

# Viktor Petrov

Complete list of works on:  
[www.viktorpetrov.com](http://www.viktorpetrov.com)

Contact:  
[mail@viktorpetrov.com](mailto:mail@viktorpetrov.com)  
Instagram: [viktornotviktor](#)

\*1991 Pleven, Bulgaria  
Works and lives in Berlin  
Member of *frontviews* collective

VIKTOR PLAMENOV PETROV

## EDUCATION

2019 - 2021 MFA degree at Berlin University of the Arts by prof. Monica Bonvicini  
2014 - 2019 Studied at Burg Giebichenstein University of Art and Design, Halle

## SELECTED EXHIBITIONS

2026 ‚Die Kunst des Überschreitens‘ Rohkunstbau36, Altdöbern /DE  
2026 ‚Queer Unframing‘ TOR86 Berlin /DE  
2026 ‚Technology of Desire‘ SCOPE BLN, Berlin /DE  
2025 ‚Snowball‘ Sarieva gallery, Plovdiv /BG  
2025 ‚Don't feed the fetish‘ NADAN gallery, Berlin (Solo) /DE  
2025 ‚Lifelong, all you men are blind‘ HAUNT art association, Berlin /DE  
2025 ‚Fairytale‘ Gruppemotto gallery, Hamburg /DE  
2025 ‚Through Invisible Walls‘ Tempesta gallery, Milano (Duo) /IT  
2025 ‚The Floor is Lava‘ ICA-Sofia, Sofia (Solo) /BG  
2024 ‚Global Readiness‘ Punta gallery, Sofia (Solo) /BG  
2024 ‚Skin Deep‘ RU House on Governors Island, New York City /USA  
2024 ‚Dog Days‘ Structura gallery, Sofia /BG  
2024 ‚3 %‘ NADAN gallery, Berlin /DE  
2023 ‚whose pleasure‘ Bloom artspace, Düsseldorf (Duo) /DE  
2023 ‚Homoöstase‘ Frappant gallery, Hamburg /DE  
2023 ‚Tender Points‘ art association HAUNT, Berlin /DE  
2023 ‚BAZA Award - Nominee Exhibition‘ SCAG Museum, Sofia /BG  
2023 ‚loose ends‘ Künstlerhaus Sootbörn, Hamburg /DE  
2022 ‚Going Backwards in a Circle‘ Burster gallery, Berlin (Solo) /DE  
2022 ‚Zwischen Raster‘  
DOCK20 Kunstraum und Sammlung, Lustenau /AUT  
2022 ‚I am looking and I see myself looking out‘  
NADAN gallery, Berlin (Duo) /DE  
2021 ‚A little piece of Inteshop gallery, Leipzig /DE  
2021 ‚Driinnen rosa, draußen pink‘,  
Kunstverein am Rosa-Luxemburg-Platz, Berlin /DE

## AWARDS AND RESIDENCIES

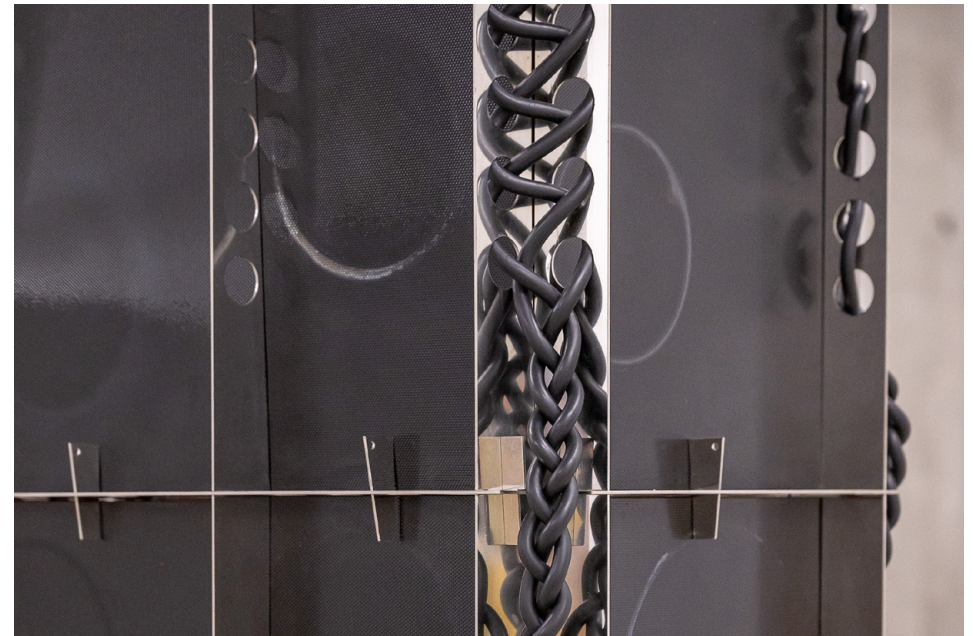
2024 Residency Unlimited, New York City  
2023 BAZA Award/YVAA Award, ICA Sofia  
2023 Deutsche Bank Atelierstipendium  
2022 NEUSTART+ Scholarship, Stiftung Kunstfonds  
2022 UdK Art Prize  
2021 Kickstarter Scholarship, Stiftung Kunstfonds  
2021 Karl Hofer Scholarship  
2021 Ursula Hanke-Förster Award

