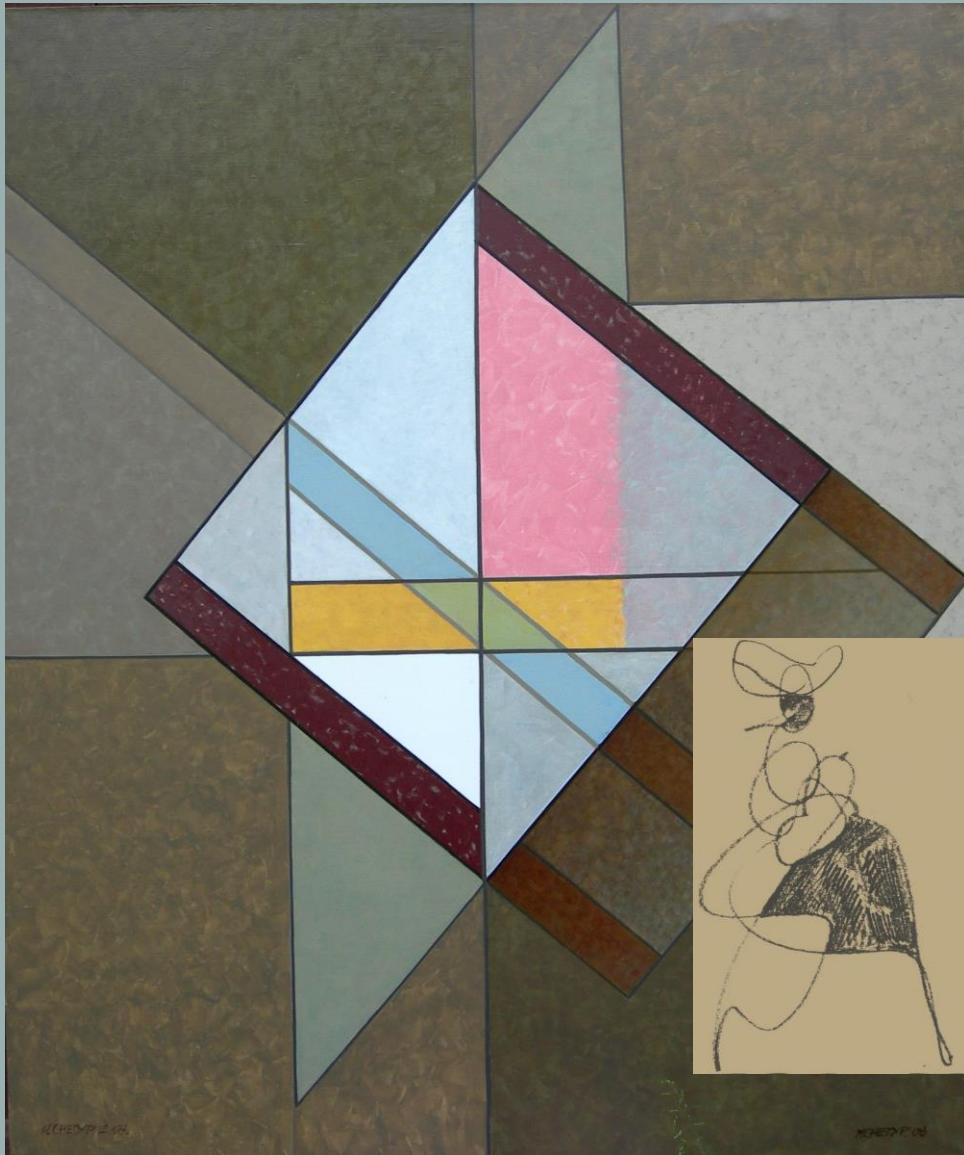


IGOR SNEGUR



PAINTING

drawings diary thoughts discussions essays

SNEGUR IGOR

PAINTING

DRAWINGS

DIARY

DISCUSSIONS

ESSAYS

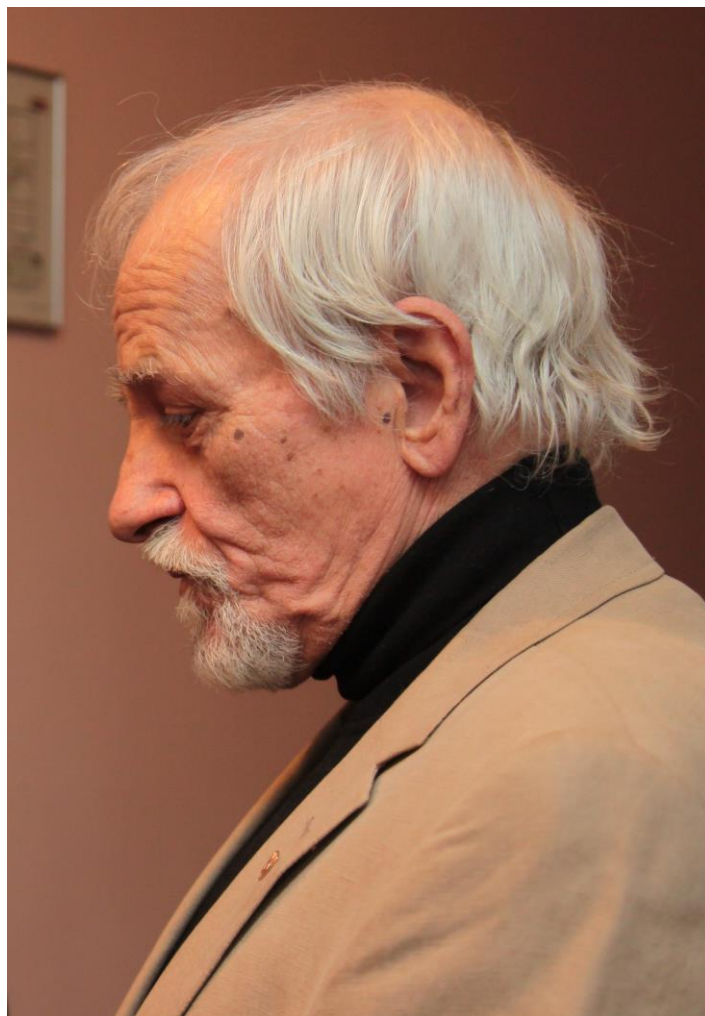
THOUGHTS

DOCUMENTS

MOSCOW 2016

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by Tatyana Snegur

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1959-1962

DIARY. ESSAYS. THEORY OF PAINTING.
ELY BELUTIN' STUDIO

In 1957 Ely Belutin, the artist, organized a new experimental art studio in Moscow near metro "Mayakovskaya", in Kozikhinsky Lane. It was supported by Professional Union of Book Illustrators and appeared as a respond to Moscow International Youth Festival (1957). Festival actions took place in different places, but the most important of them including exhibitions of painting were held in Gorky Park.

Severe soviet censorship restricted the freedom of creativity. At the same time it aroused the interest in Western European painting. Since that time new initiative groups of artists started to appear. They returned to Russian avant-garde traditions of 1910 -20s years. E.Beluton' studio, which united 200 artists, was one of these groups.

In 1962 artists of this studio participated in the exhibition dedicated to the 30th Anniversary of Moscow Artists Union, which took place in Manege. This led to a tremendous scandal. As a result new pressure of censorship, more tough and severe was initiated and lasted during the following ten years. Only in 1974 artistic life in our country started to develop rapidly, especially after the so-called "Bulldozer" exhibition in Belyaev (15th of September 1974) and after the exhibition in Izmailovsky Park (25th of September 1974).



RENOVATION IN THE GARDEN oil on cardboard 31x42 1961

This picture "Renovation in the Garden" became my last work, taken from nature. Of course, it contained some elements of "cezannism", but most of all I was interested in structure of pictorial space, which I considered to be the independent constant beyond the surface of picture.

I returned to Moscow in August 1958 after the Navy. At that time I visited State Tretyakov Gallery for more than 100 times. I had been studying works of masters very thoroughly. Gradually I came to the conclusion that for me the most perfect picture was the work "Tsarevna Sofia Visits a Convent" by Vasily Surikov, which from my point of view mostly corresponded to the idea of contemporary painting. It was one of the last works of the master. Then I began to study painting from Barbizon to Impressionism at Moscow Pushkin Museum of Art on Volkhonka street.

As a result of my studies I discovered the existence of pictorial space beyond the picture – the virtual ideal space of mental images and mental forms, where all is united by co-existence of everything in everything. That means that this type of space is individual and is created by artist's will. Only in this case artists can acquire the real freedom of creative action, using all the pictorial materials which are available to them.

