

Pavel Rtue

Portfolio 2026

Selected paintings and exhibitions



2026



Paysage 2, 2026
Acrylic and pastel on canvas
130 × 110 cm



Paysage 1, 2026
Acrylic and pastel on canvas
130 × 110 cm

2026



The Rape of Europa, 2026
Acrylic and pastel on canvas
110 × 90 cm

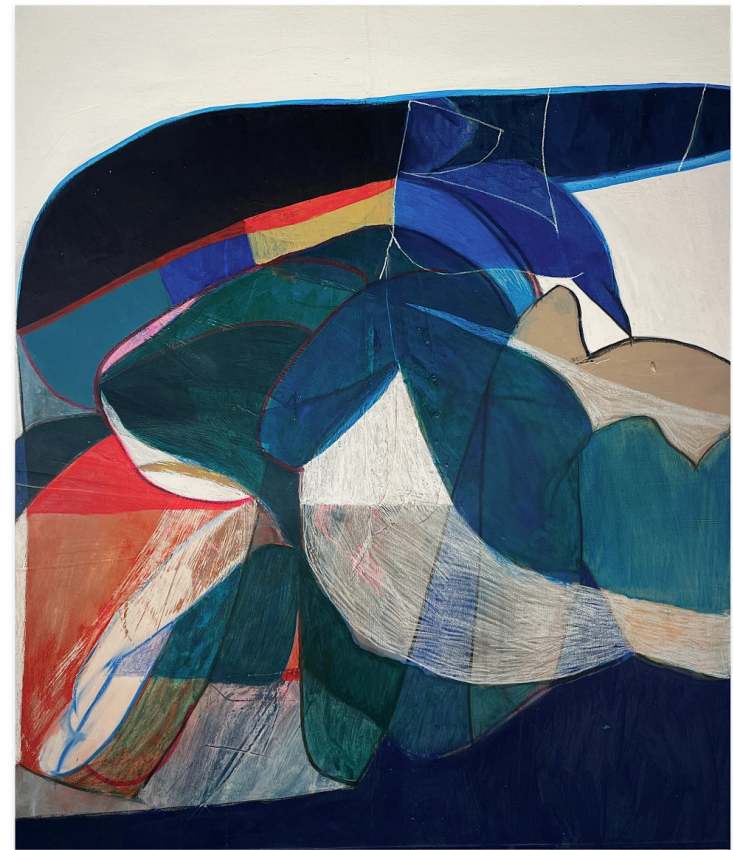


Dumbo, 2026
Acrylic, pastel and pencils on canvas
130 × 110 cm

2026



Untitled, 2026
Mixed media on canvas
100 × 80 cm



Untitled, 2026
Acrylic and pastel on canvas
130 × 110 cm

2026



Untitled, 2026
Acrylic, pastel and pencils on canvas
100 × 81 cm



Composition with red balloon, 2026
Acrylic and oil on canvas
100 × 80 cm

2026



Composition with four red balloons, 2026
Acrylic on canvas
100 × 80 cm



The eye, 2026
Acrylic and pastel on canvas
100 × 80 cm

2025



Untitled, 2025
Acrylic, ink, pastel and pencils on canvas
100 × 81 cm



Untitled, 2025
Acrylic and pencils on canvas
100 × 81 cm

2025



Fangs, 2025
Acrylic, ink, pastel and pencils on canvas
100 × 81 cm

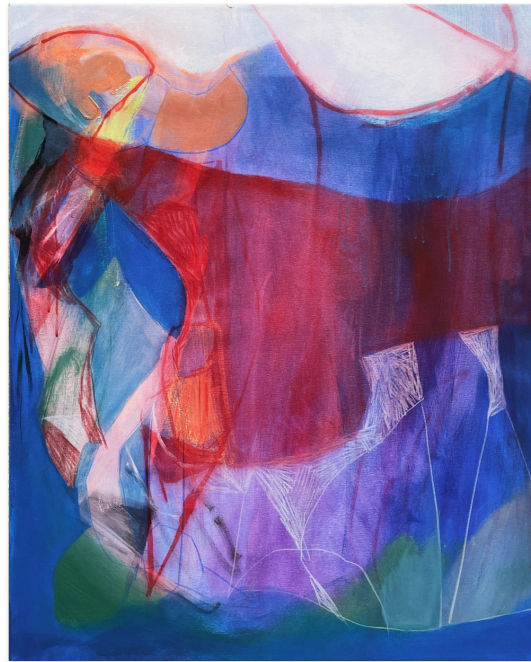


Untitled, 2025
Acrylic and pencils on canvas
100 × 81 cm

2025



Untitled, 2025
Acrylic, pastel and pencils on canvas
100 × 81 cm



Untitled, 2025
Acrylic, ink and pencils on canvas
100 × 81 cm



Notes and flowers, 2022-2025
Oil, acrylic, pastel and pencils on canvas
100 × 80 cm

