

SARIEV
CONTEMPORARY



14 – 17 April, 2016
Preview & Opening 13 April

Artists presented:

Pravdoliub Ivanov
Stefan Nikolaev
Nedko Solakov
Valio Tchenkov

www.sariev-gallery.com
<http://www.artcologne.com/>

NEW CONTEMPORARIES
SARIEV
Contemporary
BG-Plovdiv
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SARIEV Contemporary at Art Cologne 2016

SARIEV Contemporary (Plovdiv, Bulgaria) will be the **first Bulgarian gallery to participate in Art Cologne**. For its debut at the 50th anniversary edition of the fair the gallery has made an exquisite selection of historical and emblematic artworks by the artists Pravdoliub Ivanov, Stefan Nikolaev, Nedko Solakov and Valio Tchenkov.

Exclusively for the fair SARIEV Contemporary will exhibit a work by Nedko Solakov from 1987 which has never been shown before, nor reproduced and published. Since the end of the 80s Nedko Solakov has become one of the most famous and established contemporary artists in Europe. And now the audience at Art Cologne will have the unique opportunity to see a work from his early period which despite the time is still relevant and up-to-date with its political satire. Furthermore, Solakov will show a series of new drawings and the artwork 'The Water Pyramid' from 2008 in which he tells absurd and funny stories in his typical drawing and narrative style.

Bulgarian artist **Pravdoliub Ivanov** will be presented with drawings, paintings and diverse artworks from his famous series 'What You See Is Not What You Get'. His artworks are full of irony and humor, but at the same time they reflect his political and moral views and critique against the political system.

Stefan Nikolaev's work 'I Hate America and America Hates Me' will be exhibited to the first time in Germany and the fact that it will be at Art Cologne is not a coincidence – **it refers to German artist Joseph Beuys and to the very roots of the oldest art fair for contemporary and modern art**. The artwork is a clear reference to Beuys' legendary piece created for the opening of René Block's gallery in New York. But in Nikolaev's work the coyote has undergone a transformation which can be seen as a comment to the change of values, art and pop culture in the last decades.

Valio Tchenkov is a masterful painter who captures in his work insignificant movements in the world around him creating on this was a specific tension and suspense in the viewer. His paintings are dark, funny, ironic, diverse and sublime. He is already known to the professional audience in Germany where he has lived for the past 20 years.

Works by Pravdoliub Ivanov

Pravdoliub Ivanov will be presented at the fair with three artworks from one of his most famous projects 'What You See Is Not What You Get' – the painting 'Silver & Gold', the neon work 'What You See' and the preparation drawing to it. The project together with other artworks by the artist were presented in his solo show at SARIEV Contemporary 'But Never Enough' in 2013.

"Its point of origin is a commercial slogan from the 1950s – "What You See Is What You Get" – which was picked up by software developers and used in abbreviated form, WYSIWYG, in the print drop boxes of various computer applications. Then in the 1960s, Frank Stella used a different version of it to explain his minimalist works: "What you see is what you see". Pravdoliub Ivanov's less minimalist rendition reverses the affirmative into a negative, using media such as oil, ink, collage and neon (the truth flashes on as you get to the end of the phrase). The artist himself says that "the work deals with seeing and getting". Yes, but all the same.. Do you get it? Do you see?" Daniela Radeva

Furthermore, at Art Cologne SARIEV Contemporary will present preparation drawings to some of Pravdoliub Ivanov's large-scale installations, objects and projects.

"The works of Pravdoliub Ivanov revolve around moments of spatiality where norms are disrupted and trompe l'oeil effects introduced into an everyday visual vocabulary. Mingling public and private moments makes the artist transfer matters of privacy into the realm of the gallery or art space, thereby including specific architectural tropes. Ivanov plays with moments of irritation, where he uses ironic gestures taken from banal environmental situations to purport a heightened awareness for daily encounters, which often remain unnoticed. The juxtaposition of unusual objects and materials forms the basis for Ivanov's installations, which mostly produce uncanny moments for the viewers." Walter Seidl

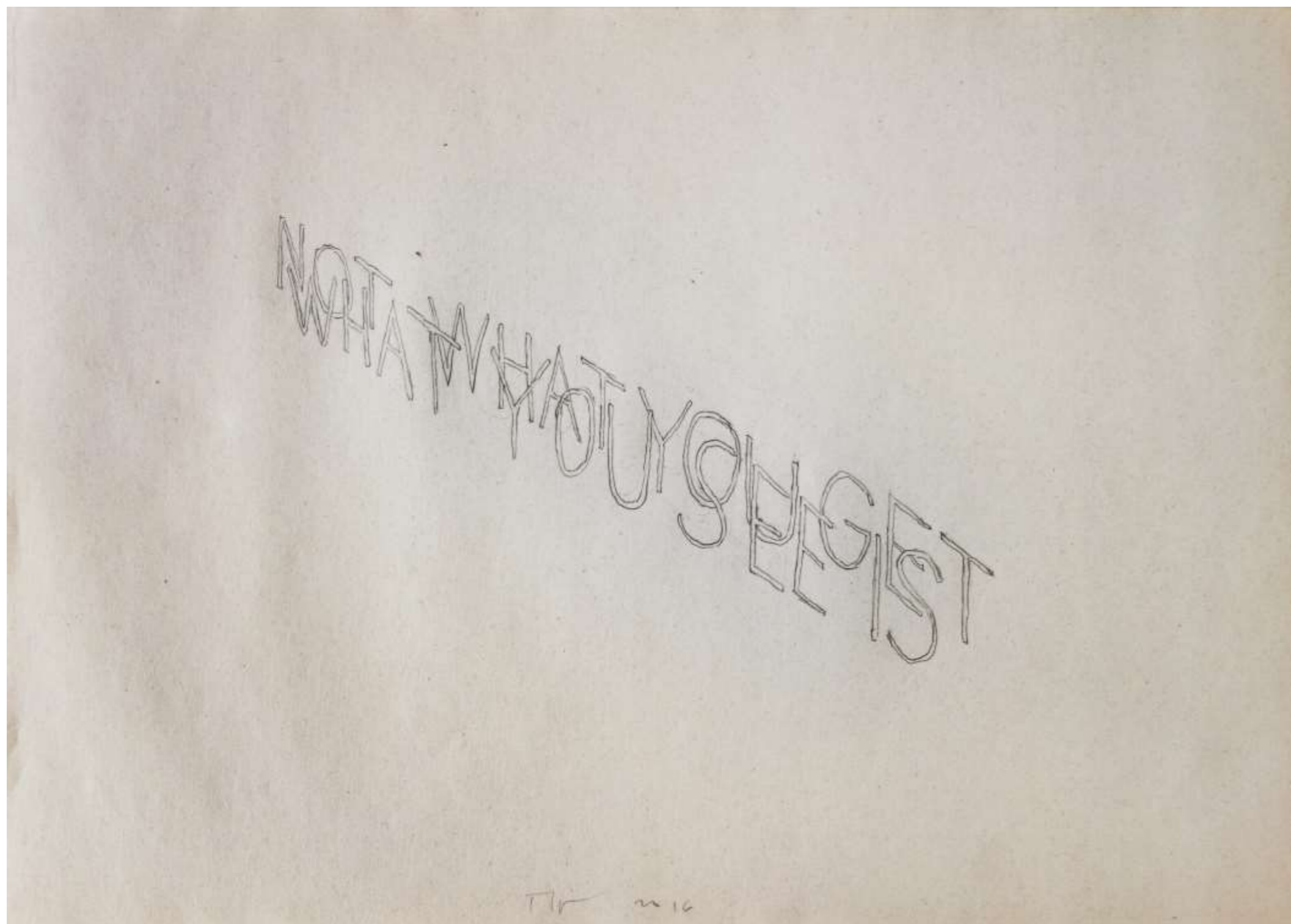
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PRAVDOLIUB IVANOV



НЕ ТО ЧТО ВИДИШЬ
НЕ ТО ЧТО ПОЛУЧАЕШЬ

Pravdoliub Ivanov
What You See, 2013
Part of the project
*What You See is Not
What You Get*
neon mounted on
metal box
100 x 100 x 12 cm
Edition 3+2 AP
Edition Nr. 1/2 AP



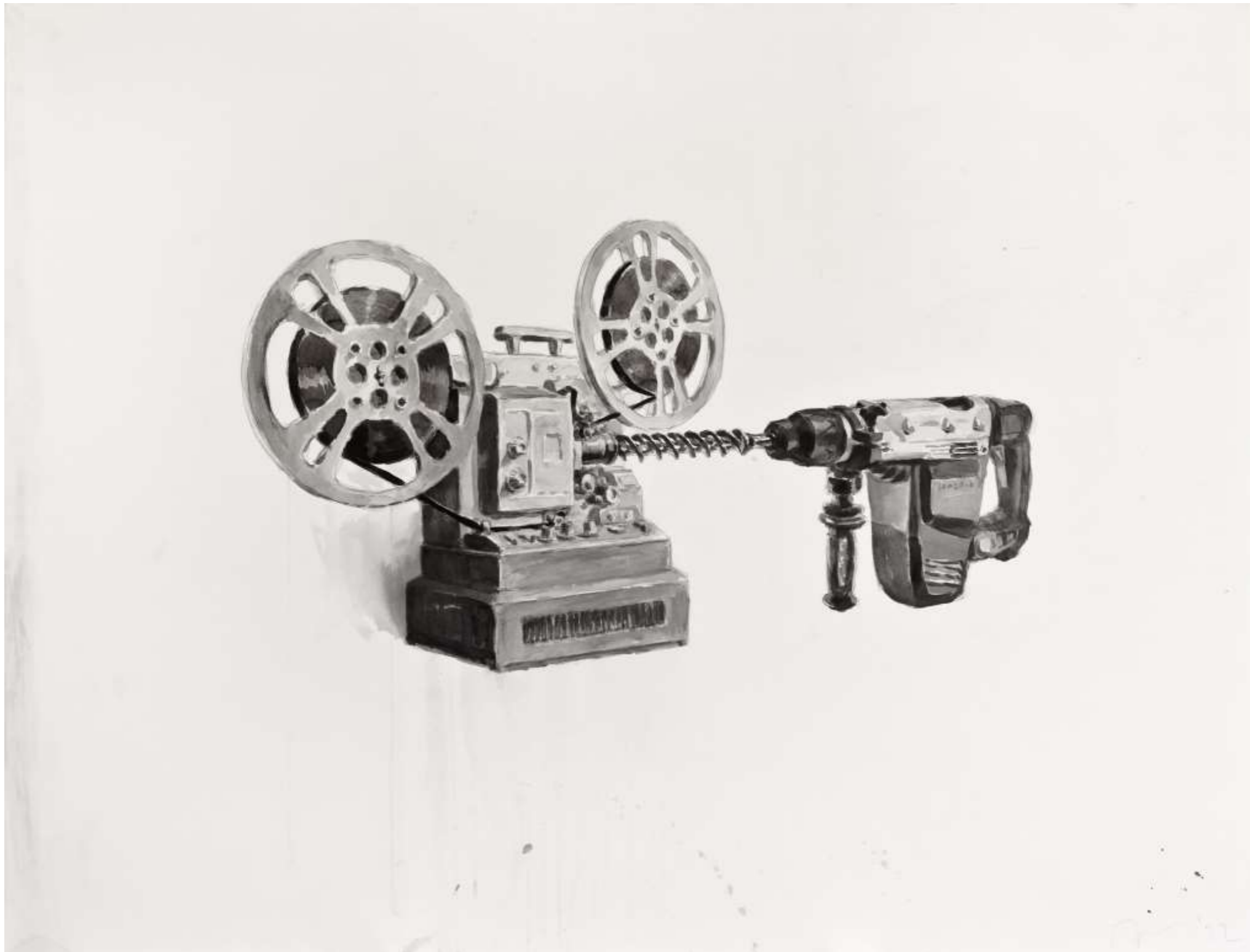
Pravdoliub Ivanov
*What You See Is Not
What You Get, 2013*
Part of the project
*What You See is Not
What You Get*
pencil
not framed
21 x 29.7 cm

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PRAVDOLIUB IVANOV



Pravidoliub Ivanov
Silver & Gold, 2013
Part of the project
*What You See is Not
What You Get*
oil on 300 gr Arches
paper on stretcher, in
acrylic glass box
90 x 110 cm