This non-classical pictorial space must not contain any literary associations, literary conceptions or symbols of realistic painting, because it is a unique "territory" of non-figurative painting. Artist can use the space above the surface and the surface itself for collages, if this artist cannot resist his or her passion for expressionism.

Henry Moor, the sculptor, helped me a lot in my searches expressing his idea of pictorial space in the following phrase: "Material and plastic space have the same nature. Space creates form."



KOSTROMA paper, ink, 54x79 1959

1960. January *Diary.*

Mission of painting is the depiction of pure pictorial phenomena, but not the real world. The territory beyond the surface of canvas is another alternative reality. Physical reality is on the surface. Reflection of color, of its essence, when light embraces, studies and tenderly touches the surface of object.

Sailing forms. Linear forms. Geometry. Tone. Amorphousness. Symbol. Texture. Territory of pictorial space, as a movement in time.

Territory of space is an idea of life, movement, development and manifestation. Light is spiritual and ethical category. Existence and Phenomenon. Dismissed materiality - dematerialization. Ecstasy of individuality and movement within form. Shimmering light on the surface of object, whose essence is hidden under the contrast reflected color. Contrast of individualities.

In the first reality color is material. In the second reality it is transcendental, metaphysical and non-material.

Alternative reality is a virtual reality beyond the surface realized as a territory of mental forms, a certain 'zero' ideal super added territory which coincides with consciousness and mental forms. Any idea, which has been expressed, originates from a mental form.

Light is a natural and spiritual category. Enchantment by light. Existence and Phenomenon. Dismissed materiality is a movement from object to a concept and truth, which is a process of ascending. A visible object is only a mask or a trace of truth.

Material analogy is static. The more attributes we give, the more clear subject becomes. First of all the foreground is fixed on the edge of picture. The pulsating space is in the centre.

Near the frame pictorial space *clings* to the surface, it touches and forms the color of objects, shapes their form. Through its brightness color appears from the spatial depth. Composition is created on this material.

1960. March. Six Characteristic Features of Object

1. Proportionality – correlation of big and small forms .
2. Figurativeness - correspondence of forms.
3. Tonality – lighter or darker.
4. Locality – specification of color.
5. Density, Weight – correlation of textures.
6. Function of object – social or spatial function.