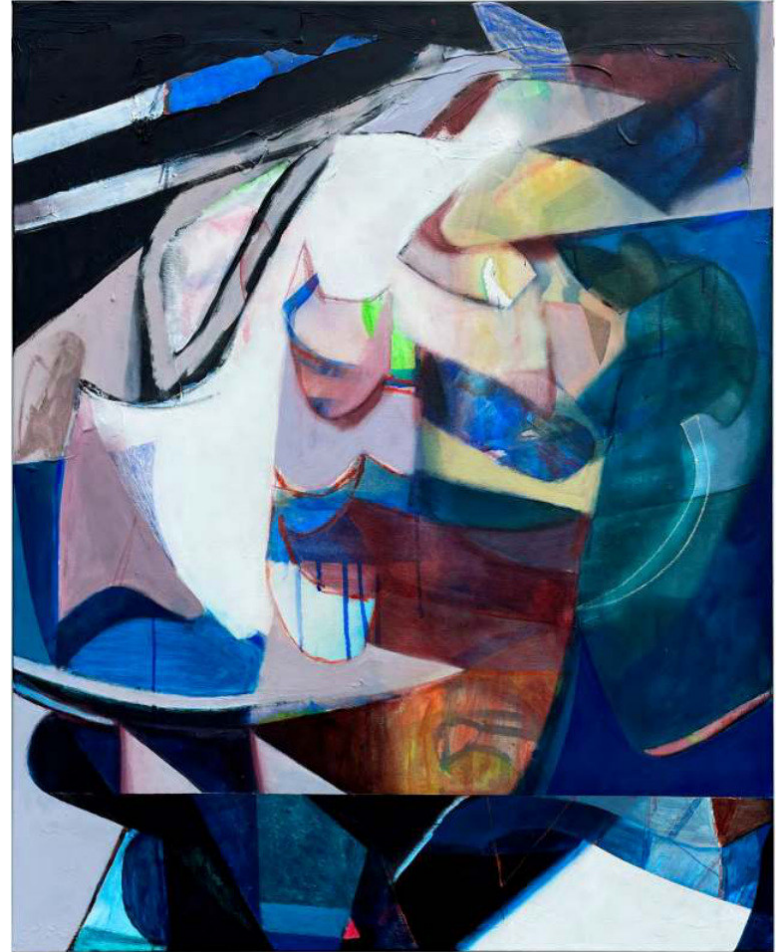
H.D Galerie, Paris · Duo exhibition with Olivier Swiz · 2024



2024



Untitled, 2024
Acrylic, oil, pastel, ink and pencils on canvas
100 × 81 cm



Untitled, 2024
Spray paint, acrylic, pastel and pencils on canvas
100 × 81 cm

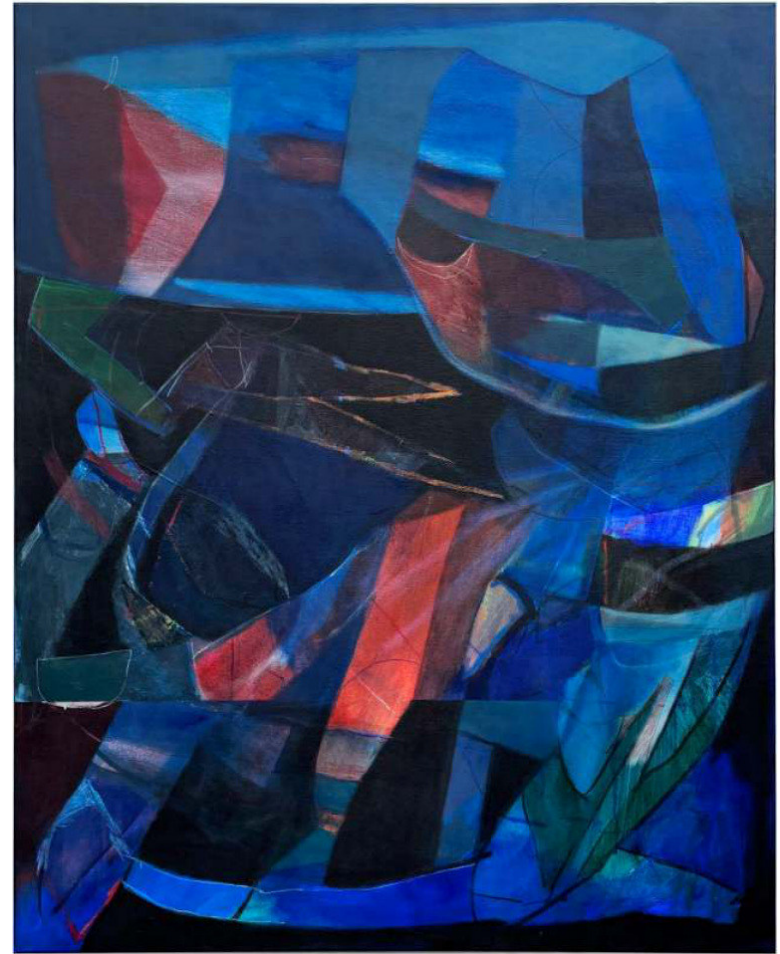
2024



Untitled, 2024

Spray paint, acrylic, pastel and pencils on canvas

100 × 81 cm



Untitled, 2024

Acrylic, pastel and pencils on canvas

100 × 81 cm

Imagine a dolphin dancing in the sky

Small valuable findings behave like dolphins: they suddenly appear on the horizon of attention and bring joy of meeting with something familiar. And they are equally nonrandom. There is an object that everyone would pass by, but you couldn't: you paid attention to it, pulled it into your orbit.

Dolphins have a similar magic: their appearance is always perceived as a sign - for example, of the kindness of this world. A series of works by Pavel Rtue called "Dolphins" was created as a result of such (non)random meet. Walking along the streets of a small seaside town in Crimea, he saw a dolphin painted on the garage gate in the company of sun and clouds. The image hooked artist's attention, he took a picture and brought the image with him, making it the keynote motive of the series. In "Dolphins" the artistic method of Rtue is clearly manifested - the search for special objects that stand out for him in an urban or natural space - and turning them into a fragment of a complex abstraction. It is noteworthy that while moving real objects into the artistic environment, Rtue does not impose new meanings on them. What exactly makes the found objects important, valuable or interesting for him, one can only guess. Once on the canvas, the findings remain practically unchanged in form, do not mutate into symbols and metaphors, do not undergo decomposition or deconstruction - they only dive deeper into the layers of the composition, fooling around a little and playing with our perception.

