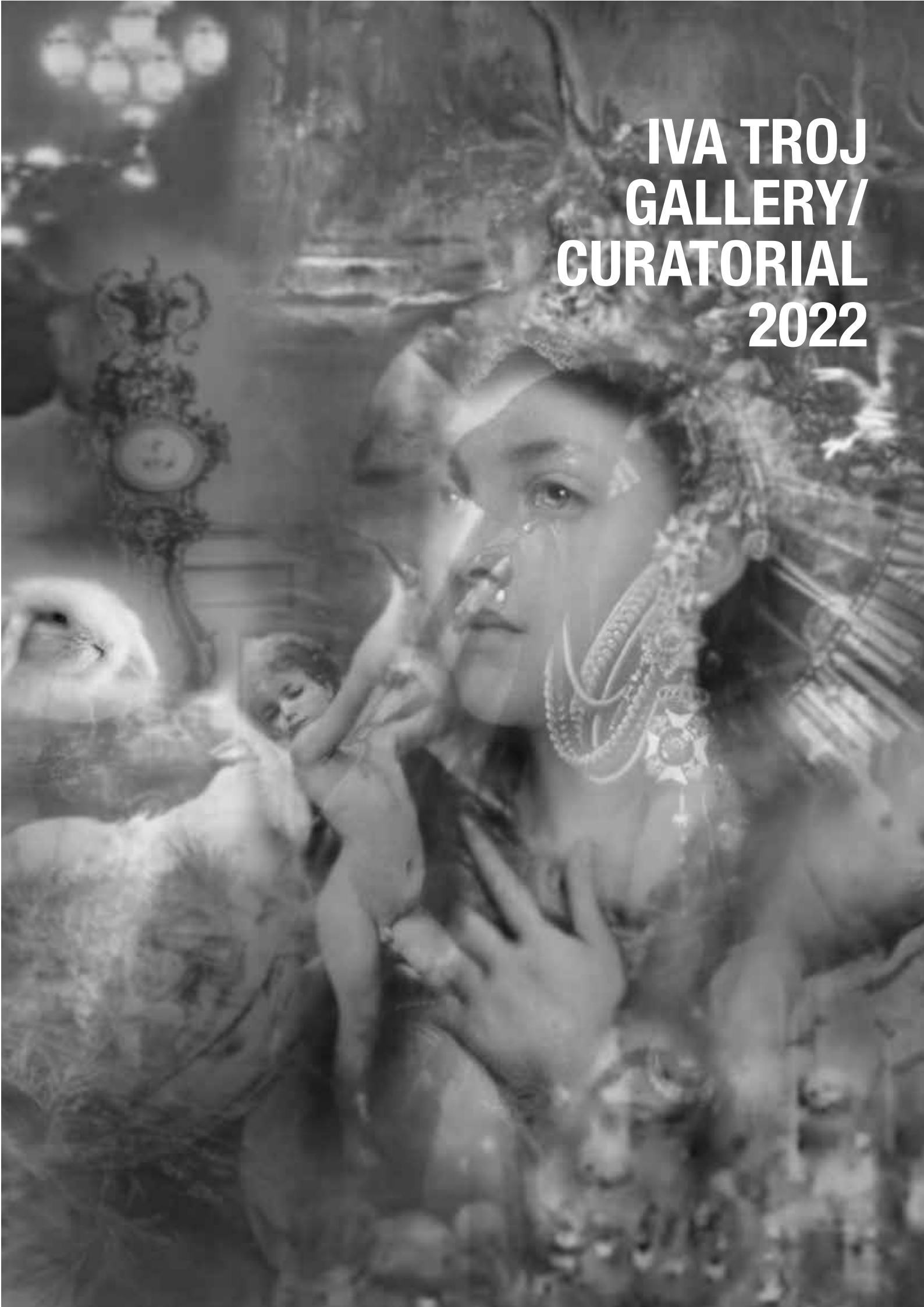

IVA TROJ GALLERY/ CURATORIAL 2022

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About Iva Troj

Award-winning contemporary artist Iva Troj creates fine art pieces which seamlessly merge Renaissance aesthetics and techniques with post-modern praxis. Her intensely detailed images achieve astonishing tricks of light and shade, as practiced by the great masters while incorporating dreamlike scenes which challenge cultural norms. Exhausted by a society in which women often feel vulnerable, threatened, or powerless, Troj recasts the fairer sex as powerful creatures, freed from the oppressive male gaze and placed within edenic settings where they can revel in their own beauty and potential. Blending abstraction with figuration, the natural world with the urban landscape, dream with reality, Troj's breathtakingly beautiful artworks achieve something truly unique, both in terms of aesthetics and concept.

