

Sarieva/Gallery at Art Brussels

Voice Lines – solo booth by Rudi Ninov

April 20th – 23rd 2023

Artist talk on the carpet – a meeting with Rudi Ninov and Vesselina Sarieva

April 21st 2023, 2 pm

Art Brussels, Booth 6A-26, Discovery section

Sarieva / Gallery is pleased to present the exhibition "Voice Lines" by Rudi Ninov within the framework of Art Brussels 2023. This is the first solo participation of the young Bulgarian artist at an international fair.

"Voice Lines" reflects Rudi's ongoing interest in language and writing as an occasion for pictorial exploration. His most recent works are directly related to the manifestation of sound in drawing, shape and color. Engaging with composition, color and texture, the young artist's works evoke a variety of associations that can be related to written language, symbols, sounds or musical visualizations. They reveal Rudi's unfolding relationship to abstraction from two distinct but adjacent perspectives: the formal and the personal. The artist describes "Voice Lines" as the indeterminate space between two ends, which is never fixed, malleable, where marks can emerge and resonate with deeply personal significance without being codified into purely formal language.

Rudi shares that in 2021 he came across works by the visual poet Vesselin Sariev (1951 – 2003) created before and immediately after the fall of the Berlin Wall in the late 1980s–90s that made him think about "the accumulated sounds which are so inherent to the shape of native letters" and what foreign shapes sound like. During Art Brussels, in newly created works, the artist will present more personal reflections on language, animated cinema and its connection to the art of the poet and writer, linked closely to the mail art-movement, Vesselin Sariev.

The works are presented in an environment curated by Vesselina Sarieva, including the exhibition gesture "The Carpet", a proposal for a meeting place in each art installation. It is an alternative to the traditional idea of a gallery, museum, art fair, etc. Egalitarian, open and accessible for everyone "The Carpet" invites the audience to sit down right next to each other, universalizing everyone, regardless if they are visitors, artists, curators, collectors, etc. The concept of "The Carpet" is inspired by a metaphor by the artist Luchezar Boyadjiev and developed into an ongoing project by the curator Vesselina Sarieva.

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Rudi Ninov (Teteven, Bulgaria, 1992) lives and works in Frankfurt, Germany. He earned a BA in Fine Art from Goldsmiths, University of London, in 2015 and a MFA in the class of Monika Baer, Amy Sillman and Nikolas Gambaroff at Städelschule, Frankfurt, Germany in 2021.

His recent exhibitions include Writing Paintings, Galleria Continua, San Gimignano (2023); Colour Words in Prologue, Sarieva / Gallery, Plovdiv (2021), Brittle Power, Kunsthal 44Møen, Møn (2021); ORBIT, Messeturm, Frankfurt am Main (2020); Gravity works only when you look down, Vaska Emanuilova Gallery, Sofia (2019); FOTEL, Sotheby's, Frankfurt am Main (2019).

Rudi is also the recipient of the Linklaters LLP Prize, Germany (2020) and Cultural Perspectives Foundation Scholarship, Bulgaria (2019). His works are part of the Museum Voorlinden, Caldic Collection, Wassenaar, The Netherlands; Fondazione CRC, Cuneo, Italy; Imago Mundi Collection, Treviso, Italy.

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Voice Lines

For sometime now, I've been going back to a short sentence which I wrote with pencil on one of my studio walls – it's my usual method of noting thoughts and ideas which I arrive to while I paint.

This one note became a juncture for a series of paintings as well as the ongoing series Untitled (Fêtes, 1971).

The sentence reads, "a splitting web of colour holds three emerging into light, film pieces made of glass in red, blue and green".

It is a form for describing an occasion to observe the light in colour, through the properties of magnitude, volume, opacity and repetition within colour, as the primary building material.

A sort of web for communications which is stitched together through an actual manual act, the act of the hand while pushing paint along the canvas – as each end of the drawn-out line is moulded by the beginning of the next.

The growing lines within the web create structures and branches which give rise to the emergence of spontaneous forms and gestures into defined shapes and symbols. What then becomes is a free-for-all game where each character or mark made can readapt the previous one's meaning. It's a circle of recycle in which the only constant factor is the gesture's own malleability.

Within this web place, I find there to be the idea of tension at any one point. Tension in my painting process often balances on the uncertainty, and the simple trust in the painting act as means to arrive to a meaning itself.

It also, sits right between a deep interest in the mechanics and possibility for allegory within a composition of colours and the their more complex tonal relationships, and one which is a constant research driven by the colour material itself – in the simple formal language of painting using both intuitive and reasoned procedures. The latter is the semi-solid state of the acrylic paint being formed into a specific sign/shape.

A potential of narrative always comes into play as a circumstance of the colour's adjacency to the next and is determined by opacity, tone, hue, position and scale on the canvas. It is there that I find painting itself turning into an open-ended form of communication from which the title Voice Lines came about.

Voice Lines describes the idea of the web place as a porous network made of images, symbols or text that are all lessen to a orthodox set of interpretation and meaning. From this clutter a ray of associations enables me to perceive the painting's meaning in divergent ways depending on which elements I choose to emphasise. Emphasis often comes through the distance or length between each element and their orientation determined by the four sides of the canvas. However, their meaning are always elusive and remain on the tip of my tongue, never fully pronounced.

Voice Lines is also an ode to the works of Vesselin Sariev which I encountered in the autumn of 2021. "Visual poetry postcard" from 1990, celebrates the plasticity of language, form and sign, beyond-cultural/national borders. Within their complex and endless in arrangements formal language of lines and letters, I saw the act of painting as an ongoing process for untangling of my own personal tongue.

Rudi