

C H A R I M

Dorotheergasse

Pusha Petrov

Pusha Petrov was born in 1984 and lives and works in Romania. She attended the École Supérieure d'Art de Lorraine in Metz, France, graduating with a degree in fine arts (2009) and communication (2011).

Her artistic path has been enriched by various internships and residencies in Europe, and she is currently collaborating with numerous international artists. Her work has been displayed in art fairs and biennales like : Paris Photo(2021 & 2020), Daegu Photo Biennale: *Role-playing: Rewriting Mythologies* (2018), Art Encounters Biennale: *Life a User's Manual*, Timisoara (2017); 18th International Biennale of Image, *Ailleurs (Elsewhere)*, Nancy(2014). During the year 2022 she partner up with Corderie Vallois Museum to display an in situ project in the main section of the museum.

Currently her work is showcased in a collective show in Spain, during the 1st edition of Women in Art ar Recoleta, in Javea,

Residency: Charim factory (Brotfabrik, Absberggasse 27/9/3, 1100 Wien)

Artist statement:

My work focuses on the idea of intimacy and identity, approached in a broad sense that highlights a certain attraction for cultural singularities. My interest is to observe details and gestures of daily life, as well as the attitudes that continue to mark and preserve the uniqueness of each one of us.

What moves me? I guess that small detail that makes us humans, hidden stories, tabu legends, that somehow reflect our way of thinking.

I had been using digital photography as a medium to express my observations, developing project that wore suitable for white cub spaces, but in my years of experience I realized the spaces which carry a lot of history and have their own stories not only that inspire me more in my creativity, but they allow me to produce in situ intersessions using photography, video, sound and objects.

I'm strongly attracted and interested both in the way in which you can revisit an object, a space, an image, and in the impact an image has as soon as you put it in a different context or support. Until now I have felt the need to put my projects in two categories, aesthetic, and documentary, with a tendency to keep them separate. Recently I have set to explore ways to bring together and find a home for both the documentary part of my work and the finished product.

In my last commissioned work for a thread museum, I felt a lot of satisfaction in creating a multilevel piece of art that is highlighting an existential archive photography, by using industrial machines that have an patrimonial and historical heritage. Adapting and using different medium allows me to challenge my creativity, in this case working a lot with cyanotype on cotton treads.

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