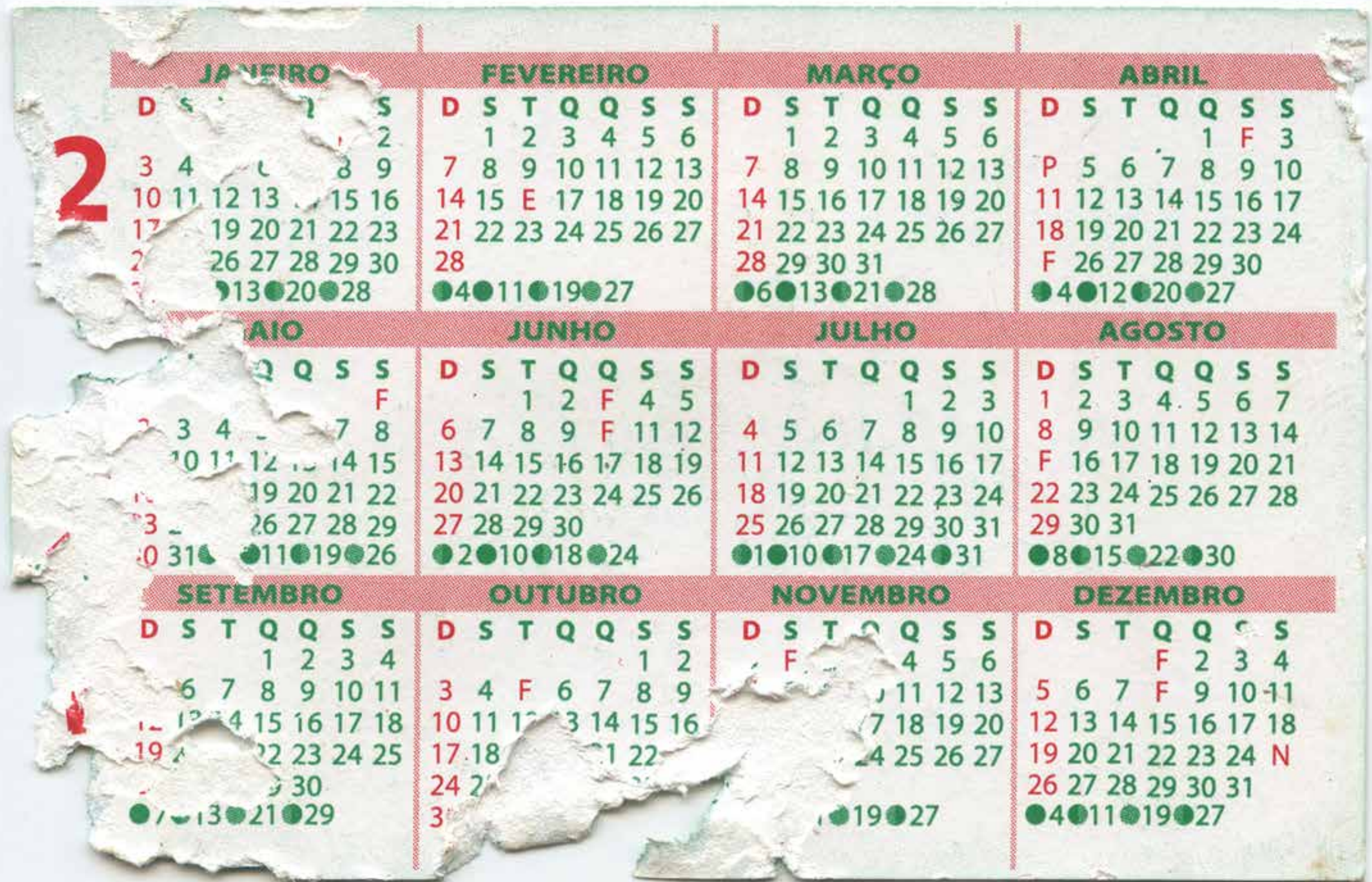


Max Ruf

(Time)



