

MITKO MITKOV
b. 1989 in Ruse, Bulgaria
lives and works in Hamburg, Germany

Web: mtkv.xyz
oneofone-verlag.com
bbjtc.bandcamp.com
E-Mail: mitko.mitkov@posteo.de

Education:
2009-2017 MFA, HFBK Hamburg

Long-term projects:

since 2011 One%ofOne
since 2017 Hausmeisterservice Cage & Cave (with Sebastian Reuss)
since 2019 The Bad Boy Jesus City Swimmers Club

Selected Exhibitions und Projects:

2024 SCRAPE THE LOUD LAND AND THE GRIP OF SOUND APPEARS
Frappant Galerie, Hamburg (Group show)
2024 FOTOGRAFIE ZERSTÖREN
Frise Künstler*innen Haus, Hamburg (Group show)
2023 FEEDBACK, MK&G Hamburg
2022 NOMINEES, Kunsthaus Hamburg (Group show)
2022 MANUAL (Project in digital space)
2021 NOMINEES, Kunsthaus Hamburg (Group show)
2021 BAZA Award for Contemporary Art, Sofia City Art
Gallery, Sofia, Bulgarien (Group show)
2020-21 Aufzeichnungen aus dem Abyssal
Kunstverein Harburger Bahnhof
2020-21 Abyssal Kunstverein Harburger Bahnhof
2019 Club Night: Beyond the Desert, Do Ghosts Wither?
Cinetol, Amsterdam, Niederlande (Performance)

2019 AUFENTHALTSWAHRSCHEINLICHKEITEN, The Blend,
Osaka, Japan und 8. Salon, Hamburg, Germany (Group show)
2017 TRUTH STUDIES, Galerie 21, Hamburg
2018 GOLDEN BOY, Golden Pudel Club, Hamburg
2018 REISE ANS ENDE DES NORDENS,
Golden Pudel Club, Hamburg
2018 MITKO - DIE BULGARISCHE STELLUNG,
HFBK Hamburg (Solo)
2016 TUNNELBLICKE, Grindelallee 117, Hamburg
2016 ZWEITBESTER, Lerchenfeld 2, Hamburg
2015 1%ofONE im Raum für Freunde, Kunstverein Wolfsburg
2013 16 BILDER SERIES FINALE,
Dorothea Schlueter Galerie, Hamburg
2013 Klunker, Bundeskunsthalle Bonn (Group show)
2013 A.ORDER, Sofia, Bulgaria (with Franziska Opel)
2013 1%ofONE at the GOLDEN PUDEL CLUB,
Golden Pudel Club, Hamburg
2013 24 x 36, Pickpocket Gallery Lissabon, Portugal
2012 FOLGENDES, HFBK Hamburg
2012 Publicity, Shibaura House, Tokyo, Japan (Group show)
2011 ATTN:Library, Tokyo, Japan (Group show)
2011 KIJK:Papers, Warte für Kunst, Kassel (Group show)
2011 MAUT, Canetti Haus, Ruse, Bulgarien

Scholarships/Prizes:

2022 NEUSTART Stipendium für Bildende Künstlerinnen
und Künstler
2013 HFBK Freundeskreis, Projektförderung
2012 DAAD Prize for Exceptional Achievement
by non-German students

Residencies:

2018 ADATA Art In Residence, Plovdiv, Bulgaria (with Sho Hasegawa)

NOTE BELOW THE LINE

My artistic practice appropriates a variety of roles - caretaker, curator, designer, publisher and club founder. Mostly collaborative, within these roles I explore the fluidity of social spaces. In my work realism and longing, social criticism and everyday life, seriousness and the joy of getting together go hand in hand.

THE YEAR OF THE SPOT (2024) Soundpiece; 9'45". A loop tape played on a portable cassette recorder is capable of carrying the sound anywhere. A solitary voice gradually multiplies into numerous voices reciting an identical text repetitively accompanied by an uncanny rhythm.

Not born in the Year of the Dog,
Nor the Year of the Snake,
Nor any other Year,
But the Year of the Spot.

A Year so diffuse, it spills out
Over the edges of the cosmic calendar
And confuses historians,
Who can't tell when it starts or if it ends.

In a museum,
In a diorama of the Past,
Visitors look, behind a glass,
At the Year of the Spot.

In the upper left corner of the composition,
A flicker that
Eyes can't firmly hold.
It feels as if staring at the sun.



OLD CHILD (2024) is a video piece for soft voice and eerie sounds. I came upon the expression “old child” randomly in an online collection of Bulgarian slang and it invoked recollections of my childhood in the late 90s in Southeast Europe. A period of time when the world was small and accessible mainly through pirate VHS copies of Hollywood movies, usually dubbed by a single voice actor. Commissioned and published by THE COUCH, the online platform by HetHEM Amsterdam: <https://thecouch.hethem.nl/old-child/>

