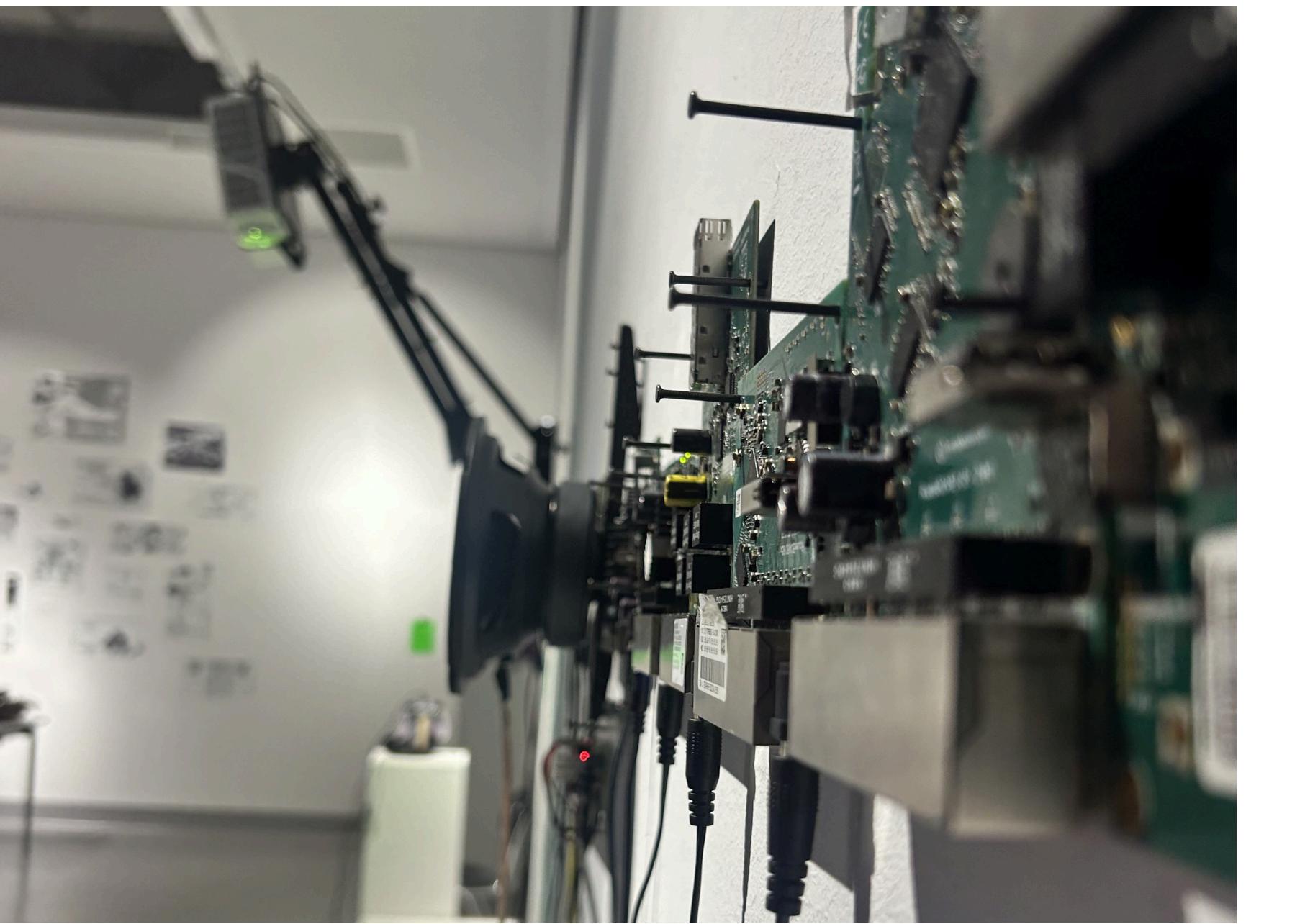


raw lab

selected works 2019-2025

www.rawlab.xyz



Echo Systems

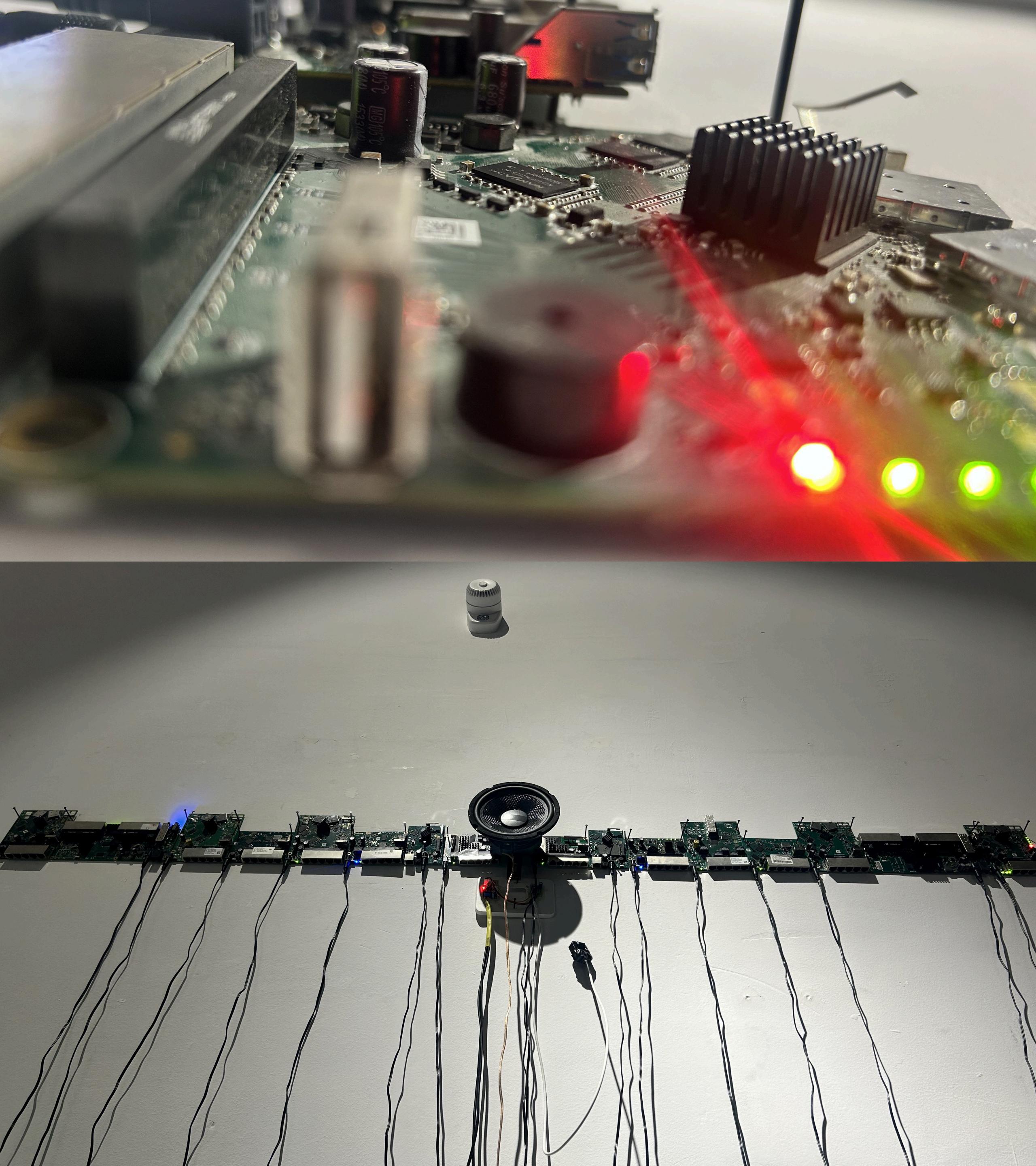
2025

interactive sound art installation

Echo Systems is an interactive sound installation that uses electronic waste, sensors, and modulators to capture and translate the otherwise imperceptible electromagnetic frequencies into sound. The work responds in real time to its own frequency environment, revealing the hidden sonic landscape shaped by human activity. It functions as a responsive ecosystem, prompting reflection on the geophysical dimensions and materiality of media infrastructures, as well as the invisible impact of technology on our surroundings.

Presented at

Ars Electronica Festival, Kunstuni Campus, Linz, Austria





Installation view at Goethe Institut



Useless Machines

2025

creative coding workshop

Participants in the project will explore AI-powered interaction using beginner-friendly tools and create user-reactive machines that respond to input, movement, sound, or even emotions in unexpected ways. The workshop will culminate with a showcase of the created useless machines: playful, unexpected creations that offer a break from today's obsession with productivity and automation.

The workshop is creative coding beginner-friendly. Participants will be working with web-based tools that integrate AI algorithms directly in the browser. All you need to do is bring a laptop, and RAWLAB will provide you with the Wi-Fi password!

The workshop is open to artists, designers, students, and anyone curious about creative coding.

Presented at

FIG.FIVE Festival for Illustration and Graphics, Swimming Pool, Sofia, Bulgaria



```
const newCanvas = document.createElement('canvas');
newCanvas.width = snapshotWidth;
newCanvas.height = snapshotHeight;
newCanvas.style.position = 'absolute';
newCanvas.style.pointerEvents = 'none';

const mouseX = container.clientWidth - snapshotWidth;
const mouseY = container.clientHeight - snapshotHeight;

const randomLeft = Math.random() * mouseX;
const randomTop = Math.random() * mouseY;

newCanvas.style.left = `${randomLeft}px`;
newCanvas.style.top = `${randomTop}px`;

container.appendChild(newCanvas);

const ctx = newCanvas.getContext('2d');
ctx.drawImage(resultsImage, 0, 0, videoWidth, videoHeight, mouseX, mouseY);
```