April - May 2022

Galeria Nuno Centeno, Porto



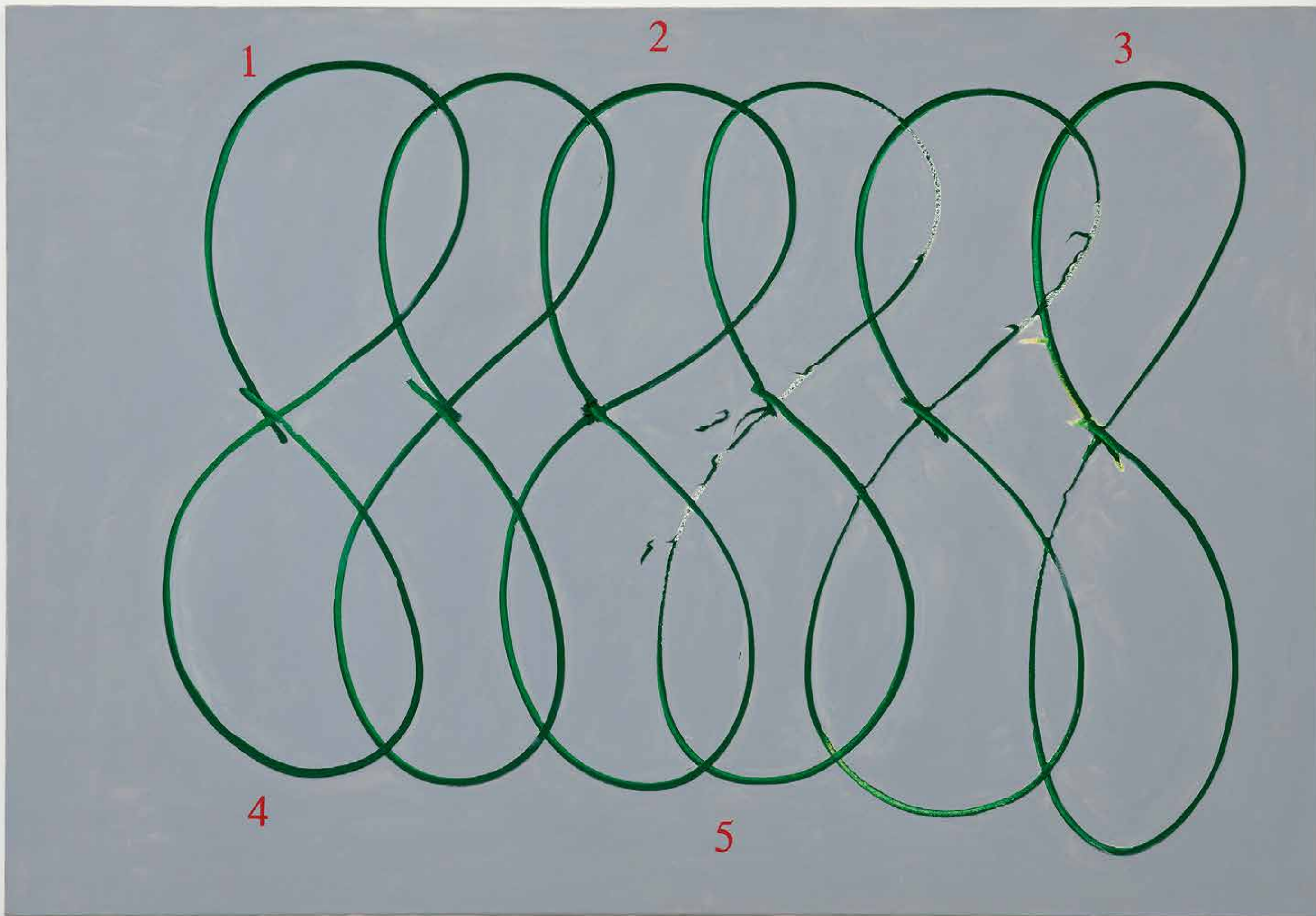
(Time), installation view room A, 2022

Galeria Nuno Centeno, Porto



(Time), installation view room A, 2022

Galeria Nuno Centeno, Porto



untitled (dark green loops, grey surrounding, red numbers), 2019-2021

oil on canvas, 180 x 125 cm



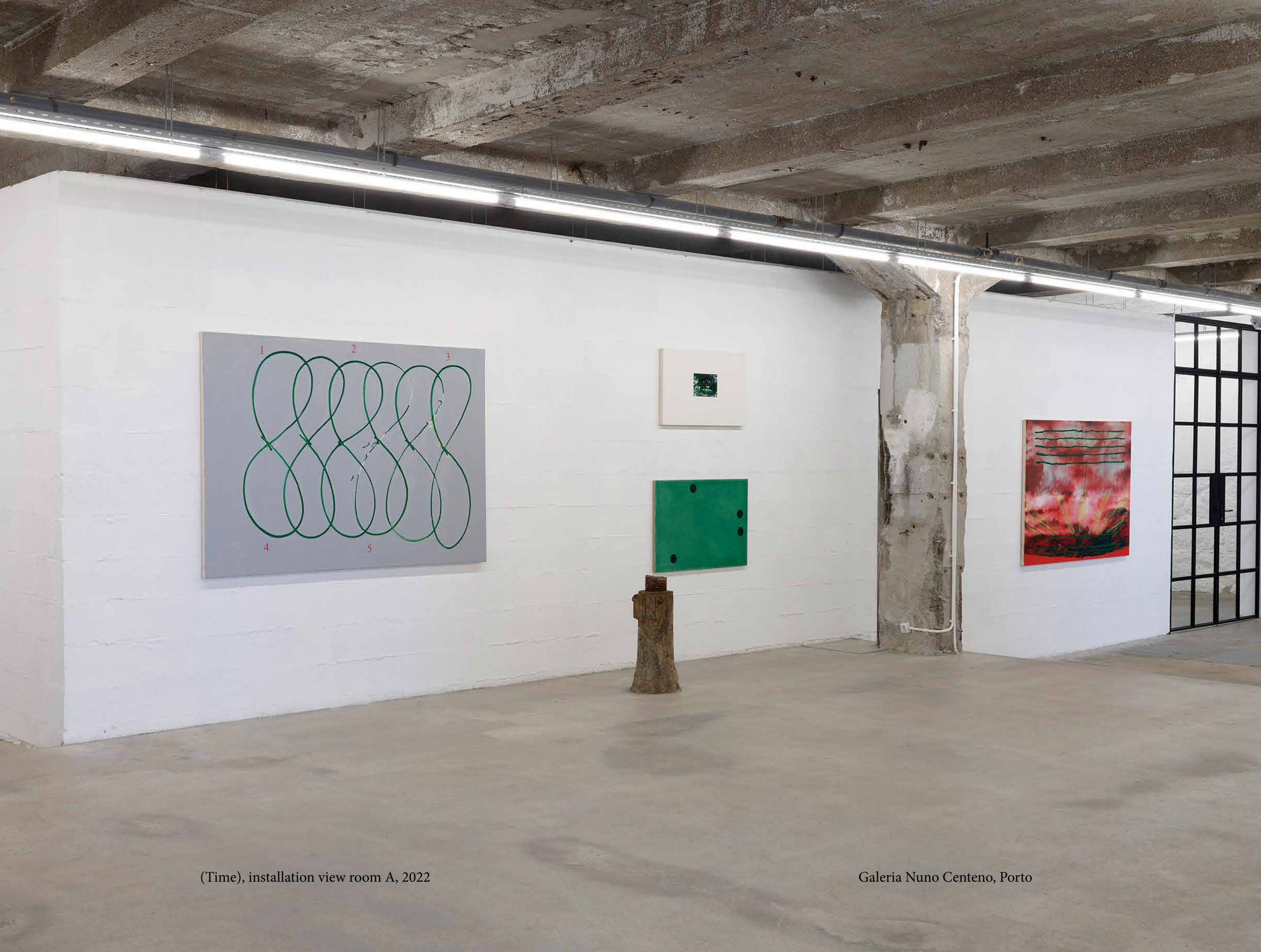
Glass (three vertical lines, three horizontal lines), 2021