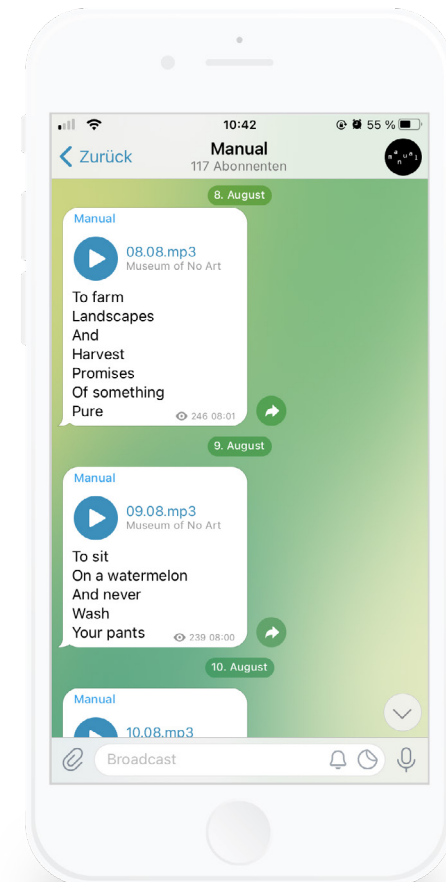
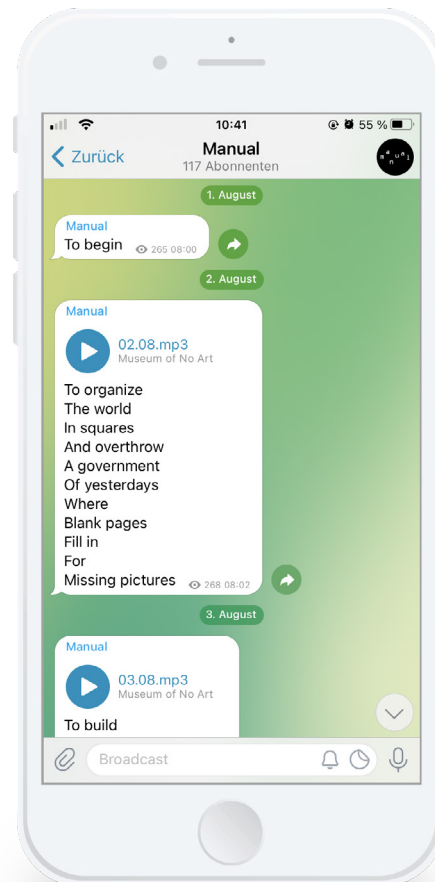
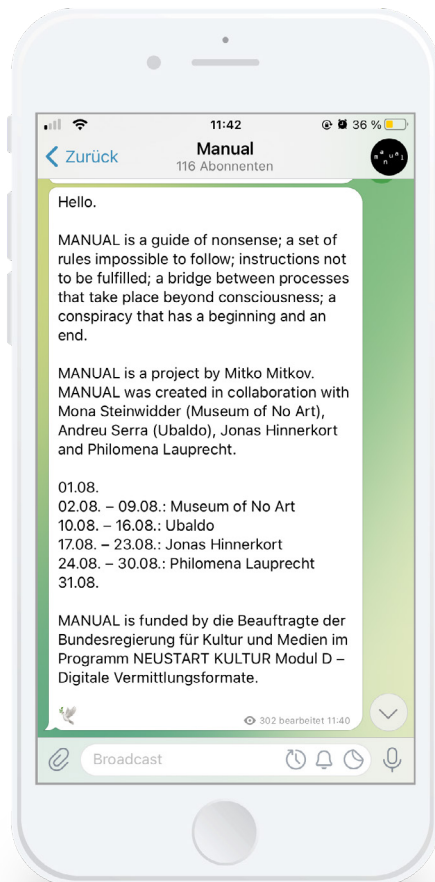