## ART IN ARCHITECTURE

2025 Green paraments for the Cathedral of Naumburg  
(UNESCO World Heritage)  
in collaboration with M.Wenzel & I.Schottdorf

## SCENIC DESIGN

2026 ‚The Egyptian Helen‘ Fisher Center at Bard, New York  
Assistant Scenographer  
Opera directed by Christian Raeth  
2021 ‚Seven Winters in Teheran‘  
Assistant Scenographer  
Film directed by Steffi Niedertzoll



### **Lunchbox (2025)**

### **Scratch me, scratch you (2025)**

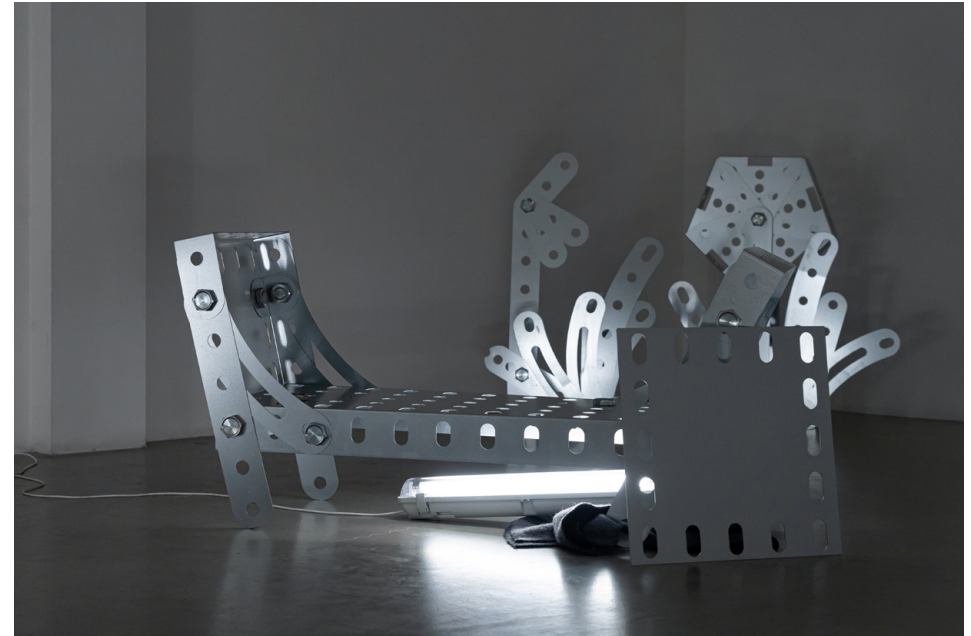
"Lunchbox" and "Scratch me, scratch you" approach the domestic space as a disciplinary system, where desire tightens into control and affection appears as an emotional enclosure. This logic of containment manifests in the works through architectural references. A formwork element, a tombstone - things that hold, press, or seal, are here twisted into sculptures of painful pleasure.

Burnt fat and scratches on the glass-ceramic surfaces stand against the immaculate shine of the "stainless" steel. Both materials lock into a push-fit structure, pulled together by a thick, braided rubber cord. In this sense, the sculpture "Lunchbox" appears not only as a cage but also as a perfect object of desire that unites the sublime and the vulgar — a fetish. Meanwhile, the scratched text in the series "Scratch me, scratch you" turns the mute surfaces of the cooktops into speaking images.

