



Time Sticks to the Walls

directed by

**Krassimir Terziev
Tsvetelina Hristova**

2024 | 15:15 мин | BG, UK | english | essay film



Time Sticks to the Walls

2024

15:15 min

UHD 4K, colour, sound

Essay film

English language

BG / UK

project by

Krassimir Terziev
Tsvetelina Hristova

script

Tsvetelina Hristova

photography & editing

Krassimir Terziev

with the voice of

Charlotte Smith

production

Krassimir Terziev
Tsvetelina Hristova



[synopsis]

As I breathe, as I sleep, as I eat, as I swim, as I shiver - I am haunted. I am haunted by places and times. I am haunted by other mes that have refused to stay quietly in the domain of the past and are clinging to memories of corridors, laughter, fear, the deep sadness of a present that slowly sinks into the cold dark swamp of a futureless past.

Between 1945 and 1989 the People's Republic of Bulgaria built new spaces for labour and recreation with the determination for a future that never materialised. Constructed in the 1960s, the water park Bachinovo was one of them.

With the fall of communism in 1989, it became part of the transformation of property relations in post-socialist Bulgaria.

In 2005 the municipality signed a 30-year contract for concession with a private company.

This contract fed dreams of prosperity and flows of capital. In reality, it operated through a different logic, where profit is made from losses and decay.

In 2017 the park closed. In the span of 12 years the obligations for renovation, construction and free access served as a vehicle for the accumulation of penalties, growing exponentially each year.

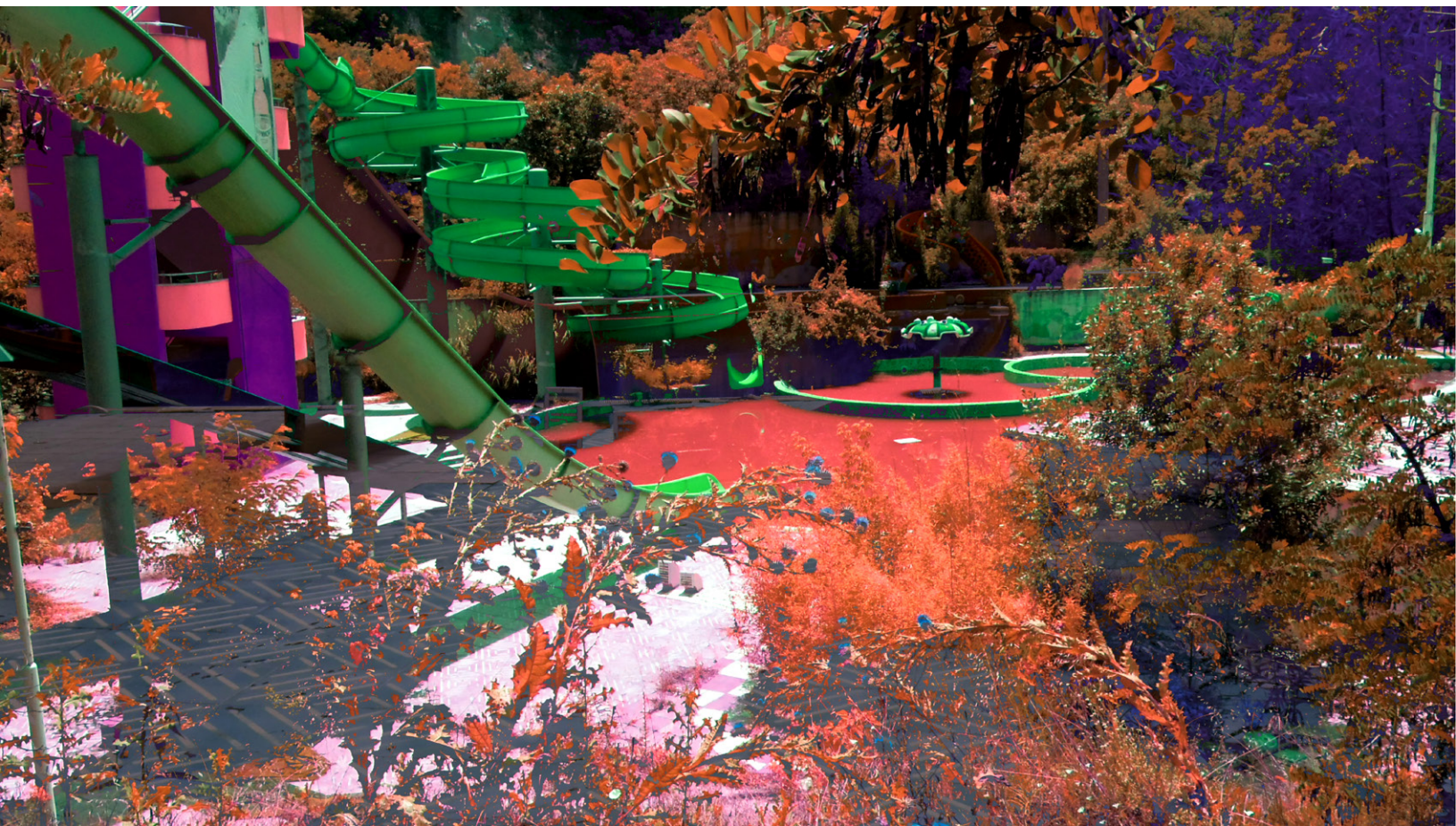
Five years later, in the aftermath of a failed concession the park still looked like it was abandoned yesterday in a panic escape from an unknown cataclysm, leaving everything behind, scattered around.