Pravdoliub Ivanov
*The Truth About The
Truth, 2012*
pencil, black ink on
paper
framed
110 x 140 cm

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PRAVDOLIUB IVANOV



Pravidoliub Ivanov
Illusion III, 2011
ink, tempera on paper
framed
59 x 62 cm (size of
the frame)

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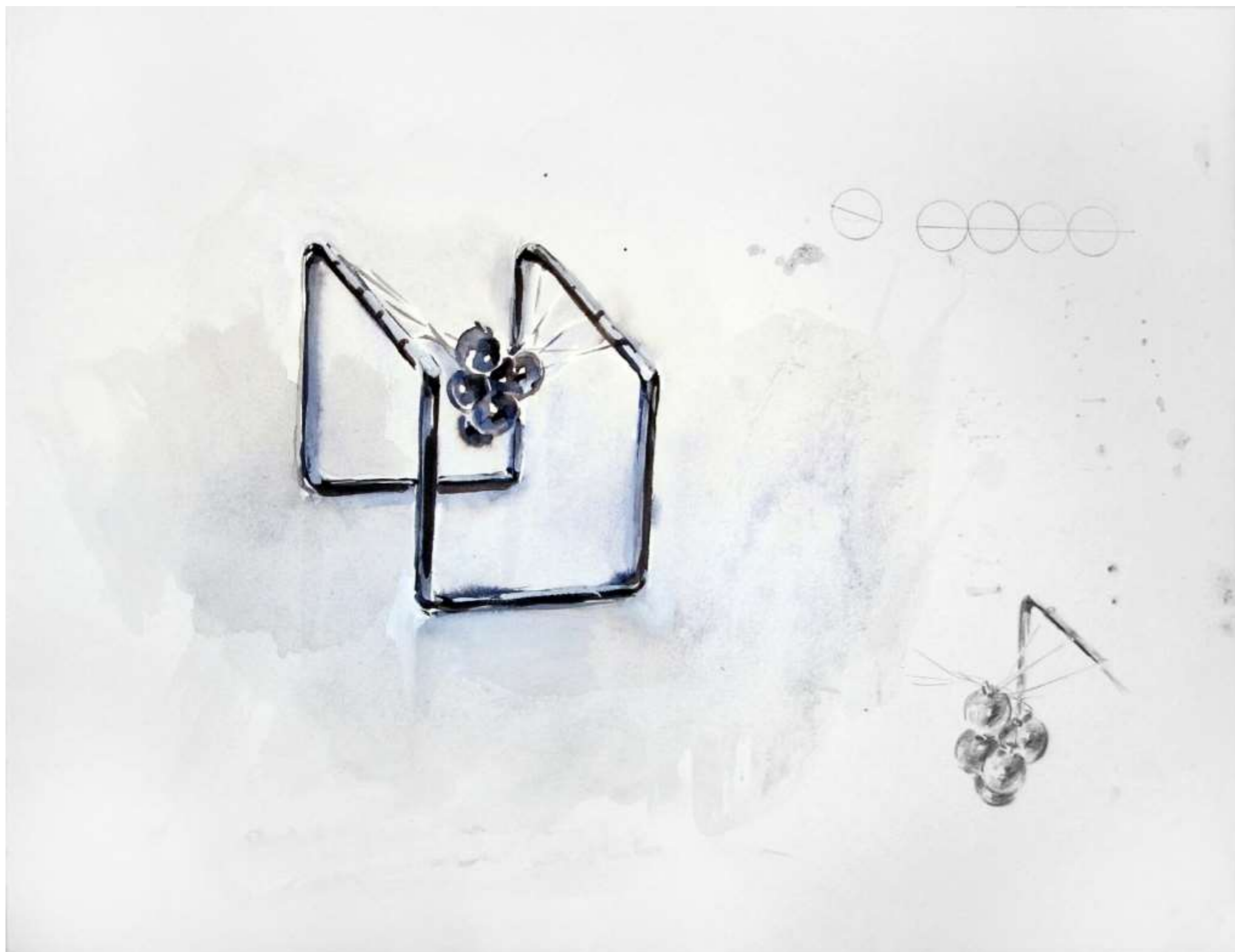
PRAVDOLIUB IVANOV



Pravdoliub Ivanov
Just Because-II, 2012
drawing-object, acrylic
and lacquer on
cardboard in shadow
frame, carton pieces
are not fixed, so every
move or tilt of the
frame reconfigure the
composition
85.5 x 83 x 7 cm (size
of the shadow frame
as integral part of the
work)



Pravdoliub Ivanov
Loaded (project),
2010
pencil and watercolor
on paper
framed
21 x 29.7 cm



Pravdoliub Ivanov
Balance ball, 2008
pencil and watercolor
on paper
framed
30 x 38 cm



Pravdoliub Ivanov
*Trouble is Always
Double*, project,
1997/2007
pencil and watercolor
on paper
framed
29.7 x 21 cm



PRAVDOLIUB IVANOV was born in 1964 in Plovdiv, Bulgaria. He graduated from National Academy of Fine Arts, Sofia in 1993 where he presently is a Chief Assistant – Professor. He lives and works in Sofia, Bulgaria and is a founder member of the Institute of Contemporary Art – Sofia. Pravdoliub Ivanov has held solo exhibitions in private galleries in Sofia, Plovdiv, Warsaw, Vienna and institutions in La Chaux-de-Fonds, Switzerland and New York. He has participated in big international shows such as: 2015: Heaven and Hell, From magic carpets to drones. Villa Empain, Brussels, (Curators: D. Hennebert and C. Dosogne) End Fragment; 2014: Future Past – Past Future, within the framework of the Transmediale, Berlin; 2013: The Unanswered Question, TANAS and Neuer Berliner Kunstverein, Berlin,; 2012: In Crisis –Terra Mediterranea, The Nicosia Municipal Art Centre, Nicosia; Sport in Art, MOC AK, Krakow, Poland; Beautiful game, City Art Gallery, Ljubljana, Slovenia; 2011: Within / Beyond Borders – The Collection of the European Investment Bank at the Byzantine & Christian Museum, Athens, Greece; Zwischenlager / Entrepot, Krinzinger Gallery, Vienna; An Elusive Object of Art, Dana Charkasi Gallery, Vienna; Vidéo et après Suspended Spaces #1, Screening at Cinema 1, Centre Pompidou, Paris, France; 2010: “Suspended spaces - depuis Famagusta”, Amiens, France; 2009: “Who Killed the Painting?”, works from the Block Collection, Neues Museum Weserburg Bremen, Germany 2007: A Place You Have Never Been Before, 52 nd Venice Biennial, Bulgarian Pavilion; 2006: Of Mice and Men, 4th Berlin Biennial. 2005: Sous les ponts, le long de la rivière-2, Luxembourg. 2004: On Reason and Emotion, 14th Sydney Biennial. 2003: In the Gorges of the Balkans, Fridericianum Museum, Kassel, Germany; Blut & Honig, Zukunft ist am Balkan, Essl Collection, Vienna, Austria. 2000: Manifesta 3, Borderline Syndrome, Ljubljana, Slovenia. Pravdoliub's works have been reproduced in magazines such as Frieze, Flash Art, Kunstforum, Artforum etc., as well as in publications such as East Art Map. SARIEV Contemporary represents Pravdoliub Ivanov since 2011 and presented his work at ViennaFair (2014, 2013, 2011); Istanbul Contemporary (2012, 2011); ArtInternational Istanbul (2015, 2014); Shanghai Contemporary (2012); Roma Contemporary (2012); Art Brussels (2016), Art Cologne (2016).

Works by Stefan Nikolaev

The artist Stefan Nikolaev will be presented with his work 'I Hate America and America Hates Me' which refers to Joseph Beuys's emblematic work I Love America and America Hates Me realized for the opening of René Block's gallery in New York in 1974.

I hate America and America hates me (2009/2013) shatters past idols. The coyote sculpture refers to Joseph Beuys' historic performance, in which, during his first and only visit to the United States, he spent three days in the company of a coyote. Contrary to the 1974 performance, Nikolaev's work does not concern itself with the desire to reconcile nature and technology or reclaim the original, paradigm-setting image of freedom of the vast American plains. The small, Beuys-reminiscent statue of a coyote wearing a felt garment and a cane is nothing short of an irreducible paradox: the wild animal of American Indian fame transformed into Coyote, the perennial loser from Tex Avery's cartoons or Volk, from the derivative Soviet series Nu Pogodi.

Emile Ouroumov

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STEFAN NIKOLAEV



Stefan Nikolaev
*I Hate America and
America Hates Me,*
2013
92 x 59 x 60 cm
bronze, black patina
Edition 5+2 AP
Edition Nr. 4/5+2 AP



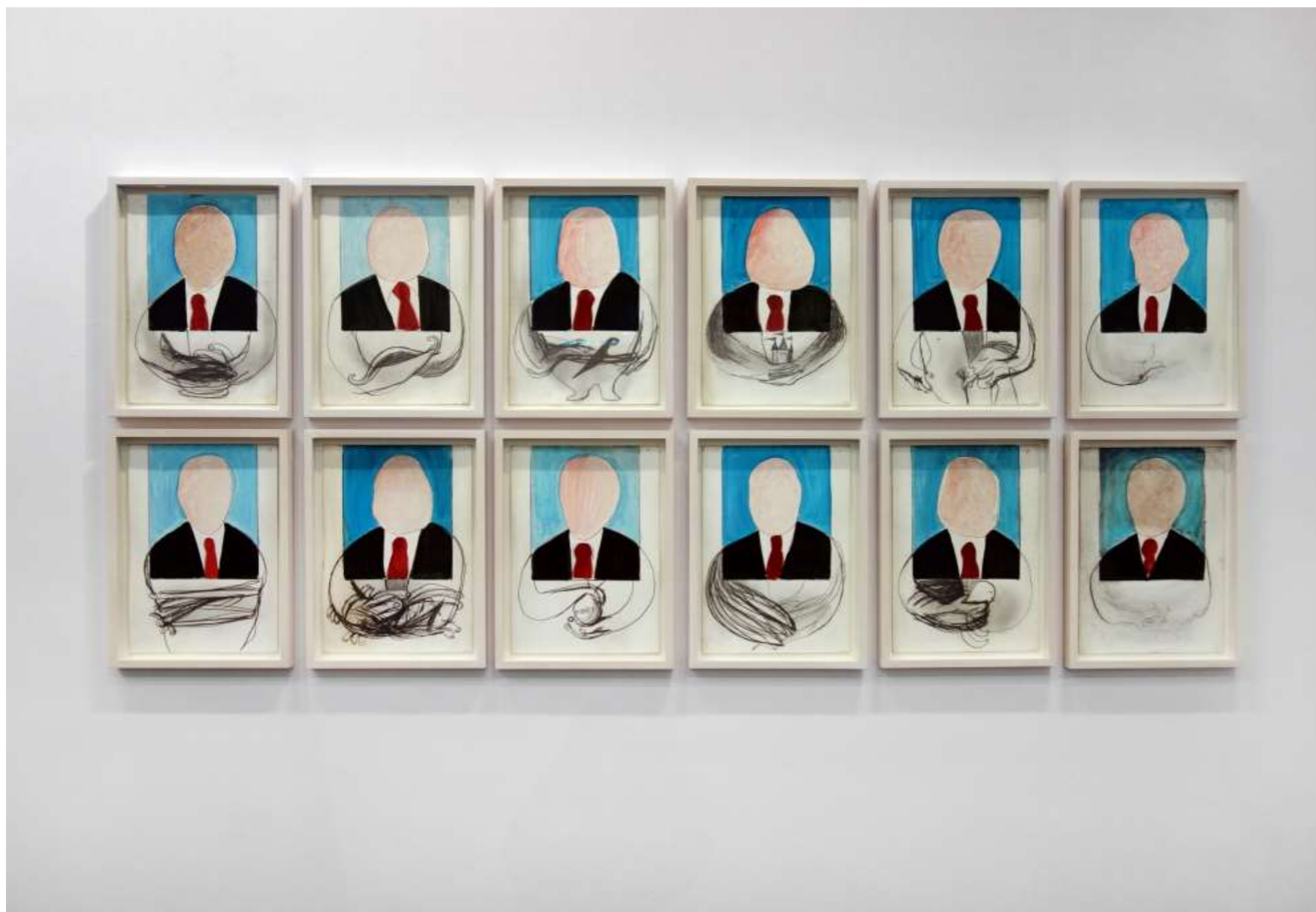
STEFAN NIKOLAEV (b. 1970 in Sofia, Bulgaria, based in Paris and Sofia) began his studies at the Fine Arts High School in his native city (1983-1988), followed by a course at the Paris School of Fine Arts (1989-1994) and Winchester School of Art in England (1992). There have been many solo shows of his work, including “Bronze, Sweat and Tears” (2016) at Michel Rein Gallery, Brussels (2016), “Business, Model, Sculpture” at SARIEV Contemporary (2015), “Half-Life” at SARIEV Contemporary (2013); Holy Spirit Rain Down, at Les Eglises contemporary art centre, Chelles, France (2010); New Works Old Dreams, Michel Rein gallery, Paris (2010); Come to Where the Flavour is, CCA, Glasgow (2006); Balkanton, ATA Gallery, Sofia (2004). His work has also been shown in a large number of group shows, including Beyond Credit, Antrepo 4, Istanbul, 2010; Periodic Table, Munich, 2009; Verstehst du das? Neue-Medien-Kunst aus Südosteuropa, Ausstellungshalle zeitgenössische Kunst Münster, 2006; Joy, Casino Luxembourg, Luxembourg, 2005; Prosismic, Espace Paul Ricard, Paris, 2004; A Shot in the Head, Lisson Gallery, London (2001); ZAC, Arc/Musée d’art moderne de la Ville de Paris, 1999; Côte Ouest – Global Motion, University Art Museum, Contemporary Arts Forum, Santa Barbara; Andere Sichten, In Vitro and Altro/Field, Kunsthaus Zurich (1999); Multiples, Temple Bar Gallery, Dublin, Ireland. He has taken part in the Lyon Biennial (2007) and presented Bulgaria in the Venice Biennial (2007, together with Ivan Moudov and Pravidoliub Ivanov), as well as the biennials at Gwangju, Korea and Cetinje, Montenegro (2004). His work has also been shown at various art fairs: ArtBasel, FIAC, The Armory Show, ARCO. For his work for the 4th Cetinje Biennial, Stefan Nikolaev was awarded the UNESCO art prize. Sariev Contemporary represents Nikolaev since 2013 and presented his work at Art Cologne (2016), Art International (2015, 2014), ViennaFair (2014, 2013), Istanbul Contemporary and ArtInternational Istanbul.