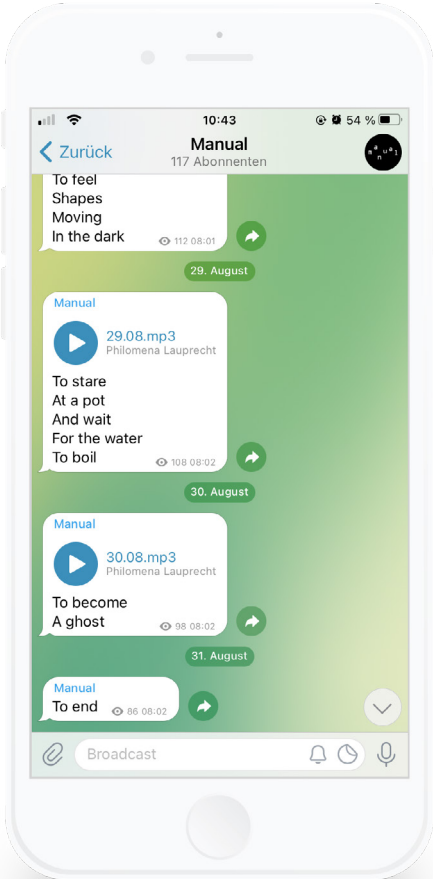
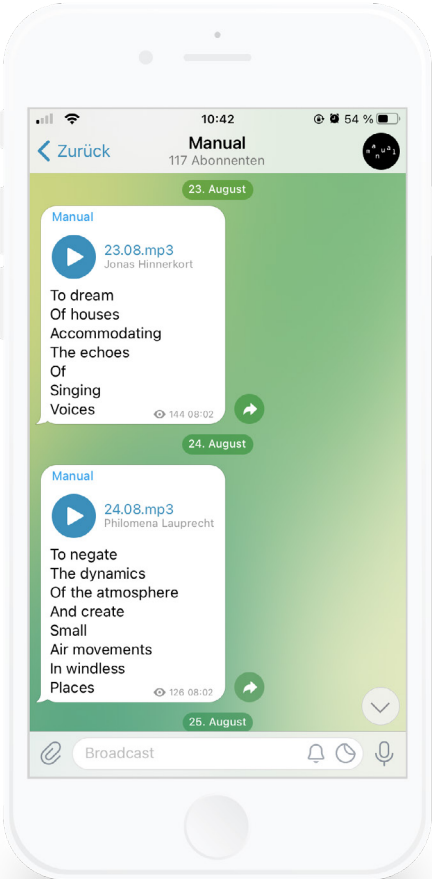
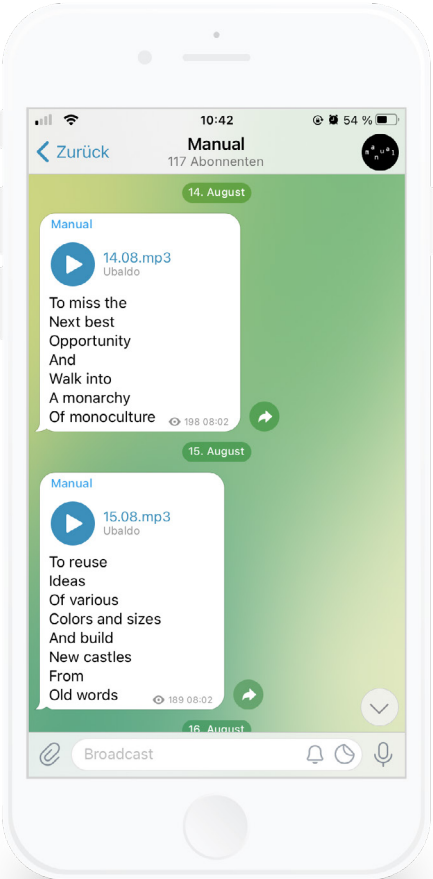
FEEDBACK (2023) In this intervention, a questionnaire is used as an evaluation tool on an institutional level. The collection of opinions and declarations of intent on the elaborately designed forms is reduced to absurdity by the immediate shredding of the collected data with a security level P-4 document shredder. A limited number of FEEDBACK T-Shirts commemorates the participation.





MANUAL (2022) is a multimedia-piece based on short texts translated into music by Museum of No Art, Ubaldo, Jonas Hinnerkort and Philomena Lauprecht. The work was published in a Telegram channel between August 1 and August 31, 2022. <http://manual.land>





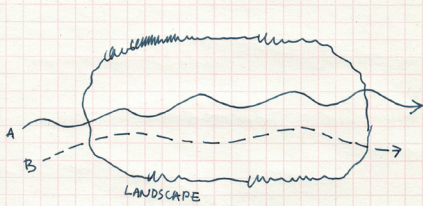
SCENES FROM A WINDOW (2021) is a sound piece created under the moniker DIALOG MIT DER JUGEND. The work consist of a text and a graphic score for four performers that was interpreted and preformed by Rui Hernan Campos, Jonas Hinnerkort, Hye-Eun Kim and Sebastian Kokus. The result was pressed on a LP that represents just one of many possible interpretations. A limited edition of 110 records was released on 12" vinyl by THE BAD BOY JESUS TAPE CLUB. (TEXT AND SCORE: Mitko Mitkov; SOUNDSCAPE: Jonas Hinnerkort, Hye-Eun Kim and Sebastian Kokus) <https://bbjtc.bandcamp.com/album/scenes-from-a-window>

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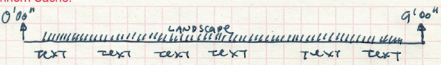
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Zeid:	Ned so wischdich	
Gebabbeld mid:	Kabbes	
	Riefd eh widder aa	
	Missemer widder aarufe	
	Hawwemer erledischd	

Hawwese: (zumm aagreuze)

Wollese hawwe:



Annern Sache:



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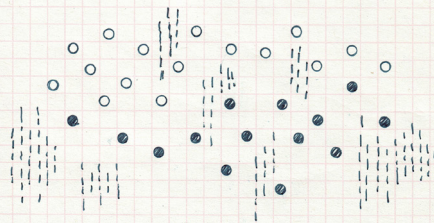


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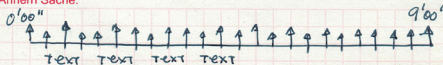
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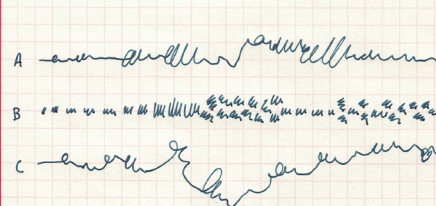