In 2020 and 2016, Troj was named Contemporary Art Excellence Artist of the Year and, in 2013, was the winner of the Towry Best of East England Award. She has exhibited both nationally and internationally and her work is in collections in the UK, France, Ireland, Sweden, Norway, Germany, China, United States and Japan. In 2020, two of her paintings were included in the permanent museum exhibit at Haegeumgang Museum 해금강테마박물관] in South Korea.

Awards:

Silver Gerety Award 2022 for Halo Infinite Masterpiece
www.geretyawards.com/?action=ows%3Aentries.details&e=96286&project_year=2022

3 times Cannes Lions nomenee 2022 for Halo Infinite Masterpiece

Art Exelence Award 2020 해금강테마박물관] Haegeumgang Museum South Korea

CAF Artist Of The Year 2019 (Silver)

Contemporary Art Excellence Artist of The Year 2016

2016 Palm Award Winner

2013 Towry Best of England Award Winner

Exhibitions

Upcoming

DYNAMITE GALLERY BRIXTON Sept 15th 2022

Recent

THE LOUVRE, Paris, France - September 2022

HALO INFINITE MASTERPIECE SAATCHI GALLERY, London, UK
& THE LOUVRE, Paris, France Dec 2021

SHIBUYA ART EXPO at CONTEMPORARY ART STATION TOKYO,
Japan May 2021

'VANGUARD' EXHIBIT at OUTRÈ GALLERY Melbourne, Australia 2020

D.A.E Long Beach, LA, CA, USA, Sept 2019

MODERN EDEN GALLERY San Francisco, CA, USA
Representational Modern: Beautiful Bizarre Magazine Art Prize Exhibition, Jan 2019

D.A.E Long Beach
Dakuato + 12 Inches of Wood / Long Beach, California, USA, Feb 2019

FLUX Exhibition at The National Army Museum, London, March 2019

TOKYO International Art Fair TIAF 18 | TOKYO, Japan, May 2018

THE ARTBOX New York 1.0
Armory Artweeks in New York, USA. March 2018

FLUX Exhibition at The Chelsea College of Art, London, April 2018

Modern Masters Exhibit at Art Republic Brighton, UK, July 2018

COREY HELFORD GALLERY, LA, USA.
THE NEW ROMANTICS July 2018

COREY HELFORD GALLERY, LA, USA. Solo Show , May-June 2017.

COREY HELFORD GALLERY, CA, LA, USA
Beneath The Waves Group Exhibit, Jan-Feb 2017

RANDOM ART GALLERY
Contemporary Beast Exhibit, Brighton, UK, 2016

FED THE LIONS – DYNAMITE GALLERY

Solo Show at DYNAMITE GALLERY, Brighton, UK, April 2016.

MAYFAIR with Roberta Moore Contemporary in London, UK, May 2015

BICHARD-TROJ Collaboration
Exhibition with John Paul Bichard at ROYAL CASTLE, Stockholm, Sweden, Sept-Dec 2015

CAMERON CONTEMPORARY Brighton, UK, October 2014

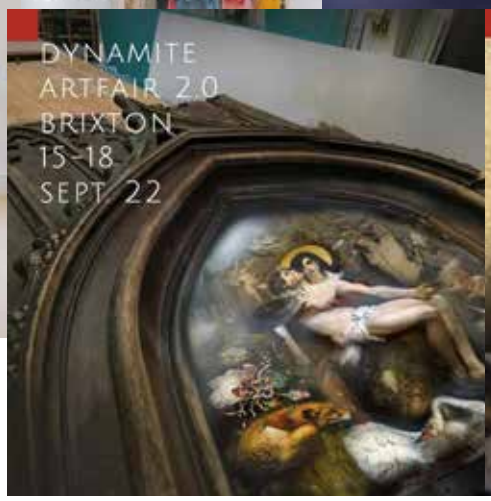
IMITATE MODERN London with Roberta Moore Contemporary, September 2014

LLOYDS CLUB GALLERY London, Dec 2014

IVY PROJECT Marie Laveau Gallery, Stockholm, Sweden, Jan 2013

LANDET, Stockholm, Sweden, Jan 2012

CITY HALL, Stockholm, Sweden, Jan 2011



Q&A:

BACKGROUND

Please can you expand on your background, childhood, where you were brought up, at what age you discovered you had talent, who discovered it, who you were inspired by and where you trained?