“It is very tempting at this point to make a claim that Stefan Nikolaev’s work is not only anti-consumerist but also deeply concerned with the ultimate matters of growth and decay, light and darkness, up- and downward movement, while at the same time employing the seductive language of attractive and desirable objectiveness. Stefan Nikolaev comes forward as a down-to-earth existentialist and his art as the product of an optimist who is constantly afraid that his worst dreams will not come true—after all, nothing is forever, not even smoking.” (Iara Boubnova)

Works by Nedko Solakov

SARIEV Contemporary is very proud to be able to present an unseen artwork by Nedko Solakov from 1987 – 'Politburo'. The work has never been exhibited before, nor reproduced or published.

The artist will be also presented with a series of new drawings and an artwork on lime wood which refers both to classical iconography and Bulgarian folklore.



Nedko Solakov
Politburo, 1987
graphite and acrylic
on cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable

The work was done in 1987 and it remained in my studio/s ever since. It was never exhibited. Naturally, this was not possible before 1989 because of the strong satirical content directly mocking "the chief political and executive committee of a Communist party", the so-called Politburo. It consists of twelve parts, representing the twelve members of the imaginary Politburo. The upper parts of all of them are directly related to the well-known in the socialist times official portraits of the politburo members which were placed on the squares when celebrating dates important for the socialist state. The areas which go beyond the upper parts of the official bodies show what the twelve members do outside the picture - a number of gestures which show rather different activities, nothing to do with the official status of the protagonists.

Nedko Solakov



****Politburo** (a contraction of Political Bureau coined by the Russian Bolshevik Party) is the executive committee for a political party, the term is mostly associated with the political regime in the Soviet Union. During the communist period 1944-1989 the Politburo of the Bulgarian Communist Party was the highest instance of the political system in the country. The members practically decided on all important political, economical and social issues in the country. The most famous heads of the Bulgarian Politburo were Georgi Dimitrov (1945-1948) and Todor Zhivkov (1954-1989), considered as leaders of the dictatorship. Leaders and members of the Politburo were representatives not only of the state, but also of the doctrine of the regime. Their portraits hung in all institutions, schools, universities, factories. Their portraits also a central position at manifestations and official political events.*

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NEDKO SOLAKOV



Nedko Solakov
Politburo (1), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable



Nedko Solakov
Politburo (2), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable



Nedko Solakov
Politburo (3), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable

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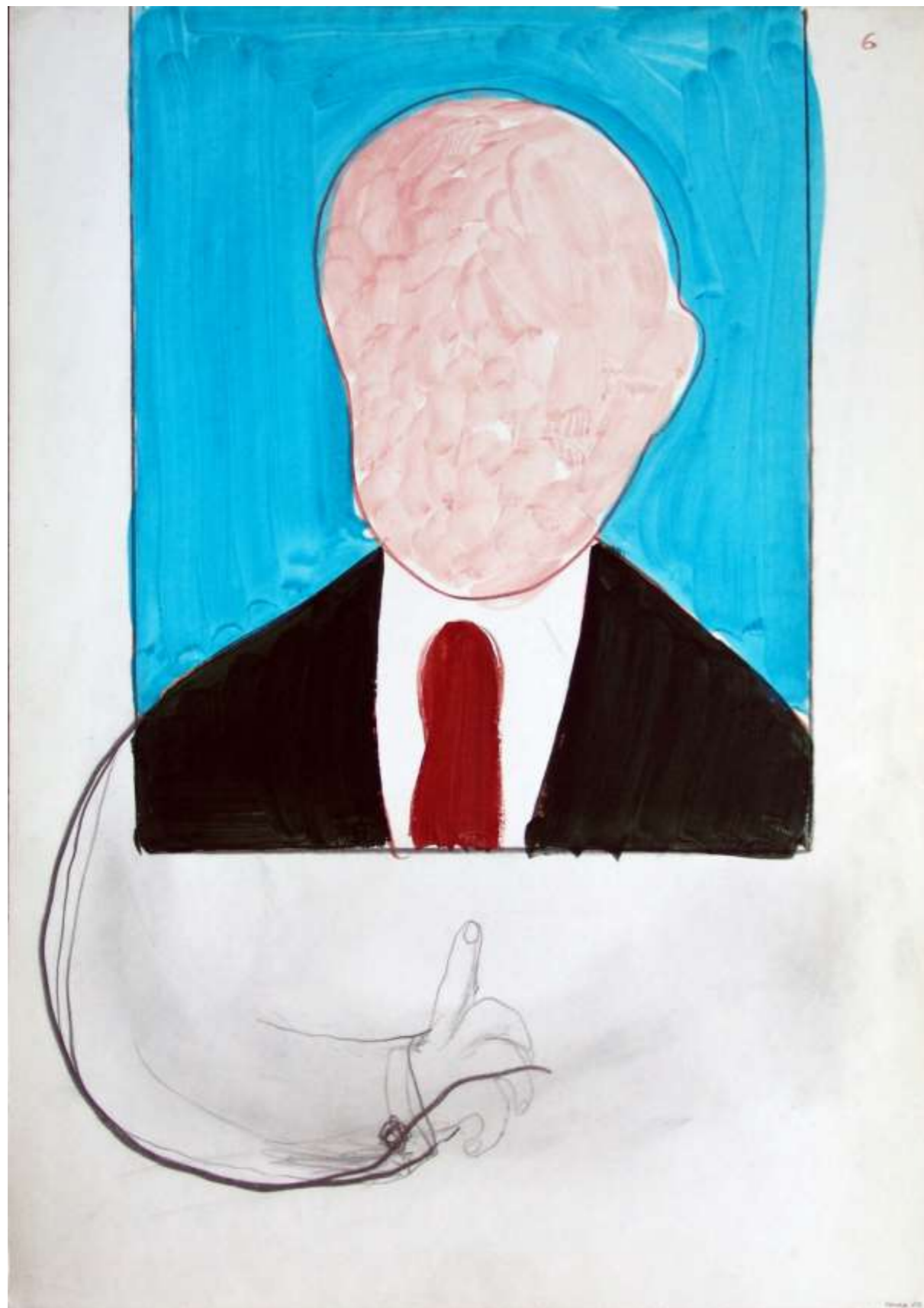
NEDKO SOLAKOV



Nedko Solakov
Politburo (4), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable



Nedko Solakov
Politburo (5), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable



Nedko Solakov
Politburo (6), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable

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NEDKO SOLAKOV



Nedko Solakov
Politburo (7), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable

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NEDKO SOLAKOV



Nedko Solakov
Politburo (8), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable

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NEDKO SOLAKOV



Nedko Solakov
Politburo (9), 1987
graphite and acrylic on
cardboard
12 pieces
35 cm each
overall dimensions
variable

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NEDKO SOLAKOV



Nedko Solakov
Politburo (10), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable

SARIEV
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NEDKO SOLAKOV



Nedko Solakov
Politburo (11), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable

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NEDKO SOLAKOV



Nedko Solakov
Politburo (12), 1987
graphite and acrylic on
cardboard
12 pieces
50 x 35 cm each
overall dimensions
variable



Nedko Solakov
The Water Pyramid,
2008
acrylic and black
drawing ink
on gilded carved lime
wood
47 x 68 x 8 cm

The Water Pyramid

[text in the artwork]

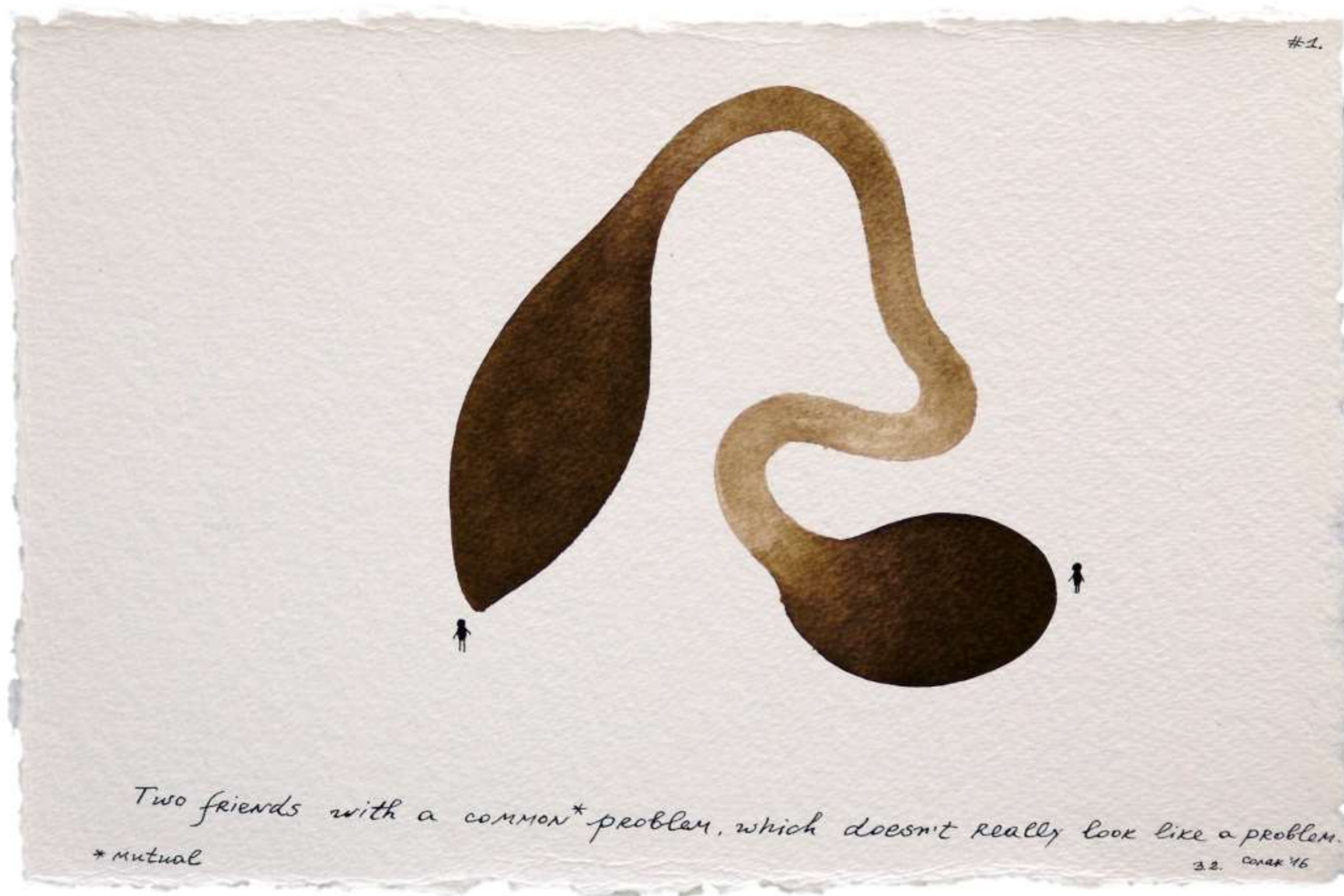
There is this fabulous looking, tenderly glowing pyramid, composed of the purest water in the world. "How is this possible?", you may ask. "A pyramid with no structure to hold it or to define its four triangular walls and one square base? It's unbelievable!" Actually, it's quite simple: there are two figures: an ambitious man and a no-less-ambitious mythological creature, and because of their constant let's-prove-that-I'm-the-best activities, an extremely dense aura spans the space between them, thus keeping the fragile water pyramid intact. The only potential problem is if one day that aura becomes bored of this rather predictable pyramid and decides to change its shape (and to keep the water inside the new one, of course).

