Curriculum vitae

Born 1994 in Varna, Bulgaria

Lives and works in Vienna, Austria since 2013

EDUCATION & TRAINING

2024 Upcycling and Entrepreneurship Workshop (Participant), Villette Makerz / Paris, France

2024 Viadukt Screen Prints, Internship as a printmaking assistant / Vienna, Austria

2022 Mentor Visual Arts at the Amorpha Academy / Varna, Bulgaria

2019 University of Applied Arts Vienna, Austria / Graphics and Printmaking,
Class Prof. Jan Svenungsson, Diploma with honours

2018 Member of the Künstlerhaus Wien (Society of Austrian Artists) / Vienna, Austria

2013 National School of Arts Dobri Hristov Varna, Bulgaria / Fine Arts; Graphics and Printmaking,
Matura with honours

2011 Lifelong learning programme Leonardo da Vinci / Barcellona Pozzo di Gotto, Sicily, Italy

ARTIST IN RESIDENCE

2025 IATRUS AIR / Veliko Tarnovo, Bulgaria

2023 GROTTA AIR / Aracena, Spain

2020 KAH Atelier / Vienna, Austria

SOLO EXHIBITIONS (SELECTION)

2025 [Bedtime stories - Narrativa Gallery / Veliko Tarnovo, Bulgaria](#)

2024 Transparent bodies mirroring shadows Artist Talk with Paula Marschalek

2024 Transparent bodies, mirroring shadows - Porgy&Bess / Vienna, Austria

2023 A carefully planned coincidence - Largo Gallery - BUNA Festival / Varna, Bulgaria

2022 Fluid thoughts, fading traces - RED Carpet Showroom Schottentor / Vienna, Austria

2020 SOFT BOUND - Gallery Rudolf Leeb / Vienna, Austria

2019 FATA MORGANA - Produzenten Galerie / Vienna, Austria

2019 Swimming mission - diploma exhibition, Künstlerhaus Wien / Vienna, Austria

2018 mumok Library: Zhanina Marinova - presentation of artists' books /

mumok - Museum moderner Kunst Stiftung Ludwig Wien / Vienna, Austria

2017 to mess with you(r) ordinary mind - KUSHTA Creative Hub / Sofia, Bulgaria

2016 Repeat.Unique.Attitude - Die Schöne / Vienna, Austria

GROUP EXHIBITIONS (SELECTION)

upcoming

2025 [Emotions and structures - AG18 Gallery / Vienna, Austria](#)

2025 [CHAC - SOHO Studios / Vienna, Austria](#)

2024

- [PARALLEL Vienna Editions / Galerie Rudolf Leeb/ Vienna, Austria](#)
- [Group exhibition curated bz Paula Marschalek, Atlas Gallery / Vienna Austria](#)
- [Immersing into the toxicity spectrum \(duo w/ Ana Loureiro\) FRAU*Schaft Raum / Vienna](#)
- [Pannel Discussion w/ Ana Loureiro. DEPOT / Viennna, Austria](#)
- [Sofia Art Week 7, DOZA Gallery / Sofia, Bulgaria](#)
- [Fair for Art Vienna, Galerie Rudolf Leeb / Vienna, Austria](#)
- [FRAGILE, handle with care - Bundesateliers Wattgasse / Vienna, Austria](#)
- [SPORNO Festival / Sofia, Bulgaria](#)
- [BUNA Forum for Contemporary Art / Varna, Bulgaria](#)

2023

- [FAIR FOR ART Vienna - Gallery Rudolf Leeb / Vienna, Austria](#)
- [ART VIENNA Art Fair - Gallery Rudolf Leeb / Vienna, Austria](#)
- [Guest at Wiespach Castle x Gallery Rudolf Leeb / Hallein, Austria](#)
- [La Noche Blanca de la Cultura, Public Intervention / Aracena, Spain](#)
- [GROTTA AIR Summer Programme / Aracena, Spain](#)
- [PARALLEL Editions - Gallery Rudolf Leeb / Vienna, Austria](#)
- [DEMEDARTS - Group exhibition, Künstlerhaus Wien / Vienna, Austria](#)

2022

- [Sofia Art Week 5 - Rebonkers / Varna, Bulgaria](#)
- [Sofia Art Week 5 - Aether Art Space / Sofia, Bulgaria](#)
- [PARALLEL Editions - KAH / Vienna, Austria](#)
- [Intagible spaces - Duo with Ana Loureiro - KAH Kitchen / Vienna, Austria](#)
- [Precarious circumstances - SOHO Studios / Vienna, Austria](#)

2021

- [OPAK - KAH x Galerie Leerstand / Vienna, Austria](#)
- [time4artist Open Studio / Vienna, Austria](#)
- [Closer - Closure, duo with Kristina Cyan - Improper Walls / Vienna, Austria](#)
- [PARALLEL Editions - Gallery Rudolf Leeb; Kunst ab Hinterhof / Vienna, Austria](#)
- [ART START 21: Leap into the void - Credo Bonum Gallery / Sofia, Bulgaria](#)
- [As before - Orpheum / Graz, Austria](#)

2020

- [Blood, sweat and soy sauce \(screen print performance\) Die Schöne x KAH / Vienna, Austria](#)
- [SIAF Salzburg International Art fair, KAH / Salzburg, Austria](#)
- [180 ° - Die Schöne / Vienna, Austria](#)
- [EDITIONALE Vienna - University of Applied Arts Vienna / Vienna, Austria](#)

2019

- [Vienna Art Book Fair 1 - University of Applied Arts Vienna / Vienna, Austria](#)
- [PARALLEL Vienna - KAH/ Vienna, Austria](#)
- [FEMALE - lives and works in Vienna - Gallery Rudolf Leeb / Vienna, Austria](#)
- [ROOTS - Produzenten Galerie / Vienna, Austria](#)

2018

- [mumok Art book day - mumok - Museum Moderner Kunst Stiftung Ludwig Wien / Vienna, Austria](#)
- [The Essence '18 / Vienna, Austria](#)
- [Benefit Auction - Salvatorianer & Dorotheum / Vienna, Austria](#)
- [Boundaries - LATARKA Gallery / Budapest, Hungary](#)
- [Human Trafficking \(Lenten Veil\) - St Michael's Church / Vienna, Austria](#)

2017

- [Melange Remix - Gallery Hochdruck / Vienna, Austria](#)
- [TRACTATUS LOCUS - Wittgenstein House / Vienna, Austria](#)
- [19th International Print Biennale Varna / Varna, Bulgaria](#)
- [The Essence '17 / Vienna, Austria](#)
- [RAUM MACHT MUSIK - ORF Radio Kulturhaus / Vienna, Austria](#)
- [Wie n verwoben - Wien Museum / Vienna, Austria](#)
- [Graphics Open 2 / Budapest, Hungary](#)

2016

- [K&K - Die Schöne / Vienna, Austria](#)
- [Artists as independent publishers - Heiligenkreuzerhof / Vienna, Austria](#)
- [The Essence '16 / Vienna, Austria](#)
- [Moment - EDUCULT Museums Quartier / Vienna, Austria](#)

2015

- [18th International Print Biennale Varna / Varna, Bulgaria](#)



Photo credit: Marko Zink

CONTACT

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