I grew up in the outskirts of Plovdiv, Bulgaria, right next to the Romani slums. My parents were not academics but they were hard-working and hardcore believers in silver linings and beating odds by educating yourself. My mom is an oncologist and my dad's an engineer who never completed his degree because he had to support a family early on. Half-way through my art school, dad took a job at a uranium mining facility to pay for my education.

Like many other talented kids growing up in the last years of Communism, I was discovered by the talent machine installed by the communist party. At the age of 13-14, I entered a prestigious art school (competed with thousands of other kids for 20 or so places) for kids with talent for painting and drawing.

When it comes to inspiration, the techniques of the old masters were both inspiration and aim, not just western but also Eastern European. I would often look at art books from the Renaissance and wonder why the women in them were so powerless and passive, always laying there nude and passive, combing their hair and undressing, etc. I grew up wishing to become good at painting so I can change the stories in classical motifs. It's amazing that I ended up doing exactly that.

HOW WOULD YOU DESCRIBE YOUR STYLE OF PAINTING?

I am a contemporary artist who creates "fine art pieces which seamlessly merge Renaissance aesthetics and techniques with postmodern praxis". It was HiFructose Magazine who suggested that years ago and it stuck because it's the most accurate description of what I do. In regards to the fact that I'm always striving towards renewal rather than sticking with one visual style, it needs to be mentioned that my research in art and failure has been a key factor here. For me, it's all about staying observant and constantly inviting new ideas. All the artists I admire have done the same.

My technique resembles the Flemish method of layering thin veneers of paint between layers of varnish. I work and think in layers. It's something I've always done. As long as I stay focused and true to my technique, there is no telling how prolific I can be... it gets better and better.

What is the meaning behind your paintings? Where do you get your inspiration from and who have supported you over the years (You mentioned Brian Sewell).

I can't filter anything any longer. Anger, sadness, pride, rage, love, it all comes out in the paintings. There is nothing left between emotion and canvas. I feel overwhelmed at times but it's how it's supposed to be. It's the price of admission, I guess. You have to feel it through and through to do it properly.

I started working on a graphic novel recently. It's full of hyper-realistic pencil art and it addresses childhood sexual abuse. I am a survivor and although it's not the first time we've discussed this (I have a book coming out in the coming months, it's titled "Hello Troj, you can leave now), it has been painful. When I started working with these images, I felt physically ill for weeks. As said, it's the price of admission. If the discourse you seek to disrupt is hiding in the gutter then you need to get on your knees and dig.

In many ways, I am what you get when you throw ancient Sakar Mountain wisdom failing to adapt to totalitarian ideas right into the pits of post-industrial capitalism. My grandmother's village used to be in the no man's land surrounding the Turkish and Greek/Bulgarian border during the communist regime. It used to be totally isolated from the industrial world and there was no school or a library (or pollution). And somehow my grandma knew what Wabi-sabi was. I asked her about it and she told me a story about a lion tamer. Beauty is "imperfect, impermanent, and incomplete," she said. I am not sure how I came to find the clues to Japanese culture. She never talked about China or Japan, "intimacy", or appreciation of the "ingenuous integrity of natural objects". That was not how she spoke. Instead of using fancy words she showed me things and explained their beauty to me. Her house and her garden were full of evidence of beautiful imperfection.

I don't believe in individual genius in the way others do, I look at the ecology of talent for inspiration. It is why I do so many collaborations. And it's scientists and musicians often. Contact fuels my expression massively. Brian Sewell is one example. He influenced my perception of what it means to be a good critic in a big way. He paid attention and demanded answers. Once he asked me a ton of questions about technique and I was getting too technical with him so I suggested to send him step-by-step process images. 10 minutes later I got a phone call informing me that I won Best of England Award. He always sent personal letters as response to exhibit invitations. To me anyway. Even from his hospital bed in the final months of his life.

The Halo Infinite Master Piece
for XBox UK / 343 Industries - Dec 2021

Links:
www.saatchigallery.com/exhibition/halo_infinite_master_piece

www.youtube.com/watch?v=QOybX31NSdA

SIZE OF PAINTINGS

I have done everything from the large (30x20 feet) Halo Infinite Masterpiece that covered a whole wall and it had its own room in Saatchi London in Dec 2021, to small miniature pieces. Have been working on some large painting recently but my previous works are usually around 3x2 or 4x3 feet, around a meter.