raw resource

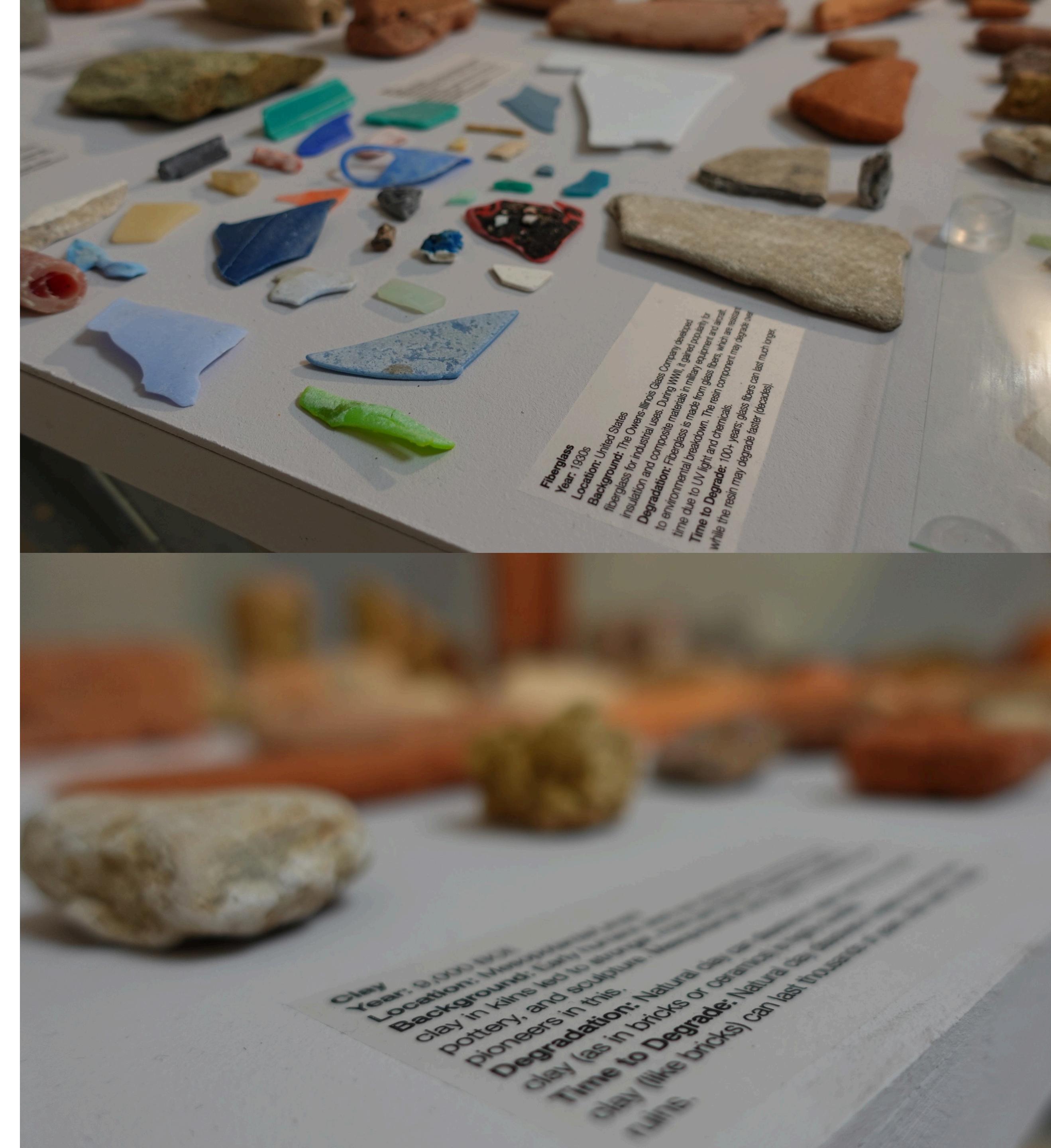
found objects, print

Walking by the Black Sea coast we stumbled upon what at first appeared to be a pile of rocks. However, a closer look revealed that these were remnants of construction materials that only mimic organic forms. As these man-made structures erode and corrode, their constituent elements embark on a transformative journey, shedding their artificial shapes and blending back into the natural landscape. They surrender to the forces of nature, echoing the raw materials from which they once emerged. This cyclical journey, where the boundaries between artificial and natural begin to blur, challenges our notions of permanence and decay in our built surroundings.

Presented at

Plus 359 Gallery as part of SAW SOFIA ART WEEK 7 Campo Verità, Sofia, BG

2024



Clay
Year: 9,000 BC
Location: Mesopotamia
Background: Light-colored clay in kilns led to some of the earliest pottery, and sculpture pioneers in this.

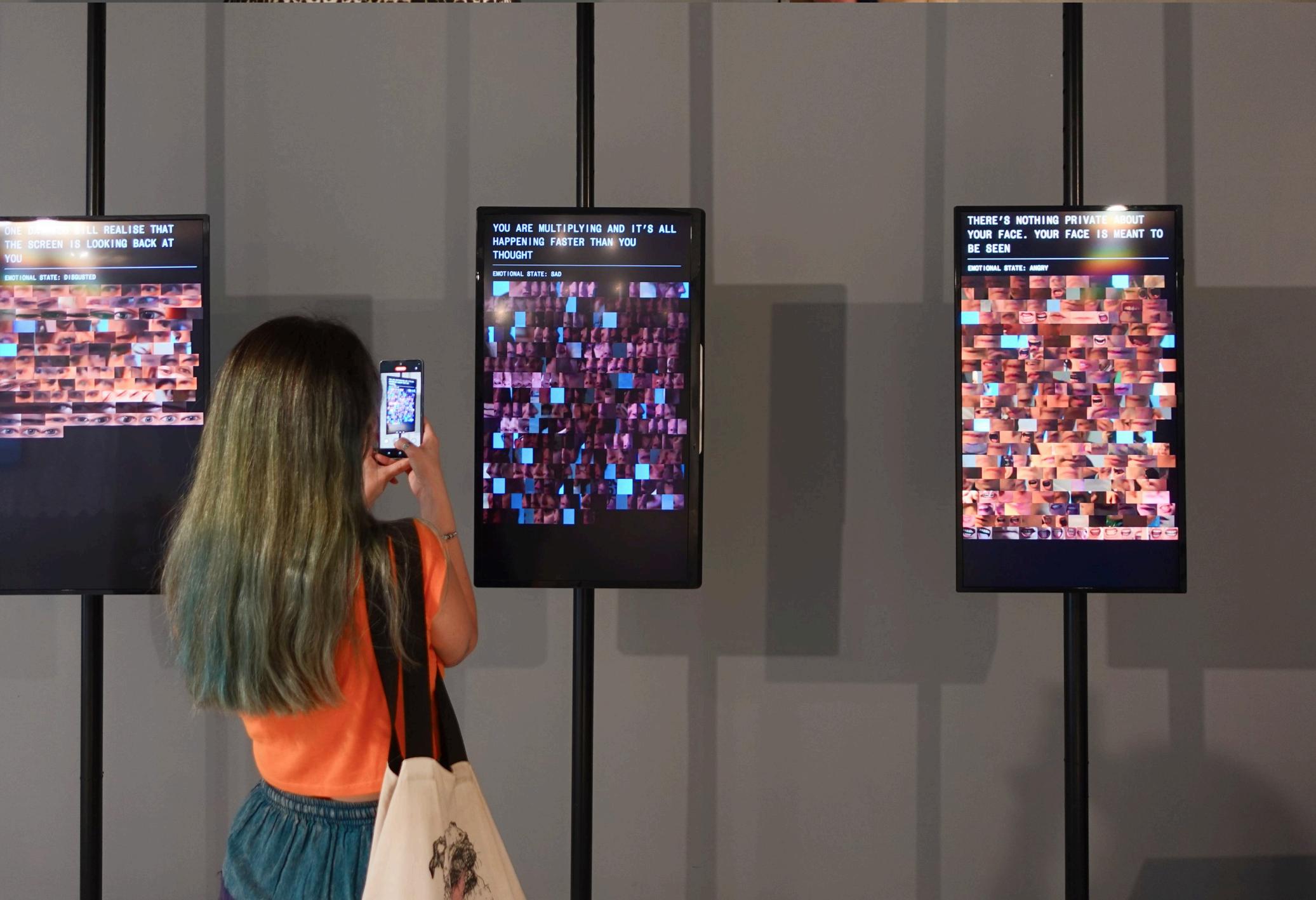
Degradation: Natural clay is very durable, but clay (as in bricks or ceramic pottery) can last thousands of years.

Time to Degrade: Natural clay can last thousands of years, while clay (like bricks) can last much longer.

Fiberglass
Year: 1930s
Background: United States
Fiberglass is made in military equipment and insulation and composite materials. During WWII, it gained popularity due to environmental breakdown. The resin component may last for a long time due to UV light and chemicals.
Time to Degrade: 100+ years; glass fibers can last much longer, while the resin may degrade faster (decades).



Installation view at Goethe Institut



Age of You

2024

5 channel interactive video installation, custom face recognition software, web camera

For thousands of years, humans have profited from Earth's resources. Nowadays, we are the source being harvested. Our data-driven existence transforms humans into valuable commodities.

"Age of You" is an interactive installation that extracts insights from a visitor's data stream. Viewers become assets in an ever-evolving, data-intensive landscape. The work aims to facilitate reflection upon the unsettling reality of profiling individuals and reducing personhood to mere data points.

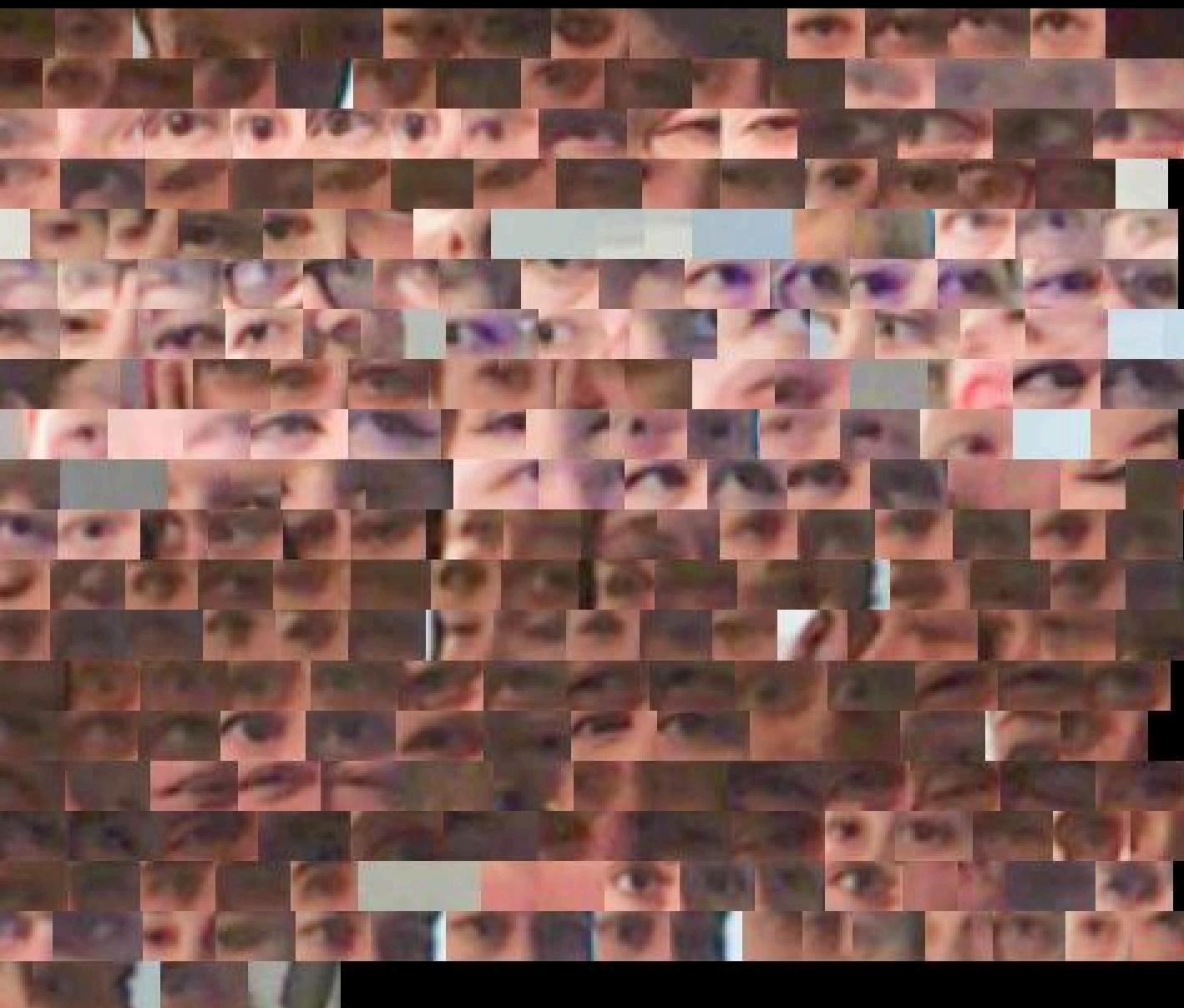
The new era of datafication is here to stay, but does that come at the cost of our autonomy? In times when our digital footprint defines us, how much of our true self remains truly ours?