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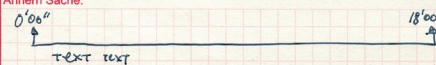
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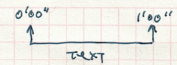
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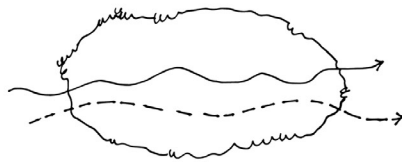


Dialog mit der Jugend SCENES FROM A WINDOW

1 A LANDSCAPE WITH EXPANDING FLAT TONES

ca. 9 min

Flat Tone: SEBASTIAN
Landscape: HYE-EUN
Flat Tone: JONAS
Voice: HERNAN



A person so-and-so, born there-and-then, is standing by the window in a room with a chair, a table, a single bed and piles of clothes collecting dust and softening the corners of the almost empty space. The room is part of a small flat, the flat is on the last floor of a housing block, the block is on the edge of a neighbourhood, that is on a small hill, that is in the outskirts of a city.

The window overlooks a small valley with the skeleton of a big building that used to be a factory on the right and what still is a bridge on the left. The foundations of the factory are obscured by trees with crumbling leaves burned by the august heat. The factory's front of broken windows resembles a toothless face, shyly peering between the branches of the trees. The bridge leads out of the city and descends to a road and the road rises to another bridge that is very high above a relatively wide river.

Few small clouds are inertly casting shadows on the asphalt, that is covered with a pattern of snakelike cracks filled with dirt and yellow grass. Seen from above, the cracks describe in weird linguistics the history of the road.

There is a bleached quality to the colours of the scenery. Orange that is almost brown on the edges, green that expands into yellow and sky that is pale blue and almost white on the horizon because of the very dry heat.

The sky is a lid and the scenery the bottom of a bowl of stew. The buildings, bushes and trees are the leftovers after the meal is done and everyone is taking a nap.

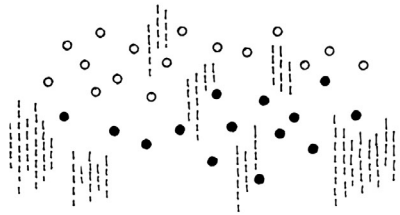
The air is dry and it is late in the afternoon. A person so-and-so, born there-and-then, overlooks from a window a scene that is very familiar for it repeats itself in front of the same eyes for many same years.

It is hard to say if the valley, the factory or the bridge are there when the person is not looking. For all we know they could be a rendering of the imagination. A sort of very basic landscape architecture.

a FINGERS WALKING OVER CLOUDS AND SHADOWS

ca. 9 min

Fingers: JONAS
Clouds: HYE-EUN
Shadows: SEBASTIAN
Voice: HERNAN



A shift between a hot and a slightly cooler layer of air happens at once and introduces - as if by surprise - the evening to the afternoon.

It is a mere latency that will evaporate without a significant trace. Still, it seems enough to rearrange a batch of tiny clouds in a geometrical scheme that freezes in the sky. There are rows of small cauliflowers and their siblings are casted on the asphalt.

«How many shadows casts a cloud?» asks a person so-and-so observing from his window the shadows of the clouds while his knees barely touch the peeling wallpaper under the windowill. Like his knees, his thoughts barely touch the shadows of the clouds. Each shadow recreating some notion or another:

the suicide of a classmate
the death of a neighbour
the long forgotten cousins

the smell of the river
the songs of the frogs
the warmth of the concrete
the boredom in the afternoon
the ripeness of the yellow plums
the process of fermentation
the barking of the dogs

pissing from a bridge
stepping on a snail
jumping in a bush
climbing on a birch

The evening is still waiting at the door and the afternoon is hesitating to let it in. In the room the walls are reminiscent of folding screens from a scene described in a book.



EXITS (2021) is an installation of five stools with varying heights, designed after a post-war classic (Ulmer Hocker). They embody the scaled urban skyline of an uncertain future.

ARCH

Plain and unattractive, the arch rises above the village. A sore sight for the eyes that slide through the opening in the concrete.

KNIFE

The knife is blunt. It forces itself upon the world with nothing but dull violence and enters the body with a nasty skin burst.

BRIDGE

The bridge is too long and narrow for its height. Just a few steps and its pillars are already shaking.

NEST

Neither warm nor safe as it should be and with its weave too loose. The eggs fall through and crack open in the dirt.

SHELL

Grown out of the ribs of a turtle. A cavity, vast as an empty factory hall and filled with the contaminated air of the very last century.

EXITS (2021)



EXITS (2021)



A NEW WORK WITH PHOTOGRAPHS AND STOOLS (2021) works with the transfer between an image and the imagination. Six large-format photographs on the wall represent brief moments of transition and six stools in front of them offer visitors the opportunity to observe these transitions and internalize them for a second. Fragments from the photographs are drawn from memory and then silk-printed on the stools. The drawings and the photographs – as well as the space between the stools and the wall – are linked by texts that filter the images through the aberrations of the mind. The visitor is invited to create their own allusions.

New work with photographs and stools. Six photographs on a wall and six stools arranged in front of them. The photographs and the stools frame the space that is in between. A space that is there when one becomes aware of it. A space that is simultaneously and violently crushed by the sheer physicality of one's body. Like innocent hands breaking the spine of a paperback.