WHO ARE YOUT CLIENTS

All my clients are vastly different. I am always making sure that people of all walks of life can afford my work and it has been my priority to always make myself available as well. If you ask me a question, I will answer even if it takes me a while, and I will always do my best. I have sold works to Middle East royalty, ambassadors, sports legends even, but also to people that work in hospitals and caring homes. One thing I've noticed, especially the last 3 years or so) is that more than half of my clients are either women or LGBTQ+. This makes me happy.

NOTABLE COMMISSIONS

The most recent and notable commission I have done is the Halo Infinite Masterpiece for Xbox. https://www.youtube.com/watch?v=QOybX31NSdA

To mark the launch of Halo Infinite, the latest instalment in the iconic video game franchise, an original epic, large-scale oil painting was commissioned by Xbox with the words "We want you to take the gaming industry to a lever where it is truly recognised as an art form. I could never say no to that, and I knew I could do it, despite the fact that everyone thought it was an impossible feat to pull off in 5 weeks.

I was challenged to create a work in my own style, which typically has a dreamlike and sometimes fantastical quality, but ensuring that it's instantly recognisable as Halo. I consequently spent a long time immersing myself in Halo's universe to bring this to life in the manner of an old master but depicting a modern battle.

I have also done lots of cover art for musicians I admire for their various albums, and also portraits. I'm painting almost a full-scale portrait of a performer I've admired for years right now, in a regal setting wearing a dress similar to Queen Victoria's in one of her famous portraits as a young regent.

I have also done commissions for Channel4 for Taskmaster Series 11 (https://www.youtube.com/watch?v=9Ch4m2kiTdw) I did the animated paintings, and a commercial for Just Eat where a painting I did was 3D animated and 'came to life'.

WHERE YOU HAVE EXHIBITED

Notable galleries such as Corey Helford in LA, Modern Eden in San Francisco, CA, USA, Outre Gallery in Melbourne, Australia, Saatchi Gallery in London and Carrousel du Louvre in The Louvre in Paris but also in museums such as the Haegeumgang Museum in South Korea which has 2 painting in its permanent collection.

Recently, I started a collaboration with MixArt Gallery in Brussels, Belgium.

Education Academic Level

- SELINUS UNIVERSITY, London/Luxembourg PhD in Art History. Thesis: https://www.academia.edu/78662664/The_Art_Of_Not_Dying_From_The_Truth

- UNIVERSITY OF KRISTIANSTAD, Kristianstad, Sweden. Comp. MA courses in Cognitive Science and Psychology, Art History and Aesthetic Learning.

- UNIVERSITY OF BORÅS, Borås, Sweden. Master degree in Media, Communication, Strategy & Analysis - 2012-2014;

- UNIVERSITY OF SÖDERTÖRN, Stockholm, Sweden. Line of education: Media Studies, 3D modeling and animation - 2010-2013;

- UNIVERSITY OF STOCKHOLM, Stockholm, Sweden. Line of education: Culture Studies, Learning, E-learning - 2009-2010;

- CCAC (California College of Arts and Crafts) in Berkeley, CA, USA. Line of education: Graphics, Printmaking and Illustration - 1990-1992;

- T.L. SCHOOL OF THE ARTS – five-year program. Line of education: Art History, Design, Theater, Traditional Arts and Design, Painting and Illustration. College Degree in Graphic Design and Illustration - 1983-1988.