Presented at

Sofia City Art Gallery as part of BAZA 2024 Award for Contemporary Art, Sofia, BG

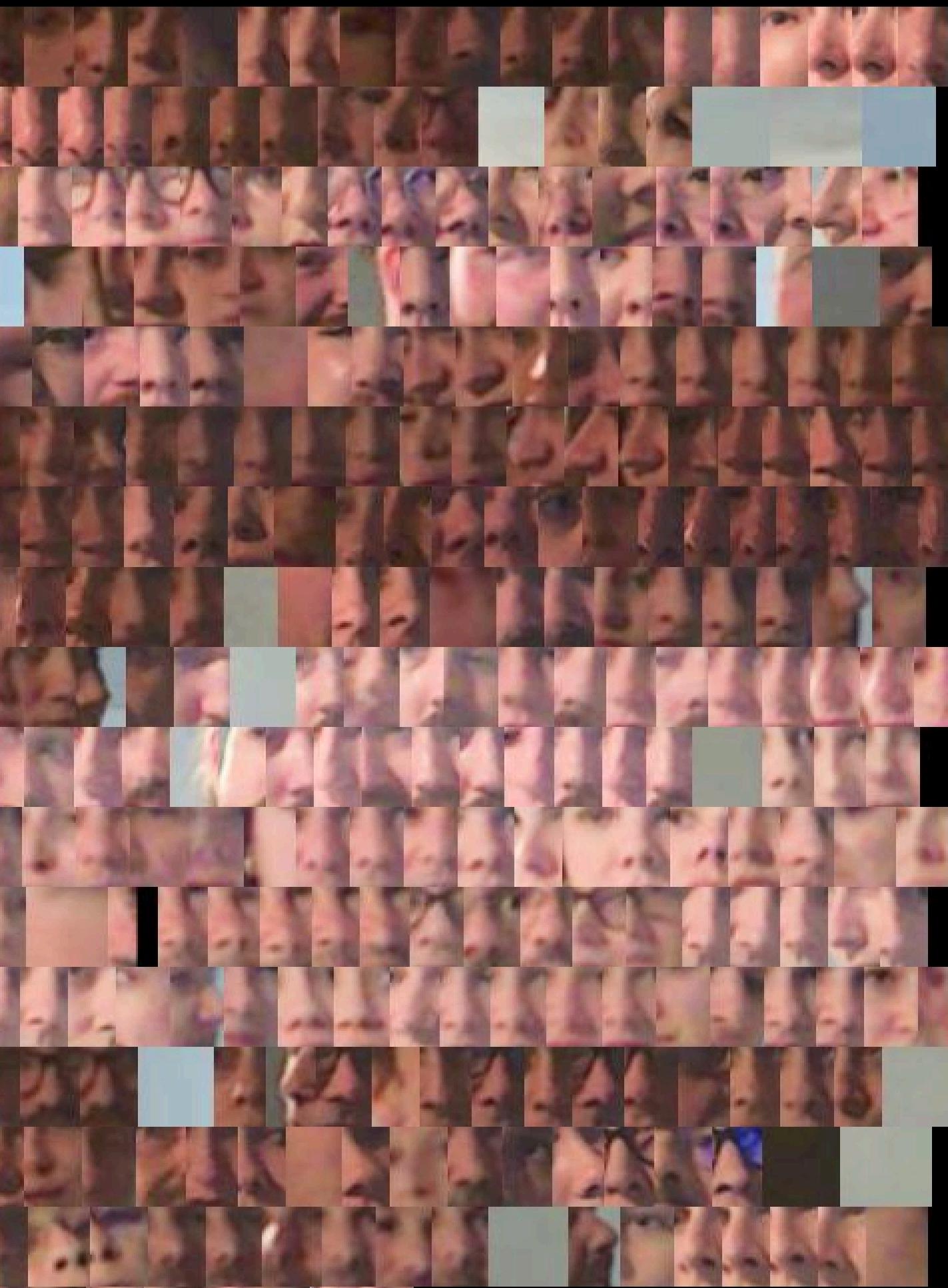
ONE DAY YOU WILL REALISE THAT
THE SCREEN IS LOOKING BACK AT
YOU

EMOTIONAL STATE: NEUTRAL



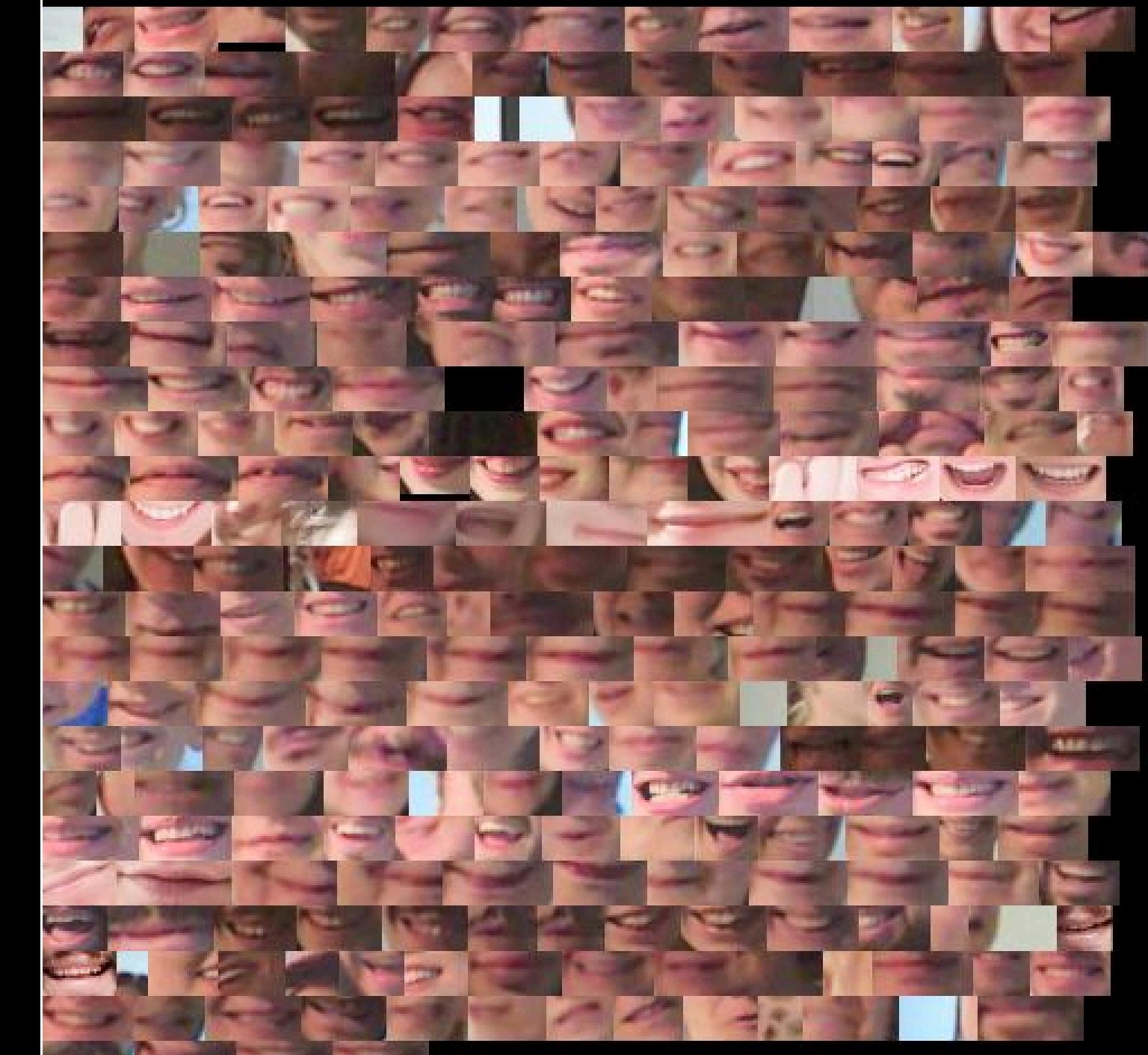
YOU ARE MULTIPLYING AND IT'S ALL
HAPPENING FASTER THAN YOU
THOUGHT

EMOTIONAL STATE: NEUTRAL



THERE'S NOTHING PRIVATE ABOUT
YOUR FACE. YOUR FACE IS MEANT TO
BE SEEN

EMOTIONAL STATE: HAPPY



Dataset created using visitors' biometric data



ART START | Smack the soil

2024

visual identity, graphic design, interactive installation made with TouchDesigner

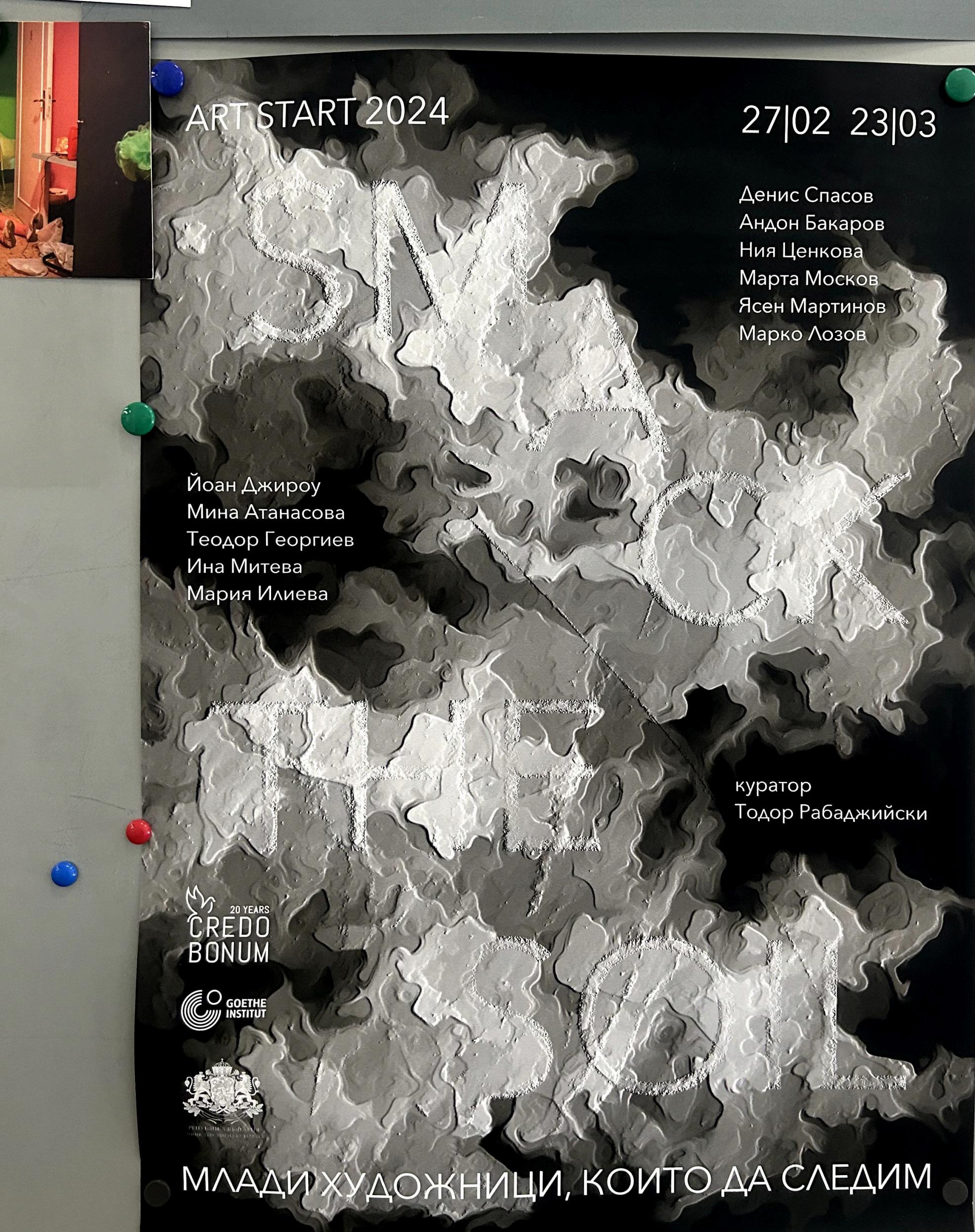
We were commissioned to design the visual identity for ART START 2024, centered around the theme of rhizomatic networks. Using TouchDesigner, we developed dynamic visuals, which we later programmed into an interactive video projection that responds to visitors' movements.