The work as well as the space are framed by words and drawings. The words describe what the eye can't see. The drawings retrace what the eye has seen already. A shrinking yellow leaf covered with black spots. The way liver spots cover that hand of an aging person.

If someone reads the words scribbled on the stools, the words will spill like an oil stain over the work and one will understand that the photographs on the wall are gasping for air.

Scenes of irreversible transition. Framed by a camera and printed on photographic paper. From the animate through decomposition into the inanimate. A black and white photograph of a leaf with vermin bites of various sizes.

A falling body. Seen with the corner of the eye. One of many floating objects in a cutout from a vast and open space. A mere aberration on the edge of the pupil. Almost translucent. Allowing light but no detailed shapes.

The work should be simple and ephemeral.
The work should linger just for a little while in one's mind.
The work should fade away easily.
Like an image of pale flowers in a glass bowl.


A NEW WORK WITH PHOTOGRAPHS AND STOOLS (2021)



A NEW WORK WITH PHOTOGRAPHS AND STOOLS (2021)




STILL LIFES, SYNTHS AND VANITAS FOR RADIO (2021) is a radio piece created in collaboration with Jonas Hinnerkort and recorded live during the broadcast festival »Hallo: Radiospiele im X Kanal« on February 26th, 2021. (TEXT and CONCEPT: Mitko Mitkov; SOUND: Jonas Hinnerkort) <https://soundcloud.com/hallo-radio/hallo-radiospiele-x-kanal-jonas-hinnerkort-im-dialog-mit-der-jugend-2602>

 **"Still lifes, Synths and Vanitas for Radio" - Jonas Hinnerkort Im Dialog Mit Der Jugend - 26/02**


vor 2 Jahren

X KANAL

HALLO: Radio










45:00




Jonas Hinnerkort
im Dialog mit der Jugend
Hallo: Radiospiele Edition 2

Schreibe einen Kommentar

 Gefällt mir  Repostet  Teilen  Link kopieren  Mehr

▶ 143  2  2


 **HALLO: Radio**

In »Still lifes, Synths and Vanitas for Radio« zeichnen Jonas Hinnerkort und Mitko Mitkov eine Kurve zwischen das Vorstellbare und Unvorstellbare und übersetzen unruhige Gedanken in Radiosignale. No right, not left, no direct ahead.


Aufgenommen bei den Hallo: Radiospielen im X Kanal am 26.02.2021

1 Kommentar


Sortiert nach: **Neueste** ▾





 Snakedance bei 35:57 vor 2 Jahren




2.684  1.234

 Folge ich


Ähnliche Tracks Alles anzeigen

 **MICHAELBRAILEY [radio]**
MICHAELBRAILEY, HALLO: Radio [...]

 **HALLO: Radio**
ZEPTEr 29 - Artem Ikra - 24/06/23
▶ 688  66  10  5

 **HALLO: Radio**
ZEPTEr 28 - Luis Martin Gonzalez ...
▶ 346  39  7  6

In Playlists Alles anzeigen

 HALLO: Radio

BAD BOY JESUS CITY SWIMMERS CLUB (2020 - ongoing) Behind the BAD BOY JESUS CITY SWIMMERS CLUB is the idea of a work of art as a social structure. The ongoing project is a fluid and inclusive entity where individuals, regardless of their swimming ability, can become part of a club whose activities are metaphorically rather than physically linked to swimming. Club members receive email updates on various swim club affairs and current thoughts on swimming in the troubled waters of yesterday, today and tomorrow. To subvert certain ideas, BAD BOY JESUS CITY SWIMMERS CLUB works by inverting concepts such as religion and forms of representation such as masculinity and exclusivity. The BAD BOY JESUS CITY SWIMMERS CLUB is a hand with many fingers and the shadow of a transparent body. At this moment (July 2023) the club has about 100 members.

