

The background is an abstract artwork. It features a dark, textured surface with a grid of circular patterns, resembling rivets on a metal plate. The colors are muted, with shades of brown, grey, and blue. A prominent white, cracked line runs diagonally across the lower half of the image, adding a sense of movement and contrast to the otherwise static pattern.

FRANCESCA RICCI  
KIRIL BOZHINOV

Tabula Impressa

*Tabula Impressa* is a collaborative project by artist Francesca Ricci and writer Kiril Bozhinov.

All the artworks reproduced in this booklet are by Francesca Ricci, based on a collection of signs photographed by Kiril Bozhinov, who is also the author of the project's vocabulary and texts.

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Cover Image: *T.I. #13/12* (detail), from the series '*Things shouldn't be useful, they should just be*', mixed media on paper, 38.4 x 51.2 cm, 2012

# Tabula Impressa

This composite, ongoing project is broadly inspired by the Jungian concept of the collective unconscious – man is not born as a blank canvas, but carries in himself common memories of an ancestral background.

The starting point is a collection of signs photographed on the pavements of London, marking impending maintenance work. A panorama of archetypes is layered upon personal and collective history and generates a universe of signs and symbols that can overlap across centuries, cultures and fields of human knowledge.

The first two series of works, *'Things shouldn't be useful, they should just be'* and *'The present is enclosed within the ribcage'*, are the artist's response to the visual and contemplative qualities of the signs, according to personal sensitivity, experience, knowledge – the personal unconscious.



T.I. #3/11

From the series *'Things shouldn't be useful, they should just be'*  
Mixed media on paper, 24 × 32 cm, 2011





From top left:

*T.I. 01, T.I. 04, T.I. 07, T.I. 08, T.I. 14, T.I. 12*

From the series '*The present is enclosed within the ribcage*'

Mixed media on paper, 11.7 × 17 cm (each), 2011-12

Opposite page:

*T.I. #11/12*

From the series '*Things shouldn't be useful, they should just be*'

Mixed media on paper, 38.4 × 51.2 cm, 2012





Right, from top:  
T.I. #8/12, T.I. #7/12  
From the series *'Things shouldn't be useful, they should just be'*  
Mixed media on paper, 26 × 34.7 cm and 24 × 32.4, 2012

Below:

T.I. #4/12 from the series *'Things shouldn't be useful, they should just be'*  
Mixed media on paper, 26.3 × 34.7 cm, 2012





From top:

T.I. 18, T.I. 20

From the series *'The present is enclosed within the ribcage'*

Mixed media on paper, 11.7 × 17 cm (each), 2012

T.I. #10/12

From the series *'Things shouldn't be useful, they should just be'*

Mixed media on paper, 38.4 × 51.2 cm, 2012

# Cache & Rosa

After appreciating the signs purely for their visual qualities, the collected specimens are organised by shape and intensity; 242 signs are divided into ten categories according to their level of development from nascence to completeness.

1. *Cosmos* (dots): the origin of the world, life in its primal, 'chaotic' start.

2. *Mythos* (multi-dots): existence at its epic stage, basic dynamics happen.

3. *Feidos* (commas): an act of faith, to continue a growth in its infancy.

4. *Harmos* (circles): striving towards completion and perfection of oneself.

5. *Ethos* (single lines): a first rule of behaviour.

6. *Philos* (multi-lines): connection, confrontation with the similar, friendship.

7. *Eros* (intersections): the fusion with the other.

8. *Pathos* (corners): acknowledgment of obstacles and setbacks.

9. *Logos* (arrows): a structured, articulate and conscious direction.

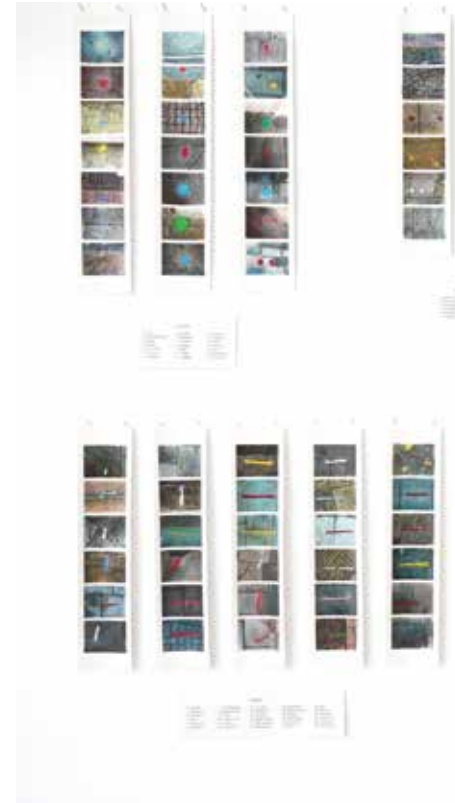
10. *Ludos* (shapes): the playfulness of forms, the game of life embraced.