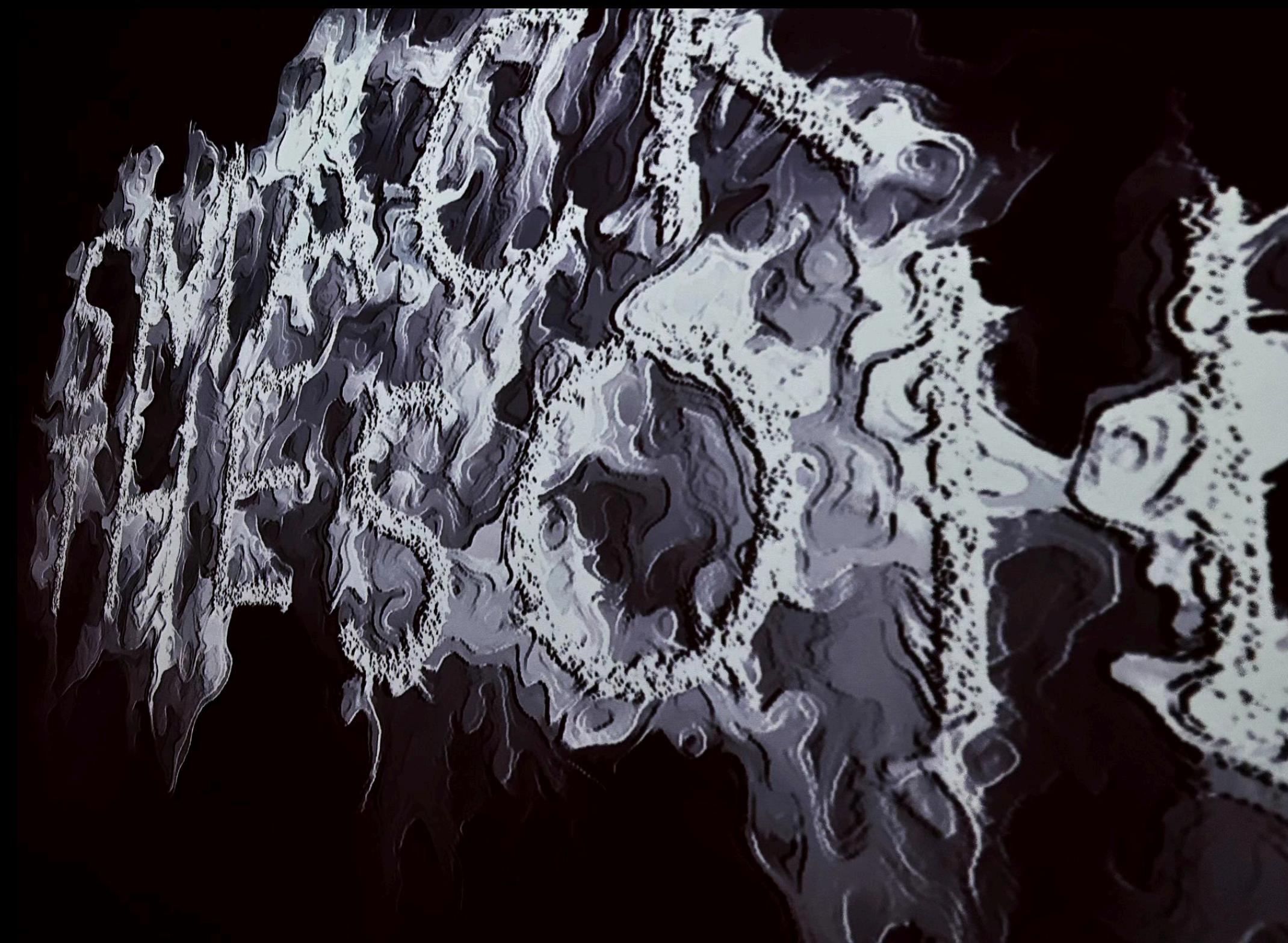
Comissioned by

Goethe Institut Bulgaria & Credo Bonum Gallery

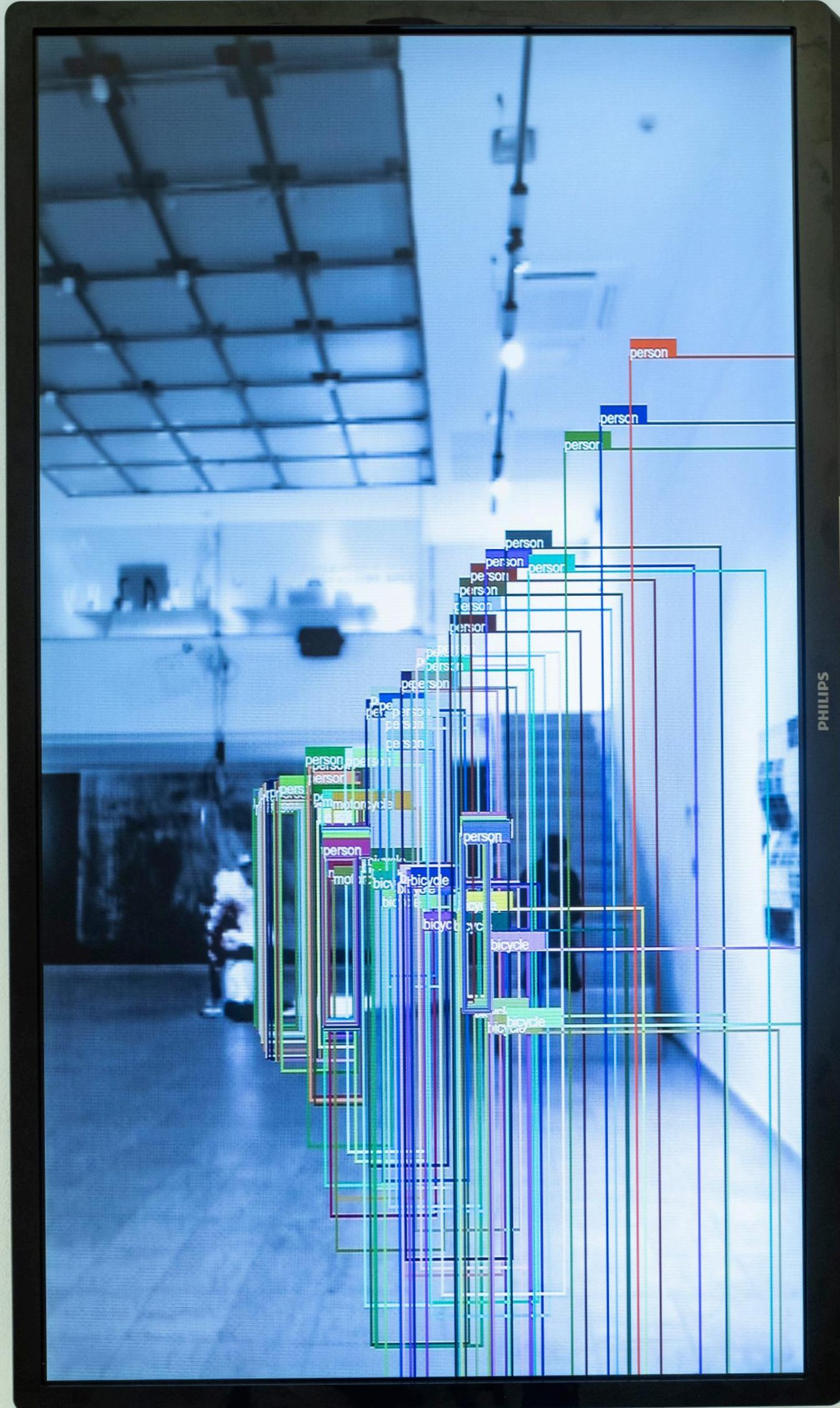
Presented at

Goethe Institut, Sofia, BG





Installation view at Goethe Institut



Bound in Boxes

2024

42 inch monitor, surveillance camera, custom real-time object detection software

Bound in boxes functions as a surveillance system that integrates gallery visitors into the artwork itself. The screen is positioned outside the gallery walls and renders the space transparent while simultaneously extending the boundaries of the gallery outward. The previously private aspect of visitors within the space is now made public. Meanwhile, the surveillance system dynamically interprets both the space and the individuals within it. As visitors move through they animate the canvas displayed outside the gallery.

Presented as

Part of ART START at Credo Box, Credo Bonum, Sofia, BG



Credo Box is located at a shared entrance between the gallery and a banking institution.



Decoding Ambiguity

2023

video installation, 9 projection screens 300x150cm, ChatGPT, Stable Diffusion

Decoding Ambiguity traces the semantic limits inherent in machine learning's paradigm. The artists make use of natural language processing to produce a sequence of generated poems, which are in turn provided as instructions for a text-to-video generative model. The question arises as to whether AI has come to comprehend figurative language in a consistent and non-literal manner.

The installation invites visitors to enter an immersive space where a series of visual experiments reveal hidden patterns and complex relations, emerging from language and image interplay.

Comissioned by

KO-OP

Presented as

Part of Festival for Illustration and Graphics FIG.3 at PUNTA Gallery, Sofia, BG

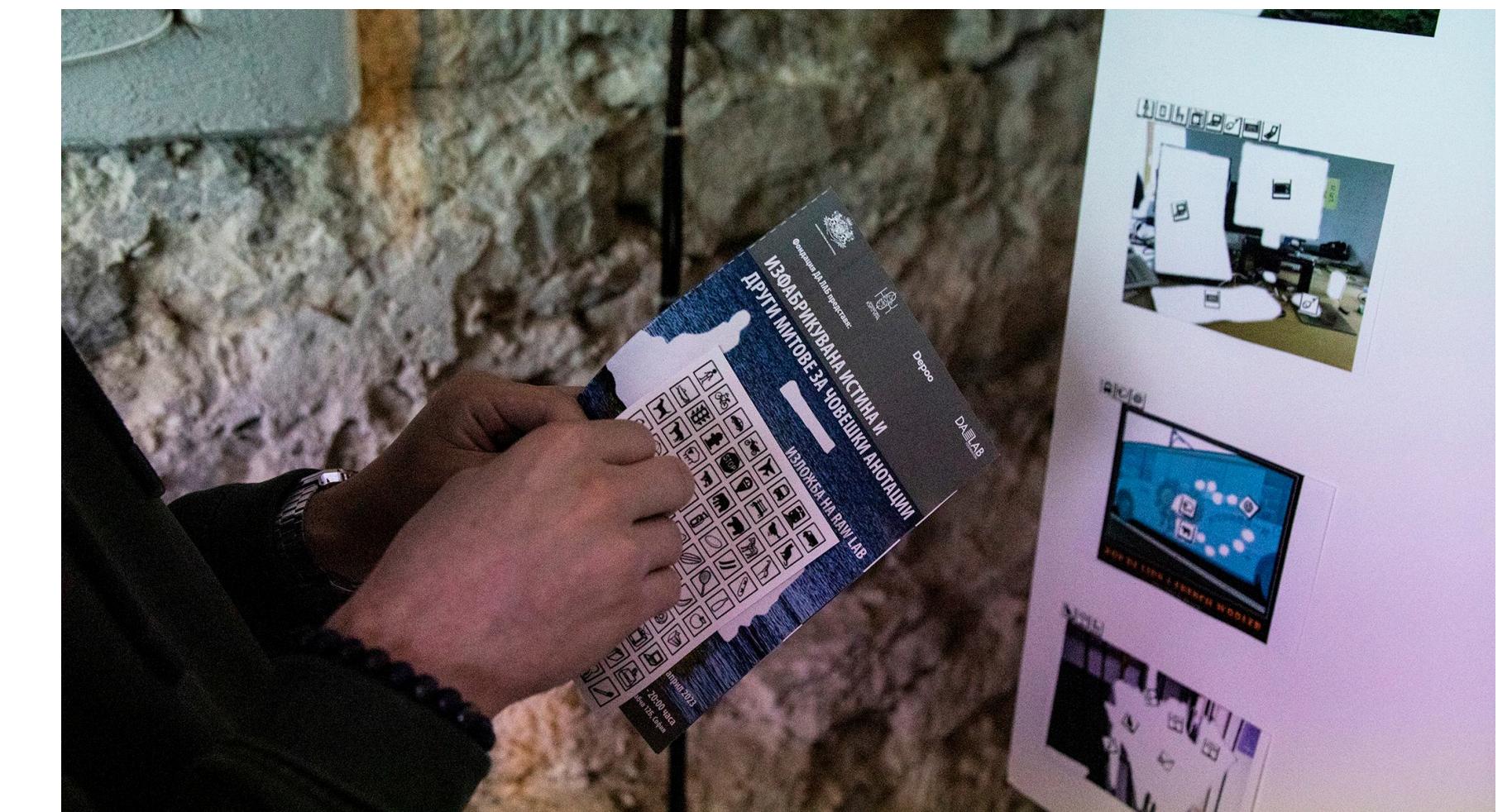
Part of BUNA 2 Forum for contemporary art 2024 at Largo Gallery, Varna, BG



image credits: Veliko Balabanov



image credits: Veliko Balabanov



Fabricated truth and other myths of human annotation

2023

color print 30x25cm, 56 matt photographs 10x15mm, sets of annotation markers 1x1mm,
custom real-time segmentation software, web camera

Context is crucial in determining the meaning of any visual material that we encounter. When context is missing, obscured, lost, or forgotten, the meaning becomes distorted and difficult to determine.