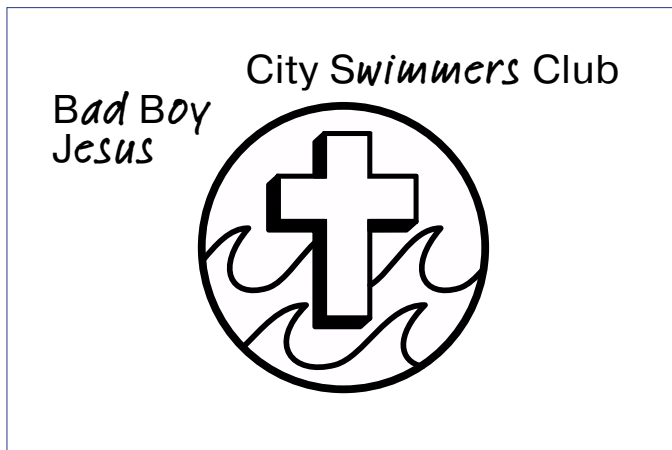
City Swimmers Club

Bad Boy Jesus

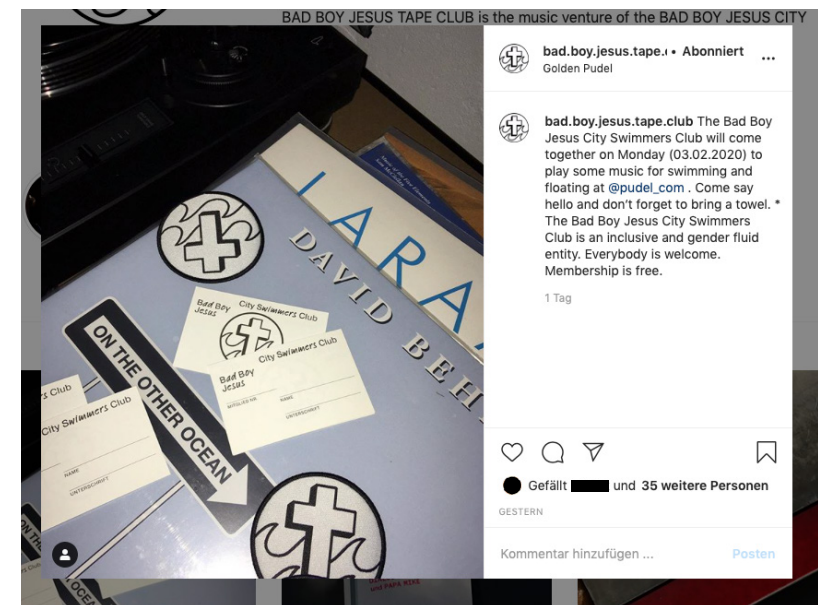
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Membership card



First annual get-together in the Golden Pudel Club, Hamburg (Februar 2020)

BAD BOY JESUS CITY SWIMMERS CLUB (2020 - ongoing)



Get-together in collaboration with Kunstverein the Harburger Bahnhof and Hopscotch Reading Room (Berlin)

Swimming towels, Screen print on fabric (Edition of 13) • Bathrobe



"The Bad Boy Jesus City Swimmers News" Letter press on newspapers

ABYSSAL (2020-21) was the headquarters of the BAD BOY JESUS CITY SWIMMERS CLUB for a period of one year and resided in the bar of the Kunstverein Harburger Bahnhof. The ABYSSAL was originally conceived as a stage for social encounters and various events. Due to the COVID-19 pandemic, it became a closed ecosystem with rules of its own. The commissioned works for the space are the result of a collaboration between Mitko Mitkov and the artists Tilman Junghans, Sevda Semer and Sebastian Kokus. <http://oneofone-verlag.com/abysal/>



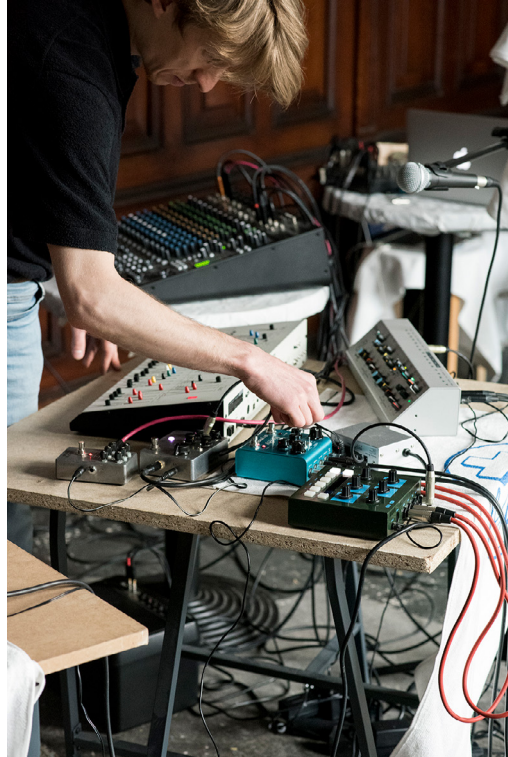


RECORDINGS FROM THE ABYSSAL (2020-21) During the regular opening hours of the Harburger Kunstverein, the ABYSSAL produced a rotating audio program with artist contributions, as well as a mixture of field and live recordings, that was broadcasted simultaneously in the exhibition space and on the website of the Kunstverein. The program revolved around the themes of proximity and distance, but also around the spatial, temporal, real and fictitious currents that flew through the physical space of the ABYSSAL.



<https://soundcloud.com/hallo-radio/the-bad-boy-jesus-city-swimmers-show-oktober>
<https://bbjtc.bandcamp.com/album/aufzeichnungen-aus-dem-abyssal-a-b>
<https://bbjtc.bandcamp.com/album/aufzeichnungen-aus-dem-abyssal-c-d>

RECORDINGS FROM THE ABYSSAL (2020-21)



<https://bbjtc.bandcamp.com/album/aufzeichnungen-aus-dem-abyssal-e-f>
<https://bbjtc.bandcamp.com/album/aufzeichnungen-aus-dem-abyssal-g-h>

AN IMAGE OF AN IDEA (2020) is a 3-channel audio installation created in collaboration with Sebastian Kokus for the ABYSSAL space at the Kunstverein Harburger Bahnhof. Three tape recorders play endless (loop) tapes with variable duration (1', 3' and 10'). The layers of sound and spoken words open up as overlapping dimensions. The composition - first synchronous - breaks up and comes back together every 30 minutes.