Taken together, the works dissect strategies of patriarchal oppression and the intimacies they create. They suggest how such dynamics constitute the image of the happy home, which subsequently can reveal itself as a trap or even a "death zone".



stainless steel, rubber cord, glass-ceramics, nipple clamps  
variable dimensions



## The Floor is Lava (2025)

„The Floor is Lava“ starts from a simple rule: the floor is declared dangerous. The rule is taken from the children’s game of the same name and transferred to the exhibition space. It points to the inner orders we impose on the world — to test it, challenge it, or hold it together. These orders produce spatial typologies that we mostly experience at full intensity while playing or dreaming.

The installation works with the idea of such a space, organized like an abandoned camp. It consists of a modular system based on the children construction kit of the Märklin company — deeply anchored in German history, and at the same time historically burdened by Märklin’s role in the two World Wars.

The individual sculptures evoke childhood memories through a reduced, almost naive formal language. A raised hunting stand, military blankets, or a campfire made of damp-proof lamps point to the ambivalent nature of protection and safety. A blanket can be a fortress of coziness or part of military equipment. Visitors move through a situation that suggests both play and threat at once.



military woolen blankets, galvanized steel, moisture-proof lights  
variable dimensions





### **Two One-Man-Ram (2025)**

A one-man ram is a tool designed for situations of extreme urgency, when danger is presumed to lurk behind the closed doors of the home. Its deployment, however, is also an act of both physical and symbolic violence, as it exposes one's private space to the external gaze and touch. Whether carried out by state agents or private actors, this act of invasion can create a form of forced intimacy - one rooted in asymmetry of power.

The installation „Two One-Man-Ram“ consists of two suspended objects calibrated in a state of confrontation. Their rubber bodies bear the folds of forced impact, a loathing contraction. They remain close, as if simultaneously challenging one another and enduring the discomfort of unwilling proximity. This ambiguous relation is enforced by a metal ring that pierces and binds both sculptures together. It captures the kinetic force produced by the pull of the ropes and converts it into a posture of indecision, a moment of exposed vulnerability.

PU rubber, ropes, stainless steel  
variable dimensions





Photos: Mihail Novakov



### Global Readiness (2024)

#### Things Jacqueline Carried (2024)

5-Channel Sound Installation (40 min, loop)

The site-specific installation „Things Jacqueline Carried“ features five riot shields, wrapped in webbings and rubber lace, suspended from the gallery ceiling. Equipped with transducers that transform them into resonating bodies, each shield emits its own unique “voice”, creating a dynamic soundscape composition of distorted bell chants and percussive beats.

By combining visual and sonic fragments from parachute gear, military equipment and club culture, the work locks focus on the elusive line between militarism and pop-culture, civilians and soldiers, a freefall and a suspension. A flickering sign, a block away from the exhibition space quotes a Cold War slogan, “Global Readiness,” triggering a visceral state of alertness, both visually and conceptually.