Fabricated truth and other myths of human annotation frames the underlying processes in the development of machine vision. It raises the question of the semantic framework and the importance of context when it comes to "reading" images. The work reconstructs the intentionally omitted context of the training image data, exposing the falsely methods typical of machine vision development.

Comissioned by

DA Lab

Presented at

Depoo, Sofia | TAM, Veliko Tarnovo | ReBonkers, Varna | Festival & Congress Center, Varna
| Contemporary Art Center and Library , Burgas | Youth House , Vratsa | DA Fest, Sofia, BG





The Supreme Generic

2022

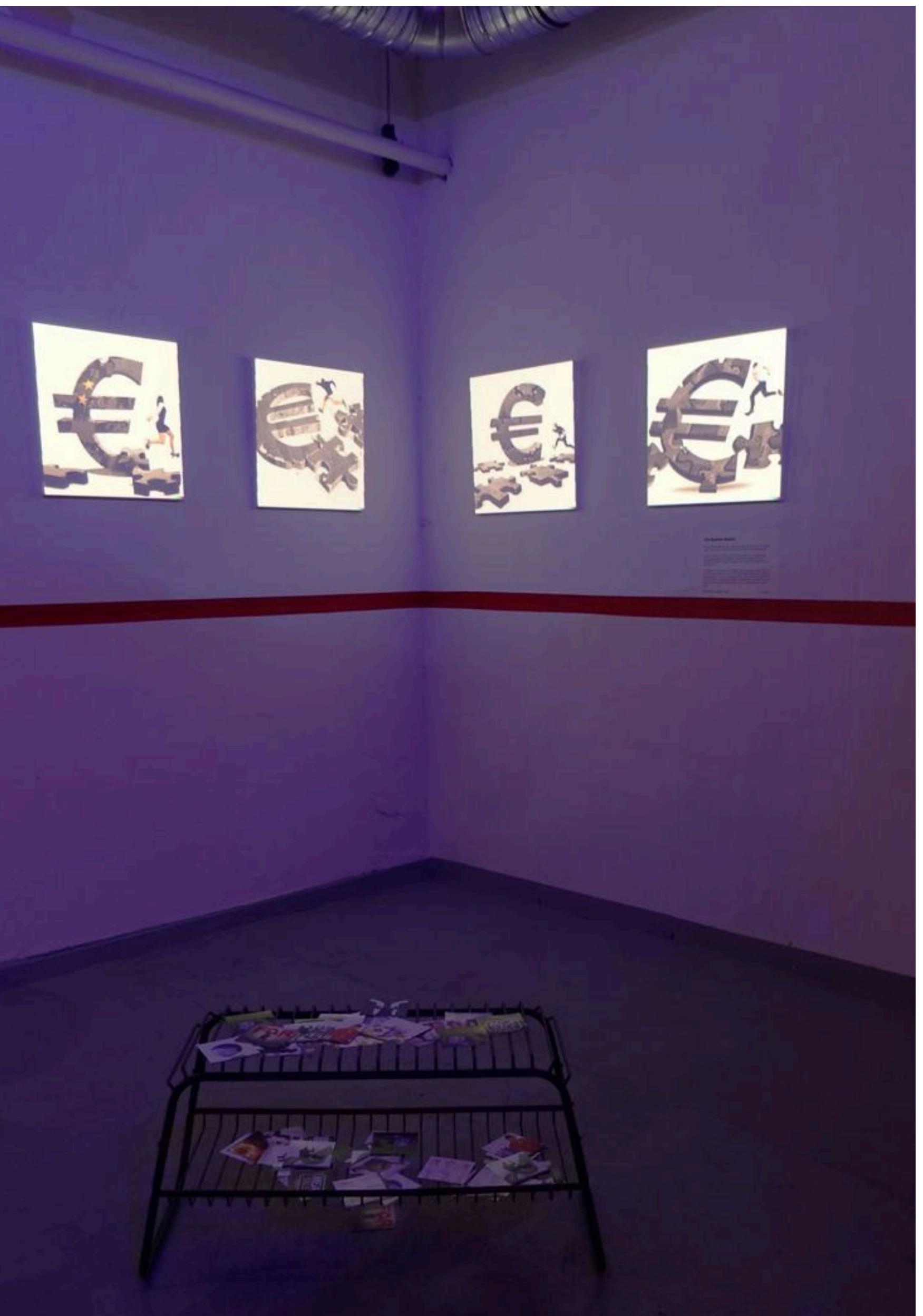
video mapping, 1 multimedia projector, 4 blank 50x50cm canvases,
scraped caption data from Shutterstock, Open AI Dall-E

The stock industry creates the mass of commercial imagery used in advertising and publishing across a range of media. As a cultural practice, its procedures and moreover its core product - the 'generic image' demonstrate mechanisms of standardization, commodification, alienation, illusion and stereotypical classification. They affirm the utopian dynamic at the heart of capitalist modes of cultural production.

We deconstructed this visual language to a set of keywords found in image captions, subsequently instructing a machine learning model to generate yet another interpretation of this Society of Spectacle, meanwhile freeing it from its banality. Despite the painful familiarity, the visual outcome invites us to look at a dreamlike distortion of globalistic virtues.

Presented as

Part of Sofia Art Week Vol.5 at The Loft, Sofia, BG



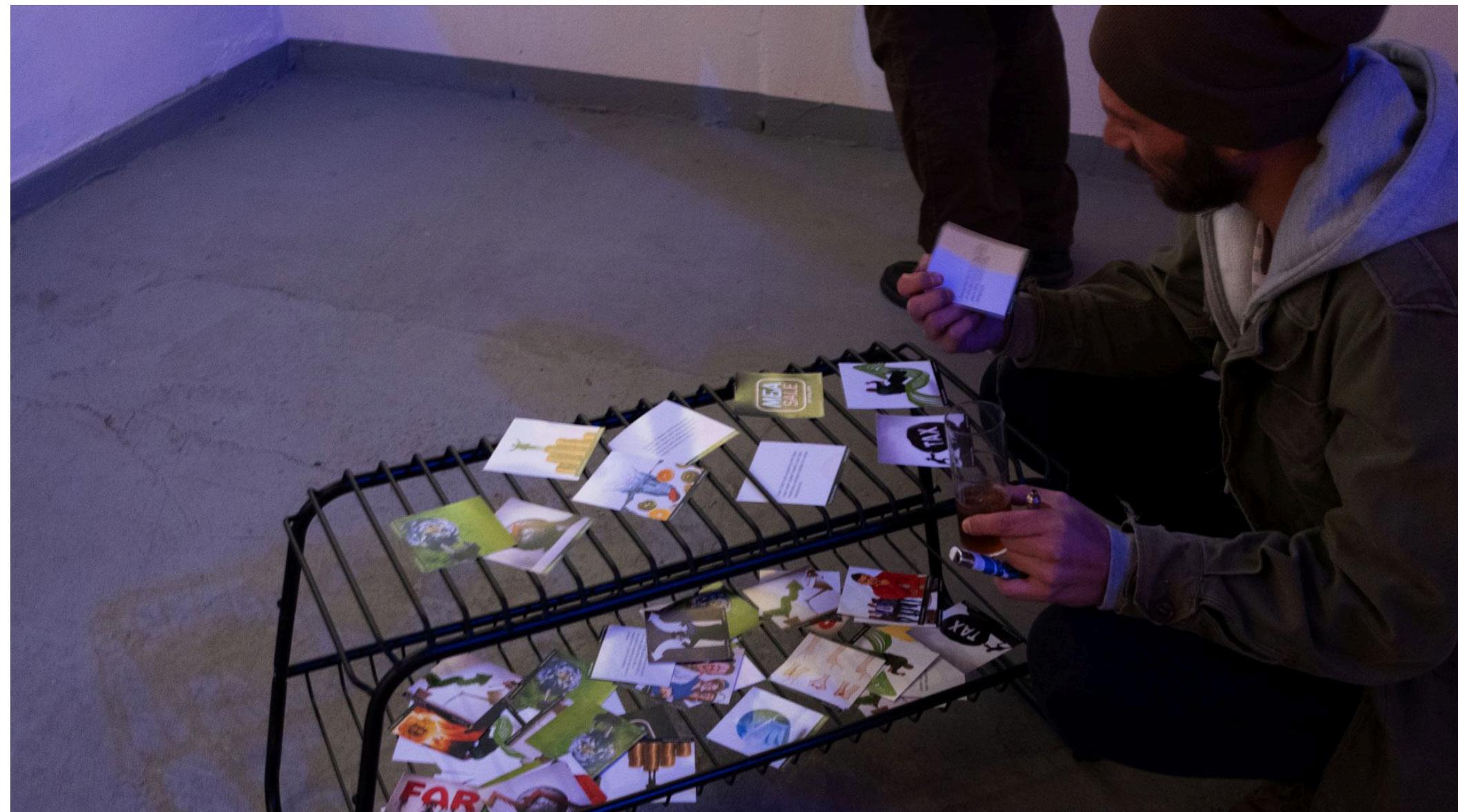
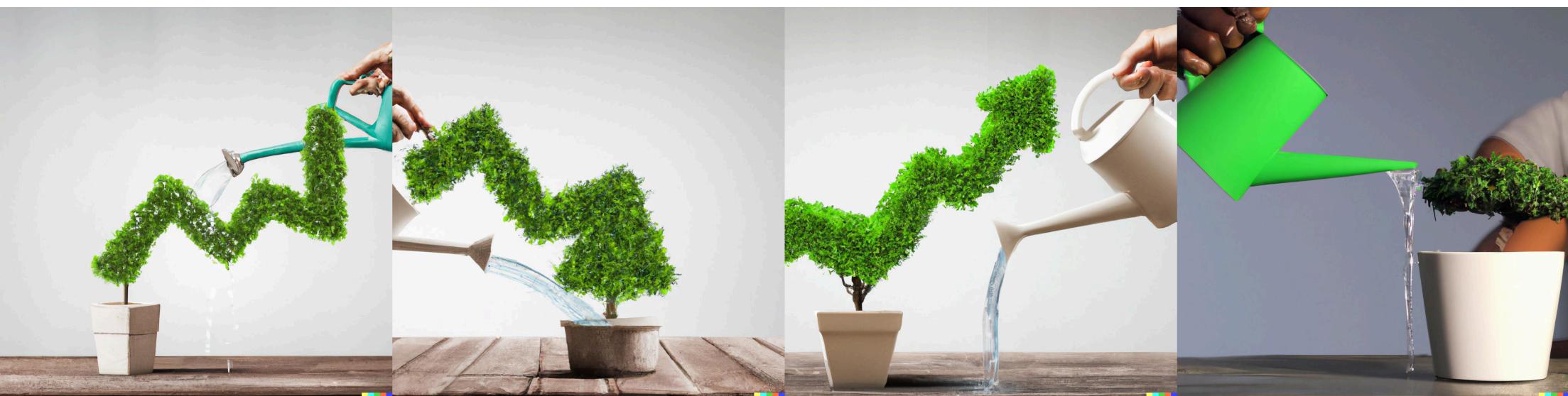




image credits: Mihail Novakov



Now You See Me

2022

interactive installation, 2 projection screens, video collage 1920x1080px, web camera, real-time object recognition software

Now You See Me: Re-appropriating the Visual Landscape of Our Digital World is an interactive-video installation reflecting upon the layer of absurdity that occurs within the effort to mimic human perception with algorithms.

