

GEORGI RUZHEV

Born 1964

About the Artist:

Georgi Ruzhev was part of the young rebellious generation of Bulgarian contemporary art, but also of counterculture in the 1990s. He was born in 1964 and graduated in absentia from the Technical School of Printing and Photography (1987) in Sofia. According to the memories of art critic Diana Popova, together with the artist Asen Botev "they showed photos of actions they did and asked if they could join the exhibition *Earth and Sky*." Thus, in 1989, Georgi Ruzhev became part of the seminal first avant-garde exhibition in Bulgaria, presenting the so-called at that time unconventional forms of art, on the rooftop of "Shipka" 6 Gallery (The gallery of the Union of Bulgarian artists). A rebel by nature, not recognizing the worship of idols and the creation of new ones, Ruzhev took part in the anarchist and punk movements during public rallies and marches in the 1990s. With a penchant for music, Georgi Ruzhev also initiated and participated in many artistic music associations such as AG, OWL'S POPARA, TOXIC AUNTIE, OCTOBERON. He was one of the first participants in the Art in Action Association, created by Orlin Dvoryanov in 1990.

Ruzhev was most notably part of the Bulgarian representation in the Third Istanbul Biennale (1992), together with Lyuben Kostov and Nedko Solakov at the suggestion of Luchezar Boyadzhiev and Lara Boubnova as an assistant curator. One of the works he presented there was a self-portrait, where he wrapped his long hair around his face like a mask, and the photograph was printed over the manifesto of German anarchists on the Eastern European question. About this work Ruzhev writes: "In each individual there is a hooligan who accepts the riot as a form of creation. ... We have been oppressed by debt for a long time - a very long debt. That is why "Anarchy in ethics and aesthetics, all idols in brothels and never again heroes." The Third Istanbul Biennale was the first major presentation of Bulgarian contemporary art in a prestigious international context and had a significant impact on the entire Bulgarian art scene in the 1990s. In 1992 Ruzhev participated in the unprecedented opening of "Dermatology? Art ", initiated by Dr. Galentin Gatev, which was held at the Clinic of Dermatology of the Medical Academy, where in parallel with photographs and wax models of dermatological diseases were shown contemporary art installations, interventions, collages, performances and a concert. In 1996, the Soros Center for the Arts held its Third Annual Exhibition at the Sofia City Art Gallery with the exhibition EVIDENCE. THE REAL DIVERSITY. There Georgi Ruzhev presented an audio installation, which together with the ultraviolet lighting brought the atmosphere of a nightclub into the exhibition hall.

Active to this day, Georgi Ruzhev realizes individual exhibitions and takes part in national and international group exhibitions and festivals. Some of the latter are: "Bollywood4ever" (2022) Doza Gallery, Sofia; "Sparks of imagination. On the frequencies of Boyce "(2022) National Gallery (Square 500), Sofia; "Synergy. Contemporary Art by Bulgaria", European Parliament, Brussels; "Everyday Psychedelia" (2018) Gallery +359, Sofia.

GEORGI RUZHEV

1. Manifesto (Self-portrait over the Manifesto of German Anarchists on the Questions of Eastern Europe), 1991-2020

collage on archival paper

100 x 70 cm

Edition: Unique

Ownership history: The Artist



GEORGI RUZHEV, *Manifesto (Self-portrait over the Manifesto of German Anarchists on the Questions of Eastern Europe)*, 1991-2020

About the Artwork :

Georgy Ruzhev often works with his own image, impersonating different roles or historical characters. In *Manifesto (Self-portrait over the Manifesto of German Anarchists on the Questions of Eastern Europe)* he uses again his own image, which is printed over the Manifesto of German Anarchists on the Questions of Eastern Europe. This is the work chosen by the curators Luchezar Boyadzhiev and Iara Boubnova as part of the Bulgarian participation in the Third Istanbul Biennale (1992), together with artists Lyuben Kostov and Nedko Solakov. About this work Ruzhev writes: "In each individual there is a hooligan who accepts the riot as a form of creation. ... We have been oppressed by debt for a long time - a very long debt. That is why "Anarchy in ethics and aesthetics, all idols in brothels and never again heroes." This is the first presentation of Bulgarian contemporary art in a prestigious international context and has had an impact on the entire art scene in the 90s.

Georgy Ruzhev and this work in particular represent an important and unique moment of the history of Bulgarian art, where contemporary art forms were still considered by many artists as a countercultural form. It is somewhat ironic that with this work Ruzhev also participated in an important international forum, which represented the beginning of Bulgarian art's inclusion into a globalized and professionalized art scene.