There are some signs that this may happen, but hopefully not in the future.

For example, the mythological creature subconsciously feels that the aura would love to see the water running as a spring, a river, or something similar, instead of staying motionless.

He – that creature – has to hold the situation and to keep up the status quo (the man, his "partner", is not really reliable).

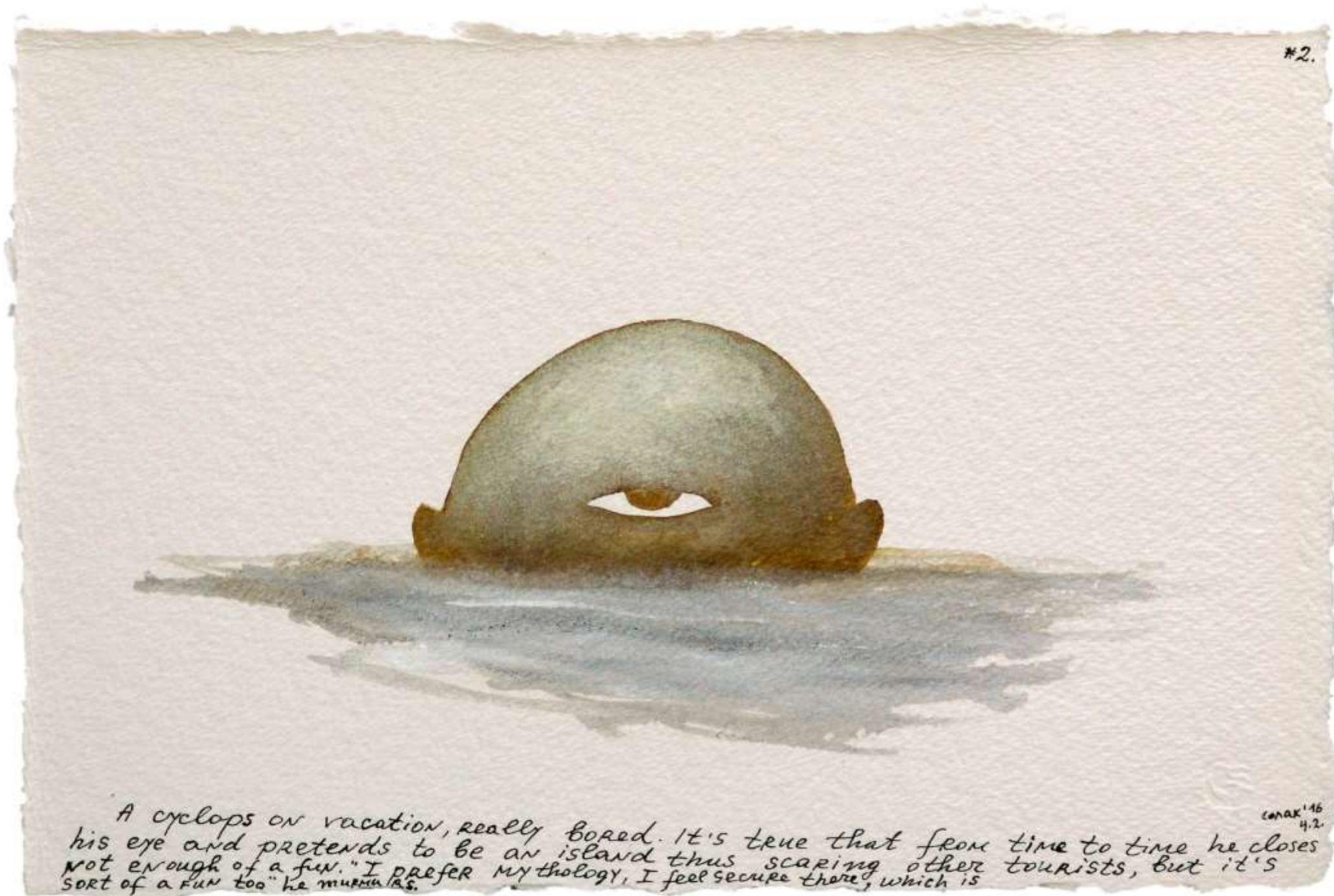
Here he is, looking for an answer somewhere in the back of this panel, where a few unorthodox solutions for emergency situations may be found and eventually used.



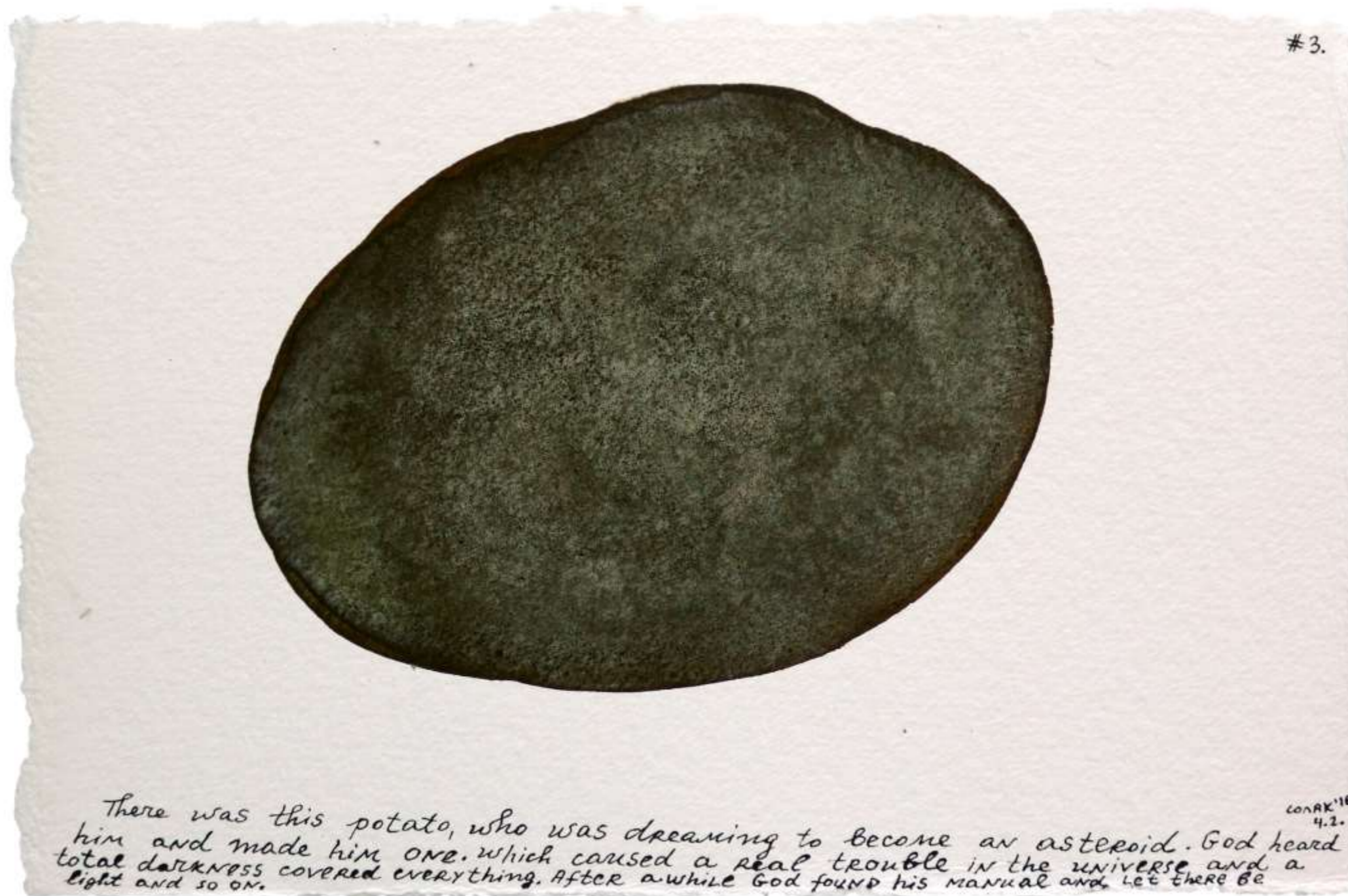
Nedko Solakov
Single drawing #1,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm

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OTHER AVAILABLE



Nedko Solakov
Single drawing #2,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm



Nedko Solakov
Single drawing #3,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm



Nedko Solakov
Single drawing #4,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm

SARIEV
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OTHER AVAILABLE



Nedko Solakov
Single drawing #5,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm

SARIEV
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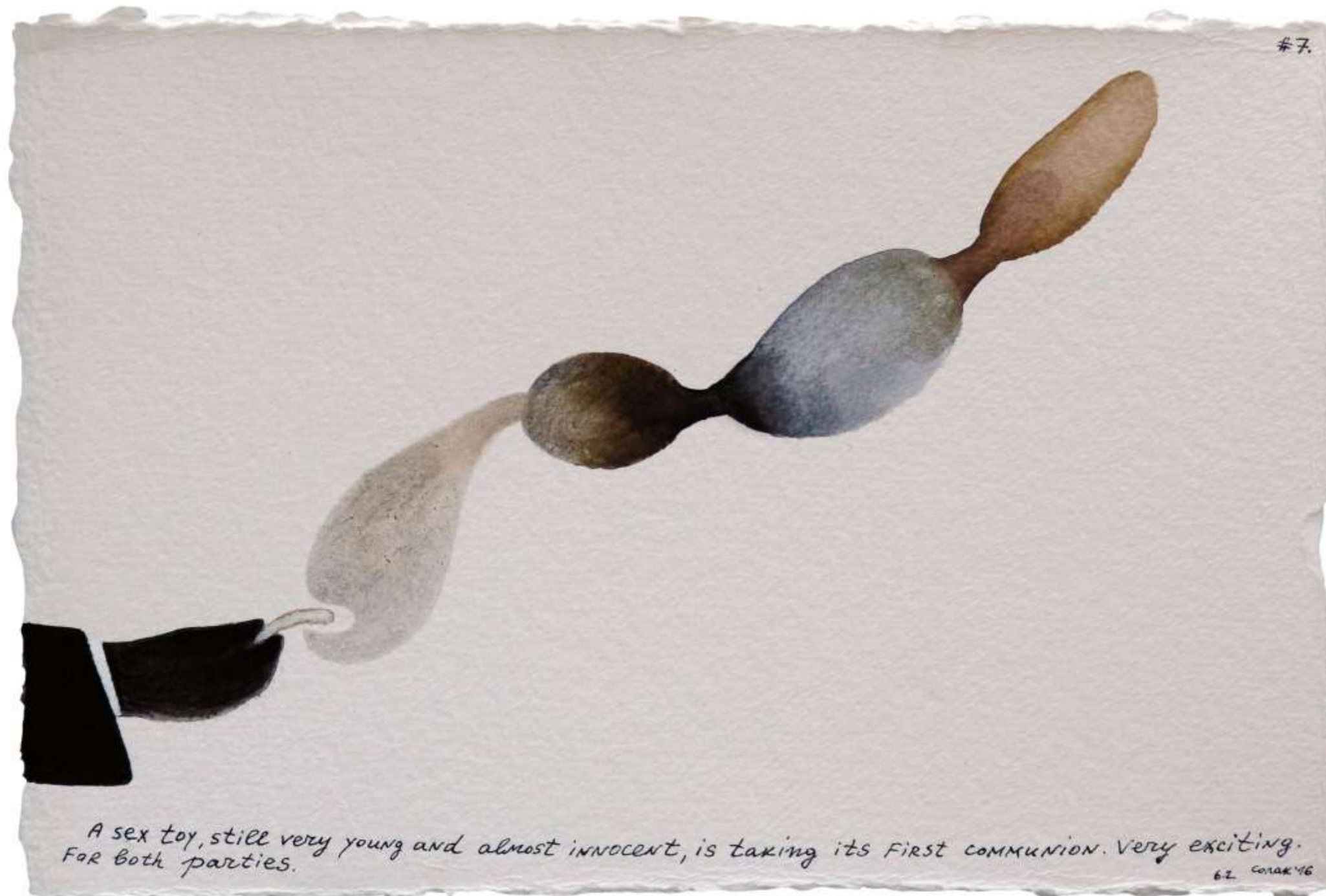
OTHER AVAILABLE