Creative will is concentrated in the point of identity with object - with its function, or with mark of its Existence in space. For example, there can be dismissed materiality when color, form structure, or density is accentuated. That means that object can be represented in non-classical pictorial space where the conception of object is unstable. As a result painting becomes *co-existential*, expressing the genuine experience and directly addressed to the viewer.

Existential Identity of Individual and Object

Creative act is the contemplation of “oneself in object” and “object in oneself”. It is the materialization of one’s spiritual individuality and one’s realization in the existence. Any object in space which is experienced can be embodied in pictorial image in all its uniqueness.

Ethics of Non-Classical Pictorial Space

“Window into the Outer World” is the conception of classical pictorial space.

“Window into the Human World” is the conception of non-classical pictorial space.

Supreme mission of artist is the expression of “animate and inanimate” aspects in the interpretation of object as an ethical category.

Figurative and Non-Figurative Art

1. Material visible color is used in classical pictorial space.

2. Non-material color (*different from* the real color of object) – in non-classical space.

Color as it is, exists independently. Artists inspire it by their personal attitude, which is expressed in such categories as colder – warmer, in contrast and density. That is how pictorial constructions appear.

And there is a key to the language of painting for the viewer.

My Expressive Space

Pictorial space has much in common with metamorphosis. In *classical space* concrete material color connects form with the first physical reality. Non-material color helps to explore the second reality.

Painting materializes the first and the second reality through different qualities of color.



PORTRAIT OF A YOUNG MAN paper, tempera 80x55 1959



A BARN paper, tempera 35x58 1960

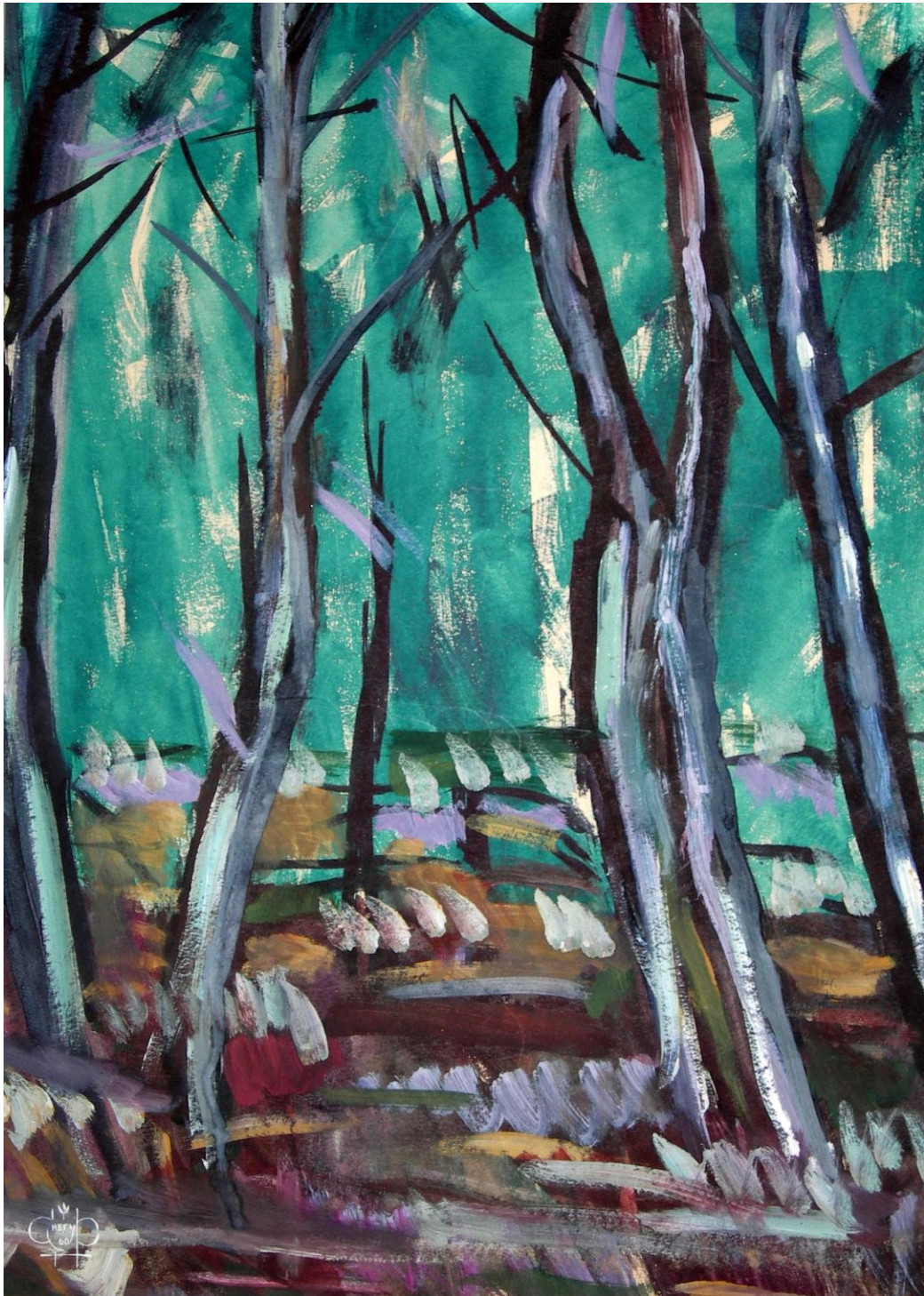
About the Aims of Art

Mystical side of art is the discovery of its concealed spiritual aspects. Form is an attribute of entire universal Being, mental Idea – of human existence. Art is the unity of entire universal being and human existence. It is the co-existential unity of form and idea, of “animate” and “inanimate” categories.

