

SARIEV
CONTEMPORARY

viennacontemporary

International Art Fair

21-24 September 2017

Preview and Vernissage: 20 September

artist presented:

Kamen Stoyanov

solo booth

www.sariev-gallery.com

For viennacontemporary 2017, Sariev Contemporary presents a solo show by Kamen Stoyanov. His significant projects from the last few years will be shown at the fair, including diverse media such as photography, objects, paintings and video works.

The link between the works is the activation of voids in public spaces through artistic interventions. The artist engages himself in abandoned and deserted spaces and changes the atmosphere for certain periods of time. In these emergent spaces, the possible and the impossible are negotiated anew.



Kamen Stoyanov
*Painting Action at Hotel
1000 Columns, 2017*

Consisting:
digital print on alu-dibond
120x180 cm
oil color on canvas
40x60cm

The work *Painting Action at Hotel 1000 Columns* consists of two elements - a painting and a photography. They are traces of an action, an artistic intervention in a modern hotel ruin.

The painting is done on the place and showing the view from there. A try for escape. The photography shows the whole set. One can see the canvas hanging on the concrete wall and the first color and brush traces. The hand of the artist with the brush is entering the image from the left side.



Kamen Stoyanov
*Painting Action at Hotel
1000 Columns, 2017*

Consisting:
digital print on alu-dibond
120x180 cm
oil color on canvas
40x60cm



Kamen Stoyanov
Akvarel, 2017
video 12.40 min.
5+1AP

extract from the video
<https://vimeo.com/kamenstoyanov/akvarelpreview>

Kamen used a car wash in Kronstadt called „Akvarel“ for doing an artistic gesture on aquarell (watercolor) painting. In the same way as the modern painting refuses the image as representation and concentrates on the painting itself, the car wash here was used not for cleaning of a car, but for putting the attention on the water and on the movements of the body.