oil on canvas, 80x50 cm



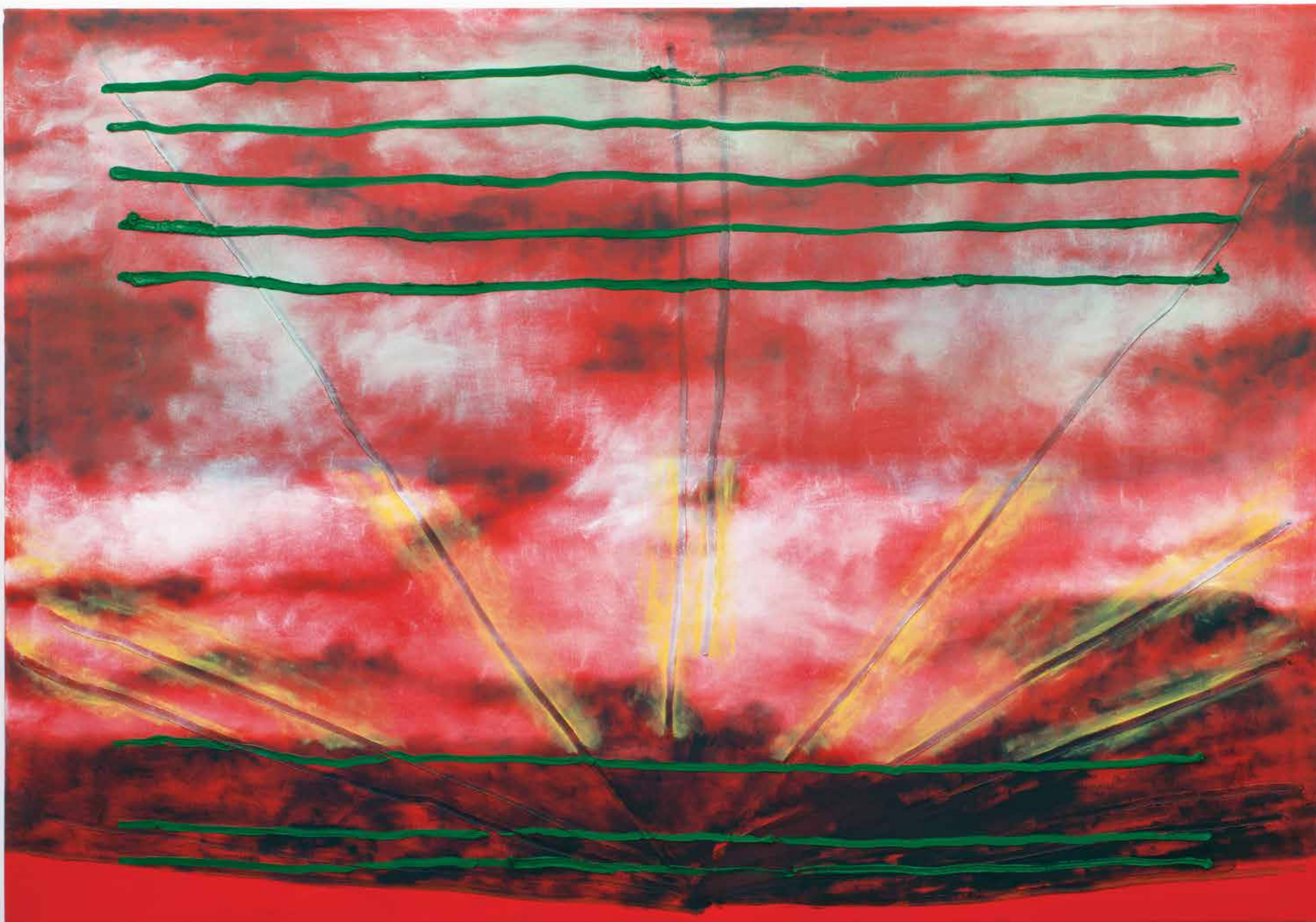
Säulen und Protagonisten (4,1), 2020

oil on linen, 90x60 cm



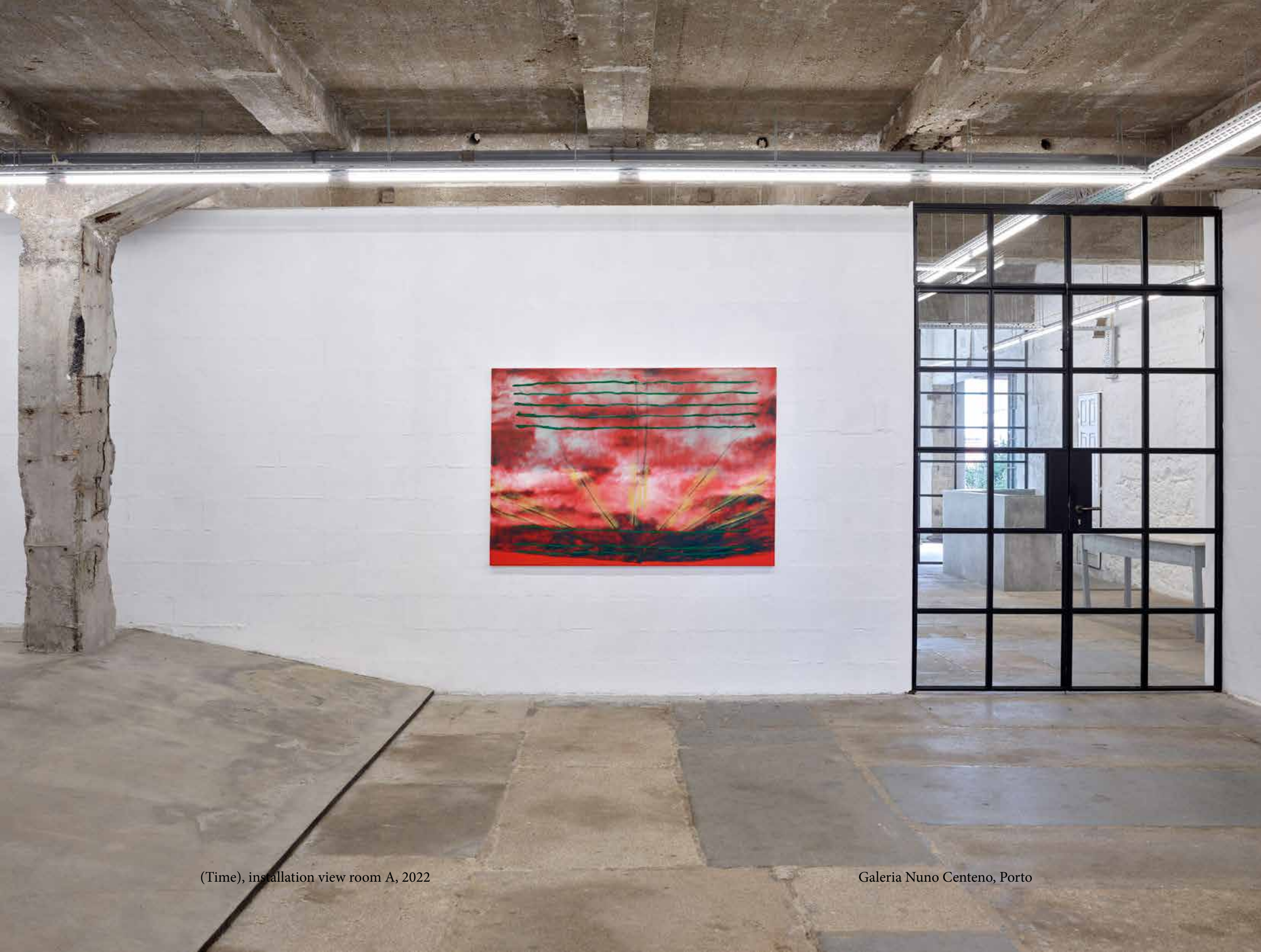
(Time), installation view room A, 2022

Galeria Nuno Centeno, Porto



untitled (black lines on red, white, green lines, yellow), 2022

oil on canvas, 180 x 125 cm



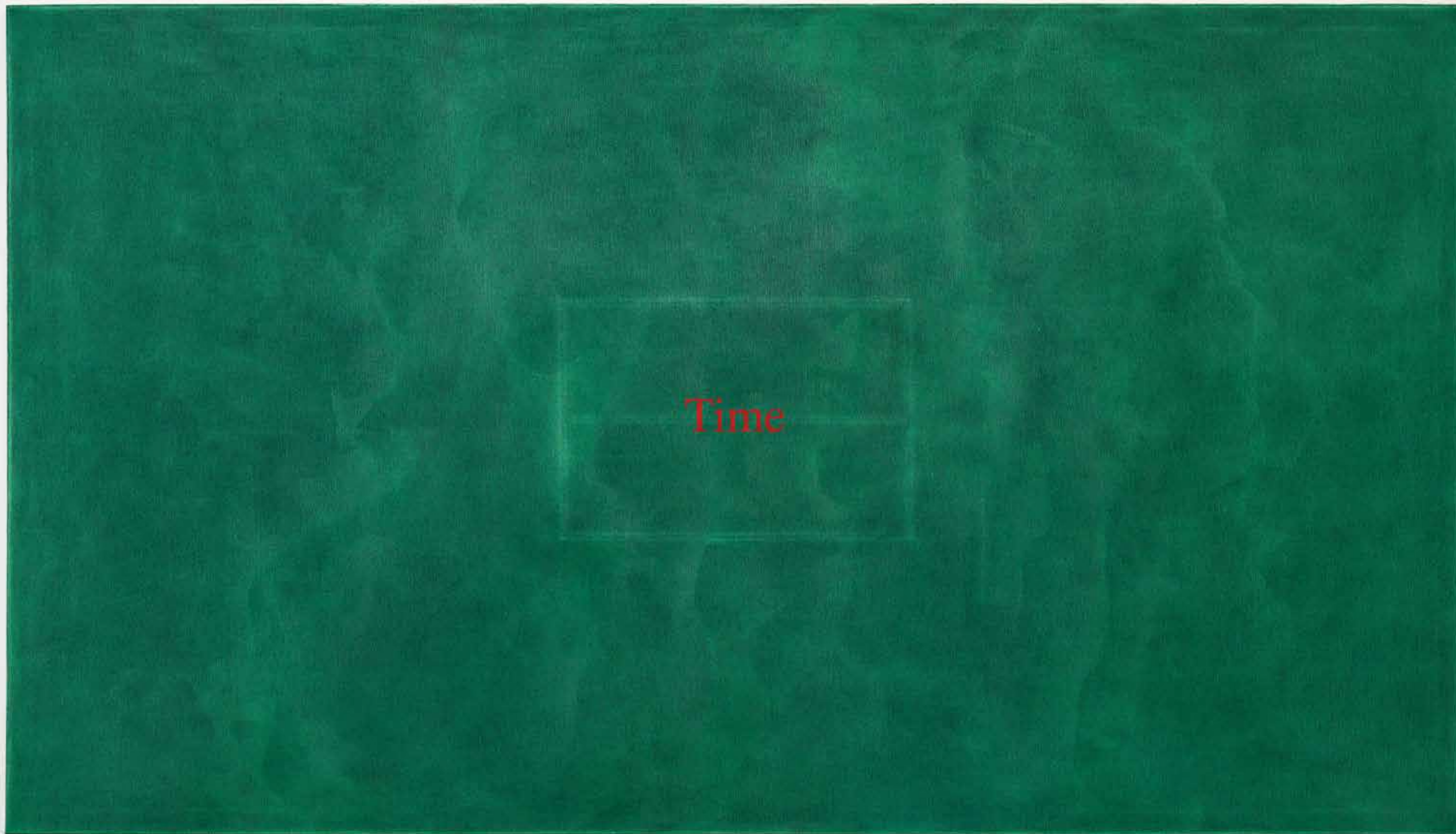
(Time), installation view room A, 2022

Galeria Nuno Centeno, Porto



(Time), installation view room A, 2022

Galeria Nuno Centeno, Porto