Anything can keep them company in this carefree enjoyment: text font, burn marks, soft all-over blue or another found object (in this case, someone's wedding photo, standing near the trash cans on the street). Like dolphins, Rtue's findings show their backs on the surface of the work and - being happy, wholesome and mysterious - swim away to, once again, emerge in the next painting. Their physiology and behavior can be described and analyzed, but the inner impulse of their journey is left for imagination. The artist here is not a tamer, but a joyful witness to the appearance of another sentient being. In an endless game of accidental and non-accidental, "Dolphins" do not impose rules, but offer to capture the rhythm and beauty of immense world, consisting of millions of combinations of millions of particles. In this game, any interpretation is equally appropriate and equally optional. Here, for example, is one of them: walking along the streets of another seaside town, the author of this text saw an inscription on the wall: Imagine a dolphin dancing in the sky. Following this (not) randomly found quote of Yoko Ono, imagine Pavel Rtue's Dolphins dancing in an endless cycle of abstractions, appearing and escaping. What kind of life really swarms under this fluid surface - we can only imagine.

2020–2023



Dolphin with tridents, untitled 1, 2023
Oil, acrylic, spray paint and pastel on canvas
100 × 100 cm



Dolphin with tridents, untitled 2, 2023
Oil, acrylic, spray paint and pastel on canvas
100 × 100 cm

2020–2023



Dolphin with tridents, untitled 3, 2023
Oil, acrylic, spray paint and pastel on canvas
100 × 100 cm

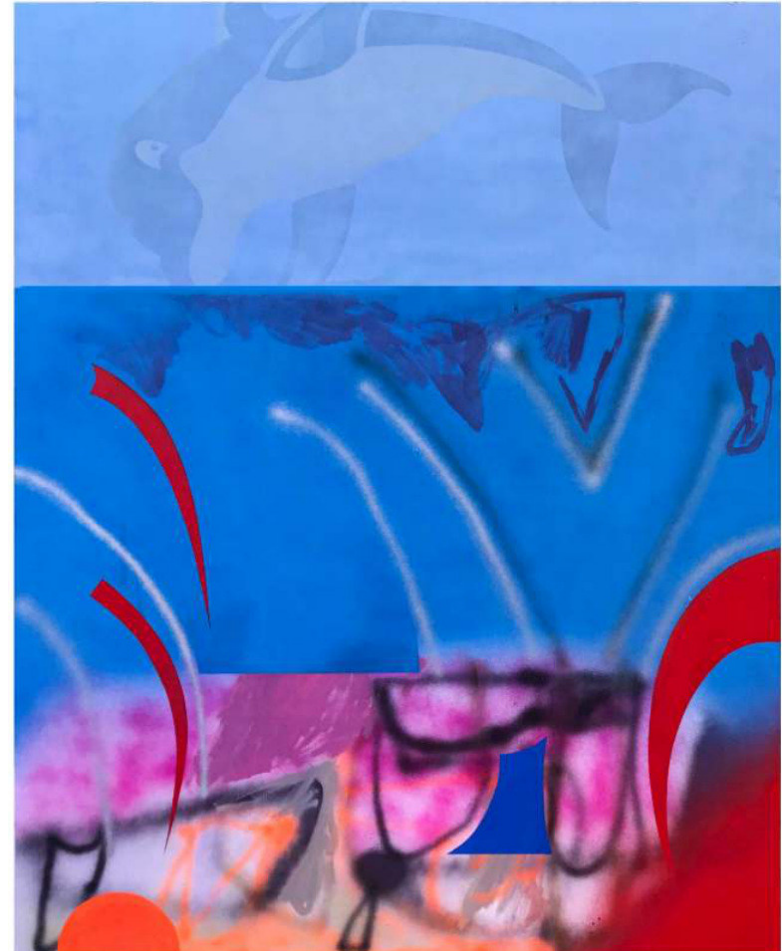


Dolphin with tridents, untitled 4, 2023
Oil, acrylic, spray paint and pastel on canvas
100 × 100 cm