Nedko Solakov
Single drawing #6,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm

SARIEV
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OTHER AVAILABLE



Nedko Solakov
Single drawing #7,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm



#8.

A history teacher with his pupils during a relatively-recent-history lesson.
It's a bit unusual one for in order the class to decide (with the teacher's help)
was a local hero a good or a bad person, they had to exhume his remains. 7.2. 2016

Nedko Solakov
Single drawing #8,
2016
sepia, black and white
ink and wash on
paper
19 x 28 cm



Since the beginning of the 1990s, **NEDKO SOLAKOV** (born 1957, Tcherven Briag, Bulgaria; lives in Sofia) has exhibited extensively in Europe and the United States. His work was featured in Aperto'93 (Venice Biennial); the 48th, 49th, 50th and 52nd Venice Biennial; the 3rd, 4th and 9th Istanbul Biennial; São Paulo'94; Manifesta 1, Rotterdam; the 2nd and 4th Gwangju Biennial; the 5th Lyon Biennial, Sonsbeek 9, Arnhem, the 4th and 5th Cetinje Biennial, the 1st Lodz Biennial; the 7th Sharjah Biennial, United Arab Emirates; the 3rd Tirana Biennial; the 2nd Seville Biennial; the 2nd Moscow Biennial; documenta 12; 16th Sydney Biennial; Prospect 1, New Orleans Biennial, Singapore Biennial 2011 and dOCUMENTA (13). Recently he had solo shows at Museu do Chiado, Lisbon; Stichting De Appel, Amsterdam; CCA Kitakyushu, Japan; Museo Nacional Centro de Arte Reina Sofía, Madrid; The Israel Museum, Jerusalem; Centre d'Art Santa Monica, Barcelona; Kunsthaus Zurich; Castello di Rivoli, Rivoli; Sofia City Art Gallery, Galleria Borghese, Rome and Salzburger Kunstverein, Salzburg. In 2003-2005 an extensive mid-career "A 12 1/3 (and even more) Year Survey" was presented at Casino Luxembourg, Rooseum Malmoe and O.K Centrum Linz, and in 2008-2009 the "Emotions" solo project was exhibited at Kunstmuseum Bonn, Kunstmuseum St. Gallen, and Institut Mathildenhoehe, Darmstadt. In 2011-2012 his retrospective "All in Order, with Exceptions" was presented at Ikon Gallery, Birmingham; Fondazione Galleria Civica Trento ("All in (My) Order, with Exceptions"); S.M.A.K., Ghent and Fundação de Serralves, Porto. His works belong to more than fifty international museums and public collections, among them MoMA New York, Tate Modern, London and Center Pompidou, Paris. SARIEV Contemporary presented Nedko Solakov's work at Art Cologne (2016), Art Brussels (2015), Art International (2015, 2014), Vienna Fair (2014, 2013).

Works by Valio Tchenkov

At Art Cologne 2016 SARIEV Contemporary will present new paintings by the artist from its gallery list Valio Tchenkov who has lived in Germany for over 15 years and is well-known at the art scene in Munich.

He describes his artistic approach as follows: “I take notes about events that have never happened, allowing myself to be influenced by insignificant motives. I start painting thinking I know where I am headed. But if I have no luck, I complete the job too quickly, and disappointment inevitably settles in. Then the real work begins. I start all over. If I am lucky, my painting emancipates itself from the initial intent and the figures are integrated into or assimilated by what has already happened in it. Bits of it mutate. Everything is beyond my control. I feel as if I am driving on a highway: I speed up, there are no rules... suddenly there is a sharp turn, but I go straight ahead anyway, speed up even more, and, lo and behold, I find myself in the ditch.”

German critic Annegret Erhard notes in an article on Munich-based artists (Weltkunst magazine, 2013) that Tchenkov handles coincidences very well. “He is also technically very skilled, which is crucial to the survival of painting in times when it has been declared dead.” She adds that he mixes in substantial doses of skepticism and reflection, without making a claim to genius. “There are things that cannot be painted and things that must be painted,” says Tchenkov, “... there is no real point in painting anyway, so you might as well do what you must”.



Valio Tchenkov
Composition 4, 2016
oil on cardboard,
fabrics
110 x 25 cm

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VALIO TCHENKOV



Valio Tchenkov
Fighting for Fontana,
2007
oil on canvas
100 x 80 cm

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VALIO TCHENKOV



Valio Tchenkov
Lazy, 2012
oil on canvas
90 x 110 cm

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VALIO TCHENKOV



Valio Tchenkov
Still without title, 2015
oil on canvas
120 x 150 cm

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VALIO TCHENKOV



Valio Tchenkov
Landscape, 2013
oil on canvas
140 x 100 cm

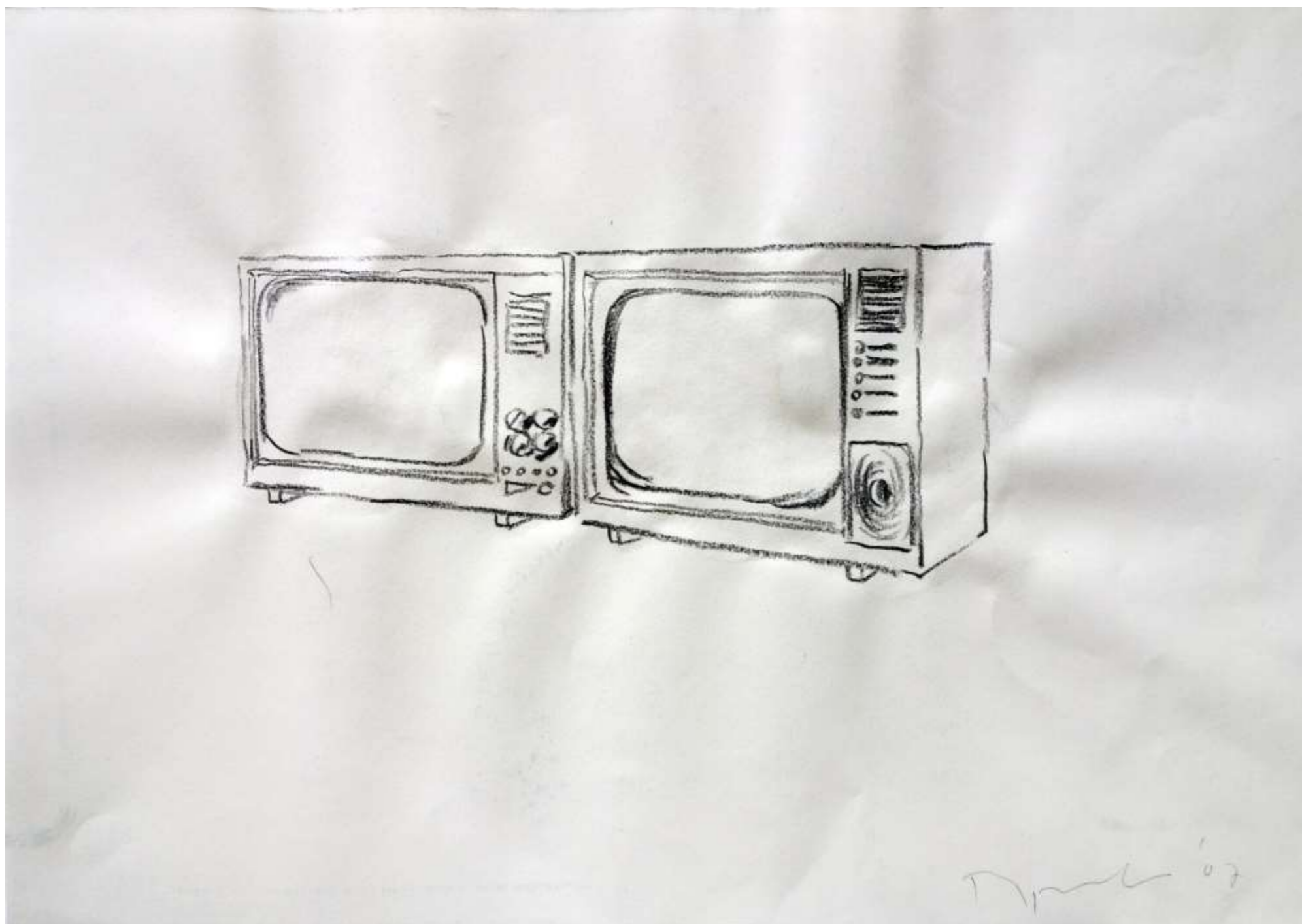


VALIO TCHENKOV was born 1966 in Svishtov, Bulgaria. He lives and works in Munich, Germany and Oresh, Bulgaria. He studied at the Academy of Fine Arts in Sofia and the Akademie der Bildenden Kuenste, Munich. Tchenkov has participated in various exhibitions such as “Poesie Summer Watou”, Belgium, curated by Jan Hoet; “Fuori Uso”, Pescara, Italy, curated by Agnes Kohlmeyer; “Sweet Case Eluminated”, MAC/VAL Museum Paris, curated by Katia Angelova (a.o.); and “Conviction”, Dafen Art Museum, China, curated by Wenie Wong (a.o.). In Bulgaria, he has been nominated for the M-tel Unlimited Contemporary Bulgarian Art Award (2011) and participated in the exhibition “Why Duchamp? From Object to Museum and Back (125 years)”, curated by Maria Vassileva (SAMCA, 2012). His first solo exhibition in Bulgaria, “...in a trice and for a while...”, was shown at Sariev Contemporary in 2012. Besides painting, he attends the Roma Pickpocketing Academy to learn how to survive under difficult circumstances. SARIEV Contemporary presented Valio Tchenkov at Art Brussels (2016, 2015), Art Cologne (2016), Vienna Fair (2014, 2013), Contemporary Istanbul (2012).