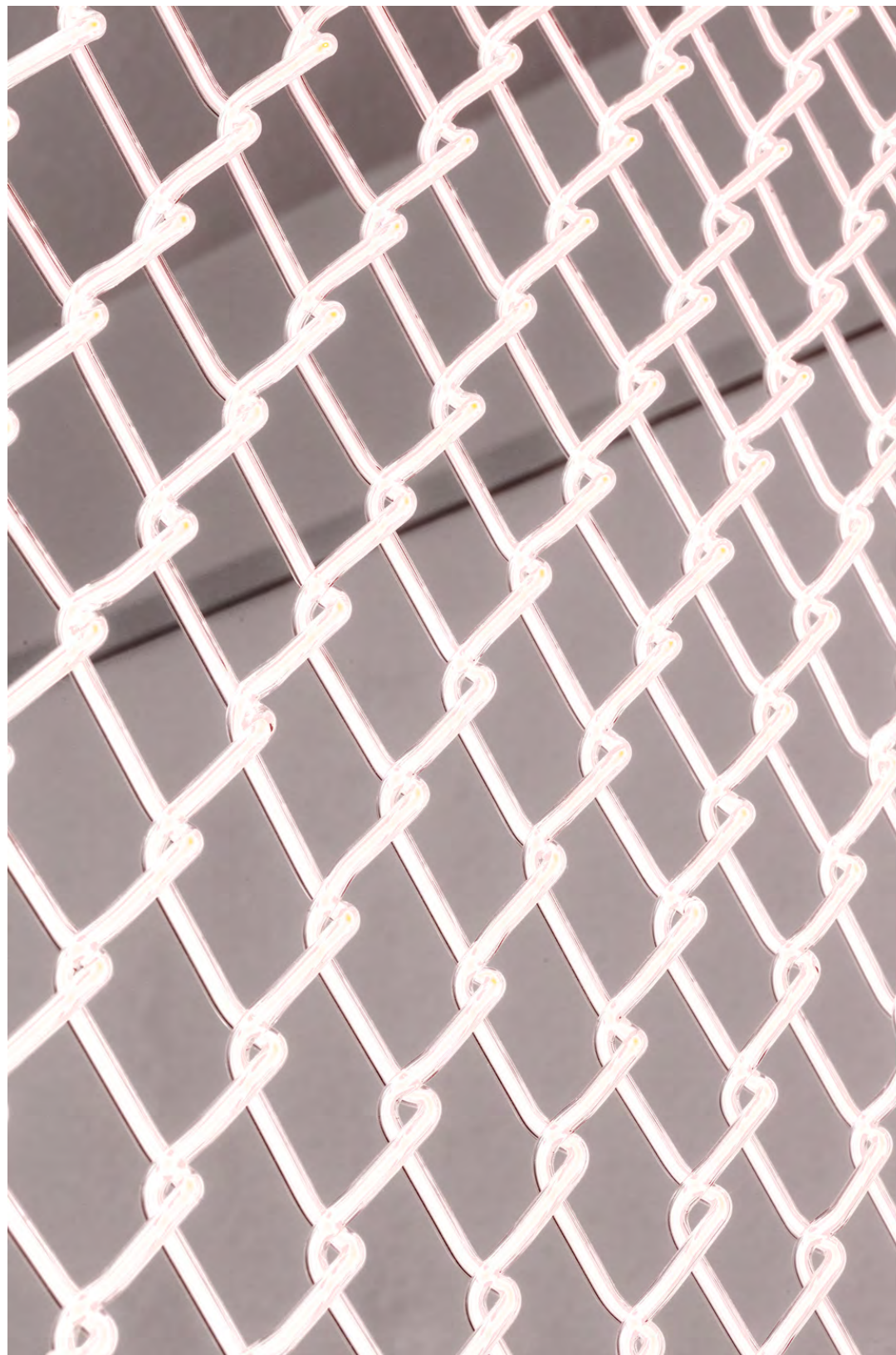
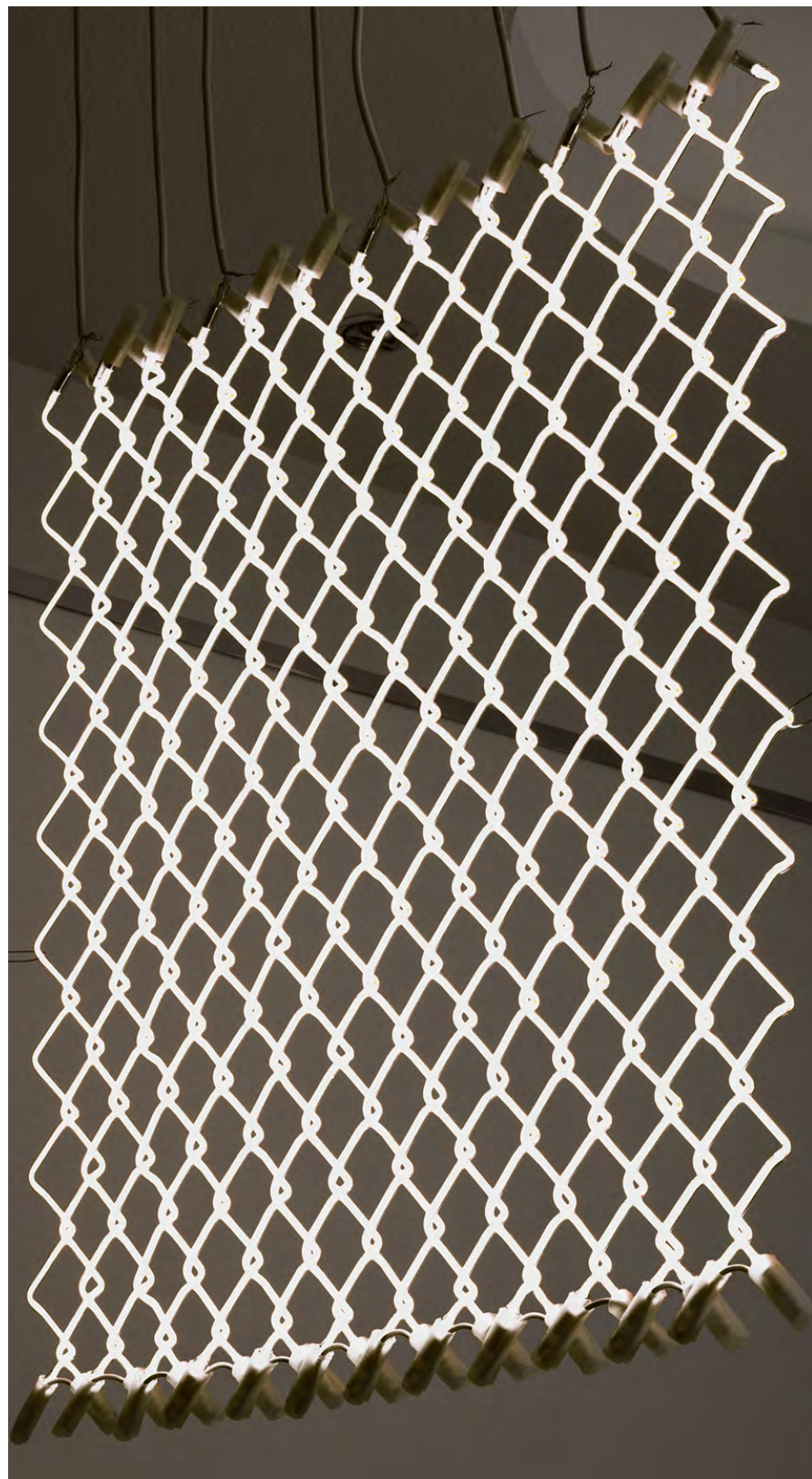
Kamen Stoyanov
Future Idea, 2013
light box
80x120 cm
2/5 +1AP

Future Idea was a temporary intervention in the public space. Kamen Stoyanov invited the audience to be part in a happening in the fields, near the airport in Sofia. He installed for two hours a sign on the columns of an unfinished bridge and let it light using the energy of a car. *The Future Idea* expresses his wish for a move beyond, for an expansion of the horizon and a search for a direction.