2020–2023



A dolphin 5, 2020
Spray paint, acrylic and oil on canvas
100 × 80 cm

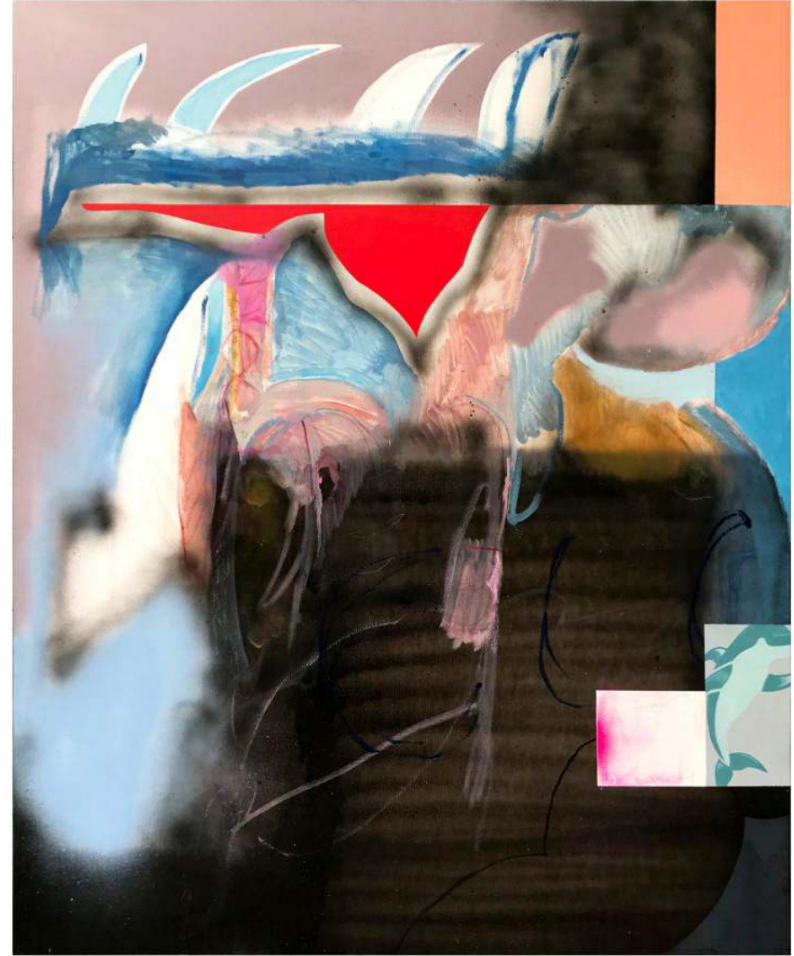


A big dolphin, 2020
Spray paint, acrylic and oil on canvas
100 × 80 cm

2020–2023



A dolphin 4, 2020
Spray paint, acrylic and oil on canvas
100 × 90 cm



A dolphin, 2020
Spray paint, acrylic and oil on canvas
100 × 80 cm

2021



Four fangs, 2021
Acrylic and spray paint on canvas
100 × 80 cm

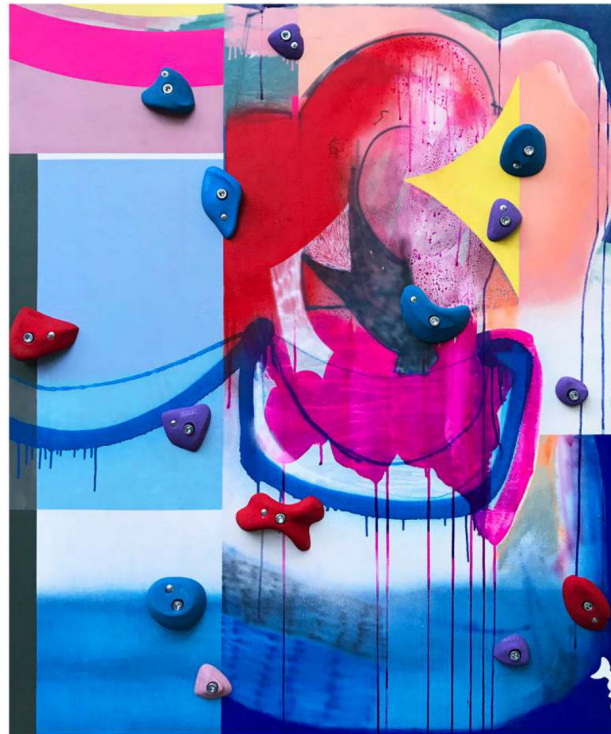


Untitled, 2021
Mixed media on canvas
110 × 90 cm

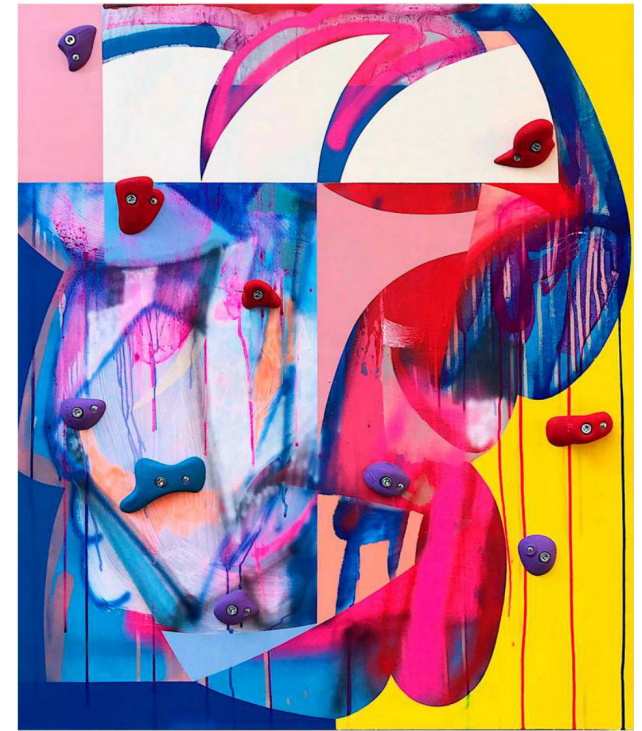
Untitled 1–3 · 2021



Untitled, 2021
Mixed media on plywood
120 × 100 cm



Untitled, 2021
Mixed media on plywood
120 × 100 cm

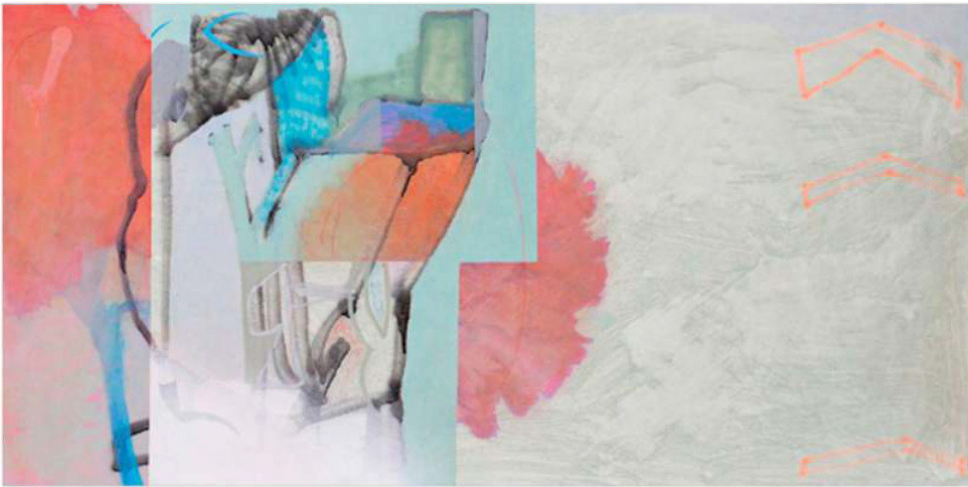


Untitled, 2021
Mixed media on plywood
120 × 100 cm

Kolly Gallery, Zurich · 2020

Based on his title Still Life Rtue refers to a very traditional way of representation in art - still life paintings. A well-known motif of this art genus is flowers in different variations. Flowers in a vase were depicted by important artists such as Van Gogh or Hans Memling. In the fine arts, wilted flowers are considered to be the most common vanitas attributes, along with skulls, extinguishing candles and hourglasses. Regarding this traditional representation genus Rtue posed himself the important questions: „Are wilted flowers still beautiful or are they already dead to a person? What is beauty, and is it the same for everyone?“

Tania di Brita



Untitled, 2020

Acrylic, spray paint, pastel and oil on canvas
130 × 65 cm



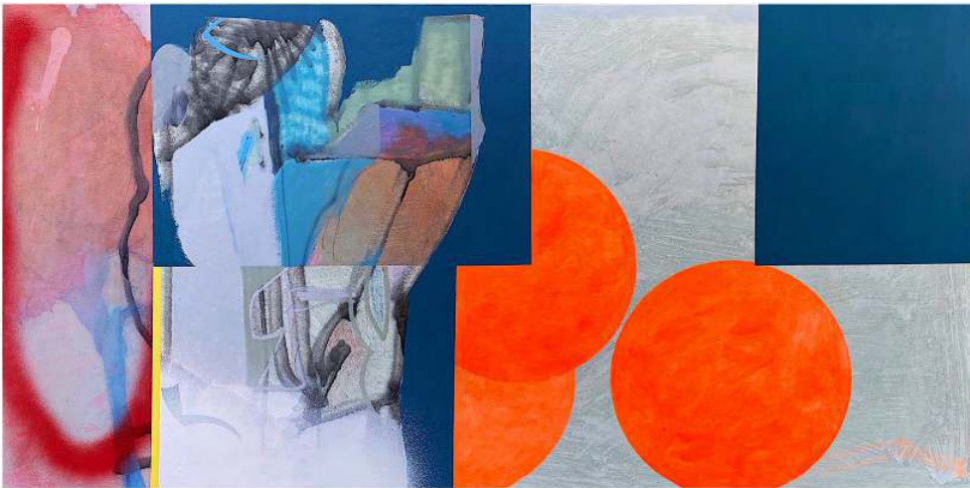
Untitled, 2020

Acrylic, spray paint, pastel and oil on canvas
120 × 80 cm

Kolly Gallery, Zurich · 2021

In his 2020 Still Life series Pavel Rtue focused in particular on the very traditional way of representation in art - still life paintings. Last year's paintings represented spaces of silence, pause and reflection, due to the global pandemic. The difficulty and sensitivity of the new situation with harsh restrictions has brought out a vulnerable side of life. In the artist's perspective, this year is different: quieter, serene and adapted to the new circumstances. Rtue's paintings therefore are bold and strong in color. He wants to portray lightness and balance, contrasting the diluted images of wilted flowers and bright spots that show the viewer the purity of colors and lines.

Tania di Brita



Untitled, 2020-2021

Acrylic, spray paint, pastel and oil on canvas

130 × 65 cm



Untitled, 2020-2021

Acrylic, spray paint, pastel and oil on canvas

120 × 80 cm

Triumph Gallery, Moscow · Solo exhibition · 2019