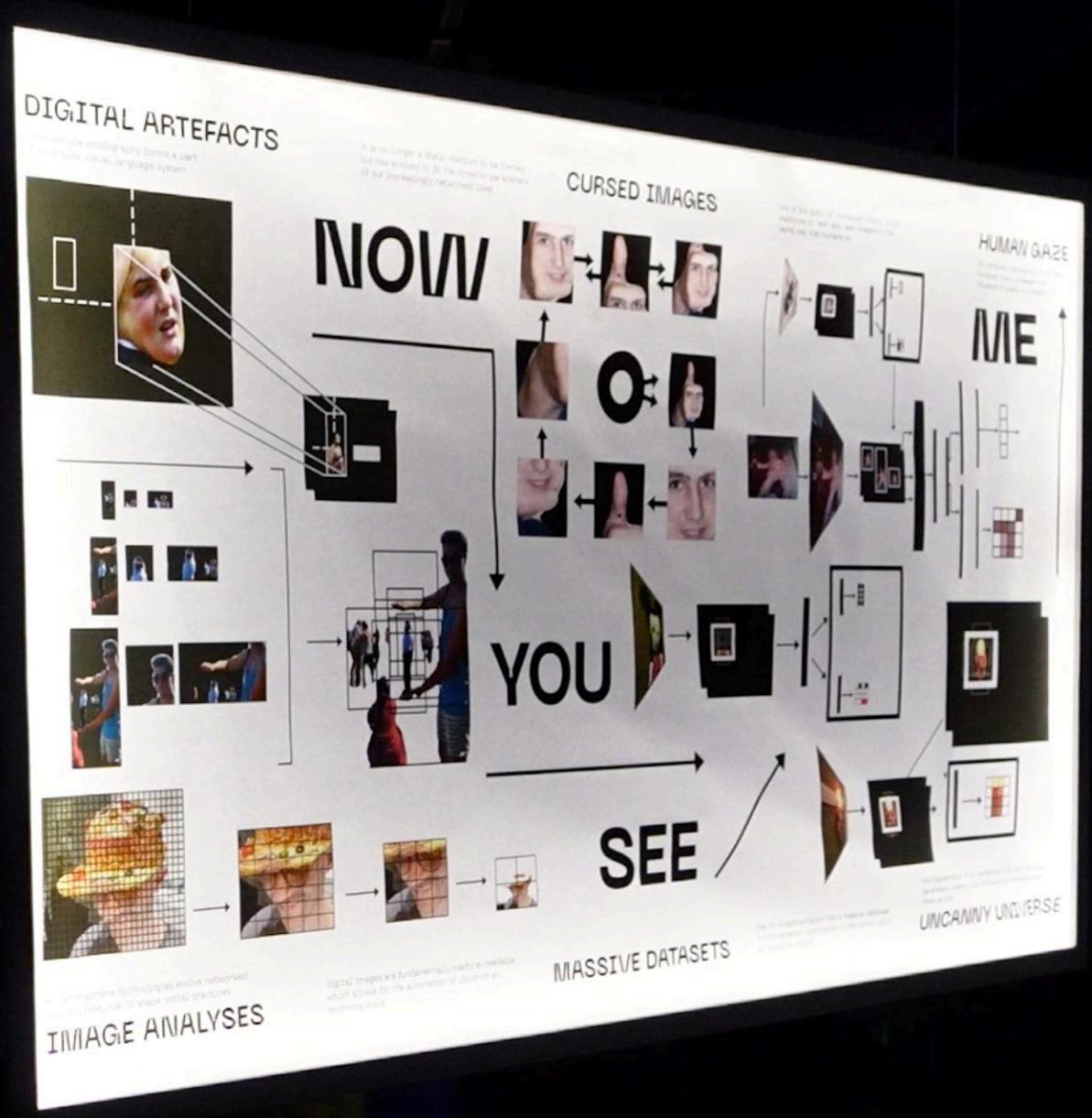
Using real-time object-detection model the installation brings the world of abstraction to our physical space by placing the viewer within the flat landscape of mathematical observations.

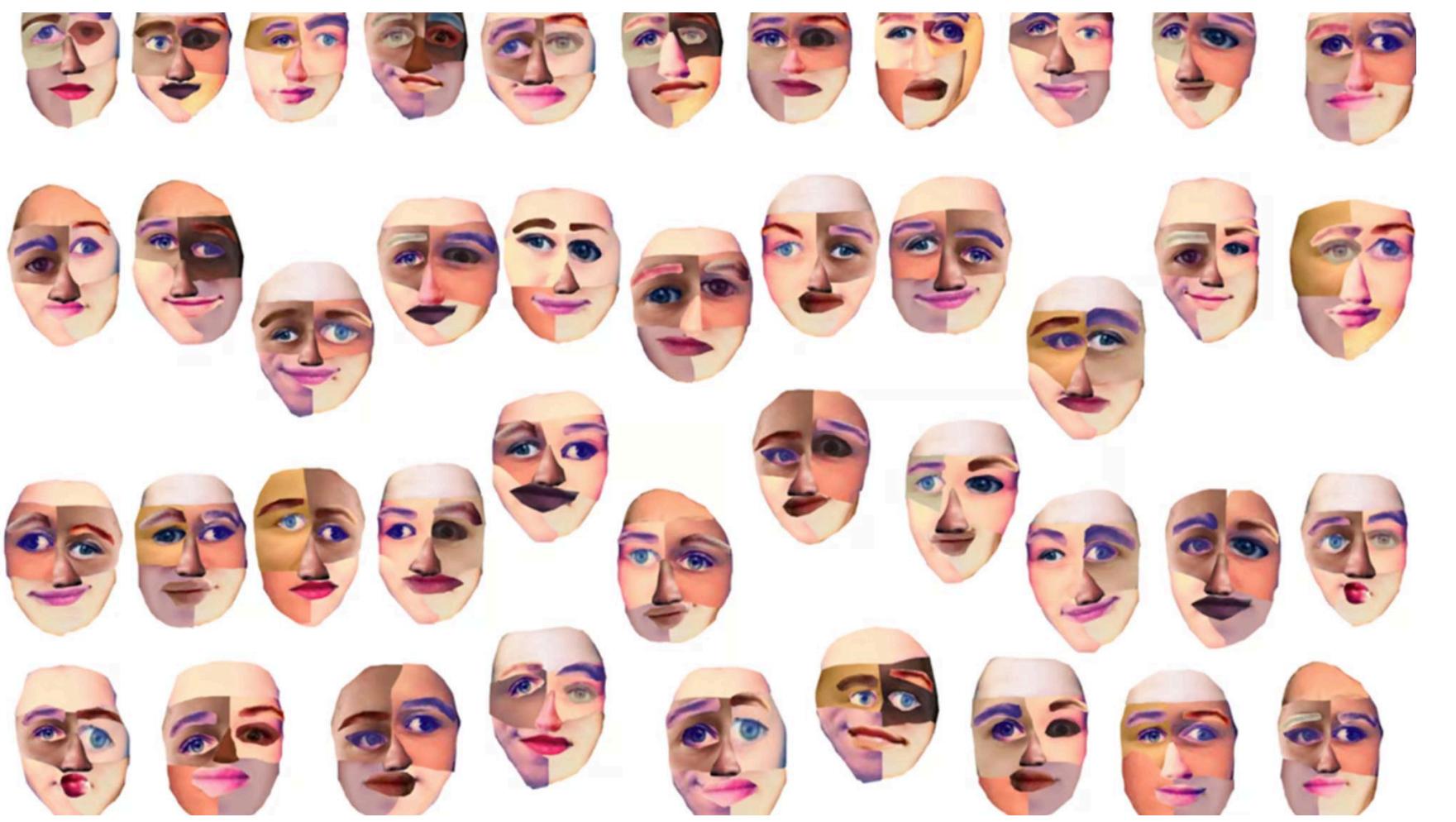
Presented at

2022 Graduation Show, The Royal Academy of Art, The Hague, NL

2023 Het Nationale Theater, The Hague, NL

2023 Melba Festival, UniCredit Studio, Sofia, BG





Identity 2.0

2021

video collage 1920x1080px, scraped facebook profile data, YOLO object recognition

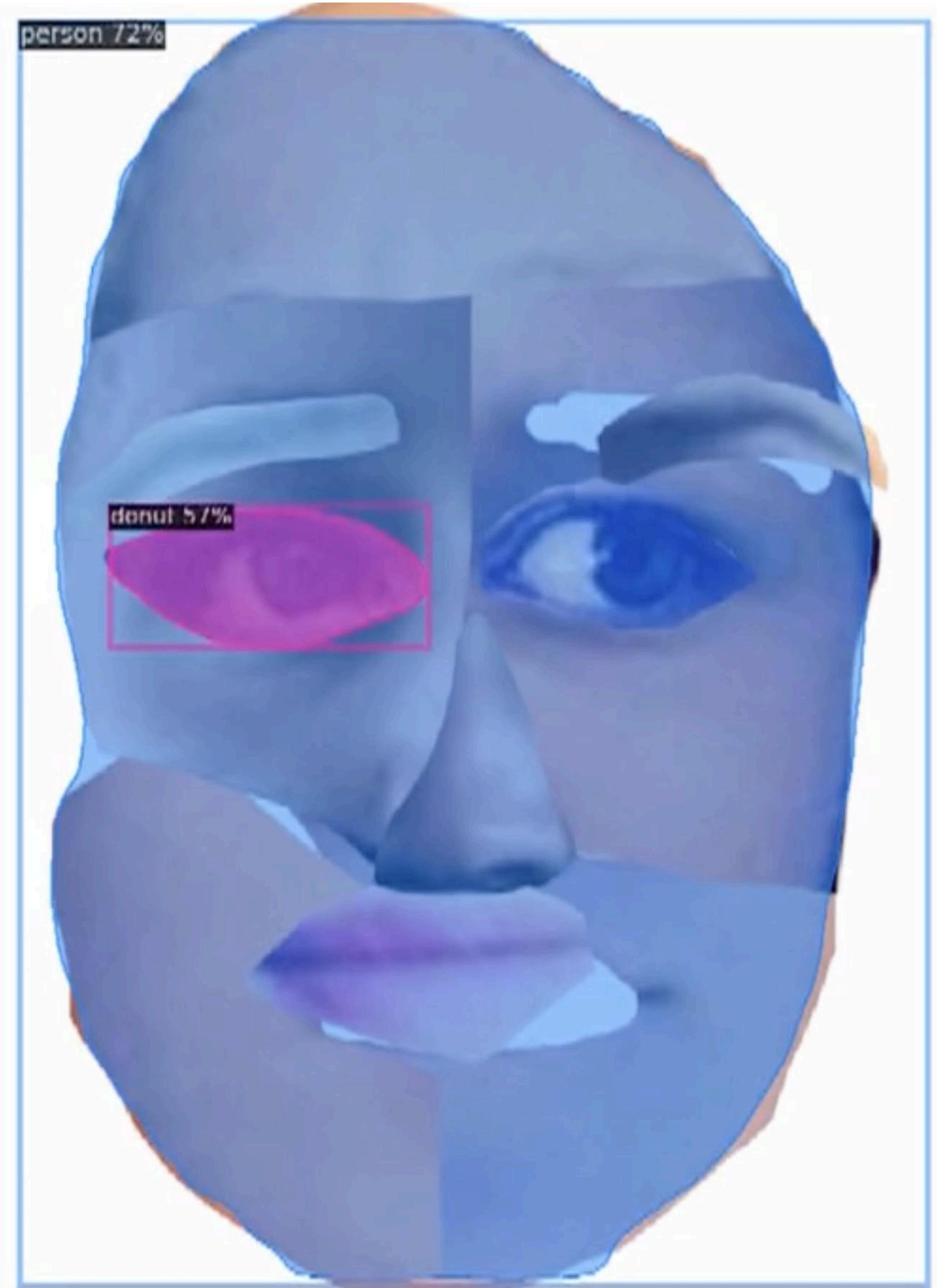
The materiality of the digital image has a liquid nature in that it exist as a binary code and therefore may be easily deconstructed, re-constructed and re-imagined.