Ethics is not an attribute of nature. Ethics helps us to communicate with nature. We appeal to it trying to find our own identity. We need desperately this “animate” constant.

Our emotional state finds symbols which help memory to define a certain feeling.

The second step is improvisation: using these symbols to create an image. Harmony of idea and form through color is the main feature of non-classical space.



BIRCH GROVE paper, tempera 53x37 1960



A FARM. KRASNY STAN paper, tempera 59x79 1959

20.05. 1962 (*Tour with Ely Belutin' studio*)

Gorodets. Far away from here there are towns with plenty of trees. People are going away there as if into Eternity. Not all of them return, looking humble and poor. I was not there. This touch of sadness remained in my heart.

Volsk. Mountains are moving slowly to the sky. No people there, as if they have never been there. Just one lonely factory, like some raised meditating thing.

Ples. Valley of the small river swings to the right and to the left with all the tiny houses on its shore. Weeping birch trees are dancing in a ring near the cemetery. A tribute to love, a tearful cry of a man.

Stalingrad. No people there, only the monuments left. The city raised in the sky with all its monuments.

Ulyanovsk. It's like a waste. There are two cities. One of them is like a dim crest of a wave.

Saratov. You come into this town as if into a flower bud, but there is no flower. I think it's even worse beyond the mountain. I was not there.

Vasilsursk. Here are people and houses. This town is on the mountain and you can easily look around. You feel so easy there, because people managed to climb so high. It's really good. They know what they are doing, I've seen it. That is why their houses don't need any walls.

Gorky (Nizhny Novgorod). The river gently washes the town. There are plenty of trees and people are absorbed by the sky. Neither this town nor river knows what will come.



KRASNY STAN paper, tempera 59x79 1959

10.03. 1961. Goodness and Evil. *Diary*

Goodness in Existence is unchangeable and static. Evil is chaotic - the antinomy. Opposition of these two determines the formation of new qualities in the world. Progressive shift determines the character of the past. The quality of the transformed object. Goodness appeared in time, chaos is a power that existed before. This link can be explained by the following analogy: any object is a restrictor in the material world. Each finding is a giving at the same time.

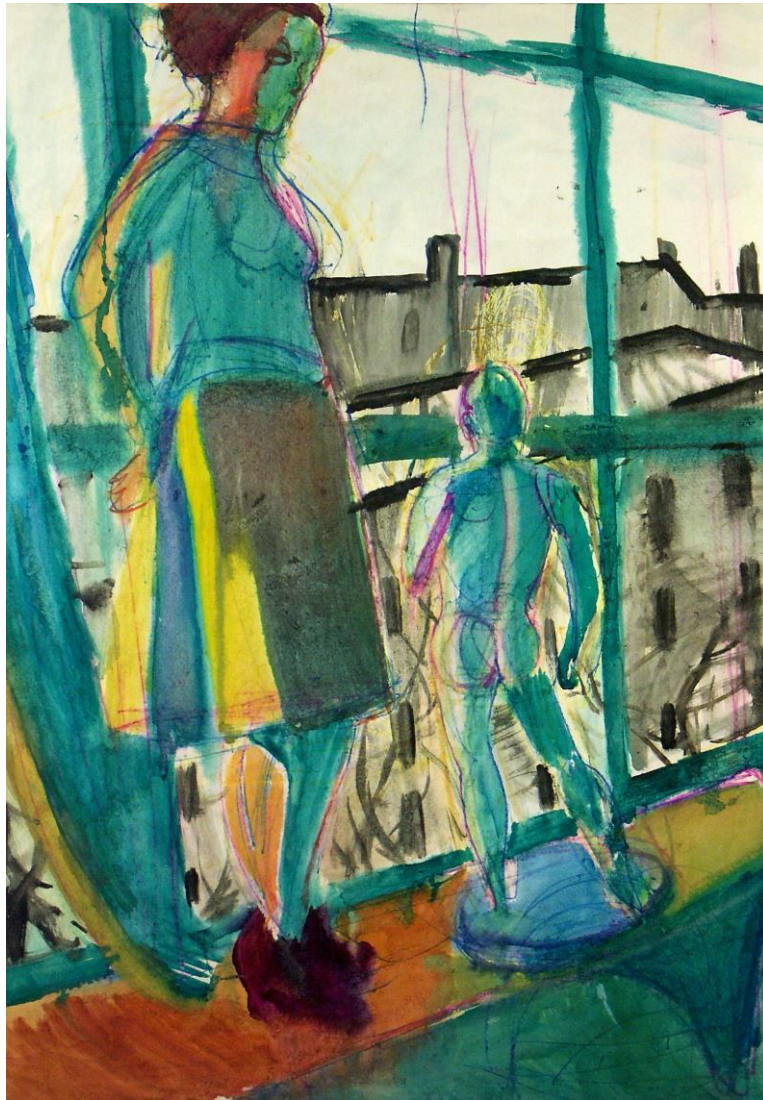
11.04. 1961.

Time is an absolute factor. Somebody counts off the seconds. Time is a background where progressive shift determines the character of the past, but not the essence of time.

2.05. 1961.

The 1st of May today and I am feeling uneasy. Suddenly the unexpected delight: I see a tiny bird flying near me. "Moscow is celebrating today!" - I told her, but she was silent. At that moment I felt reassured.

The time passed. And again, here she was - my sweet little bird. "Good morning!" - she sang, flying near me. I was tired at that moment and did not notice her, but then I answered her: "Good morning!" She was flying around me anxiously, approaching and flying away. I started to worry about her. At that moment she sat down happily on my hand.