As if in the middle of open sea, periodically rocked by rising waves, all you see for miles and miles in any direction is the dazzling blue. With some time, though, as you look closer at and through the water, you see shiny backs of different fish, translucent rosy jellyfish, castles of green seaweeds. What you are seeing now is not some monotone surface but in its stead an entire underwater world-unknown, incomprehensible, full of mystery. As soon as you see works by Pavel Rtue you are immersed in this cool saline wateriness of countless shades of blue. Then again, what else would it be, coming from an artist who was born and raised in Crimea? And just like with the water surface, under the first impression there is incredible number of layers to uncover in his art. Each work by Pavel is more than a product of artistic exploration but also a “transcript” where each new thought and line layers on top of the previous ones to complement and transform the whole. In his complex compositions, the artist uses many diverse elements, in a way similar to how collages are made, which do, in fact, resonate with him. This might be due to his keen appreciation of the avant-garde art that once made a decisive impact on Pavel’s creative vision both in painting and in graffiti, lending him much greater inner freedom. Some works of art are originally inspired by certain elements of other images: a line, a color, a shape. Rtue pursues this approach in his graffiti, his original gateway to art. Some creative solutions are initially formed in Pavel’s graffiti to then be used on canvas.

He often paints graffiti over his older pieces, some walls bearing dozens of layers. The previous image here is in part a foundation for the new composition but even more so an unarticulated color patch or shape. A similar idea is behind his use of vinyl banners for canvases. In his first experiments, vinyl was merely a blank background; then the artist began using banners with print images, either found or with his own designs. This technique provides a base foundation for his various compositions. Pavel tries to rid his works of his ego, letting the composition emerge naturally and live a life of its own. He tries to position himself as a detached observer looking at this process from the outside. The crucial factor is his graffiti and painting is the emotional state that Pavel experiences during work. This state defines the form of the image, and the geometry serves as a means to impose structure on this emphatic chaos that produces the initial composition. The intuition and the rationality alternate in his work and intertwine into a complete whole. One of the key attributes of Pavel’s work is the lack of clear, easily recognizable imagery, with the entire composition being, in a way, fragmented. But each work contains reference points for the audience to project an individual narrative onto it. Each work by Rtue is a space for personal interpretation. This is why all his works are left untitled, enabling and entitling us to uncover our own story. Thus, each viewer, as if bordering wakefulness and sleep, is able to dream of their own microcosm. A most valuable offering to the audience, is it not?