Kamen Stoyanov
Synchronisation, 2013
light box
80x120 cm
1/5 + 1AP

Kamen Stoyanov uses for his action an empty billboard construction placed next to the Sofia airport . The artist climbs on it, fixes a hamako and finally places himself on it, replacing the missing advertisement. He takes a rest observing the people arriving in the city. By doing so, he awakes their interest



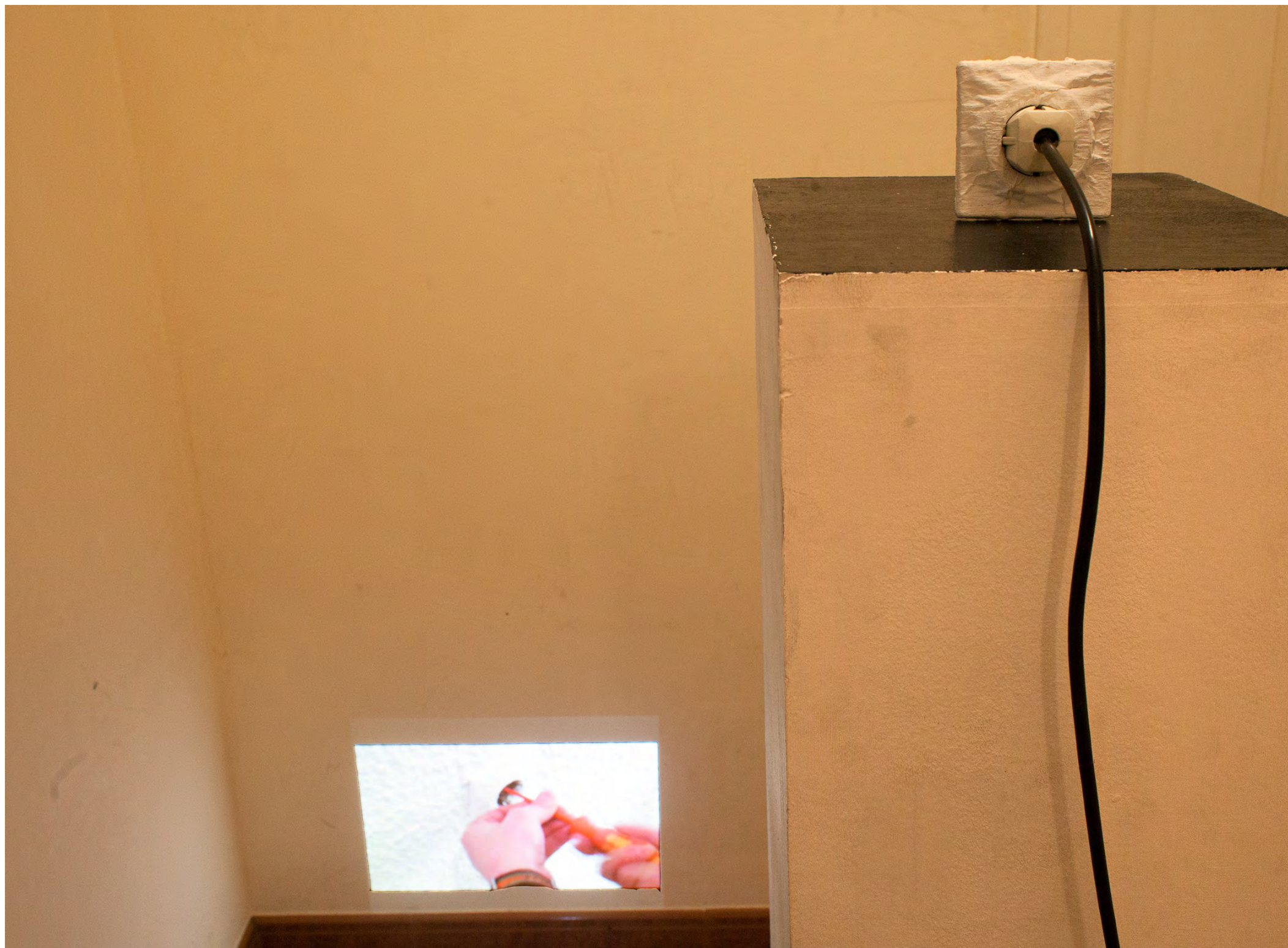
Kamen Stoyanov
High Voltage Fence,
2015
neon
80x80 cm
1/5+1AP

High voltage Fence blinds the viewer and confronts him/her immediately with the question of marking and overcoming a border. The work embodies the danger in many ways. On the one hand the high voltage electricity sounds frightening, but on the other the fence itself is an extremely fragile piece of glass done with an impressive effort and precision.