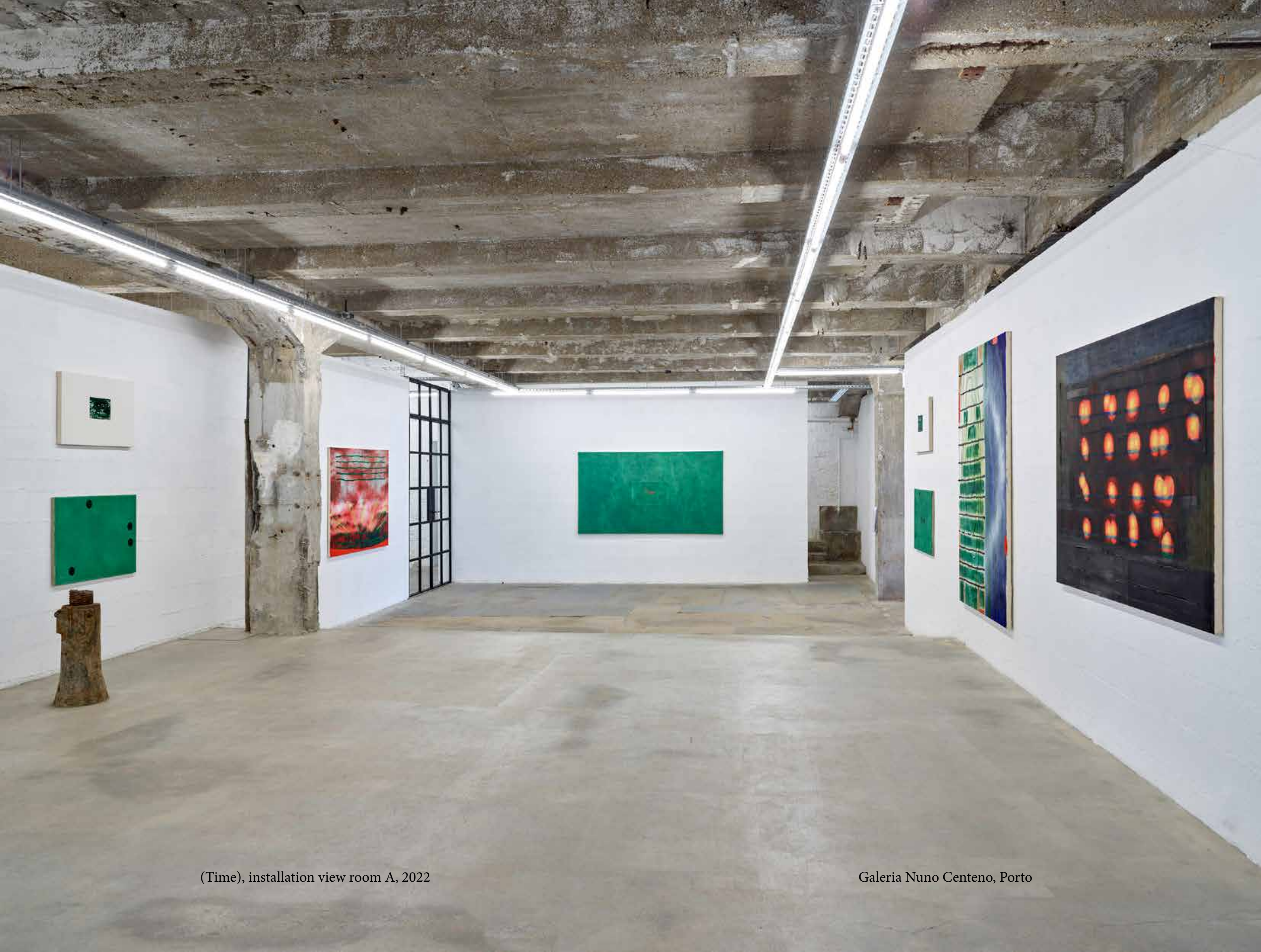
untitled (time), 2022

oil on canvas, 230x130 cm



(Time), installation view room A, 2022

Galeria Nuno Centeno, Porto



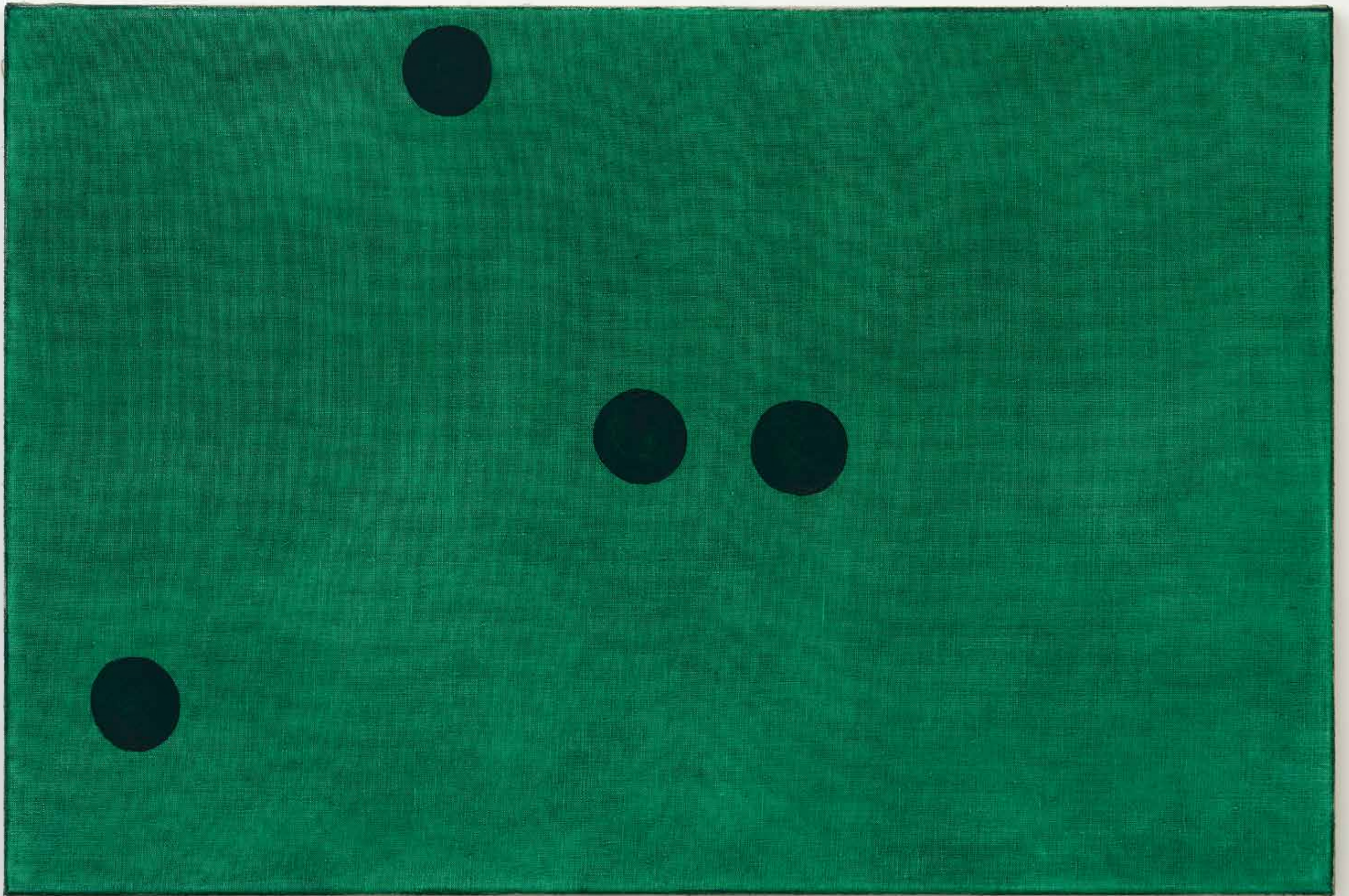
(Time), installation view room A, 2022

Galeria Nuno Centeno, Porto



Glass (one circle, 8 lines), 2022

oil on canvas, 80x50 cm



Säulen und Protagonisten (4,2), 2020

oil on linen, 90x60 cm



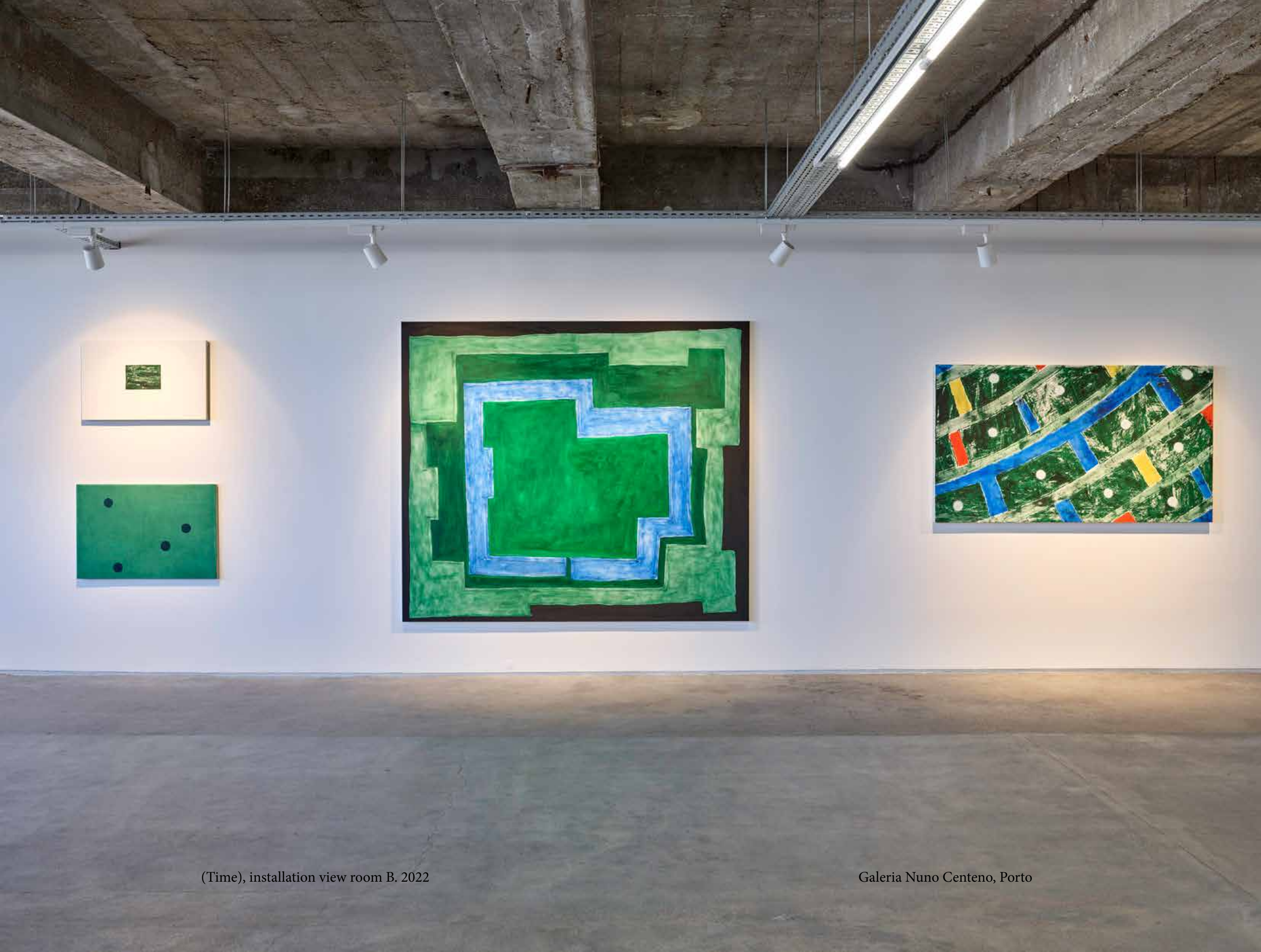
untitled (red circles, yellow squares, transparent black), 2021