After being organised in this visual hierarchy, each sign is given a name and a meaning – again, along a progression of sophistication and intricacy.

*Cache* is a repository of the signs presented in swatches – a static inventory – while *Rosa*, in a circular arrangement, displays the potentiality of the signs' interaction through the spinning of the circles of the wheel.

Ten prominent colours are associated to each category and placed at the centre of the wheel.

*Cache*, installation shot, various dimensions, 2013









### HARMOS

- |                |                  |                    |
|----------------|------------------|--------------------|
| 1. expectation | 7. sentiment     | 13. consistency    |
| 2. realisation | 8. immortality   | 14. freedom        |
| 3. nature      | 9. perpetuity    | 15. two eternities |
| 4. infancy     | 10. selflessness | 16. love           |
| 5. polyphony   | 11. mind         | 17. harmony        |
| 6. affinity    | 12. matter       |                    |



### PATHOS

- |                  |                   |                  |                     |
|------------------|-------------------|------------------|---------------------|
| 1. humility      | 8. intimacy       | 15. venerability | 22. levitation      |
| 2. modesty       | 9. joyousness     | 16. chastity     | 23. solitude        |
| 3. devoutness    | 10. gesture       | 17. sacredness   | 24. silence         |
| 4. tenderness    | 11. mortification | 18. sacrifice    | 25. transfiguration |
| 5. steadfastness | 12. humbleness    | 19. worship      | 26. transcendence   |
| 6. beatitude     | 13. courage       | 20. moral        |                     |
| 7. smile         | 14. asceticism    | 21. virtue       |                     |

A circular collage of many small, colorful photographs arranged in concentric rings, creating a sunburst or mandala effect. The photos are of various sizes and colors, including blues, reds, yellows, and greys, and are arranged in a way that they all point towards the center, creating a sense of depth and movement. The overall effect is a vibrant, multi-layered circular composition.

*Rosa*  
Mixed media on paper  
100 × 100 cm, 2013





# Anarca



This body of work uses the signs to re-interpret the 22 major Arcana of the Tarot of Marseille deck. Each card from the Marseille set is matched to a found sign which is repositioned digitally on its background or scaled to suit

These pages and following ones:  
*Anarca*, v.1/3, 22 works, mixed media on paper, 12.1 × 18.4 (each), 2013



the composition of the original. Matching the mystery of the cards with the equally mysterious urban semiology suggests that the process of empowering images and objects is a subjective and personal one: all things *arcanæ* are *anarca* at the same time.