Triumph Gallery, Moscow · 2019



Banner paintings · 2018



Untitled, 2018
Mixed media on banner canvas



Untitled, 2018
Mixed media on banner canvas

Untitled 1-4: 150 × 105 cm, 140 × 85 cm, 160 × 100 cm and 180 × 106 cm (dimensions listed for the group in the original portfolio).

Banner paintings · 2018



Untitled, 2018
Mixed media on banner canvas



Untitled, 2018
Mixed media on banner canvas

Untitled 1-4: 150 × 105 cm, 140 × 85 cm, 160 × 100 cm and 180 × 106 cm (dimensions listed for the group in the original portfolio).

Kolly Gallery, Zurich · 2019

The series Quiet Dates opens up spaces of silence, pause and reflection. Therefore the breeding ground for his creativity are situations, items and places, but especially dates between two individuals. These experiences of personal encounters are saved in everyone's memory. Furthermore the artist is interested in how these life experiences communicate within us. Due to the abstract, monochrom and grey color fields, the figurative imagery disappears. This can be interpreted as memories of couples, which appeared intimate and close in a specific moment and slowly distance themselves as well as fade over time. The intentional use of abstract elements on each canvas represents a pure manifestation of the unconscious, which overpaints the figurative image of a couple until empty deserted places arise, where the portrayed couple will never meet again. Therefore the greyish color fields and its ephemeral aesthetic in the artworks symbolize both past times as well as the transience of a moment.

Tania di Brita



Quiet Dates, 2019



Quiet Dates, 2019

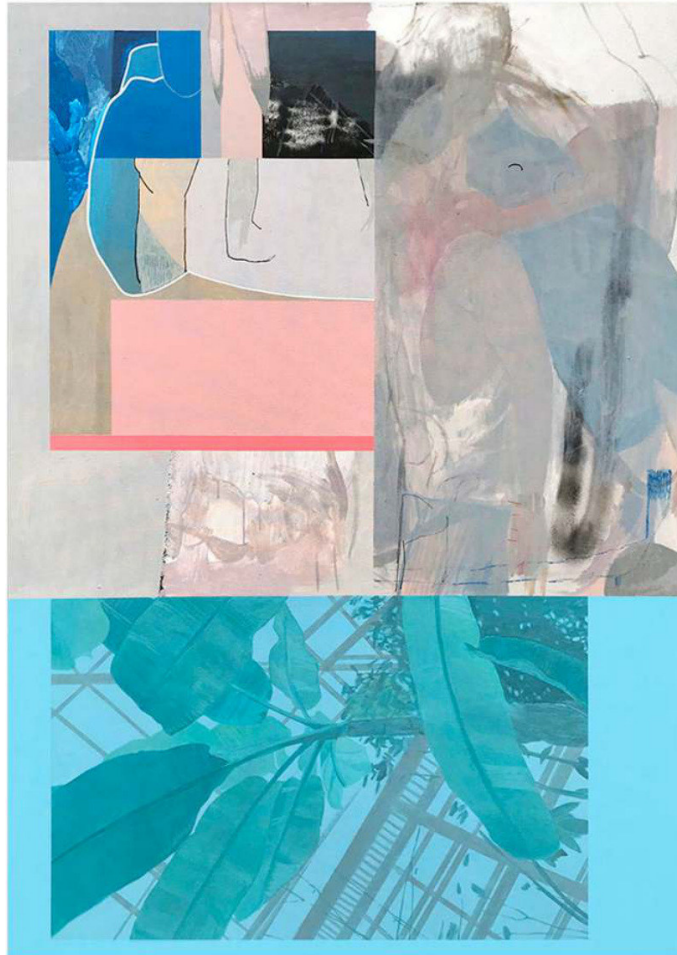


Quiet Dates, 2019



Quiet Dates, 2019

2019



Untitled, 2019

Acrylic, spray paint and oil on canvas

140 × 100 cm

2024



Untitled, 2024
Acrylic, pastel and pencils on canvas
120 × 80 cm



Solstice, Untitled, 2024
Spray paint, acrylic, oil, pastel and pencils on canvas
92 × 81 cm