Social media platforms are capable of analysing every single image that appears on their servers. By using facial recognition algorithms, which are trained to match a human face, they can easily verify a user.

Identity 2.0 investigates the methods by which social media platforms are using facial recognition systems to identify human faces in digital images, and the extend of accuracy to which those algorithms are capable of performing.

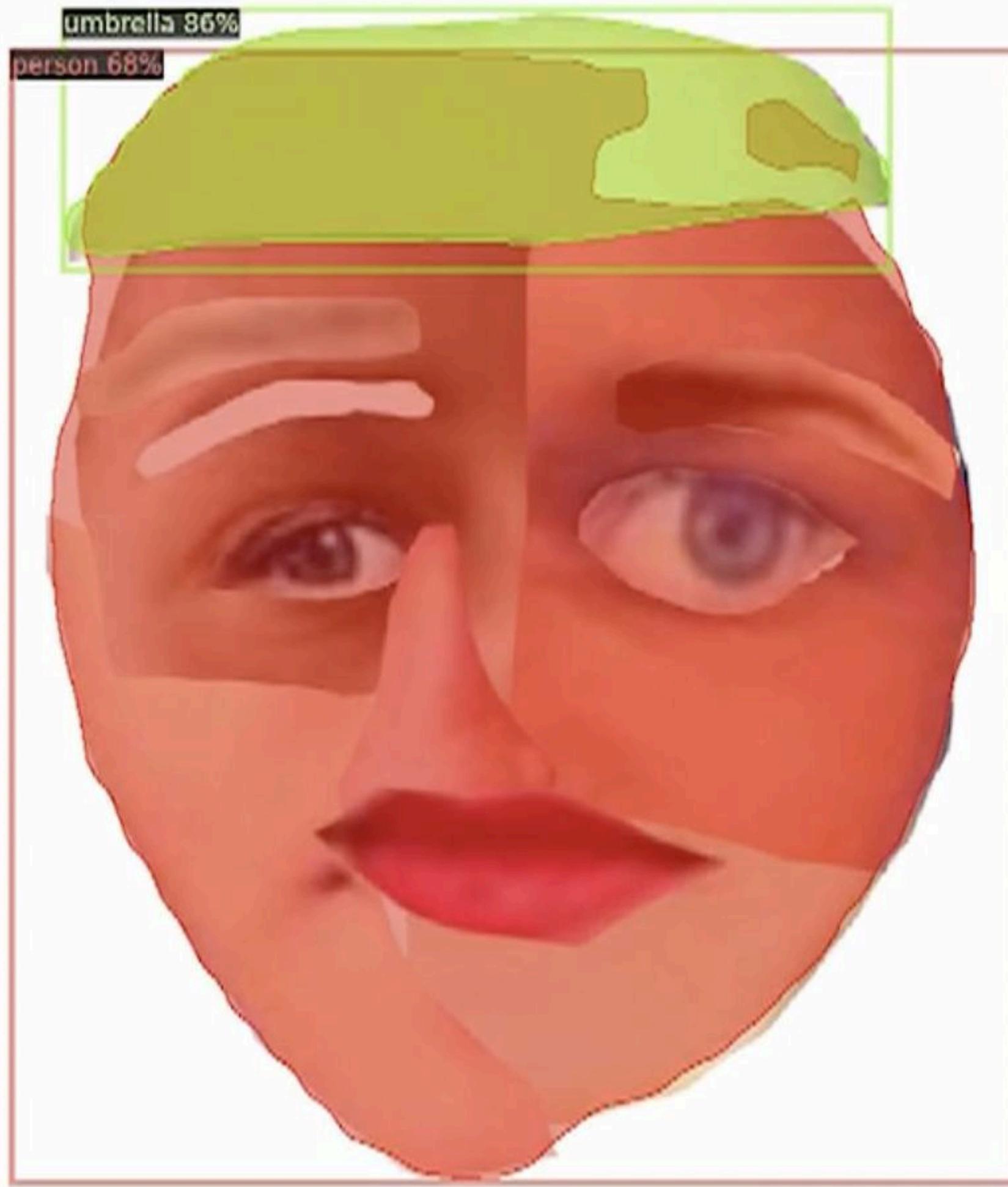
Presented as

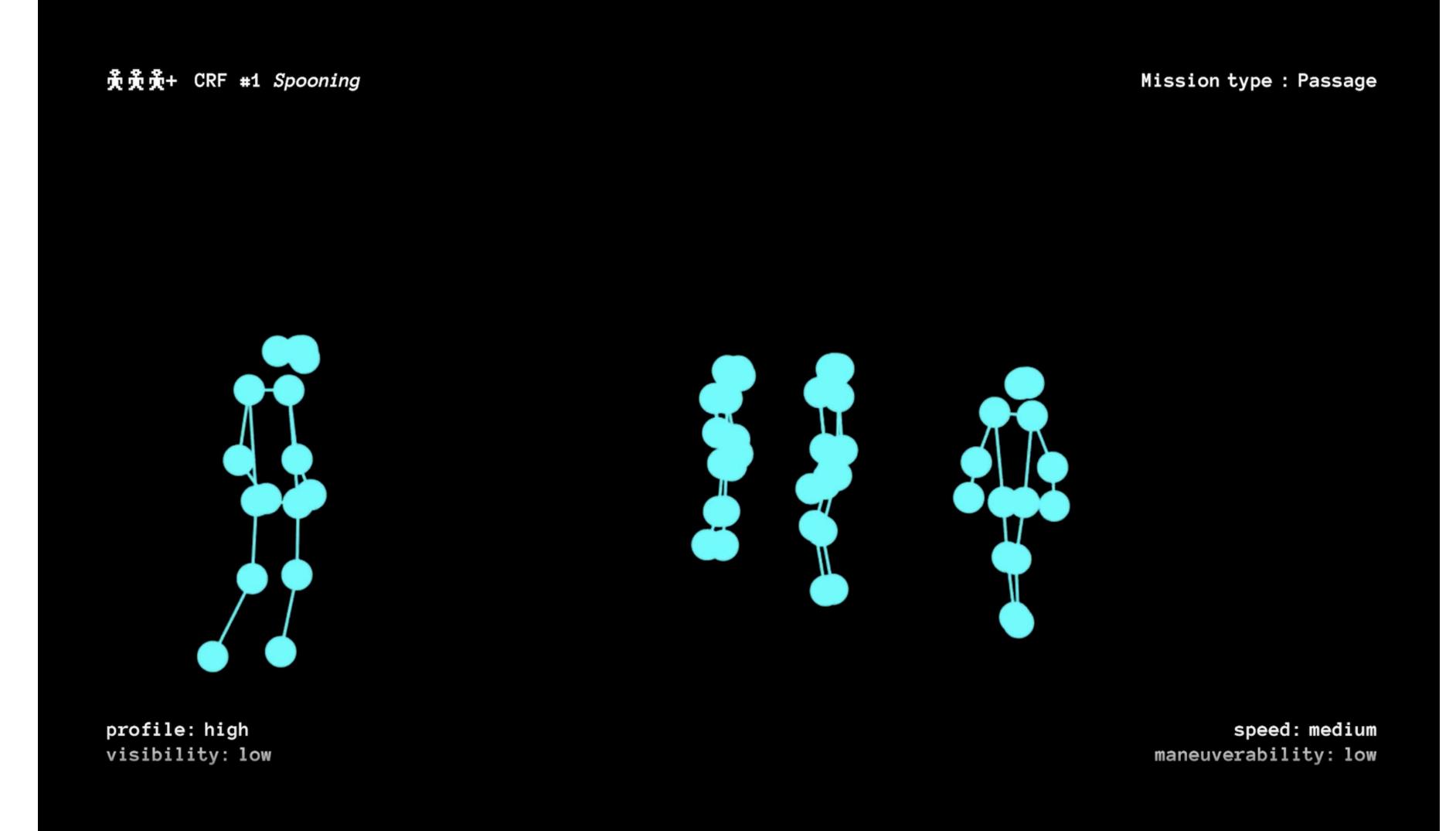
Part of You Shall Be Spam Group Exhibition, Maakhaven, The Hague, NL



Video Work

<https://vimeo.com/535794267>





Ground Truth

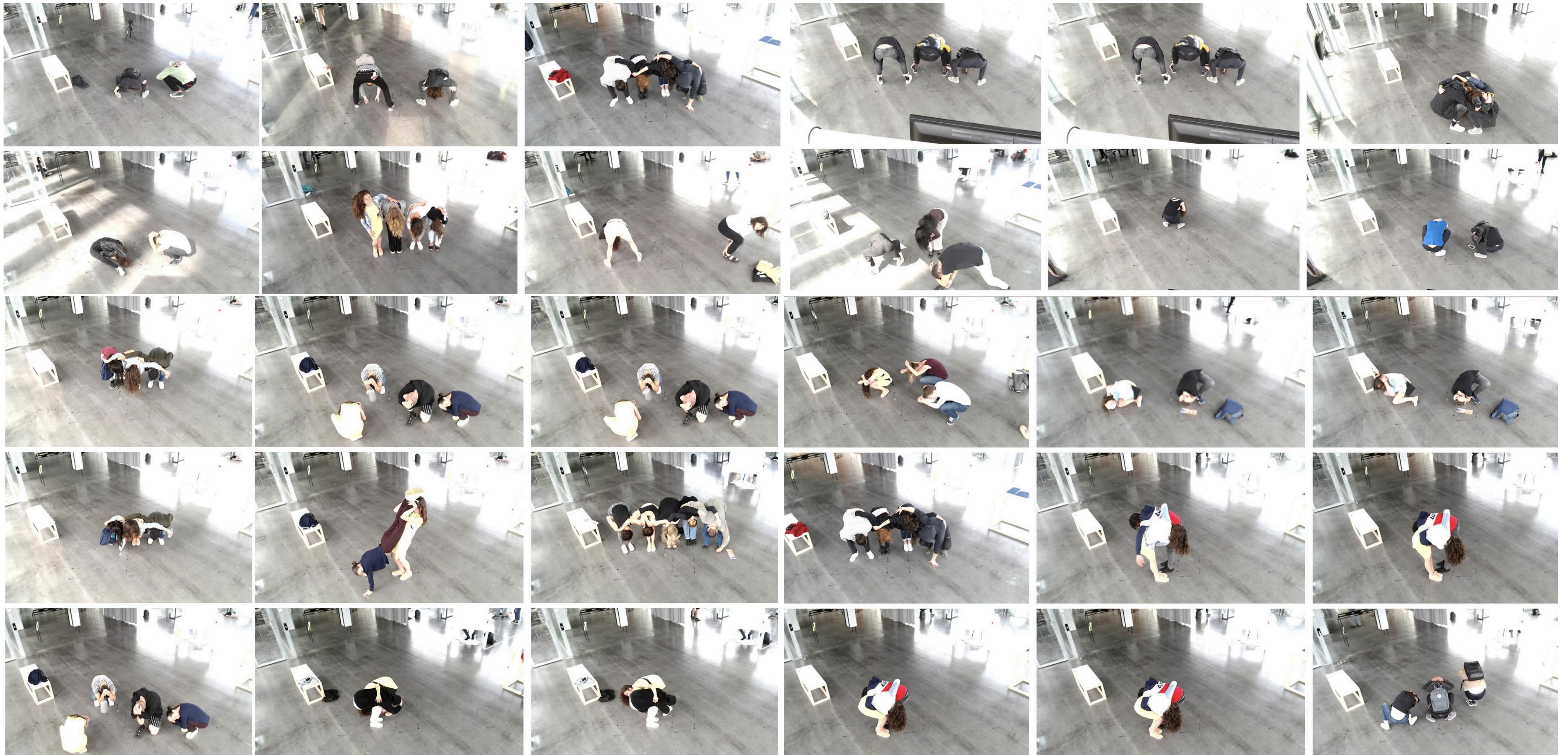
2019

interactive installation, 1 video 16:9, 1 video 9:16, custom real-time pose estimation software, web camera

Ground Truth is a speculative project exploring the role of intelligent surveillance systems in public spaces. This collection of performative camouflage techniques offers methods to render individuals invisible, even in plain sight. Through a series of movements, the project presents alternative ways of navigating public spaces—acting as tools to obscure visibility and challenge image recognition software. The objective is to evade tracking, meanwhile the installation is generating a dataset of instances where individuals successfully avoided detection.