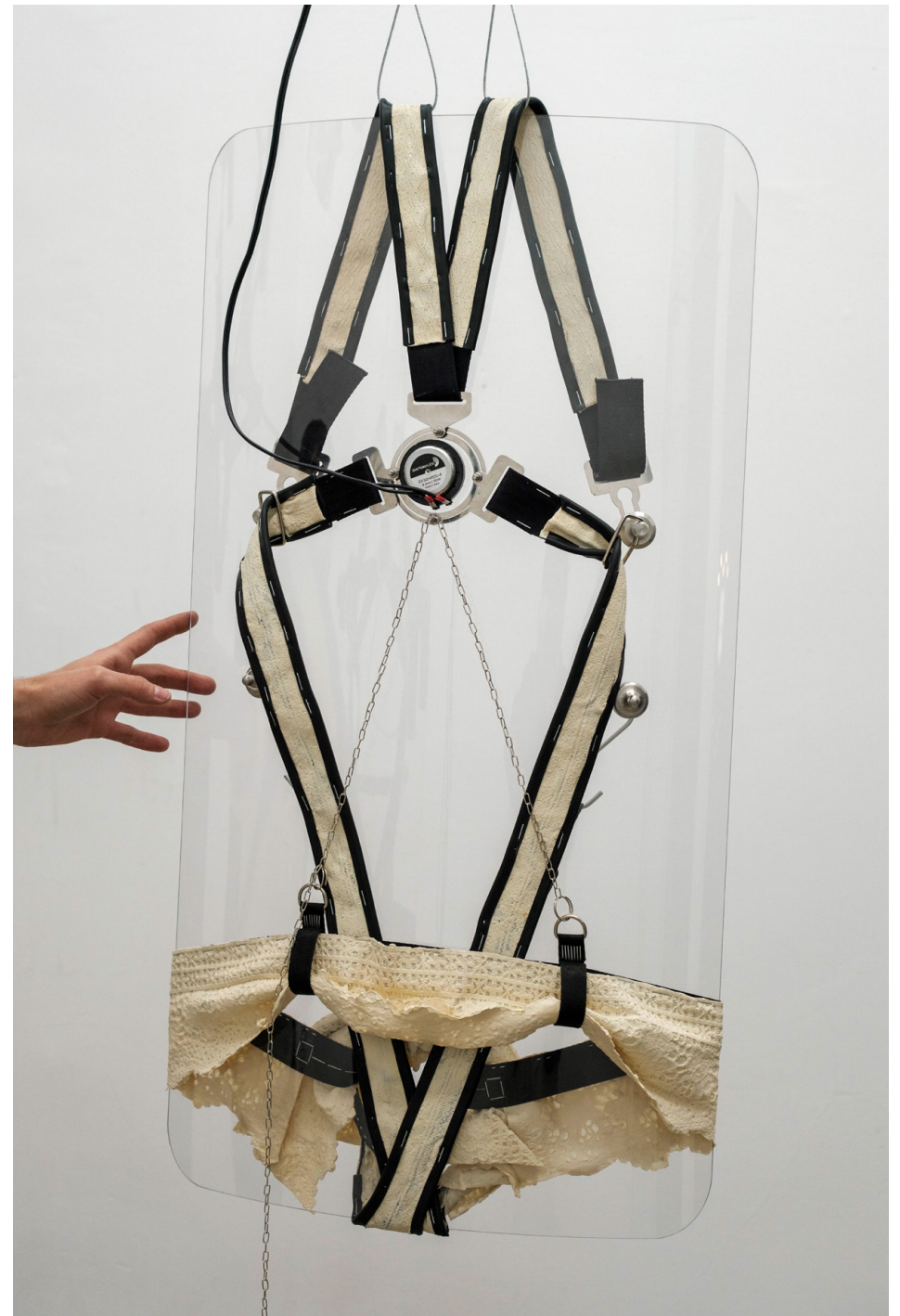
modified light tubes, S/W print on translucent foil

164 x 189 cm

Video: <https://vimeo.com/1039043814>

riot shields, seat belt, latex, custom made stainless steel parts, 5 x 30W transducers, suitcase  
variable dimension

Video: <https://vimeo.com/1039041548>





### **Suspensorium (2023 - 2024)**

Die Arbeiten der Serie Suspensorium bestehen aus Schutzschilden und Edelstahlittings, die durch Spanngurte miteinander verspannt sind. Die glatte, transparente Oberfläche des Schildes rahmt das Spiegelbild der Betrachtenden innerhalb seiner überdehnten Form. Diese scheint sich nur dann zu entspannen, wenn eine der Komponenten seine Zugkraft verliert oder bricht.

Die Frage, wer dienen und wer führen darf, hat sowohl eine politische als auch eine persönliche Dimension. Sie wird immer wieder gestellt, mitunter auf gewaltsame Weise, von Bürgerinnen und Bürgern demokratischer wie auch autoritärer Systeme. In privaten Beziehungen wird diese scheinbar unausweichliche Machtdynamik durch Popkultur, traditionelle Geschlechterrollen und strukturelle Ungleichheiten verstärkt, wodurch sich das verführerische Wechselwirkung von Intimität und politischer Macht offenbart.

riot shield (polycarbonate), stainless steel fittings, webbing strap  
45 x 90 x 10 cm





\*3D rendering of the original simulation

## Near The Same / Far From Different (2024)

The installation explores the exhibition space as a simulated environment, featuring IKEA's Kallax and Expedit shelves caught in a gravitational spin between reality and simulation, individualism and consumerism, cause and effect. This force draws them toward a single point of collapse, gradually bending their shapes.