**le mat:** Leap, you pale paradise, through window panes and mosquito nets.

**I. le bateleur:** A lonely attraction with minimal surprises.

**II. la papesse:** Spontaneous acquisition of knowledge.

**III. l'imperatrice:** Spasmodic nature of worship punished by consecration.

**IIII. l'empereur:** This nose is not prophetic.

**V. le pape:** Humanity congested with mortality.

**VI. l'amoureux:** Happiness awaits beyond the realm of objectivity.

**VII. le chariot:** Arrogant death of a movement entangled in a network of interpretations.

**VIII. la justice:** Anxiety of an experimental nature pondering the procession of defeated desires.

**VIII. l'hermite:** Concealment, after all, is a question of morality.

**X. la roue de fortune:** The detachment of the self from the realm of fantasy.







**XI. la force:** Faint echo of pre-existence whispering: you are God's favourite.

**XII. le pendu:** There are heights which narrow the limits of individuality.

**XIII:** A brilliant event re-assembled in the dream of a crouching brigand.

**XIII. temperance:** Hidden pain stirred by profound emotion.

**XV. le diable:** The anguish of liberation from encyclopaedic fantasies.

**XVI. la maison dieu:** Leisurely assassination of a deceptive torment.

**XVII. l'etoile:** An effort of persuasion muddled the spatial order of infinity.

**XVIII. la lune:** Enigmatic attraction between a midnight and a tremble.

**XVIII. le soleil:** Yet another return of sentimental obscurity.

**XX. le iugement:** Gentle Lady, trembling Sir, consciousness gently fades away.

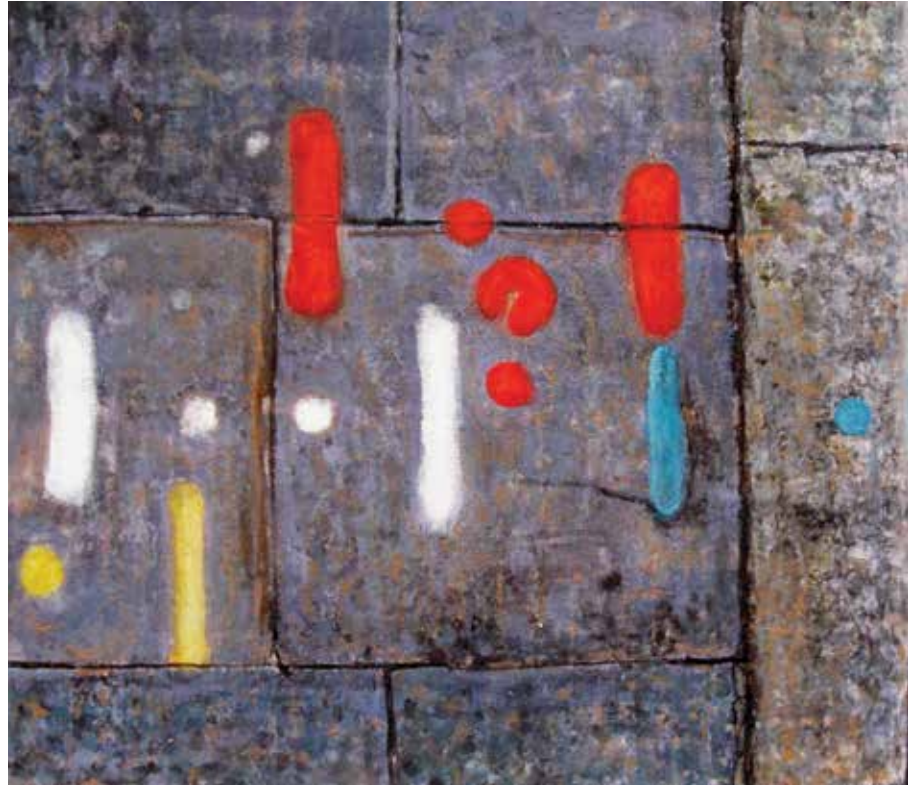
**XXI. le monde:** All creation is a joyful re-enactment of a howling mutation.

# Apocriphisms & Compositions

In the series *Apocriphisms* the signs are used to decipher existing compositions as found on the pavement. These are the base for a group of small icon-like paintings accompanied by a description. Of 'coincidental' nature, the icons disclose an un-orthodox truth, derived from a personal microcosm: hence the name *Apocriphisms*, a constellation of intimate, enigmatic objects.

The system of interpretation is vice-versa applied to another field of knowledge to create brand-new compositions.

Two short stories by the Argentinian writer Jorge Luis Borges, '*The Waiting*' and '*The Circular Ruins*', lent themselves to this experiment for their visionary nature, open to many interpretations. Key words and moods from the narrative are translated in compositions of signs that create a sort of magnetic field where one can imagine the unfolding of the story.





Opposite page: *Handshakes*  
From the series 'Apocriphisms'  
Transfer and egg tempera on board, 14 × 16 cm, 2013

Clockwise from left: *Supreme Bodily Functions*  
*Show the Light to the Noise*  
*Two Self-Portraits with Parched Lips*







*Flight Above the Village* (left) and *A Secret to All* (right)  
From the series 'Apocriphisms'  
Transfer and egg tempera on board, 14 × 16 cm, 2013



*'Prisoners, contemplators, space travellers. An artistic personality awoke one morning, sat on the edge of the bed and realised the metaphysical cycle of his life has come to an end. It was five past two or two past five, the clock was marking the hour with an empty stomach.'*

Kiril Bozhinov, extract from 'Who am You, Who are Me?'



*Who am You, Who are Me? (left) and Late 20th Century (right)  
From the series 'Apocriphisms'*

Transfer and egg tempera on board, 14 × 16 cm, 2013



*Sleeping Water* (left) and *The Internal Prosecution of Possessions* (right)  
 From the series 'Apocryphisms'  
 Transfer and egg tempera on board, 14 × 16 cm, 2013

Opposite page:  
*Wish* (left) and *Will* (right), after Borges  
 Ink and pastel on paper, 50.5 × 40.5 cm (each), 2013





# Fondali

This series of works was developed by Francesca Ricci as a 'branch' of *Tabula Impressa*.

'Fondali', in Italian means at the same time, 'Sea-beds' and 'Backdrops'. The images can be read both horizontally (as a sort of 'underwater landscape'), or vertically (as 'backdrops' of a scene).

This series includes works on paper and works on voile (similar to tulle, a traditional material used in set design backdrops). Here the colour leaks through the fabric to leave an imprint on the background surface, creating a double image.

Amongst these works, a series of *Annuari/Yearbooks* – personal visual summaries of the artist's experiences within a year.