TWO GLANCES FROM THE WINDOW paper, water colors 75x50 1959

“Good morning!”- she sang softly. I kept silence. She was trembling in my hands like a tiny bit of life, so warm and tender. And here it is – the delight, coming down on me, like a wave. I am smiling and open my hands, overwhelmed by this friendly warmth. “Good morning!” – I whisper to her. And she flew away from me. I am looking at my empty hands. They have just had the entire world in them. Where are you now? I feel pain. The distress returned and squeezed my heart. Please, return, oh my delight! Stand by me! My hands are opened for you, waiting. “Moscow is celebrating!”- my bird sang, flying away. O time, help me! Please, heal my pain!

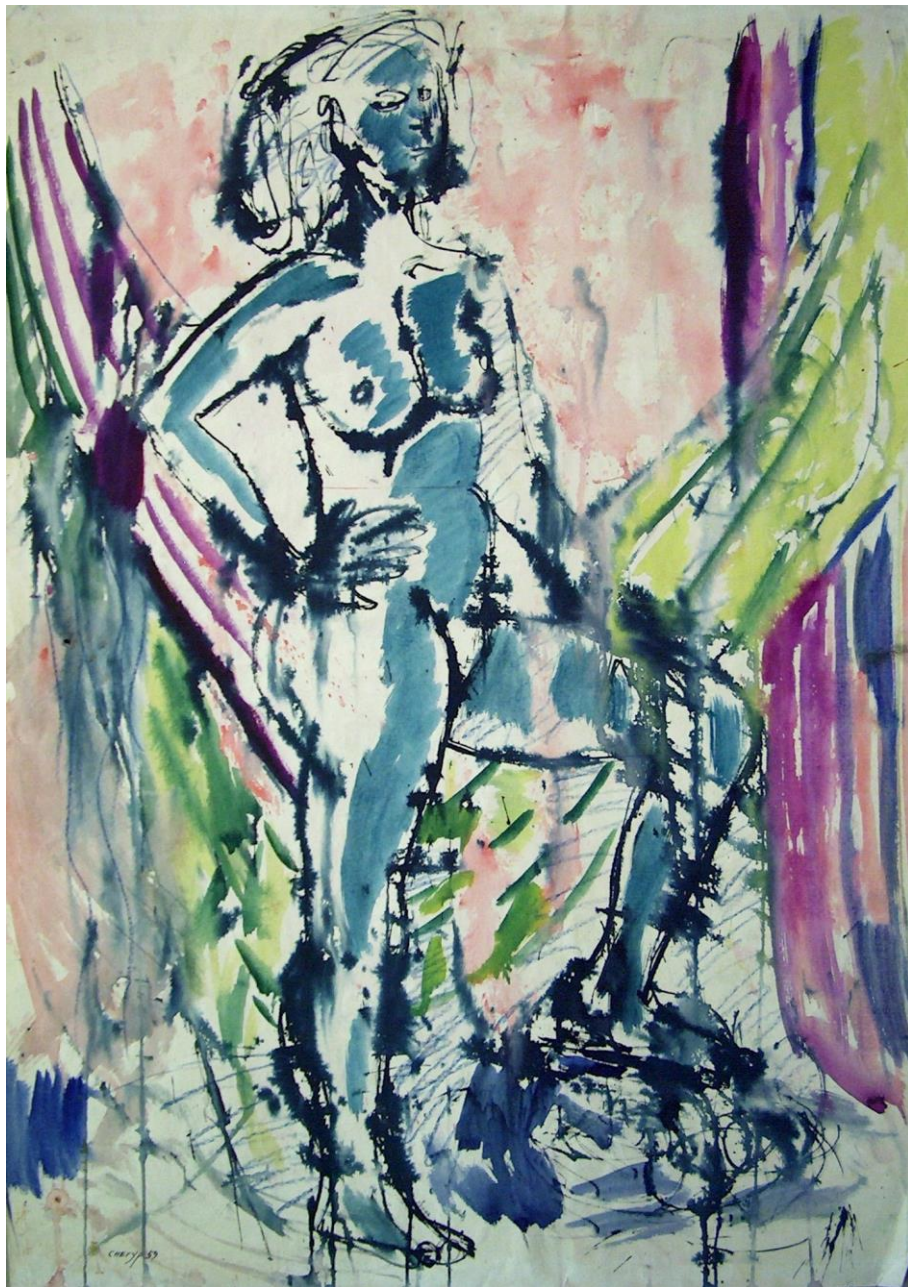
06.11. 1961. Power of Object. Categories of Object. Utility

Powerful object obtains powerful form. Degree of intensity determines artistic value. The more object is emphasized the more powerful it is. Such work will live long after the author, obtaining such elements of form that resist chaos. People consider such work to be a masterpiece. Art expresses relationships: “artist – object” where the conflict of material and spiritual is manifested.

Perfect Beauty always contains Emotion.



MALE TORSO paper, sepia 80x60 1959



AGGRESSIVE GIRL paper, watercolors 82x57 1959

16.09. 1962 *Diary.*

Autumn, gold and despair. No, not despair - this word is too strong. Here is melancholy. Poor people and poor leaves disappear, signing certificate. No one dies miserably, people go away solemnly. They simply live, without thinking about their life and death. They live and suddenly disappear. I want to go away like this. Now autumn is waiting for me and I will come to her. I will come to her as to my bride to look at her wedding dress. I come here every year, engaged to the smell of forest with its purple maple leaves. Autumn, how it is leaving! It is calling for me, crying for me, asking me – please, go with me to the pleasures of Heaven. But I am afraid of pleasures. Finally when autumn is gone I am left alone. But when I am with it – I am calling and suffering.