AN IMAGE OF AN IDEA SOMEONE HAD SOME TIME AGO (2020) is a sound piece in collaboration with Sebastian Kokus. A limited edition of 50 MCs was released by the BAD BOY JESUS TAPE CLUB. (SOUNDSCAPE: Sebastian Kokus; TEXT: Mitko Mitkov; FIELD RECORDINGS: Sebastian Kokus und Mitko Mitkov) <https://bbjtc.bandcamp.com/album/an-image-of-an-idea-someone-had-sometime-ago>



We can speak of many worlds
Or just of two.
It makes no difference.
But for the sake of clarity,
For the sake of a clean-cut idea
Let's go just for two.
Two worlds that are identical
But a thin layer of something unknown
Makes them to appear parallel
as two straight lines.
...

Може да говорим за много светове
Или само за два.
Няма значение.
Но в името на яснотата
В името на една чиста идея,
Нека говорим само за два.
Два огледални свята.
Но тънък слой от нещо неизвестно
Ги кара да изглеждат
Като две паралелни линии.
...

WRITINGS OF NO CONSEQUENCE (2020) is a collection of texts stripped of their origin and context and a series of drawings scrawled on waiter's pads. (148 pages / 18 × 27 cm / Edition of 45) Typeset by hand and printed between March and August 2020 on a Korrex letterpress proof press.



THREE ISLANDS (2019) Three imaginary islands. Written for a night at the Cinetol, Amsterdam, organized by Kunstverein Amsterdam and curated by Phuong-Dan Nguyen. The lyrics were performed live along with the band LOVE-SONGS.

THREE ISLANDS

X

On our island, the sun has been shining day and night for years. We can no longer remember the dusk or the dawn. Only constant waves of white light. Once, there must have been an autumn. Once, a long time ago, there must have been an autumn. We don't know when. All that's left are the scarce remnants of the forest, once vivid and thick. Pulverized by the sun. Pulverized by waves of white light. Pulverized by decades of steady sunbeams cutting vertically through the dry air.

Sometimes we dream about the way it used to be. An island with trees full of fruit and dark green meadows full of life. An island like a distant memory written on a postcard. Once, there must have been an autumn and the fallen leaves must have covered the moist soil. And the deep green meadows must have dissolved into soft slime and must have nourished the same soil. Until one day, when the sun stopped setting. Until one day, when the sun kept shining and the moisture evaporated from the leaves and the meadows and the soil. Until one day, the leaves and the soil lost their color. No decay. Just layers of grey dust.

Now the wind picks up the grey layers and covers our bodies and wrinkled faces with dust. More reptiles than humans, we also stir and wait until the wind settles and the sun stops shining.

Y

More a coincidence than an island. A piece of land created by the uncertainty of a river that splits itself into two. A speck of ground, at first no bigger than a copper coin. A piece of land that grew at a steady pace. A piece of land nourished by a river that wanted to destroy itself.

More a coincidence than an island. Expanding day after day, fed by a river run amok. A body of no certain shape that's grown by chance. Accumulating its sad opulence through whatever the river brings. Sand and stones canceling the water.

Z

The island was there long before any other land appeared on the earth's surface. The island appeared during a time when prehistoric birds crossed over the watery globe in a desperate search for an opportunity to land.

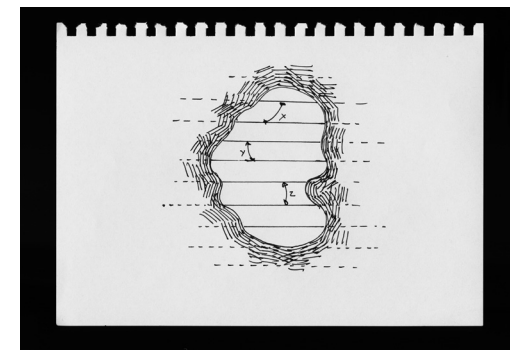
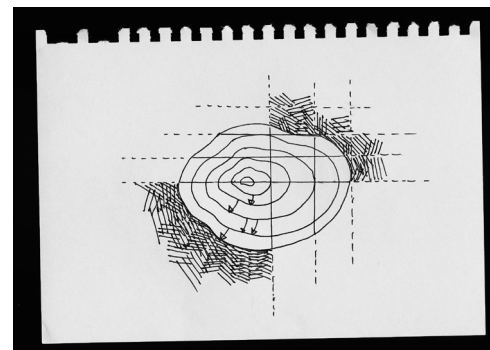
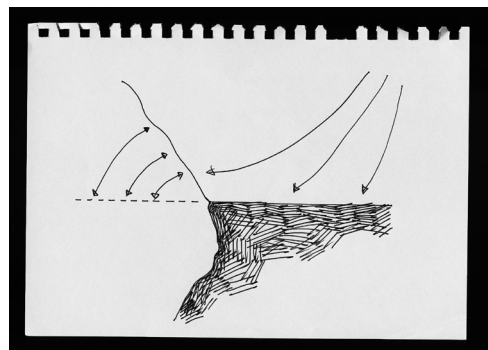
An island – white-tiled and spotless. The tiles – without scratches or bumps, no irregularities around the corners. A surface with a beautiful pattern of vertical and horizontal lines; a shining area – light-resistant and much too slippery for any bird to land on. A white crack on a deep blue background.