oil on canvas, 180 x 125 cm



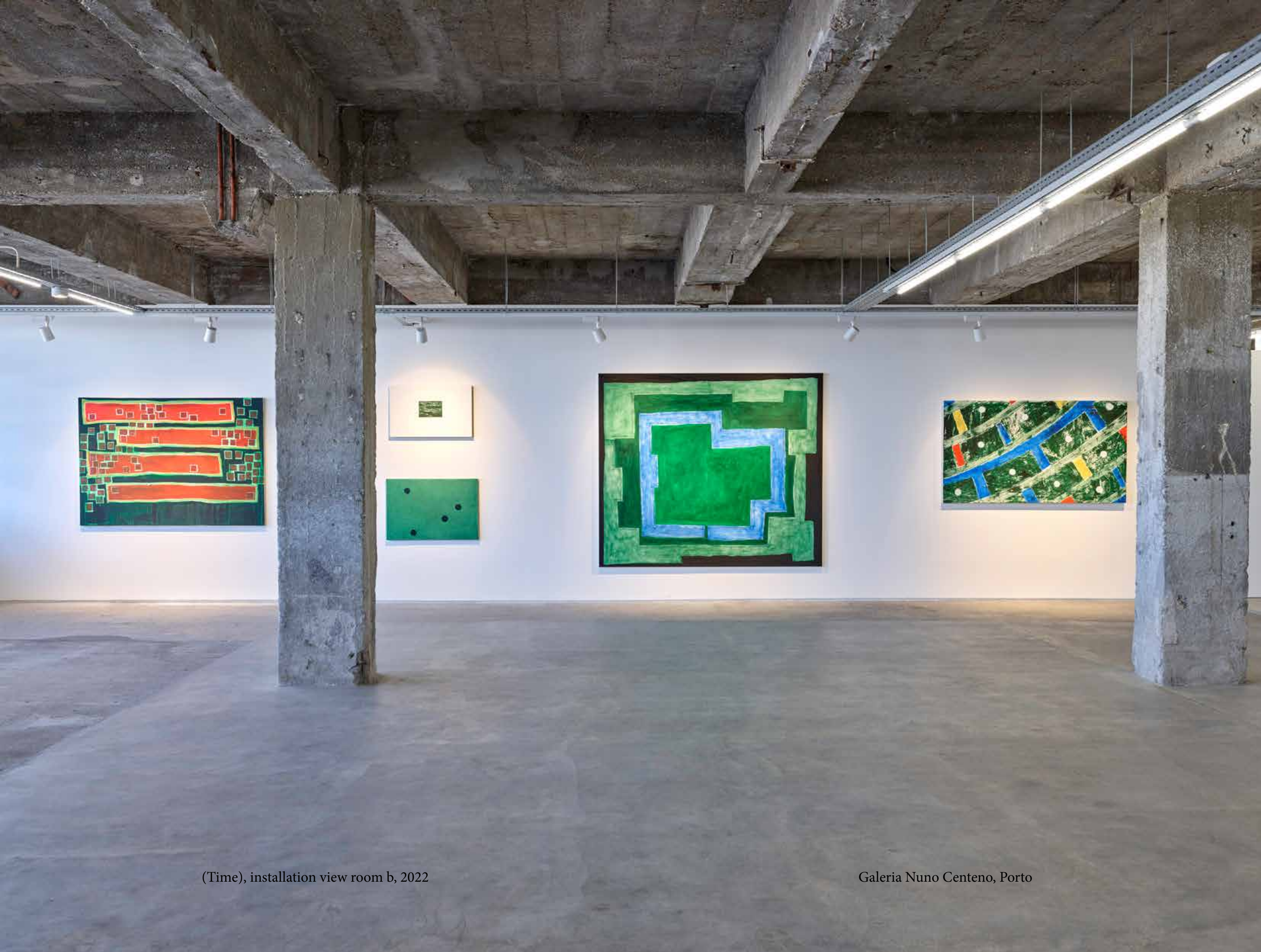
untitled (left : black lines, green; right: dark blue, white; red rectangles), 2019-2021,
oil on canvas, 195 x 140 cm