Both objects are replicas based on a 3D simulation of this process, inspired by process of emergence of black holes. The digital models have been transformed into folding patterns, manually cut from soft foam board, and reassembled with 1,000 white pins. In one corner of the exhibition space, three faux fur fox tails are tied into a knot, each aligned with one of the three axes of the corner (see next page).

foamboard, needles  
145 x 38 x 77 cm  
143 x 38 x 76 cm



### **f(o)xy (2024)**

The title  $f(o)xy$  plays with the form of a mathematical expression. Just as the variables  $x$ ,  $y$  and  $z$  define the three axes of space, the title suggests a function acting on the point “ $o$ ,” - the origin from which all spatial coordinates unfold. The fox however, as a mythical animal figure, stands in playful contrast to this geometrical system. Known for its agility, wisdom and it is lust for twisting the truth, here it behaves like a function that questions the ground rules of visual perception.

Placed in the corner of the exhibition space, the three faux fur fox tails are woven into a single knot. Their position mirrors the three axes of the room, yet the tails twist around each other in a way that makes their spatial relationship impossible to trace. Their point of origin — the symbolic “ $o$ ” — disappears inside the knot, suggesting an unraveled secret.

faux fur  
50 x 50 x 50 cm

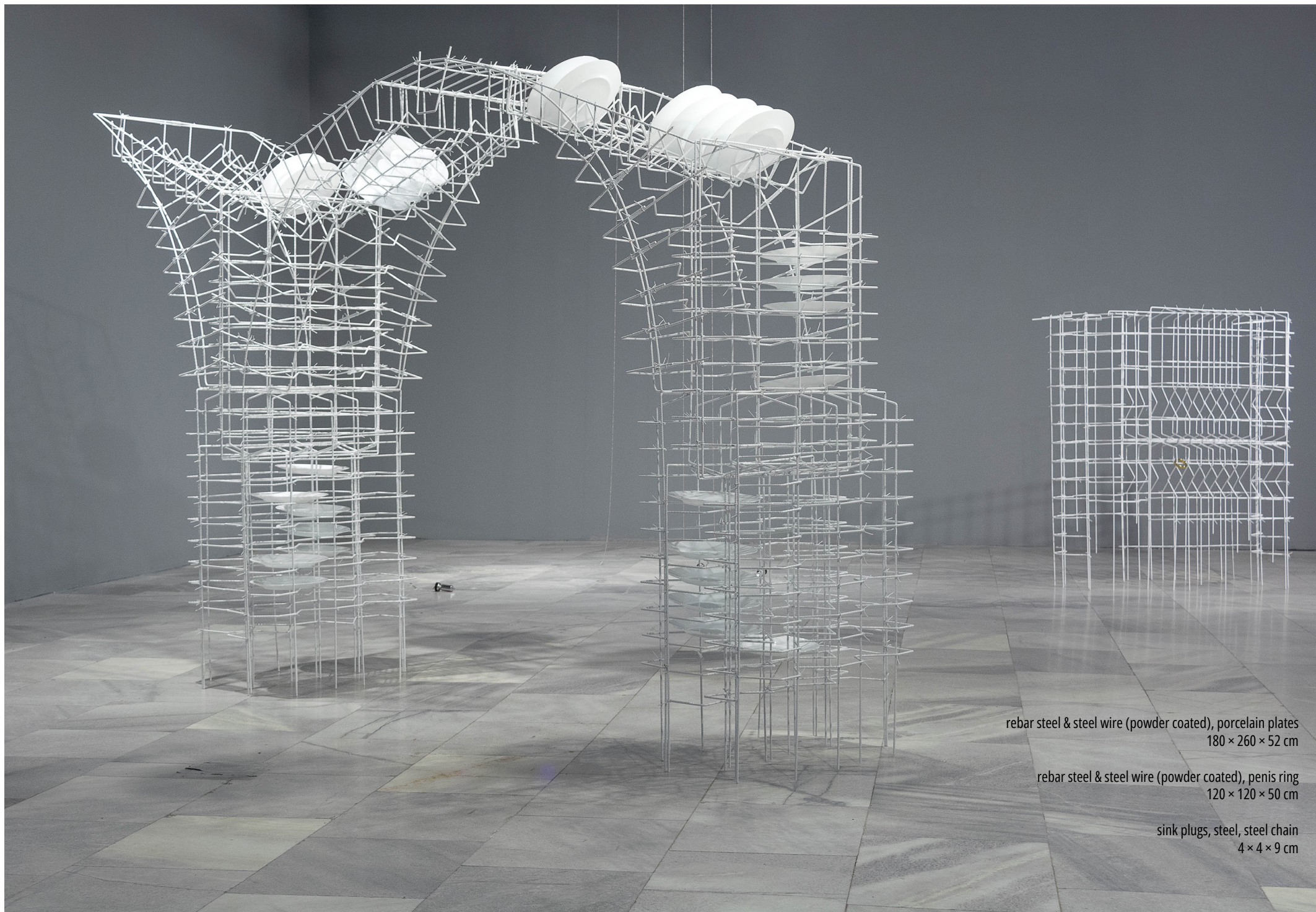


### **Walled-Up (2023)**

„Walled-Up“ refers to one of the most famous ballads from the Bulgarian folklore („Врадена невеста“). It tells of the ritual sacrifice of the wife of a master builder, who hopes that this will save his construction project from collapsing. Under the pretext of having lost his wedding ring in its foundation, he lures his wife down there, only to wall her up alive. This motif is classified in folklore as a construction sacrifice and to this day occupies an important place in Balkan cultural mythology.

The main pieces of the series resemble two of the most common building types from the ballad - the church and the bridge. They are constructed from 600 meters of rebar steel, bent and tied together in the shape of oversized dish racks. Handmade plumb bobs fitted into sink plugs hang aside loosely from the ceiling.

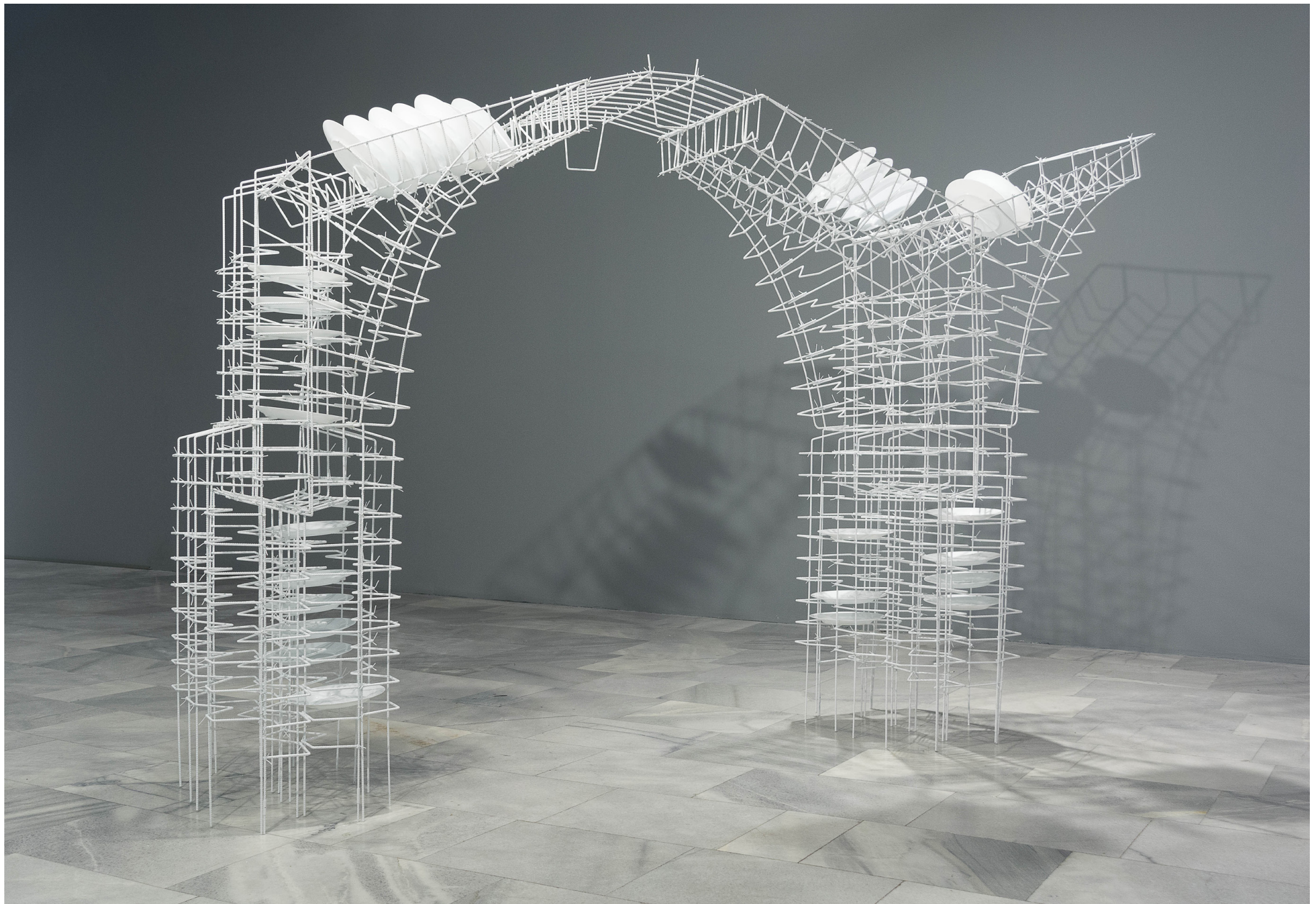
„Walled-Up“ combines and aestheticizes objects and materials from housework and architecture. The work takes a critical look at the original legend and re-narrates it in the context of sexuality, gender, and division of labor in contemporary patriarchal societies.