Other available works at Art Cologne 2016

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OTHER AVAILABLE



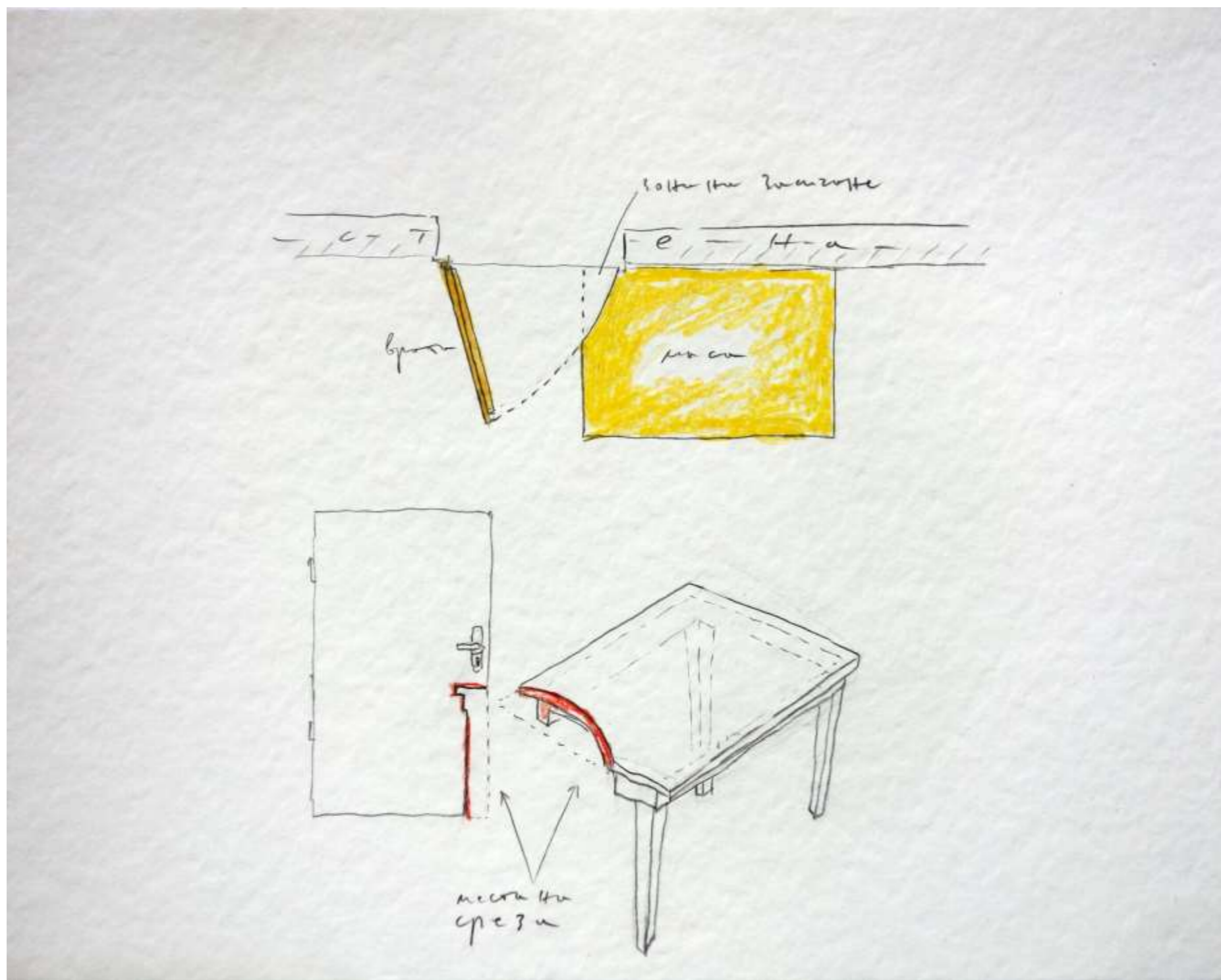
Pravdoliub Ivanov
Drawing (Two TV sets), 2007
pencil on paper
unframed
21 x 29.7 cm

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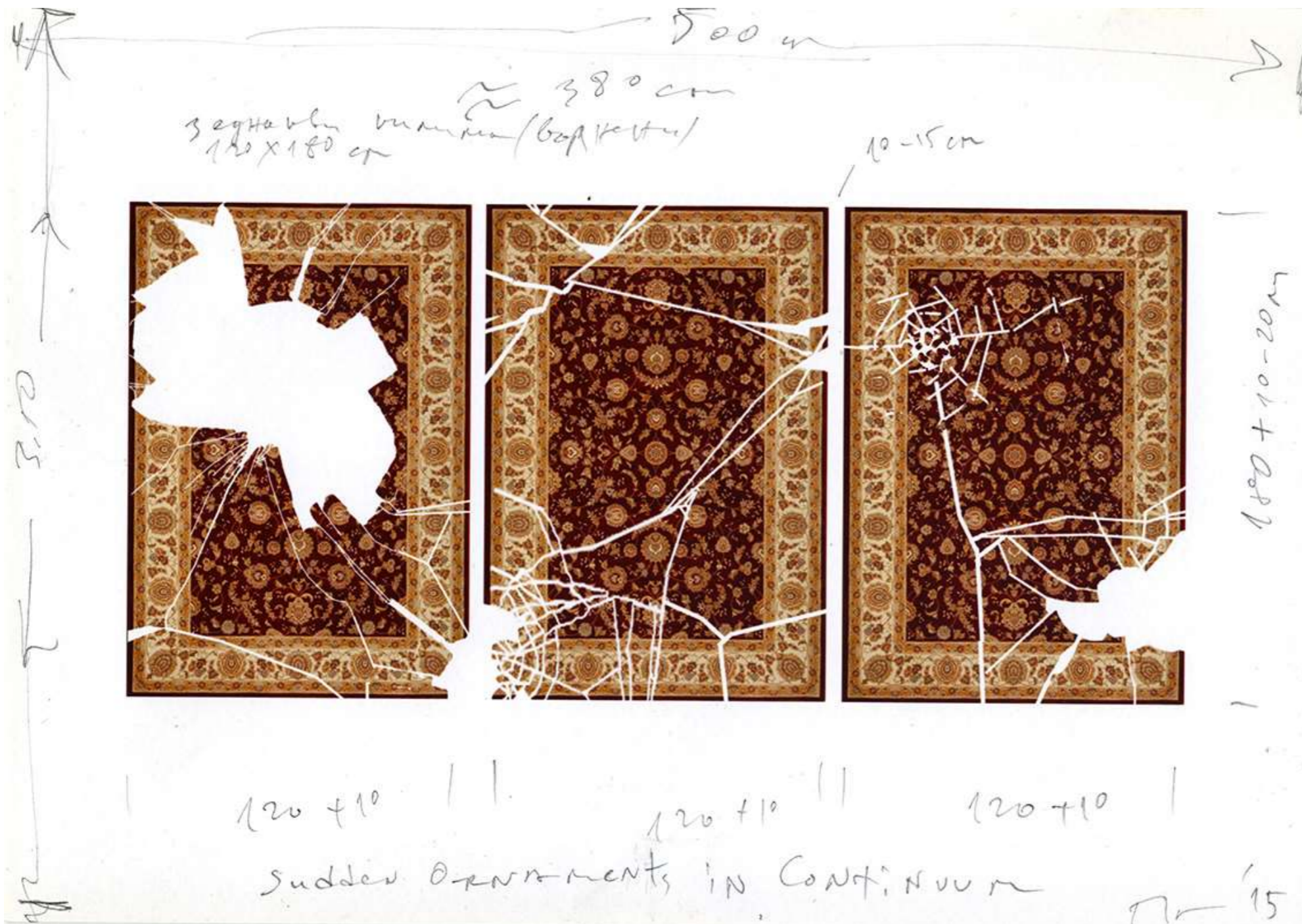
OTHER AVAILABLE



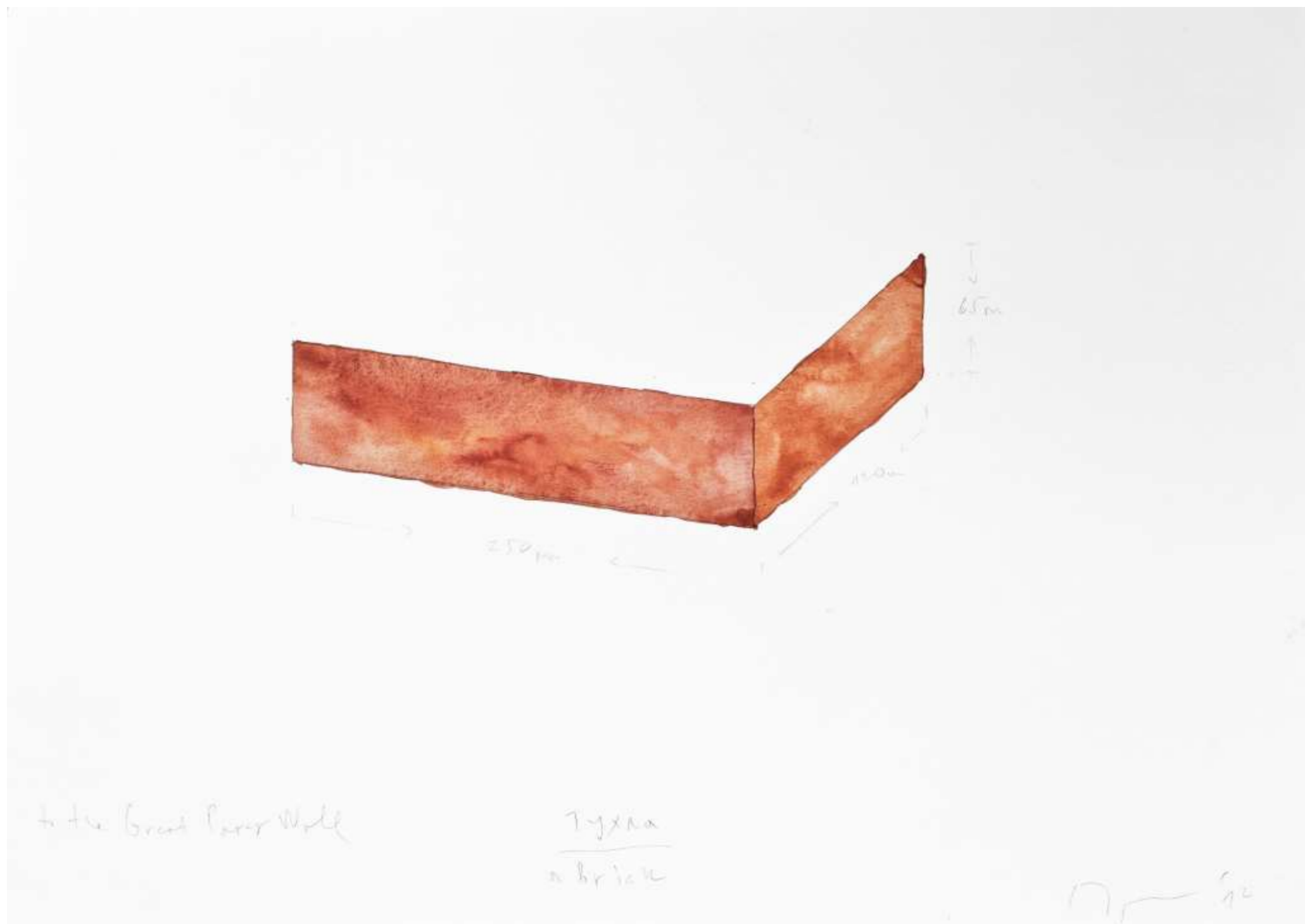
Pravdoliub Ivanov
So Many Reasons,
project 1, 2004
pencil and watercolor
on paper
unframed
24 x 30.5 cm



Pravdoliub Ivanov
So Many Reasons,
project 2, 2004
pencil and watercolor
on paper
unframed
24 x 30.5 cm



Pravdoliub Ivanov
*Sudden Ornaments in
Continuum, project,*
2015
print and pencil on
paper
unframed
21 x 29.7 cm



Pravidoliub Ivanov
A Study for a Brick,
2012
pencil and watercolor
on paper
unframed
50.5 x 70,5 cm