(Time), installation view room B. 2022

Galeria Nuno Centeno, Porto



(Time), installation view room b, 2022

Galeria Nuno Centeno, Porto



untitled (yellow lines, red fields, old english red squares, black), 2019

oil on canvas, 180 x 125 cm



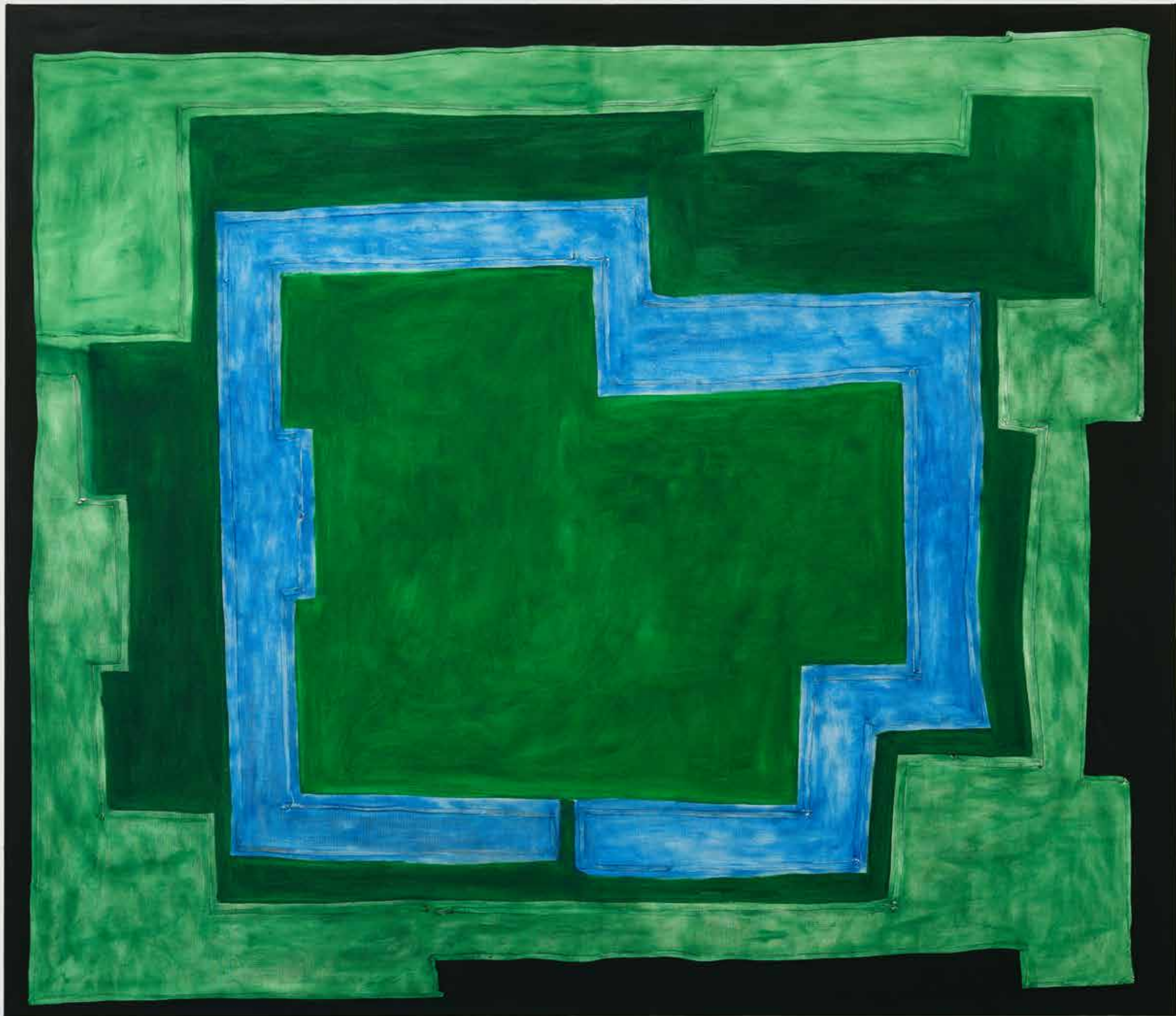
Glass (weather, 1-4), 2022

oil on canvas, 80x50 cm



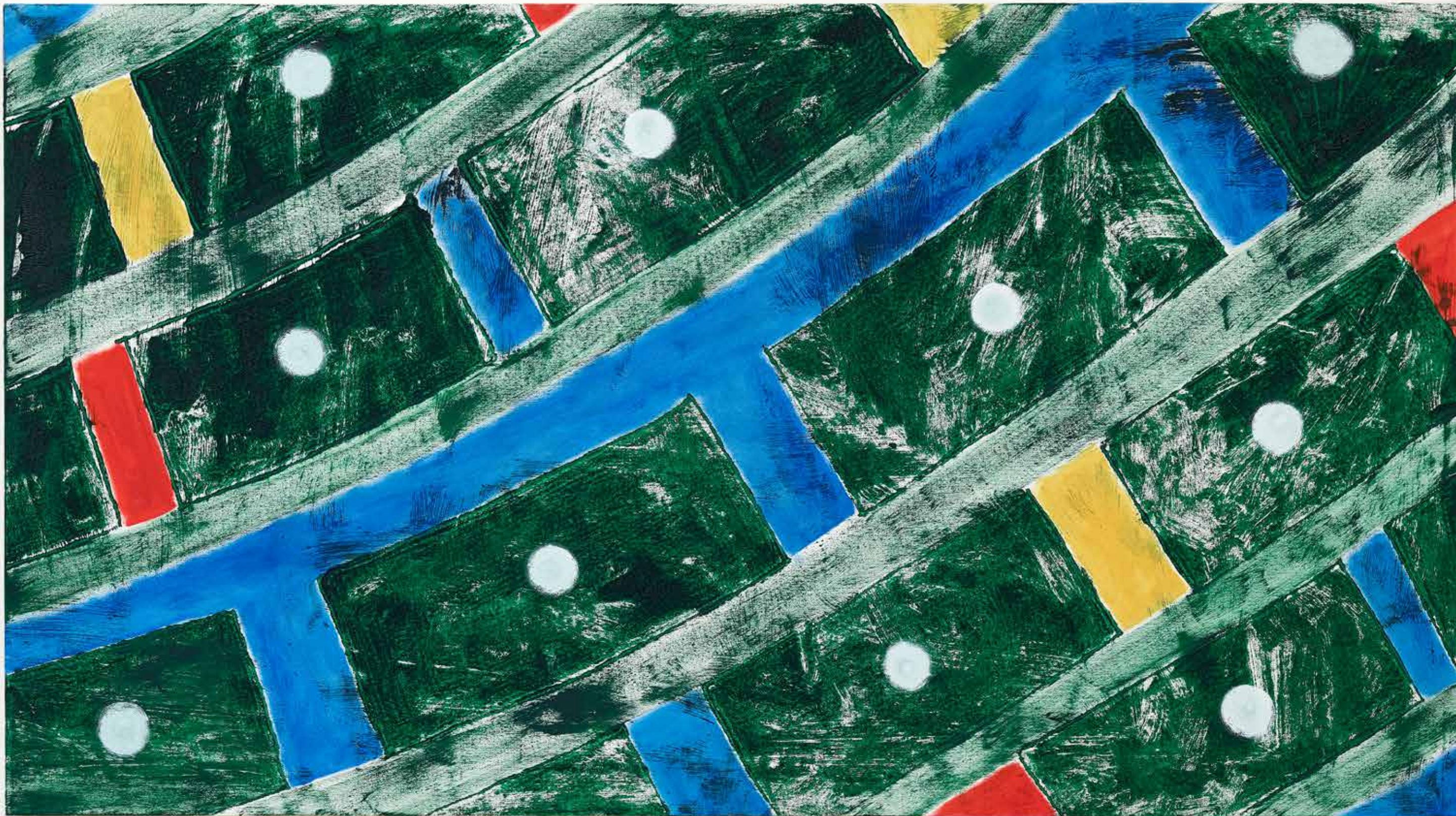
Säulen und Protagonisten (4,5), 2020

oil on linen, 90x60 cm



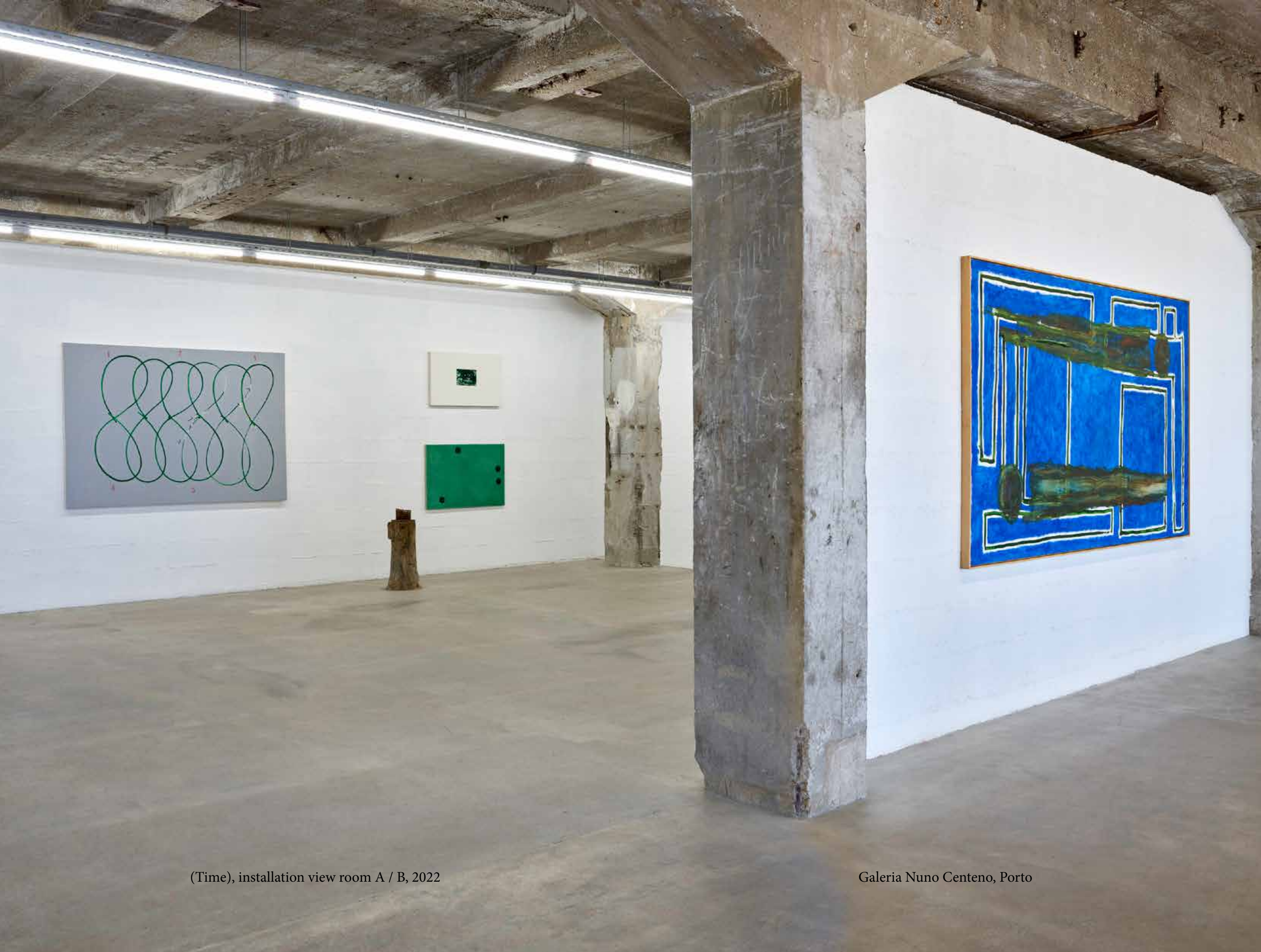
untitled (Zentrum), 2021

oil on linen , 220 x 190 cm



untitled (dark green rectangles, white dots, red, blue, yellow), 2022