[directors intent]

The approach in this essay film is twofold.

Traditionally, in filmmaking, the image moves with the motion of the camera. Here, we try to achieve movement inside the still image in two ways, challenging the stability of the opposition between still images (photography) and moving images (film). We do that, first, by perpetually modifying the properties of the digital image: its hue and saturation and, second, by overemphasising the moment of transition between images through double exposure, creating a disorienting and un-still mutations in the image, where each frame is always in transition between two distinct images. This visual technique correlates with the voice-over narrative, which dwells on the instability of transitions and the mutations of reality, time and space in their aftermath.

The voice over is in a similar seamless flux between recording subjective experience and providing sparse insights of the spatial urban setting that is the subject and object of the film. A place that emanates the melancholia of a never ending transitional period between ideologically driven etatism and destructive neoliberal grabs.



Krassimir Terziev is an interdisciplinary artist whose work spans a diversity of media, including video/film, photography, painting/drawing, and text, questioning the boundaries between reality and fiction, while exploring the manifold transitions and tensions between a globalized world, dominated by overwhelming multiplicity of symbolic imagery, and its material groundings in technological, physical and human 'hardware'. He holds a Ph.D. in Cultural Anthropology from Sofia University (2012), where he is lecturing since, and an MA degree in Painting from the National Academy of Arts, Sofia (1997), where he lectured from 2009 to 2016. His work is part of the collections of Centre Pompidou/MNAM, Paris; Arteast 2000+ Collection, Moderna Galerija Ljubljana; Sofia City Art Gallery, Sofia; Art Collection Telekom, Bonn; Kunstsammlung HypoVereinsbank, Munich; among others.



Tsvetelina Hristova is a Teaching Fellow in Global Media Management at the University of Southampton. She holds a Ph.D. in Cultural Studies from Western Sydney University (2021), MA in Cultural Anthropology from Sofia University (2013) and MA in Medieval Studies, Central European University (2006). Tsvetelina works on topics that interrogate the political significance of digital technology through the prism of Marxist studies, science and technology studies, and political science. Her research draws on analysis of specific cases such as the digitalisation of digital imaging diagnostics, the introduction of Aadhaar in India, automation in the Australian banking sector, the reconceptualization of privacy through encryption technologies, and the genealogy of different media of control in contemporary automation technologies. She has published in *Big Data and Society* and the *International Journal of Communication*, as well as academic and political journals in Eastern Europe.