CATALOGUE
2021 - 2022
Iva Troj

[1] DETHRONED DIPTYCH [LEFT] - PAINTING

[2] DDRAGONFLY – OIL PAINTING

[3] Leave that war with me III - oil painting

[4] BAREFOOT WIDE - OIL PAINTING

[5] LIFE-SIZED GHOSTS - PENCIL DRAWING

[6] SLEEPS WITH ANYTHING BUT LOVE - PAINTING

[8] SOME PEOPLE'S SHADOWS - PAINTING

[9] THE CEILING - OIL PAINTING

[10] TRAVELLERS - OIL PAINTING

[11] THE CUP [DETAIL] - OIL PAINTING

[12] WIND [BICHARDTROJ] – PAINTING

[13] Element - pencil drawing

[14] MANKIND II - PENCIL DRAWING

[15] NIGHT IN ARMOUR - PAINTING

[17] SEE ME - OIL PAINTING

[18] DANCER IV – PAINTING

[19] DOLLFACE - PAINTING

[20] As I stand - So sad - painting

[21] The White Hotel - painting

[22] LEAVE THAT WAR WITH ME I - PAINTING

[23] Bride Diptych | [right] - painting

[24] MAKE A CHILD IN A FOREST III - PAINTING

[25] Dance Series II – painting

[26] LEAVE THAT WAR WITH ME II - PENCIL DRAWING

[27] Milk series - Girls II - painting

[28] WATER UNDER NO BRIDGE – PAINTING

[29] MILK SERIES – FIELDS – PAINTING

[31] LAST FOREST FIRE II - PAINTING

[32] Sorry to see you go - painting

[33] ORIGAMI WINE - COVER - PAINTING

INDEX

[cover] I turned them all into birds II // 2018
Size: 103x71cm // acrylic, oil, liquid bronze, gold leaf on canvas

[1] Dethroned Diptych [left] // 2020
Size: 2 x 42x62cm // acrylic, oil, liquid bronze, gold leaf on canvas

[2] Dragonfly // 2020
Size: 110x180cm // oil, liquid bronze, gold leaf on canvas

[3] Leave That War With Me III // 2021
Size: 76x51cm // Technique: oil on canvas

[4] Barefoot // 2022
Size: 170x120cm // Technique: oil on canvas

[5] Life-sized Ghosts // 2022
Size: 73x51cm // Technique: graphite, pencil on paper

[6] With anything But Love // 2018
Size: 91x61cm // Technique: acrylic, oil, gold leaf on canvas

[7] Milk // 2016
Size: 48x71cm // Technique: acrylic, oil, gold leaf on canvas

[8] Some People // 2020
Size:40x60cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[9] The Ceiling // 2019
Size:72x46cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[10] Travellers // 2017
Size:111x57cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[11] The Cup // 2017
Size:111x51cm // Technique: oil, liquid bronze, gold leaf on canvas

[12] Wind // 2014-2015
Size:62x105cm // Technique: acrylic, oil, liquid bronze on canvas

[13] Element // 2022
Size: 71x54cm // Technique: graphite, colour pencils, ink pen on paper

[14] Mankind II // 2020
Size: 80x120cm // Technique: graphite, pencil on paper

[15] Night In Armour // 2016
Size: 48x111cm // Technique: acrylic, oil, gold leaf on canvas

[16] What Gives // 2017
Size:42x62cm // Technique: acrylic, oil, gold leaf on canvas

[17] See Me // 2016
Size:31x42cm // Technique: acrylic, oil, gold leaf on canvas

[18] Dancer IV // 2016
Size:60x90cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[19] Dollface // 2020
Size: 31x42x6cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[20] As I stand - So sad // 2020
Size: 80x53cm // Technique: acrylic, oil on canvas

[21] The White Hotel // 2022
Size: 71x53cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[22] Leave that war with me I // 2020-2021
Size: 62x93cm // Technique: acrylic, oil, liquid bronze on canvas

[23] Bride Series - Diptych I [right] // 2016
Size: 50x100cm // Technique: acrylic, oil, liquid bronze on canvas

[24] Make a child in a forest III // 2017
Size: 42x28cm // Technique: acrylic, oil on canvas

[25] Dance Series II // 2016
Size: 62x97cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[26] Leave that war with me II // 2020
Size: 150x62cm // Technique: graphite, pencil on paper

[27] Milk Series - Girls II // 2016
Size: 42x62cm // Technique: acrylic, oil, liquid bronze, gold leaf on canvas

[28] Water under no bridge // 2015
Size: 55x78cm // Technique: acrylic, oil on canvas

[29] Fields // 2016
Size: 66x48cm // Technique: acrylic, oil, gold leaf on canvas

[30] Swedish Anna I // 2015
Size: 60x93cm // Technique: acrylic, oil on canvas

[31] Last forest fire II // 2017
Size: 121x58cm // Technique: acrylic, oil on canvas

[32] Sorry to see you go II // 2019
Size: 139x56cm // Technique: acrylic, oil on canvas

[33] Origami Wine // 2017
Size: 95x59cm // Technique: pastels, acrylic, oil on canvas

[34] Fragmenale // 2021
Size: 42x62cm // Technique: oil on canvas

“Award-winning contemporary artist Iva Troj creates fine art pieces which seamlessly merge Renaissance aesthetics and techniques with postmodern praxis. Her intensely detailed images achieve astonishing tricks of light and shade, as practiced by the great masters while incorporating dreamlike scenes which challenge cultural norms.
Hi-Fructose Magazine”