oil on canvas, 180 x 100cm



(Time), installation view room A / B, 2022

Galeria Nuno Centeno, Porto



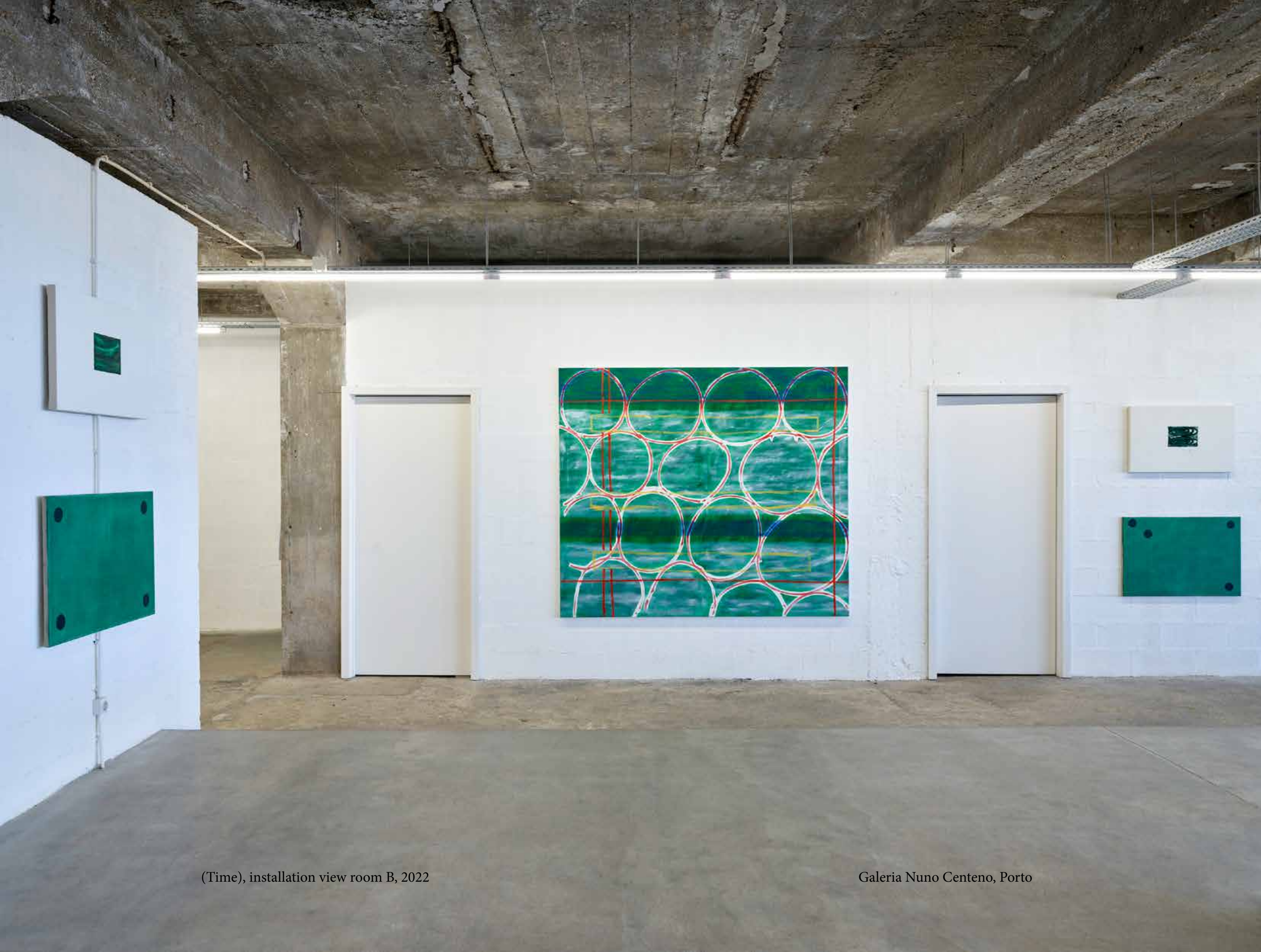
(Time), installation view room B, 2022

Galeria Nuno Centeno, Porto



(Time), installation view room A/B, 2022

Galeria Nuno Centeno, Porto



(Time), installation view room B, 2022

Galeria Nuno Centeno, Porto



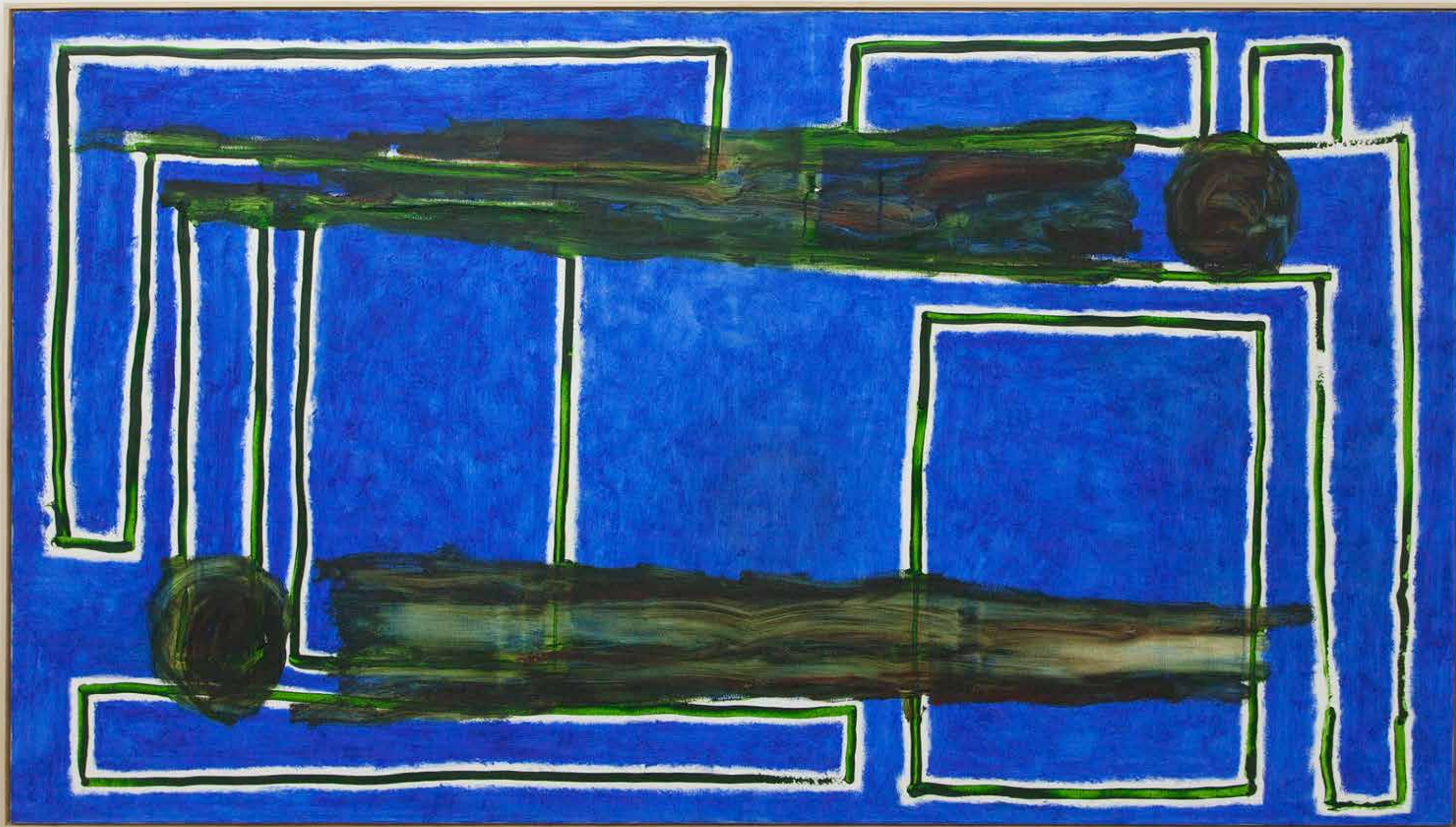
Glass (top, bottom), 2021

oil on canvas, 80x50 cm



Säulen und Protagonisten (4,3), 2020

oil on linen, 90x60 cm



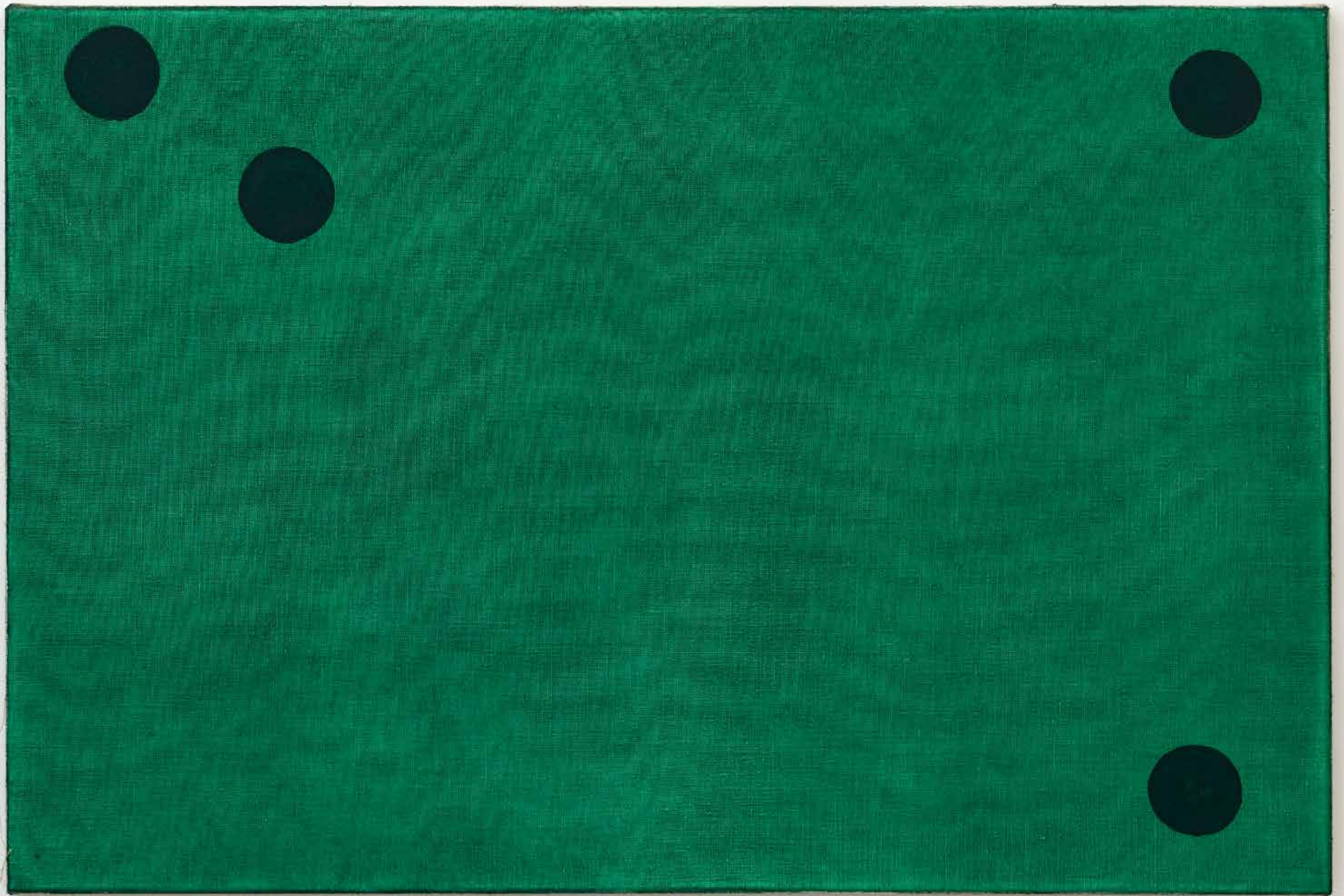
untitled (transparent green lines, blue, two figures, horizontal), 2019