rebar steel & steel wire (powder coated), porcelain plates  
180 × 260 × 52 cm

rebar steel & steel wire (powder coated), penis ring  
120 × 120 × 50 cm

sink plugs, steel, steel chain  
4 × 4 × 9 cm





### **Going Backwards in a Circle (2022)**

The starting point for the work „Going Backwards in a Circle“ lies in the laboratories of SCHOTT AG in the late 1970s. At that time, the company patented two innovative glass ceramic types: Zerodur, the future substrate for the world's largest astronomical mirrors, and Ceran, widely known as a material for cooktops.

Based on the technological history of these two materials, the artist reflects upon the medial representation and social status of the so-called productive and reproductive labor. Petrov's research on the company's history and marketing strategies draws on historical images and writings from its private archive. His main point of interest lies in the technical similarity of the two materials, as opposed to the spheres of work they are used in.

„Going Backwards in a Circle“ ironically addresses the promise propagated by advertising that technology makes housework easy and fun. In doing so, the work questions how patriarchal structures define the social and economic value of care work. The artist invites viewers to take a closer look at dry milk stains on a cooktop or the flawless surface of stainless steel broomstick, as stardust and house dust can be deceptively similar in appearance.



Fig. 1.2

steel, cook tops  
200 × 110 × 60 cm

cook top, tattooed silicone hand [S-H-A-M-E], meat claw (stainless steel), stovepipe  
100 × 20 × 20 cm

steel, stainless steel  
125 × 58 × 12 cm

burner grate, cook top, telescopic mirror, graphite drawing  
variable dimensions



### **Gazing at the Glazing (2021)**

The installation „Gazing at the Glazing“ consists of 54 riot shields, as used worldwide for crowd control by police authorities. Cross-shaped stainless steel fittings, bound together by stainless steel cables, connect the individual shields to form a monumental facade fragment. Due to its own weight, the plane construction seems to unfold and yet is about to collapse.

„Gazing at the Glazing“ plays with different interpretations of transparency. On the one hand, the installation refers to the material transparency of riot shields which underlies their tactical use. On the other hand, it thus also addresses transparency as an organizational form of political governance. The point-fitted construction is inspired by the first curtain wall that was part of the architectural projects Grande Nation in Paris. The construction of glass façades has since become an integral part of the vocabulary of democratic representation, a symbol of liberal values such as visibility, participation, and openness.

In Petrov's installation, however, these representational clichés are suspended, lacking stability and protection. The boundary between inside and outside, inherent to architecture, seems to dissolve and transform into a hybrid structure that oscillates between sculpture and architecture.



riot shields (polycarbonate), stainless steel fittings, stainless  
steel ropes

variable dimensions

Video: <https://vimeo.com/619191811>