*Annuario/Yearbook 15* from the series 'Fondali'  
Transfer, ink and chalks on paper  
74 × 142 cm, 2018











From top left:

*Fondale I, XI, V, VI, XII, XVIII*

Mixed media on paper, 13.8 × 18.2 cm (each), 2014



*Natante/Swimmer* from the series '*Fondali*'  
Mixed media on voile and primed board  
19.5 × 24.7 cm, 2015



*Insegnamenti/Teachings* from the series '*Fondali*'  
Mixed media on voile and primed board  
12.8 x 16.8 cm, 2015

*Annuario/Yearbook 16* from the series 'Fondali'  
Transfer, ink, chalks and acrylic on paper  
74 × 142cm, 2018









Left: *Regalo para nosotros/Present to ourselves* from the series '*Fondali*'  
Mixed media on voile and primed board, 19.5 × 24.7 cm, 2015

Right: *Nabokov* from the series '*Fondali*'  
Mixed media on voile and primed board, 14.7 × 18.2 cm, 2015



Opposite page: *Annuario/Yearbook 14* from the series '*Fondali*', diptych  
Mixed media on voile and primed board, 54 × 46 cm (each), 2017

Page 28: *Nabokov* (detail) from the series '*Fondali*'  
Mixed media on voile and primed board, 14.7 × 18.2 cm, 2015



Pursuit. Confrontation. Faith.  
Two Eternities. Melancholy. Disorientation.  
Probability. Yearning. Humbleness.  
Pleasure. Nostalgia. Memory.



Curiosity. Pondering. Hope.  
Love. Impermanence. Objectivity.  
Communication. Vigour. Intimacy.  
Serenity. Insomnia. Fantasy.





# About

Writer Kiril Bozhinov and visual artist Francesca Ricci share a common field of interests and approach to their research and practice.

Joint projects and exhibitions: 'Normal Papers', (group) exhibition, Fringe Arts Bath, (2018); 'Imaginary Worlds', (group) exhibition, Oriel Davies Gallery, Newtown, Wales (2016-17); 'I Beg You to Hear Me!', (solo) exhibition, book launch and performance, Black Spring Bookshop, Florence, Italy (2015); 'Tabula Impressa', (solo) exhibition dalla Rosa Gallery, London (2013); 'Celestial Bodies', (group) exhibition, Art Projects with dalla Rosa Gallery, London Art Fair, (2013); 'Cross sections/01', (group) exhibition, dalla Rosa Gallery, London (2012); 'I Beg You to Hear Me!', (solo) exhibition, dalla Rosa Gallery, London (2011).

## FRANCESCA RICCI

Born in Florence, Italy, where she graduated in stage design at the Academy of Fine Arts.

Exhibitions: 'Summer Salon' and 'Antennae', Lubomirov/Angus-Hughes Gallery, London (2017); 'Sixty', Lubomirov/Angus-Hughes Gallery, London (2016); 'Between You & I', Chapter Hall at Old Flax Store, Leeds (2016); 'Summer Exhibition', Circulo de Bellas Artes de Tenerife (2015); 'Into the Sun', Aside Bside Gallery, London (2015); 'Hide & Seek', Fringe Arts Bath (2015); 'Tarocchi Appropriati', ArteFiera Bologna, Italy (2015); 'OFF THE WALL', The 9th Terrace Annual Open, London (2014); '20x20 magazine: collected visions', Madame Lillie's, London (2010); 'agency@theAgency', The Agency Gallery, London (2009); 'Art/Value/Currency', The Pigeon Wing, London/New York (2008-9).

Her work is in the collections of the National Art Library at the Victoria and Albert Museum, London, of the Tarot Museum Mechelen, Belgium and the Museum of Tarot in Riola (Bologna), Italy, as well as in many private collections worldwide. It has also been featured or mentioned in several magazines, including *Dazed and Confused* (Nov. 2013) and *Abraxas Journal* (Sep. 2013).

In 2015, with musician Gaston Gorga, she launched PNEUMA, a collaborative, experimental project that combines song-writing, spoken word, sound, live performance, improvisation and film-making.

## KIRIL BOZHINOV

Born in Kočani, Macedonia.

He has contributed to the independent publications *Interlude*, *20x20 magazine* and *The High Horse* (2005-12) and published the collection of short stories, *Eclipses: Stories of Disappearances and Reappearances*, London (2006).

He has written and directed the play *'Chichikov and the Big-Nosed Devil'*, staged at the White Bear Theatre, London (2001).

He has been advisor to the London Film Festival on Balkan and Eastern European cinema (1994-97), co-founder of the fanzine *Life is Nothing but a Belly Dance* (1993-95) and music journalist for the Eastern European magazines *Ritam*, Serbia, *Trotoar*, Macedonia, *Heroína Nova*, Croatia, and *Rock and Pop*, Czech Republic (1992-97).

*'There are many things both invisible and visible.'*

Kiril Bozhinov, 'Two self-portraits with parched lips'