Presented at

2019 Graduation Show, The Royal Academy of Art, The Hague, NL



Snapshots from successfully avoided algorithm tracking database

MAN: DIMENSIONS AND SPACE REQUIREMENTS
Space Requirements

MEASUREMENT BASIS



Choreographies of Relativity

2019

performance, intervention in public space

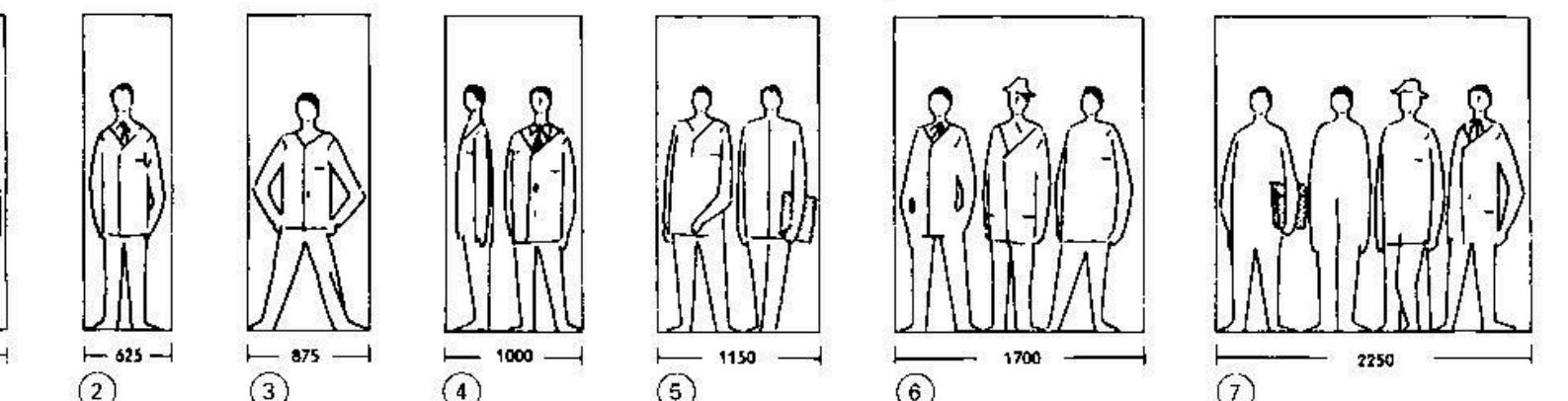
Proxemics the study of personal space and the degree of separation that individuals maintain between each other. Notational systems for describing spatial relationships employ biometrics to categorise and describe the ways we use our bodies to navigate space.

They illustrate societal norms and expectations, influencing our embodiment and interaction with our surroundings. The performance's ultimate goal was to challenge our understanding of space, movement, and interaction within the built environment, only to have them reassured once more.

Performed at

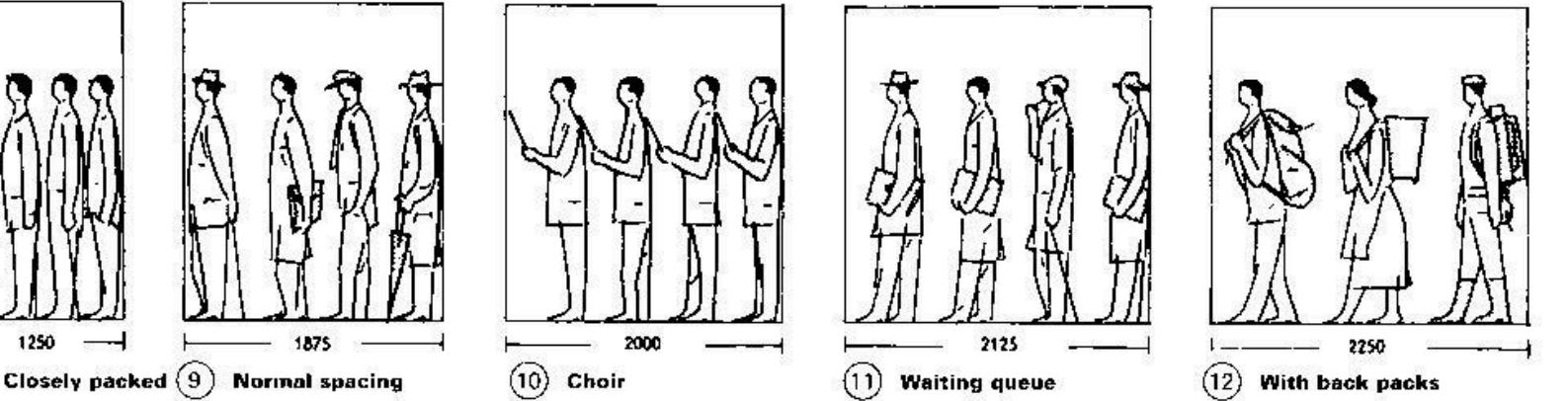
Passage, The Hague, NL

SPACE REQUIREMENTS BETWEEN WALLS
For moving people, add +10% to widths

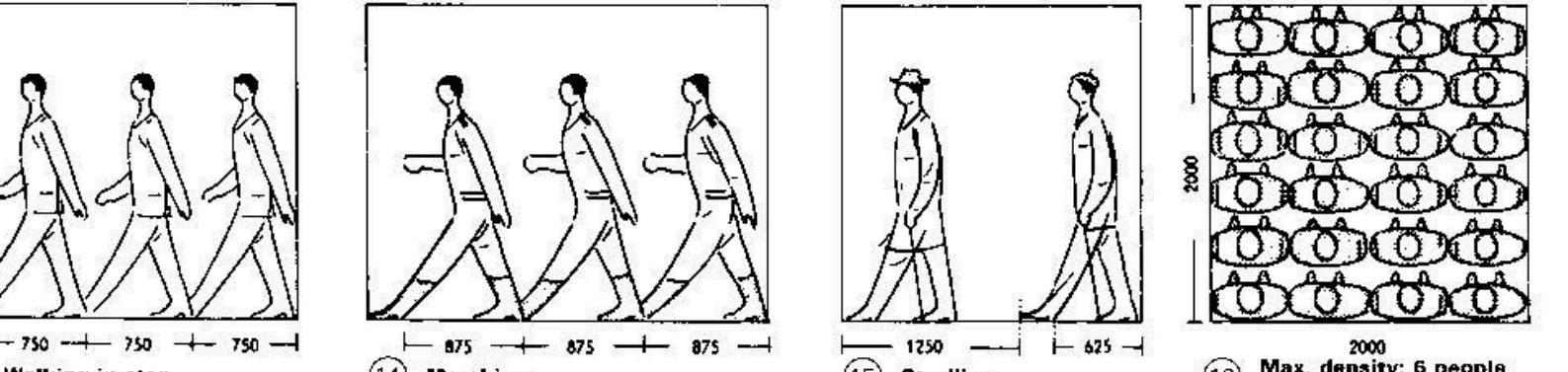


In accordance with normal measurements and energy consumption

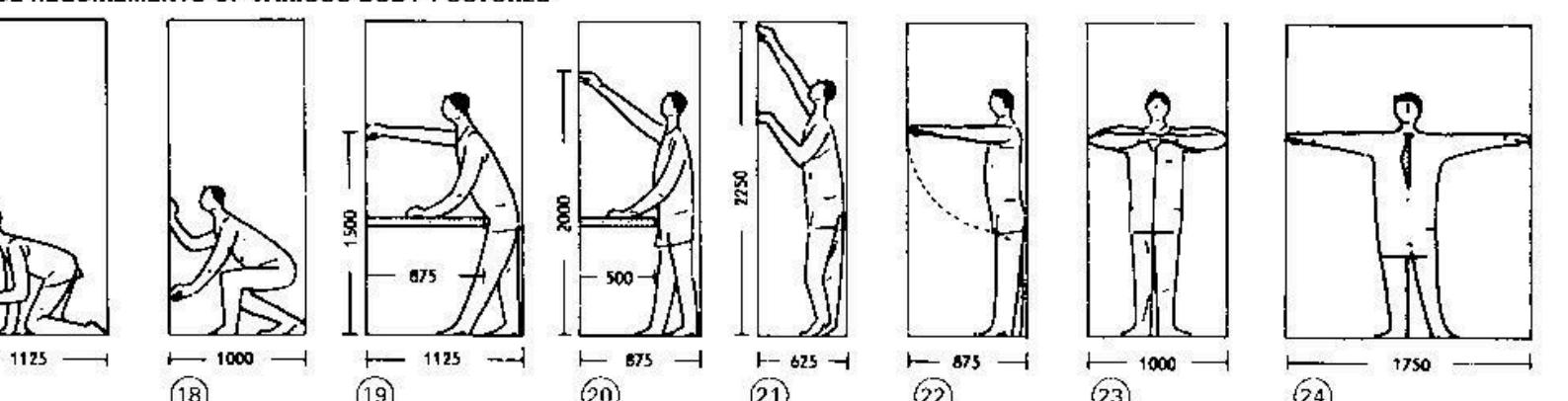
SPACE REQUIREMENTS OF GROUPS



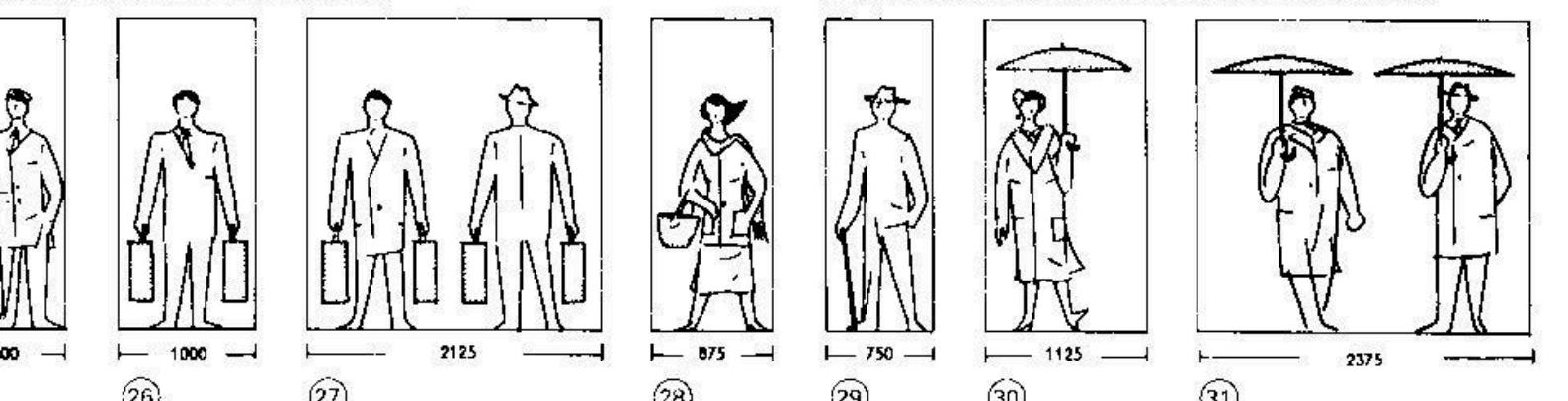
STEP MEASUREMENTS



SPACE REQUIREMENTS OF VARIOUS BODY POSTURES



SPACE REQUIREMENTS WITH LUGGAGE



Video Documentation

<https://vimeo.com/327013172>