2024



Solstice, Untitled, 2024

Spray paint, acrylic, oil, pastel and pencils on canvas

100 × 81 cm

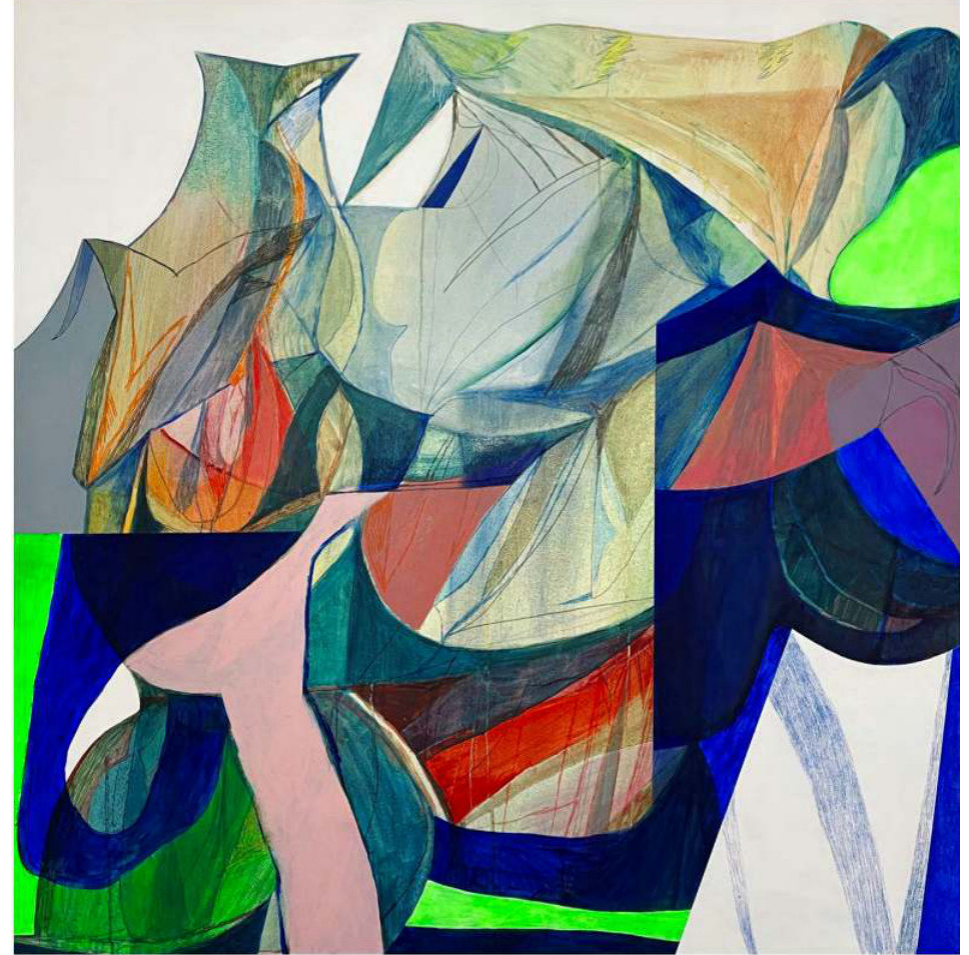
2023–2024



Untitled, 2023-2024

Acrylic, pastel, pencils and spray paint on canvas

100 × 100 cm



Untitled, 2023-2024

Oil, acrylic, pastel and pencils on canvas

100 × 100 cm

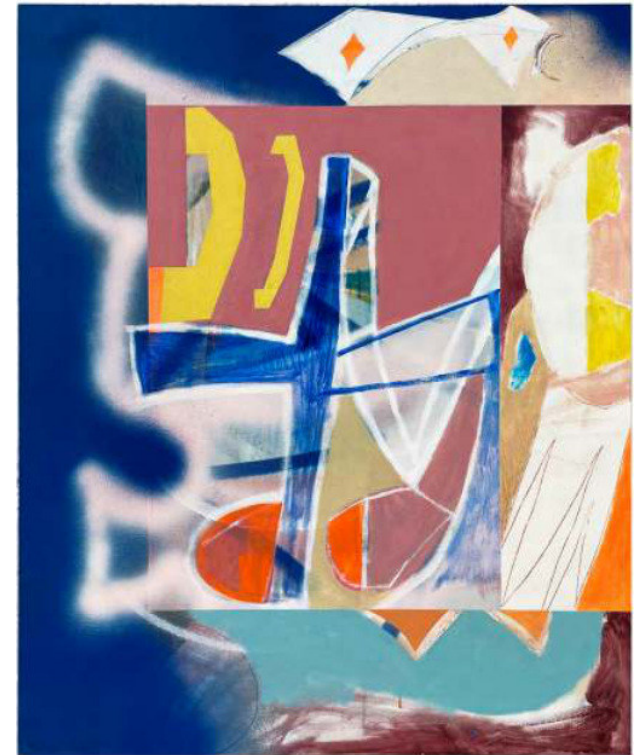
2022



Saint Peter, 2022
Acrylic, spray paint and soot on canvas
130 × 100 cm



Composition with red, 2022
Acrylic, spray paint and pastel pencils
100 × 80 cm



Blue cross, 2022
Acrylic and spray paint on canvas
100 × 80 cm

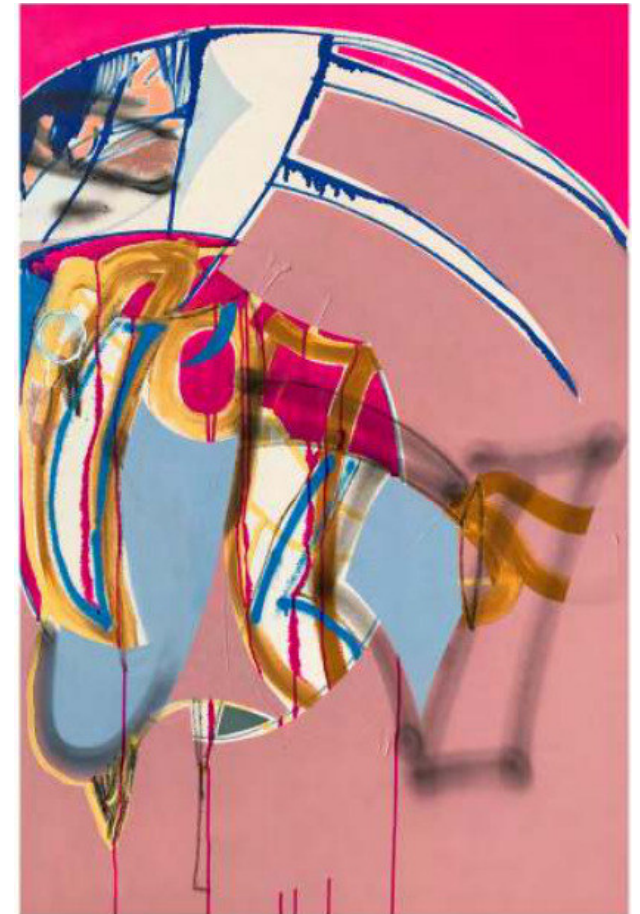
2020–2021



Untitled, 2020-2021
Mixed media on canvas
130 × 100 cm



Untitled, 2021
Mixed media on canvas
110 × 80 cm



Untitled, 2021
Acrylic, spray paint and ink on canvas
120 × 80 cm

2020



Still life, 2020
Spray paint, acrylic and oil on canvas
100 × 90 cm



Pavel Rtue was born in 1989 in Sevastopol, Ukraine. He declared himself as an artist in the early 2000s by actively practicing the writing of classic graffiti fonts. In 2011 he graduated from Crimean Art College with a graphic designer degree. Pavel kept searching for his style, took painting lessons, studied the art of avant-garde and postmodernism. He began to move away from standard ideas about graffiti, discovering new approaches, experimenting with forms and materials. The main medium of his artistic practice is painting. Rtue is not limited by canvas, often goes beyond it, working with surfaces of different scales. The artist's method is constantly influenced by his observations, stylistic experiments and various everyday objects he collects and reinterprets in his plots and composition. The artist himself describes his work as modern abstraction and experimental muralism. Pavel currently lives and works in Paris.

Lives and works in Paris.

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pavelrtue.org

Education

2007-11 Crimean Art College, Graphic design, Sevastopol, Ukraine

Solo & duo exhibitions

2024 Interférences, H.D Galerie, Paris, France. Duo show with Olivier Swiz
 2024 Solstice, Narrativa Gallery, Veliko Tarnovo, Bulgaria
 2021 Still Life 2, Kolly Gallery, Zurich, Switzerland
 2020 Still Life, Kolly Gallery, Zurich, Switzerland
 2019 Quiet Dates, Kolly Gallery, Zurich, Switzerland
 2019 A Sea Inside, curated by Polina Mogilina, Triumph Gallery, Moscow, Russia
 2015 20×20, Momo cafe, Sevastopol, Crimea
 2014 Non finito, Momo cafe, Sevastopol, Crimea

Selected group exhibitions

2026 The M - Collection, CONIX RDBM Architects, Rotterdam, Netherlands
 2023 Love at first sight, Goldshteyn - Saatort Gallery, Paris, France