SARIEV
CONTEMPORARY

OTHER AVAILABLE



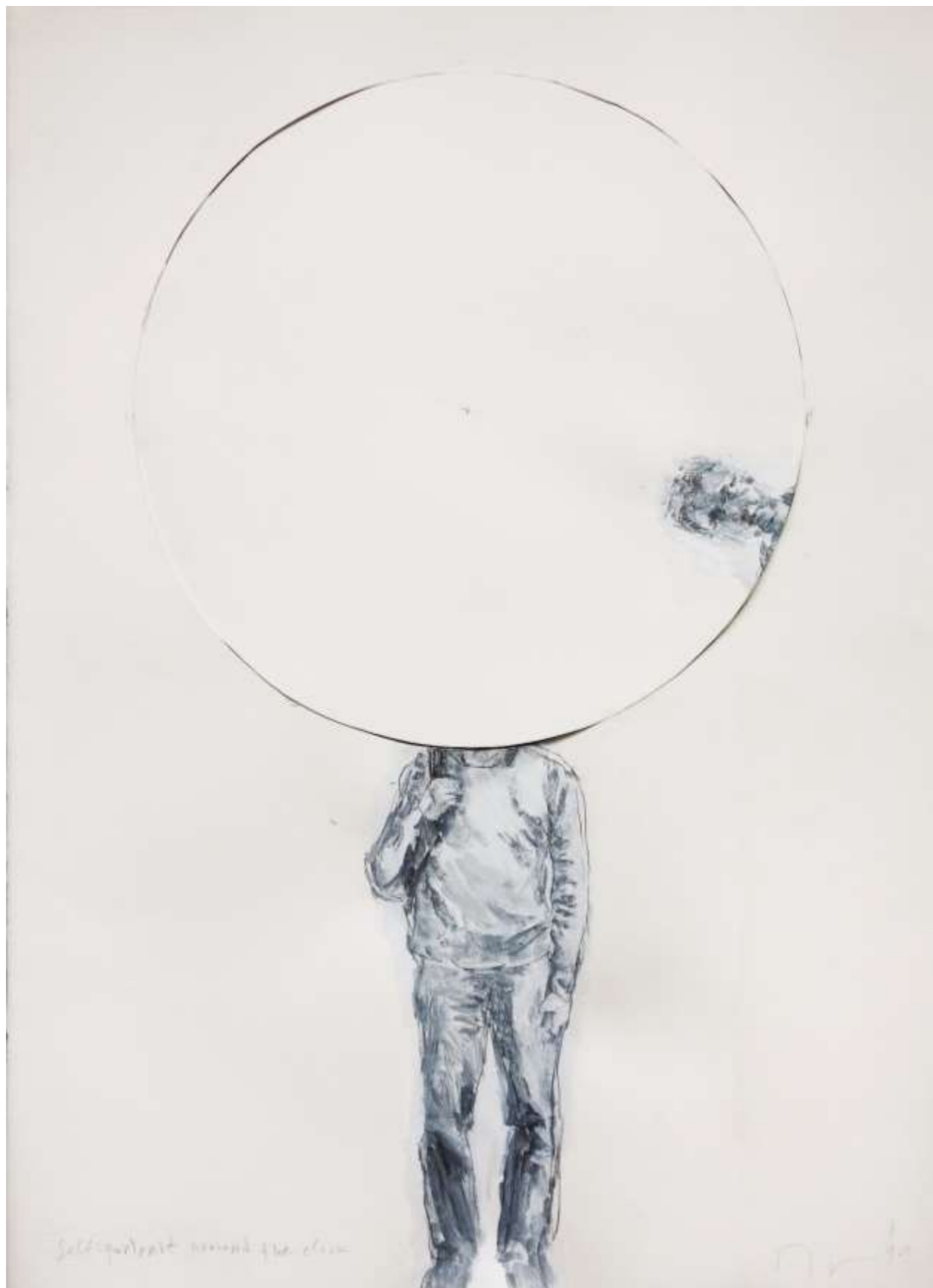
Pravdoliub Ivanov
Weight, 2014
watercolor on paper
unframed
56 x 76 cm



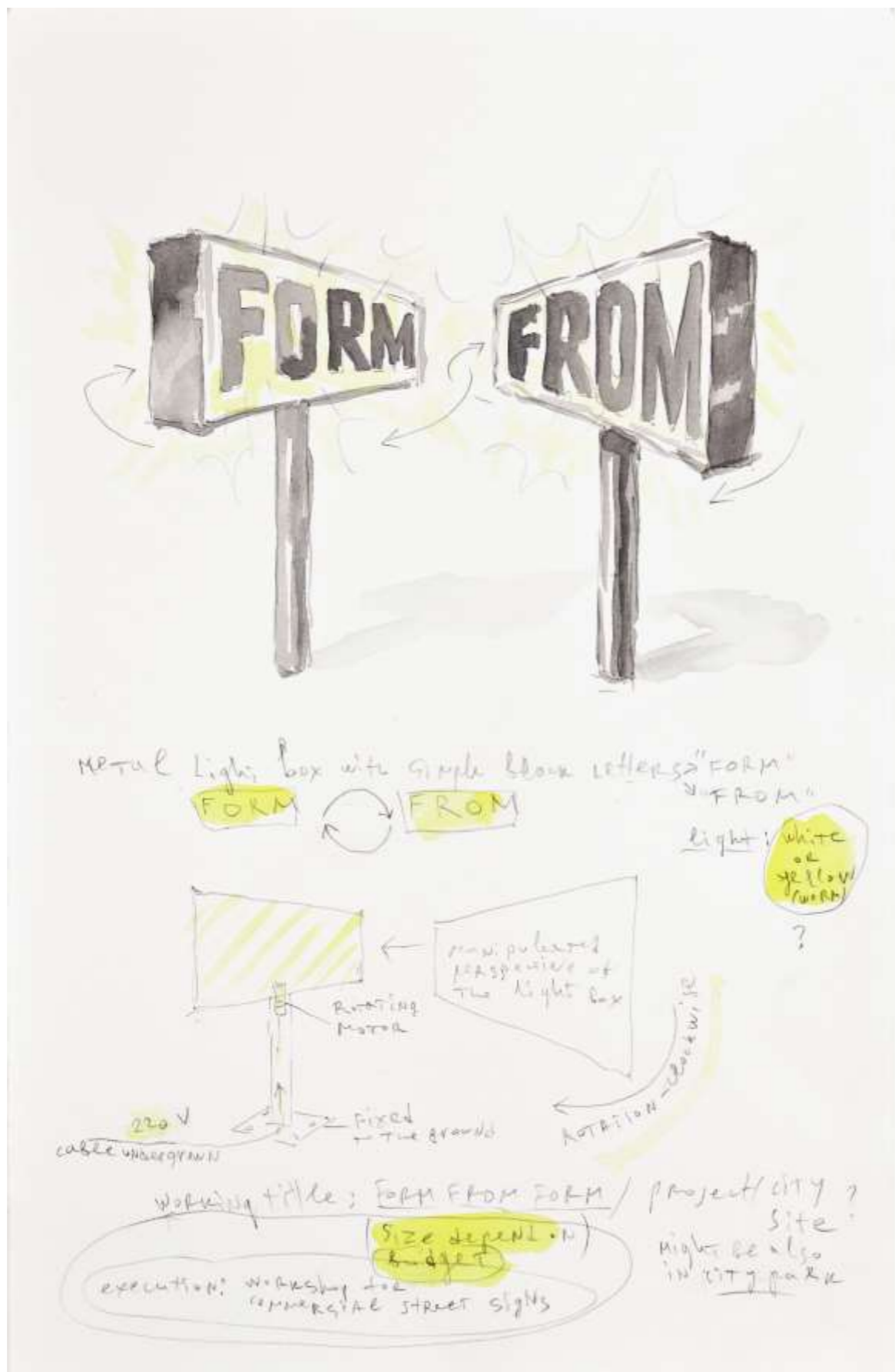
Pravdoliub Ivanov
Basel, 2002
Pencil and watercolor
on paper
unframed
21 x 29.7 cm

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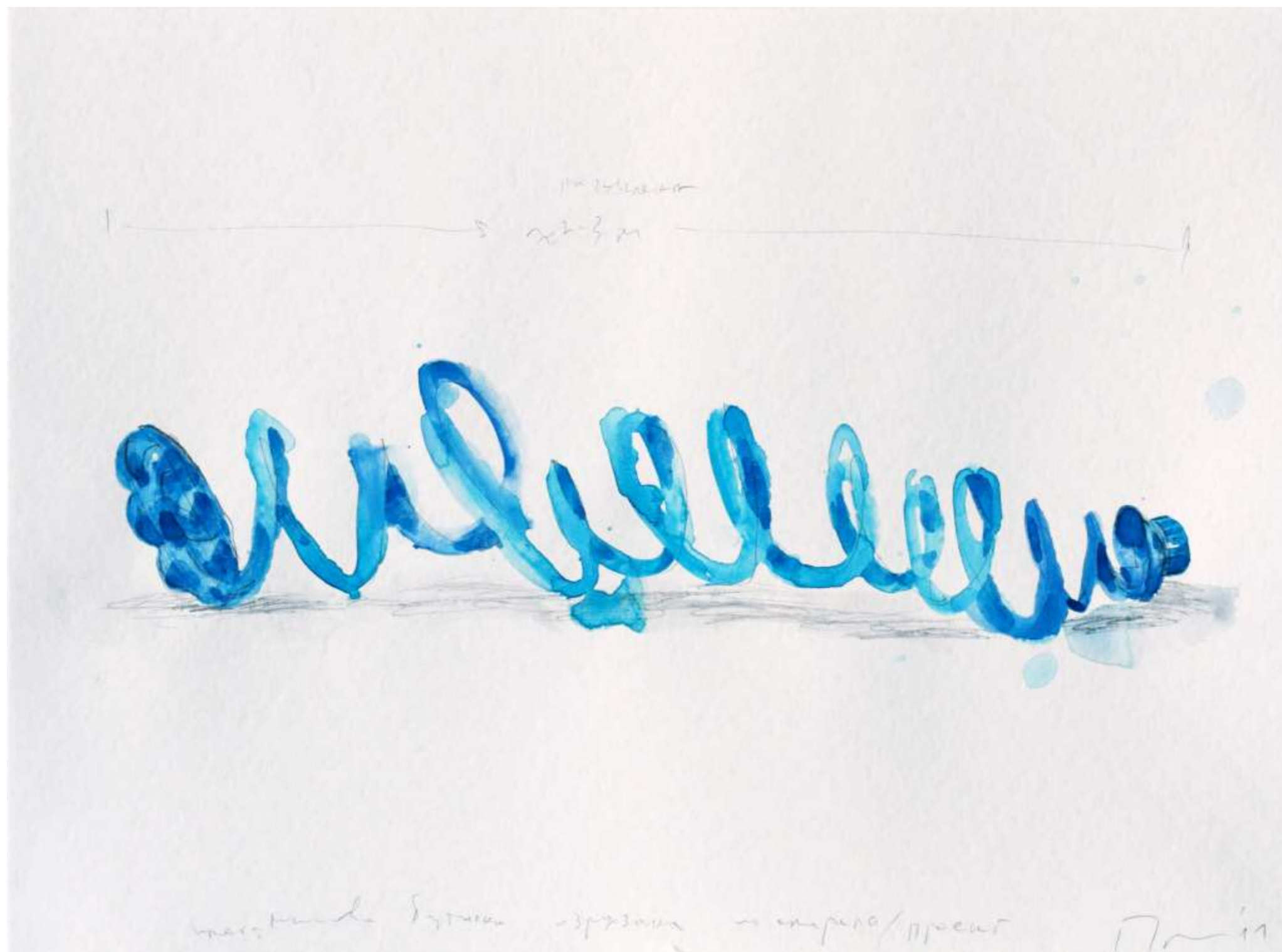
Pravdoliub Ivanov
*Self Portrait Around
the Clock*, 2011
pencil and watercolor
on cut paper
unframed
76 x 56 cm



Pravdoliub Ivanov
Form From Form,
2011
pencil and water color
on paper
framed
50 x 33 cm (size
unframed)



Pravdoliub Ivanov
Up or Down-II, 2012
watercolor, pencil,
collage on paper
framed
33 x 50 cm (size
unframed)



Pravdoliub Ivanov
Water Spiral (project),
2011
pencil and watercolor
on paper
unframed
36 x 48 cm

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Valio Tchenkov
Untitled, 2013
oil on paper from
magazines
30 x 20 cm