The artist's head, made by neon, shakes to the left and the right. Bulgarians nod their heads to the left and right to say „yes“. This movement is exactly the opposite of the movement for „yes“ in other European nations.

Kamen Stoyanov
Yes, 2012
neon,
60x40cm
2/3+1AP



Kamen Stoyanov
Museum's Socket,
2015,
electrical socket from
Sofia City Art Gallery,
video 2.26 min

An old electrical socket from a museum (Sofia City Art Gallery) has been exchanged by the artist with a new one. The Museum Socket got through the years many layers of paint, tape etc. and looks in itself as a piece of painting and sculpture at the same time. In the video one can see its demontage and the montage of a new socket and the short talk between the artist and the electrician. In the final installation the Museum Socket is put on pedestal and connected to the electricity in the new space in order to give a power for the projected video of its replacement.



Kamen Stoyanov was born in 1977 in Rousse, Bulgaria. He studied from 1996 to 2003 at the National Academy for Fine Arts in Sofia and from 2000 to 2005 at the Academy of Fine Arts in Vienna. He now lives and works in Vienna and Sofia. Over the past few years, his actions, videos, installations, photographic works and performances have been shown, among others, at the following exhibitions: WRO Biennale (WRO Art Center, Wroclaw, 2017); *Ask the Artist*, MANIFESTA 11 (Zurich, Switzerland, 2016); *Material and Culture* (MAK Center for Art and Architecture, Los Angeles, 2012); 17th Biennale of Sydney (Museum of Contemporary Art, Sydney, 2010); Aichi Triennial (Nagoya, Japan, 2010); *At Arm's` Length*, MUMOK (Museum moderner Kunst Stiftung Ludwig Wien, 2008, solo); MANIFESTA 7, the european biennial of contemporary art (Trentino, Italy, 2008). He was awarded, among others, with the following prizes: The Sovereign European Art Prize (2011), Otto Mauer Prize (2011), Alexander Resnikov Award (2010), Kunstpreis Europas Zukunft, (Galerie für Zeitgenössische Kunst Leipzig, 2008) MUMOK Prize for the Zone1 at the VIENNAFAIR (2007), Prize for Visual Arts of the City of Vienna (2007) and with the MAK Schindler Artists and Architects-in-Residence Program in Los Angeles (2012). His works are part of public collections (Lentos, Austria; MAK MAK – Austrian Museum of Applied Arts; MUMOK, Austria; MUSA, Austria, Public Collection of the Austrian Government; Sofia City Art Gallery, Bulgaria) and private collections (ESSL MUSEUM, Austria; EVN Collection, Austria; DOM MUSSEUM, Austria).

The movement as a process plays an important role in my practice. The movement as an intentional act of change of a given condition. Social, urban, cultural or institutional one. The movement as an instrument of shaping the space. My actions happen on the streets or fields or in the art spaces. They are often reactions and comments on political and social processes or interactions with the environment. The accidental appears not as a problem but as an impelling power or force. My work could be seen as hybridizations of the art language and the bright cultural practices from the so called „outside“ of the art field. I get inspiration by ordinary daily processes and use them to transform conditions in which I am. In the specific tension between the artistic-high and the non-artistic or low, the idea of the absurd, misaligned and strange plays a crucial role.

Kamen Stoyanov

Kamen Stoyanov's artistic practice finds parallel between physical movement and process, and ideas of historical, social and cultural change. The artist performs - in actions or objects - with the same care in streets, fields, and art spaces, drawing on the accidental and ubiquitous readymade. Inevitably, high and low culture mix in Stoyanov forms; his work is just as likely to consist of making his native Bulgarian yoghurt as neon sculpture. From here, he inserts himself into dialogues of power, progress, and geopolitics, without abandoning the intimate that surrounds his ideas.

Pierre d'Alancaisez

SARIEV CONTEMPORARY

For any other information, please contact SARIEV Contemporary

Vesselina Sarieva

+ 359 888 520 375

vesselina@sariev-gallery.com

SARIEV Contemporary

40 Otets Paisiy str., Plovdiv 4000, Bulgaria

www.sariev-gallery.com

[Facebook](#)

[Instagram](#)