 2023 Wall: Painting, Murals inc. Office, Rotterdam, Netherlands
 2021 PRIX D'ART URBAIN PÉBÉO, the 5th edition of the international MIXED MEDIA competition, Fluctuart, Paris, France
 2021 Trailblazers, Kolly Gallery, Geneva, Switzerland
 2021 Trailblazers, Kolly Gallery, Zurich, Switzerland
 2020 Nothing Box, curated by Anatoliy Akue, event-hall Basmanniy Dvor, Moscow, Russia
 2019 New Start: Part III, Cohle Gallery, Paris, France
 2018 Reset, Sheraton Hotel, Nizhniy Novgorod, Russia
 2018 OFFLINE, III Biennale of Street Art ARTMOSSPHERE, curated by Brooklyn Street Art, Peter Ernst Coolen, Ethel Seno, Cedar Lewisohn, Anna Demitrova, Nikolay Polazhchenko, Winzavod CCA, Moscow, Russia
 2018 Wall Elements, curated by Alexey Partola and Ruarts Foundation, Manege, Saint-Petersburg, Russia
 2018 Swiss Watches, Espace Oppidum, Paris, France
 2017 Conflict /Obstruction. MISP (The Museum of 20th and 21st Century St. Petersburg Art), Saint Petersburg, Russia
 2016 The Invisible Wall, II Biennale of Street Art ARTMOSSPHERE, curated by Yasha Young, Christian Omodeo, Aleksandra Krolikova
 2014 Casus Pacis, curated by Anna Nistratova, Vladimir Vorotnev and Mikhail Astakhov, Street Art Museum, Manifesta 10, collateral program, Saint-Petersburg, Russia

Festivals & art fairs

2021	Mesto, public-art festival, Nijniy Novgorod, Russia
2021	Blazar Young Art Fair, Moscow Museum, Moscow, Russia
2019	Art Fair 14C, New Jersey, USA
2017	30 Faces of You, Museon, Moscow, Russia
2017	GAMMA festival, Saint-Petersburg, Russia
2017	SAM FAIR, Street Art Museum, Saint-Petersburg, Russia
2016	30 Faces of Honesty, Museon, Moscow, Russia
2014	Project Windows, Art-Area, Ufa, Russia
2013	Izhevsk intervention, Izhevsk, Russia
2013	30 Faces of Perception, Moscow

Auctions

2020	Street, Vladey, online, Moscow, Russia
2019	V Urban Contemporary Art Auction, curated by ARTMOSSPHERE and Ruarts Foundation, Ruarts Gallery, Moscow, Russia
2018	IV Urban Contemporary Art Auction, III Biennale of Street Art ARTMOSSPHERE, collateral program, Ruarts Gallery, Moscow, Russia
2017	III Urban Contemporary Art Auction, curated by ARTMOSSPHERE and Ruarts Foundation, Ruarts Gallery, Moscow, Russia
2016	II Urban Contemporary Art Auction, II Biennale of Street Art ARTMOSSPHERE, collateral program, VDNH, Moscow, Russia
2015	I Urban Contemporary Art Auction, curated by ARTMOSSPHERE, Pavilion #64 Ontika, VDNH, Moscow

Art prizes

2021	PEBEO URBAN ART PRIZE, shortlisted, Fluctuart, Paris, France
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Residencies

2021	Escape to Reality, UPPA Winery, Sevastopol, Crimea
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