Every now and again, for thousands of years, life on Earth will emerge and then disappear. Continents and ecosystems rise and then decay, erased by nature itself or blown away by human hands. Only the island lasts. An island – unconquerable and out of reach. An island like a magnetic tape, recording all things that come and pass.

When the prehistoric birds, tired by the endless search for land, descended into the ocean for an eternal sleep, their image shimmered for some time in the white tiles of the island. As big reptiles leapt into the icy abyss, as civilisations got wiped out, as mountains disappeared, as volcanos turned cities into coal, as cars crashed, as buildings collapsed, as insects were smashed and flowers wilted into vases of stale water, mirrored images were projected on the surface of the island and then evaporated so we could forget them.

There is no doubt about the existence of the island. Hours, minutes, and seconds define its topographic coordinates. Aerial photographs depict its scale. Eyewitnesses observing from a distance draw its outlines with words.

The island exists and we ask ourselves do we also exist, or are we just another mirrored image shimmering for a few seconds on the white porcelain surface.

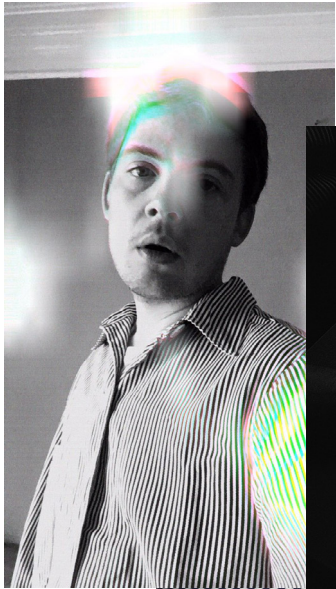


THREE ISLANDS (2019)



FROM ISLAND TO ISLAND (2018) Edition of 11 military butcher shirts.

FROM ISLAND TO ISLAND
WAVES VANISH OUT OF SIGHT
SILENT LIKE
A PHOTOGRAPH OF
LAZY HANDS



HAUSMEISTERSERVICE CAGE & CAVE (2018 - ongoing) A project in collaboration with Sebastian Reuss. The caretaker service CAGE (Mitkov) and CAVE (Reuss) initiates in a performative manner encounters with various actors from the Hamburg city scene, whose life and work can be understood as a form of artistic expression. CAGE and CAVE provide the framework for a janitor's get-togethers with a „dada“ character, inviting an often unsuspecting public to join in the charade. <http://oneofone-verlag.com/cage-und-cave/>

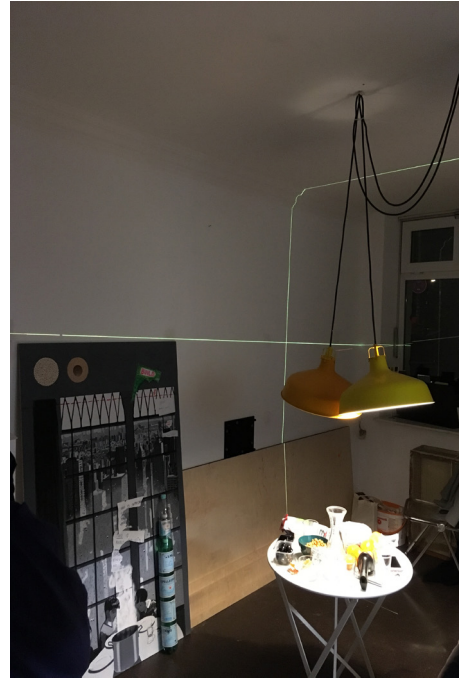


Postcard "One sees the world through the opening of the cave but the cage is in one's head."

HAUSMEISTERSERVICE CAGE & CAVE (2018 - ongoing)



HAUSMEISTERSERVICE CAGE & CAVE (2018 - ongoing)



MITKO – DIE BULGARISCHE STELLUNG (2017) A 1.5 meter high stool; a video of the afternoon sun slowly setting over a reproduction of Titian's "Cristo della moneta"; a spread in a magazine; large format photographs; stacks of books in a showcase; a take away publication with contributions by friends and artists about the life and times of Mitko Mitkov. Various elements woven into the story of a character that can be as fictional as true.



ALLGE
MEINE
WAHR
HEITEN
LEBEN & WERK VON
MITKO
MITKOV

MITKO – DIE BULGARISCHE STELLUNG (2017)



GOLDEN BOY (2016) The artist Rui Hernan Campos is commissioned to print his self-portrait on slices of GOLDEN TOAST bread. On the evening of the event, Rui is present. He chats, shakes hands, and hands out his self-portrait wrapped in wax paper.



»Der goldene Boy nimmt alles auf. Er macht Bilder mit der Kamera, zeichnet unbekannte Landschaften in seine Notizhefte und schreibt nach jedem Toastbrot-Sandwich seine Gedanken auf das Butterbrotpapier. Er faltet das Papier und legt es zwischen die Blätter der Notizhefte. So, wie man kleine Blumen zum Trocknen zwischen die Seiten von Büchern legt.«