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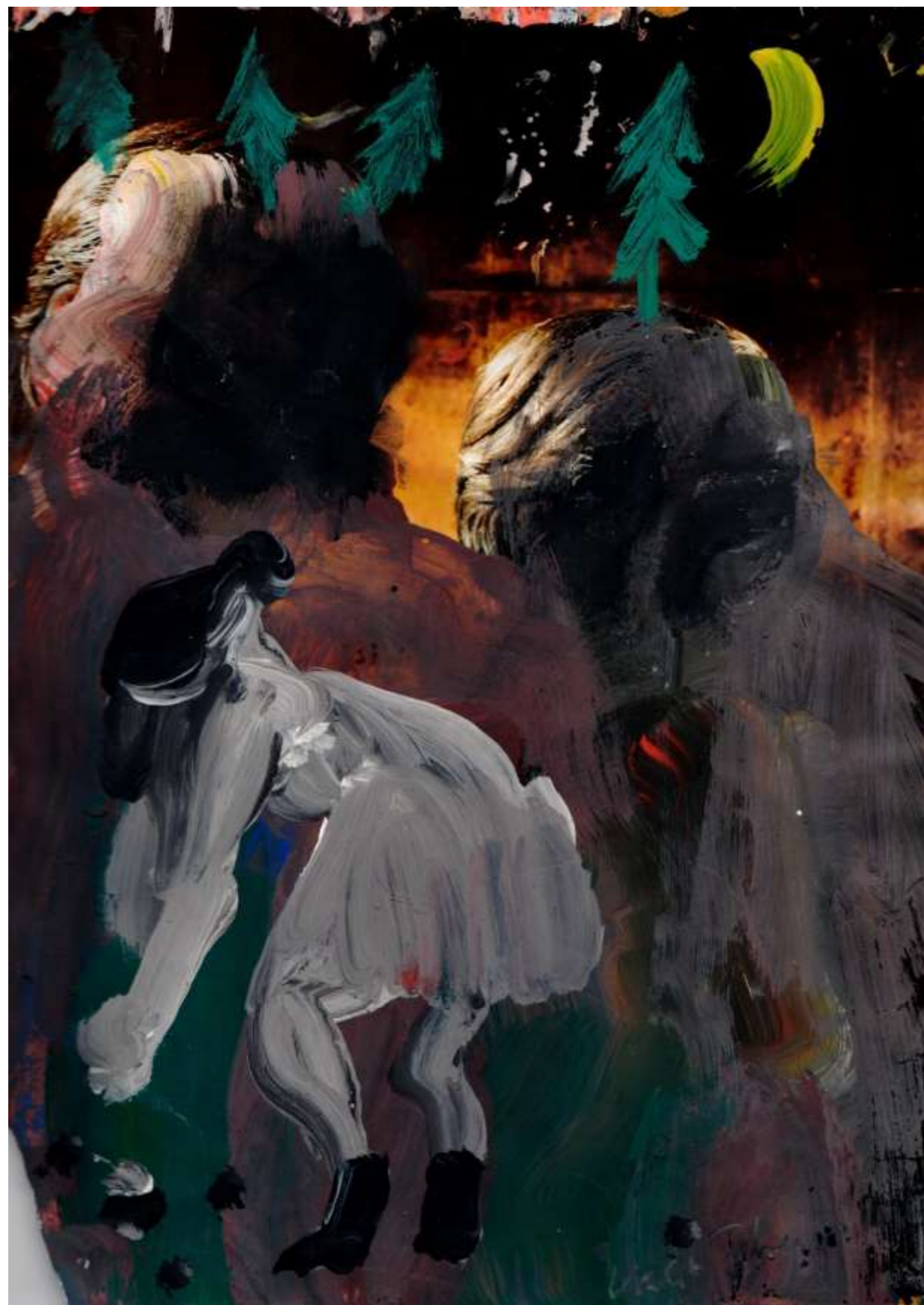
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Untitled, 2013
oil on paper from
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30 x 20 cm

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Valio Tchenkov
Untitled, 2015
oil on paper from
magazines
30 x 20 cm

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Valio Tchenkov
Untitled, 2015
oil on paper from
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30 x 20 cm

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Valio Tchenkov
Untitled, 2015
oil on paper from
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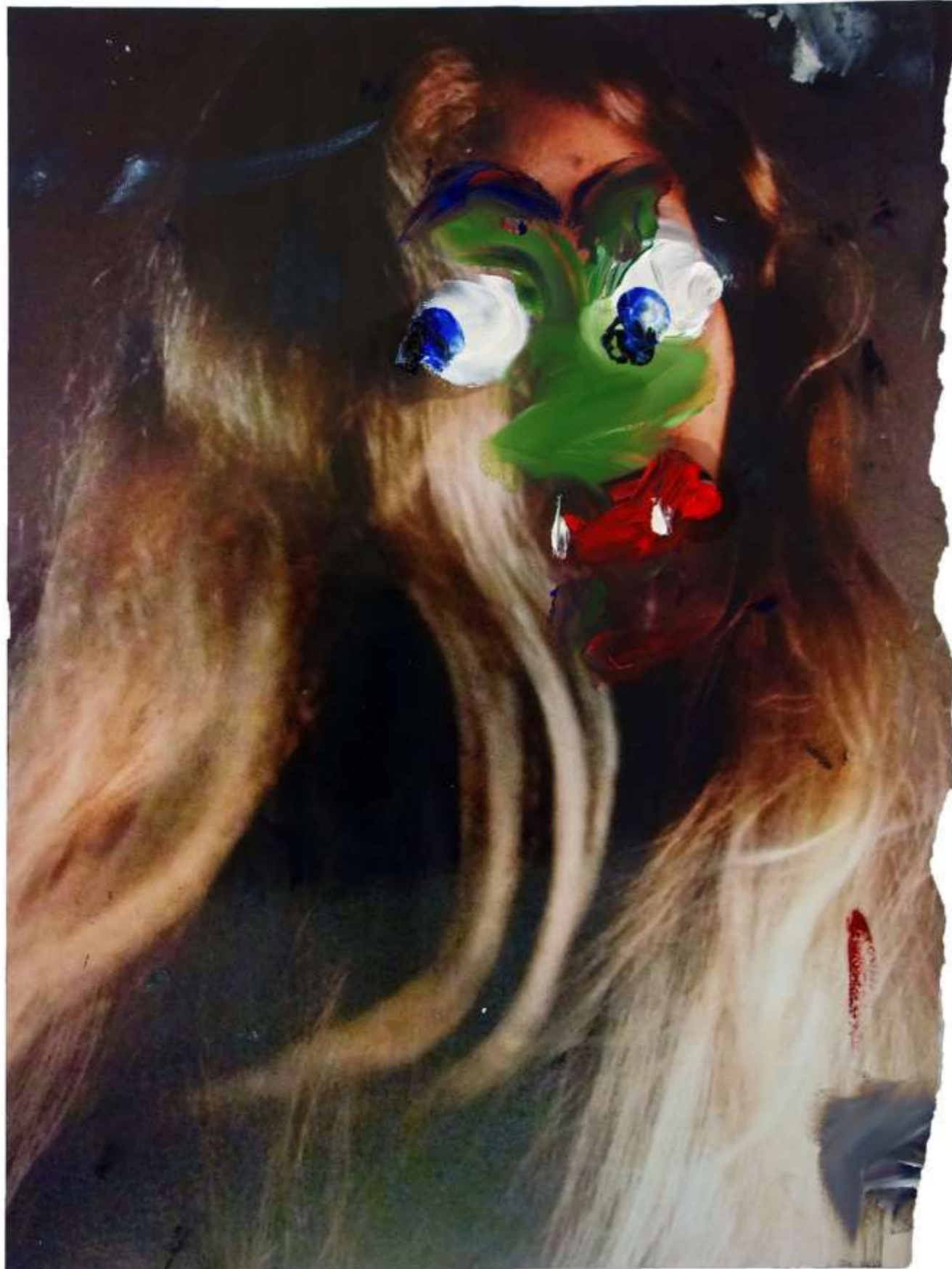
OTHER AVAILABLE



Valio Tchenkov
Untitled, 2015
oil on paper from
magazines
30 x 20 cm

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Valio Tchenkov
Untitled, 2015
oil on paper from
magazines
30 x 20 cm

Related Videos is a platform for Art Cologne exhibitors to showcase artists working with video, screening daily in the NADA Lounge.

Featuring videos from Glen Baldrige, Marta Deskur, Constant Dullaart, Charlotte Dumas, Zachary Fabri, Spiros Hadjidjanos, Jay Heikes, Alexander Heim, **Pravdoliub Ivanov**, Meredith James, Jess Johnson & Simon Ward, Alwin Lay, Alexandra Leykauf, Marie Lorenz, Mario Pfeifer, Rory Pilgrim, Rancourt/Yatsuk, Stuart Ringholt, Matt Stokes, **Valio Tchenkov**, Anne de Vries, Thomas Wachholz, Susanne M. Winterling, and Honza Zamojski



The work is based on short footage filmed during one of the daily peaceful, antigovernment demonstrations in the summer of 2013 in Sofia. On that particular day, one of the protestors brought hundreds of black balloons and distributed them among the people. They blew them up and later, marching by the building of the Parliament, which was heavily fenced off and blocked by the police forces, they began throwing their balloons into the guarded area. The speed of the movie is slowed down and this mainly affects the recorded sound, since the policemen were motionless. No additional effects were added to the sound, which appears almost as eerie as the display of state power.

Sandra Naumann

Exhibitions

2013

What you See, solo show Sariev Contemporary, Plovdiv, Bulgaria, Curator Daniela Radeva
Unexpected Encounters, group show Camera Austria, co-produced by Steirischer Herbst, Graz, Austria

2014

Future Past – Past Future, group show An on-site exhibition within the framework of the Transmediale festival 2014, Berlin and online exhibition on the ArtUP! Platform Curator: Sandra Naumann

Chamber of Uncertainty, solo show Krinzinger Parterre Gallery, Vienna
Just Another Boring Day, solo show, Gallery Le Guern, Warsaw
 Curated video program, Art International, curated by Basak Senova

2015

Remember Lidice, Edition Block, Germany
 Video program at Art Brussels 2015

Pravdoliub Ivanov
Black Balloons, 2013
 HD video, sound,
 1'10"
 Edition 5+2 AP



A Landscape painting in the style of 18th century, painted by an anonymous Chinese copyist. This copy is smuggled into the Neue Pinakothek Munich in order to absorb the aura of the museum to upgrade the painting's worth.

Exhibitions

2003

Poeziezomer, Watou, Belgium, curator Jahn Huet

2010

Convection, Dafen Art Museum, Shenzhen, China, curator Winnie Wong

2012

SARIEV Contemporary at Contemporary Istanbul

Collections:

Edition 1/6, Museum SMAK, Antwerpen

Valio Tchenkov

Smuggle.com, 2003

video, 6 min

Edition of 6



Sariev Gallery was founded by Katrin Sarieva and Vesselina Sarieva in 2004 in Plovdiv, Bulgaria's second largest city, initially as a Centre for photography and conceptual ceramics. In its fifth year, the gallery's growth led us on to develop it as a space for contemporary art, and in **2011** it was **Sariev Contemporary** was officially announced. **Sariev Contemporary** focuses on establishing itself as an international gallery for contemporary art and works for developing the scene for contemporary Bulgarian art.

Artists represented by the gallery: **Stefania Batoeva, Rada Boukova, Pravdoliub Ivanov, Vikenti Komitski, Lubri, Stefan Nikolaev, Nedko Solakov, Valio Tchenkov, Voin de Voin.** Sariev Contemporary has also worked with numerous curators and art historians including Vera Mlechevska, Vladia Mihaylova, Iara Boubnova, Jacob Racek, Vessela Nozharova, Emile Ouroumov, Maria Vassileva and also Walter Seidl, Bettina Steinbrugge, Aaron Moulton and René Block.

Following the mission to promote Bulgarian contemporary art abroad Sariev Contemporary organized **Focus Bulgaria at viennacontemporary 2015.** Dedicated to the goal for establishing international connections and visibility is also the project **Working Visits for International Curators and Art Critics** which started in 2015.

Another annual project of the gallery is the platform **Background: Young Artists.** In 2014-2015 the exhibitions from the platform were hosted at the Sariev Contemporary Project Space.

In addition to publishing artists' and exhibition catalogues and booklets, we've also commissioned the first bilingual history of Bulgarian contemporary art by art historian Vessela Nozharova (due 2015).

The need for creating a context and knowledge of contemporary art in Bulgaria has motivated us to develop two para-platforms in partnership with curators and art critics: the **annual educational course Introduction to Contemporary Art** and the **Collectors' Forum**, whose first edition was in 2011.

Along the way, Katrin and Vesselina Sarievi established two other independent organizations which are closely related to the idea of the gallery: the Open Arts Foundation (est. 2007) and the artnewscafe (est. 2008).

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