1962. *Dairy.*

One day on the way of life it so happens that we reach what we were longing for but we can lose it if surrender. How can I betray things that I keep so deep in my heart? How can I throw away the part of myself and step on it? Then it would not be me anymore. It would be someone else. People always try to attain some balance in their behavior – to preserve the wholeness. This wholeness is divided into the Experience of the outer world, Recognition and Action in this world. This balance means the identity of my idea of myself and my place in this life.

Any Object Has 9 Characteristic Features:

1. *Scale – Form – Coordinate.*
2. *Mass – Texture – Material.*
3. *Function – Time – Objectivity*

Perception is the recognition of spatial, material, and temporal continuity. It is a constant relation of individual and object.

Methods of Recovering Balance:

Deceit – Truth, Violence – Appeal, Humiliation – Detraction.

Phobias are special structures of our self – protection in society, the territories of our retreat, where we accumulate our energy and recover our lost balance. Instinct of self - preservation helps us to operate with these instruments.

Basic aim of human life is to become genuine. Everything that our feelings, our soul or mind choose, we should correlate with our will. My friends say that I take things more seriously, than I ought to, that it is not really necessary. But what *is* really necessary?

24.02. 1979 *Diary.*

Traditionally laws of nature and laws of human existence are treated as two different things. However neither nature nor human beings are autonomous, they are united. Form of this unity revealed through intuition and experience is the subject of my creative work.

We have two perceptions: one is our individual world – “ME”, the other is acquired as the result of communication with “WE”. Then “THEY” appear and appeal to “HIM” or to “HER”. “ME” and “WE” are inseparable. Everything is connected in our universe. We should be very attentive not to step on our soul. Knowledge must become recognition otherwise there would be only darkness and no light around.

Phobias:

Fear – Courage, Belief – Distrust, Kindness – Malice, Sincerity – Deceit, Generosity – Stinginess,
Love – Hatred, Trust – Suspicion.

For me the basis of painting is:

the correlation of geometry and amorphous form. Everything originates from this duo. I mean any form, any sign or symbol. Color is not constant. It is the third element of painting. Function of color is in its flexibility. Time is reflected in it. Nature in all its completeness is inside us, in our inner Existence. We should only show it through symbols and signs. And we should study its messages.



FEMALE TORSO paper, sepia, watercolors 78x54 1959



VASILSURSK oil on cardboard 74x105 1962

24.12. 1971 *Diary*

Oh, Lord! You see, it's me again! Sure, I must amuse You. But don't You think, that this appeal of me to You is the main proof of my tender childish love to You. And I simply cannot feel some other way, because everything I do is not quite clear to me. What for should I attempt so much efforts – not for myself, I know. I cannot realize the result, but nevertheless I keep working. You are not interested in the result of my work. Only in my creative process – when I still work - I am connected with You. You want my constant intensive struggle - and You don't encourage me. Tomorrow is unknown to me and I often lose my hope. Is it possible to be calm and peaceful when there is no hope and no realization?

When we are born, our phobias and our individual psychological tone are revealed in us. This tone gives encouragement and expansion to one and blocks the other. I think our character and inclinations are formed by circumstances, which depend on our environment.

1962. May *Diary*

It was a small ancient town on the Volga. I walked down its streets feeling a strange excitement: something special was going on around. I could not tell what it was, but it was something in the air, something in the houses and in the trees, even in the sky – it was everywhere. I found a place for my work and prepared to start. During two hours I had been watching what was going on around. But I did not look with my eyes! I was changing, turning into a house with a broken shaky roof and into a cloud, drifting slowly above the village. I was turning into a road and into a solitary tree. And each time I saw myself sitting alone absolutely still.

If I were a birch grove, then I was looking at myself from that grove. If I were a crown of a tree, or its leaves, or simply one lonely leaf, trembling on the branch, then I saw a bird, searching something in the grass beneath the tree and myself sitting still, gazing into the distance. Gradually it seemed to me that everything started to change: the cloud stopped its drifting, the road changed its curve, the ground beneath my feet began to rise and fall slowly. And everything around me suddenly began to move. I noticed that this motion would stop, when I said to some object: "Stop, that's enough!" Suddenly it would start moving if I only glance at it. For example, if I only look at the house, it would swing around, trying to show me the porch, which I could not see from the point where I was sitting. The sculptures standing along the pathway were changing their poses on pedestals. They stood up, dancing "pas de pas" or moved with their pedestals to some place, which seemed more comfortable to them.

My eyes could hardly keep up with all these transformations in my landscape, with all the flashes and changes of color and light. It was something like a film shot at normal speed and then screened at a highly accelerated speed. It was really such an incredible performance! I was breathless with excitement. All the elements of landscape seemed to be delivered from their chains by some mysterious force and were pulsating and moving: they were changing the landscape before my eyes, rearranging and altering it with wonderful inventiveness. The speed of this movement was increasing and suddenly I heard a sound. It also increased its tone simultaneously with rapid transformations in landscape, until it became very high and sharp in pitch. Then this sound turned into a thin white beam and after that into a shining point. Suddenly everything stopped and stood still.