oil on canvas, 230 130 cm



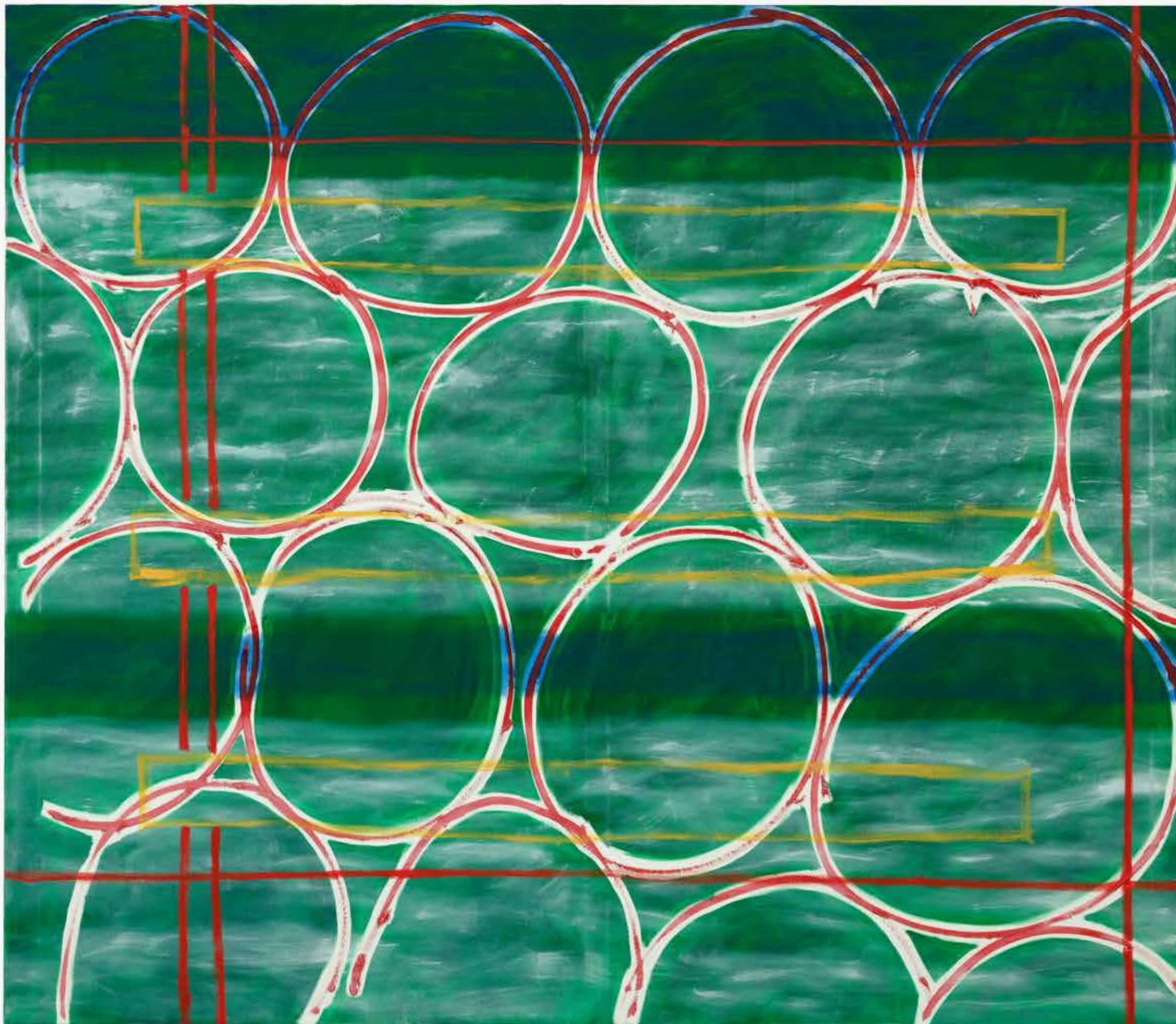
Glass (two concentric circles, top, bottom), 2021

oil on canvas, 80x50 cm



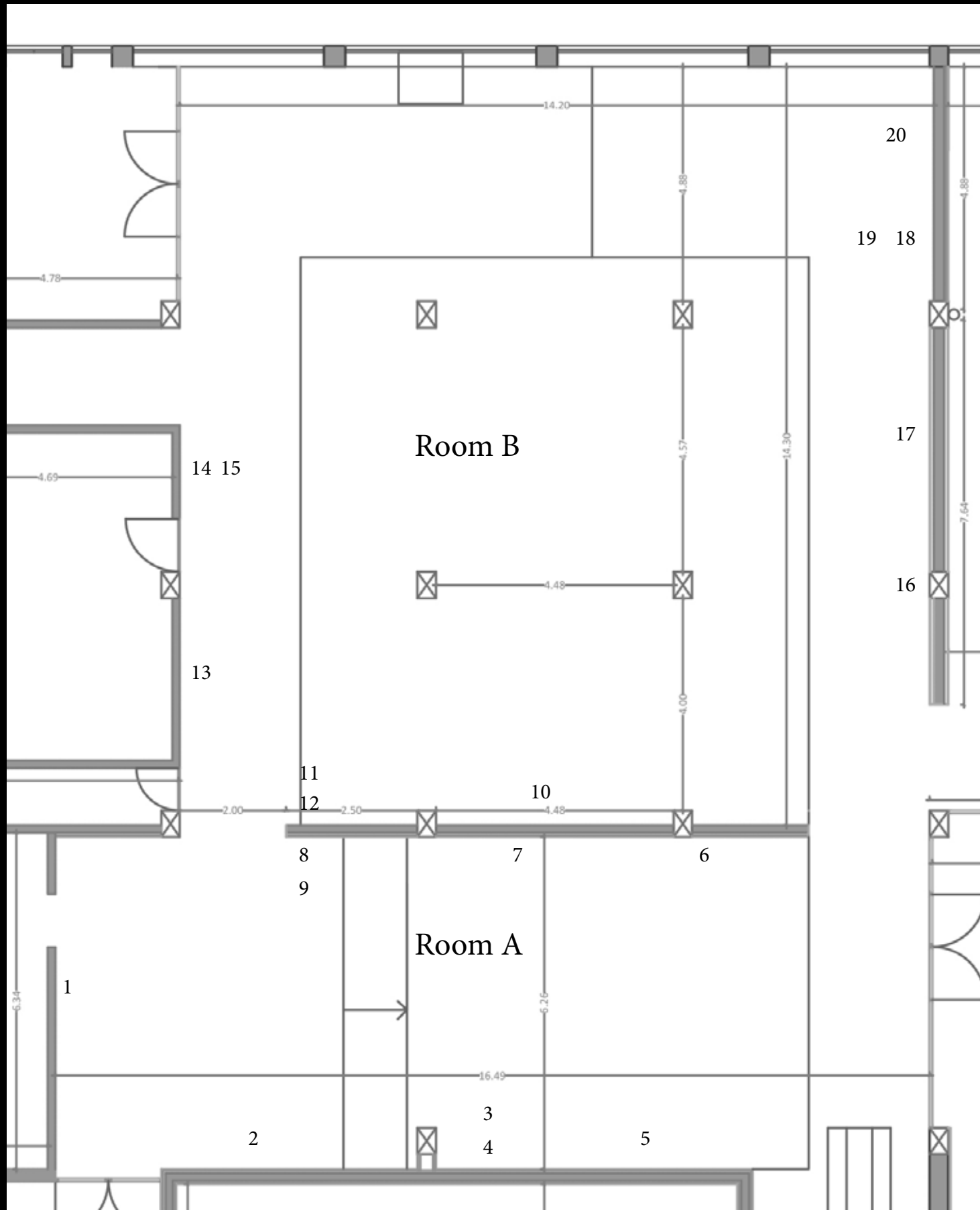
Säulen und Protagonisten (4,4) , 2020

oil on linen, 90x60 cm



untitled (red circles, green surrounding, white wash; red lines, yellow lines), 2021

oil on linen, 220x190 cm



Max Ruf's paintings condense the canvas into a form of temporality. Shifting from space to time, the imagined is never the same as the experienced. The artist's view towards a complex pictorial concept of time is both analytical and aesthetic, not understanding his surroundings as a linear experience of time but rather evoking time lost and coagulated.

Finding new modes of expression through abstraction come to the fore in fluent transitions. Pictorial forms are extracted from the outside world and brought onto the canvas to create a new spatial continuum. The colouring, constitution and consistency, coupled with the associated formal regularities of the composition no longer illustrate the outer appearance of the object on which it was obtained.

Max Ruf uses his perception as an occupation of time, as an absorbing and subsequent transporting of impressions. Images to be formed within a set frame. As an artist, one must always fend for oneself to penetrate to one's inner truths. The outer as much as the pictorial world remain vividly related to one another and yet are parallel universes that co-exist according to their own laws without touching each other.

Ruf's paintings conceive the inconceivable. Their strongly coloured planes and bold lines keep the viewer's gaze in perpetual motion and convey an idea of time that sees itself as a dynamic system of self-perpetuating force. Out of an inner necessity and under the conditions of his own biography, Ruf creates a pictorial experience of time, which, in the knowledge of inner active forces, can nevertheless be illustrated again as fundamental, comprehensive, inexhaustible and eternal.

(extract from a text by Nils Emmerichs, 2022)