Oh Lord! What did I see? I was sitting in some completely different landscape and I did not recognize the place at all. Plane surface of the road was now distorted by a hill, which had not been there before. Instead of a birch grove there were separate lonely trees standing still in absolutely different place. The houses I had seen before disappeared, to be replaced by new and unfamiliar ones. Yet in all these things there was a special pulsating significance – the entire overwhelming unity.

I rushed feverishly to my work trying to capture this wonderful phenomenon as soon as possible. I looked at this landscape trying to transfer it on the canvas. Thus I had been working for some time until I noticed that my landscape started to grow dim, its colors were fading and disappearing: the fragments, which had been quite real and material. Later on I looked at my landscape with difficulty trying to distinguish its vanishing features. In this unique occasional landscape I found everything I wanted, and even my vague sensation turned out to be true: it obtained symbols.

The last fragments of landscape melted away and I strained my eyes searching for them, trying to look "deeper". And then I saw the second landscape, hidden behind the first one, which I had already succeeded to catch and fix. This second landscape was the same I had seen before the transformation. It was lifeless, flat, inert, moreover – plain and boring. Today when I look at my picture I see it is alive – my vague sensation was realized in it. I created it in 1962, but when I look at it today, 30 years later, I see how good it is!

After a series of meditative sketches I stopped turning to the world around for help or "consultation". I do not paint from nature, because today I construct a figurative pictorial model, I create a structure where my vague sensation is "blissfully happy in delight", exposing its mysterious body before my inner vision.

The next decade I was occupied with different artistic genres, because I "was in a hurry" to say my word. I made posters and illustrated books. I worked in cinema, in theatre. Also I created series of pictorial structures on canvas and paper.

20.06. 1989 *(Taken from the catalog of my exhibition in Finland)*

The last decade is marked by several periods, which have added some new material to my Co-Existential method, where line has become the most important and significant element.

If we draw a parallel between pictorial and literary language, we will see that line is a verb, geometry is a subject. Amorphous or expressive is an attribute. Line in painting is motion and speed. Line is a pulsating form, a friend of energy. Unlike geometry it does not moralize.



WOMAN LOOKING IN THE DISTANCE paper, tempera 75x50 1961



SARATOV oil on cardboard 74x104 1962

Line does not pretend to be the only one eternal truth. Line is analogy and image of that truth, the reflection of it – the heiress of harmony in the triad, which I have spoken about, it is gloriously energetic and extremely free.

Vague sensation is the Creative Aim of Art, which can make it closer and give a special symbol-marker to it, transforming future into the present, connecting times and making existence real for human beings.

After the meditative sketch I turned to analytical works, where my method and experience formed my creative way. I think that Kandinsky and Malevich are also analytical artists, the same as Filonov, who unites them both in his art.



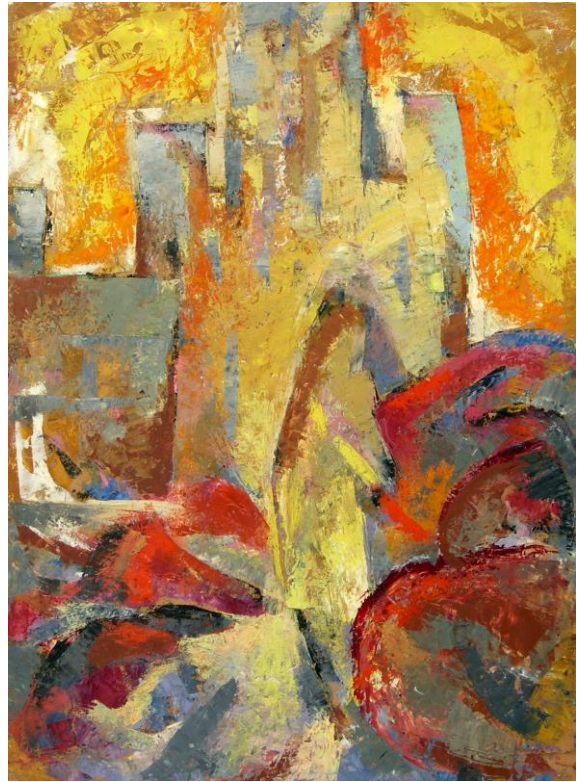
VASILSURSK oil on cardboard 104x74 1962



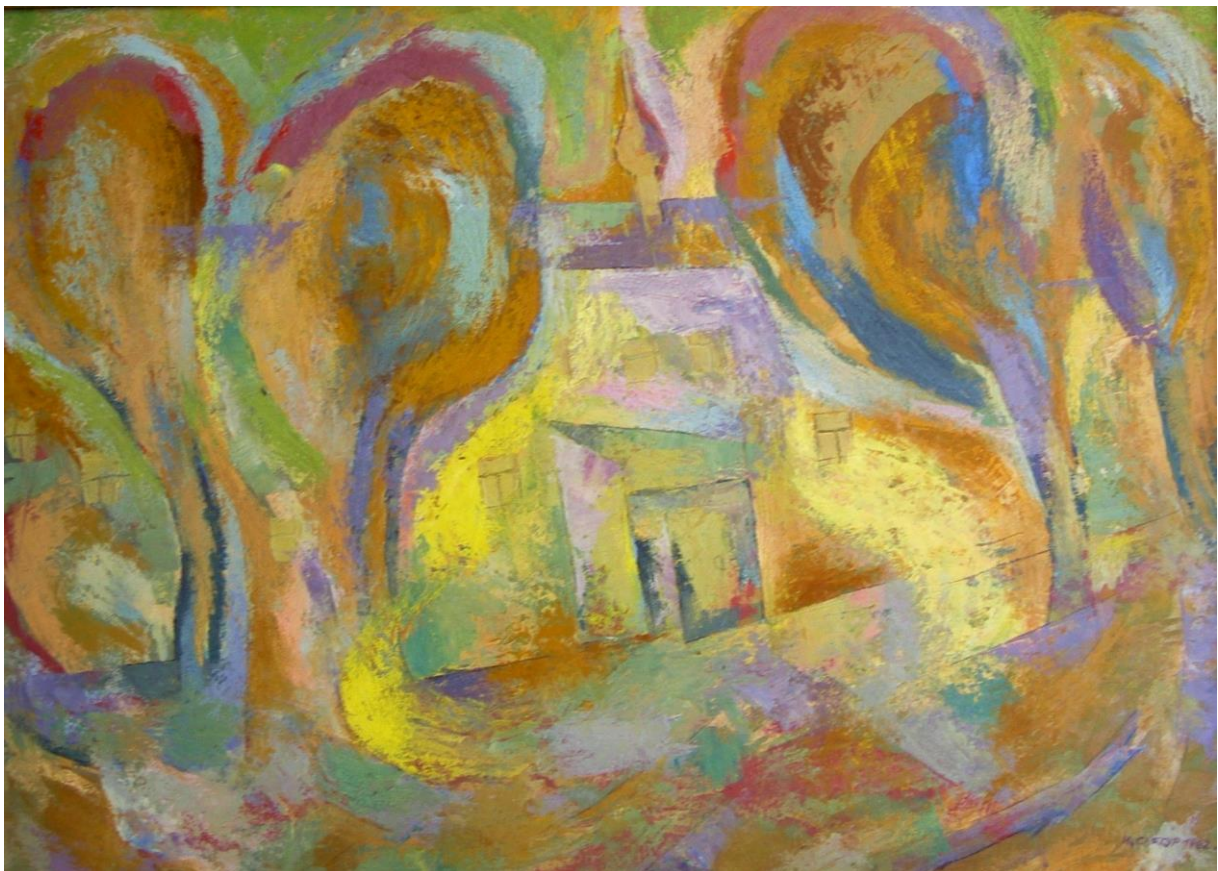
VOLSK	oil on cardboard	68x95	1962
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GORODETS oil on cardboard 101x71 1962



UNIVERSITY ALLEY oil on cardboard 58x71,5 1962



ULYANOVSK oil on cardboard 71x98 1962



KASHIRA oil on cardboard 58x71,5 1962

1962-1988

FIGURATIVE PAINTING

In 1962 Igor Snegur participated with Ely Belutin' group in the Exhibition "30th Anniversary of Moscow Artists Union", awfully smashed by N. Khrushchev.

In 1962 V. Kibrik, an academic, published a critical article in "Moscow Artist" newspaper against "formalism" in book illustration. After that publication Igor Snegur was accused of formalism and was called "formalist" for his illustrations in the book "Mayakovsky to Children". This fact caused serious problems for the artist: he lost his work as a book illustrator.

Then he started to work at "Central Scientific Film" Studio in T.V. serial "Cinema Travel Club", where he made titles for the first 22 issues of that program.

In 1964 he moved in Tarusa. He lived and worked there till 1965.

In 1966 Snegur made decorations and costumes for the play "Footstep in Footstep" by E. Verigo staged in Tula. He invented special color and musical effects, created his own version of pantomime scenes. This play was a fantastic success as the new synthetic theatre. Unfortunately after 10 performances the play was prohibited and closed by the Department of Culture as ideologically wrong.

Since 1967 till 1972 artist was occupied with painting working out his theory of "Co-existential Realism" as his creative conception, he wrote stories and plays.

Since 1976 till 1987 Snegur participated in the organization of the group "20 MOSCOW ARTISTS" and organized 10 exhibitions of this group on Malaya Gruzinskaya str., 28. Then in 1988 he created the first private Gallery "MARS" on Malaya Filevskaya str., 32



TARUSA oil on canvas 76x45 1965



PAPER MASK oil on canvas 80x60 1965

13.01. 1964 *Diary.*

I am looking through my window at trolley-buses, hurrying back to their park, which is just opposite my flat. They are snorting with their brakes, falling into one line like some big geese. The chorus of singing wires, fastened by my window is resounding in my room, echoing and interfering into the silence. And so it goes on night by night. These sounds are like conversations on a peculiar language, as if some friends are calling each other.

The same with us: it is so easy to talk personally to someone and so difficult to talk to yourself, when you are alone. Oh, my friend, my friends! I am thinking about them. It is easy and problematic at the same time. It is easy because I can look through their names, flying into their rooms in my mind, staying there and then return home thinking about them. Who are they? Are they happy? What support them in this life? How can I see everything in everything in one moment? When it will be so clear to me that I would understand the smile of one and the sadness of the other?

Oh, my Lord! How many times I have given You my promises, putting my plans down with all my determination, but how illusive these plans were! I wish I could prove that everything was possible, if only I really wanted. And I did want so much.. If I cannot guess what will happen, I can anticipate the changes in my life. Life is an action where everything corresponds with my idea: "I lead my life this way". Life is action, therefore it is a tragedy. Acting means suffering. Suffering means living. But most of all I am afraid to betray my conscience, which really tortures me.

23.02. 1964 *Diary.*

The week passed, God's seven days. My new day met me with spring. There are such days in February, like "open windows", when we can anticipate spring after the yesterday' snow storm, and start to live in it a bit earlier. It's like awakening after deep sleep with your eyes wide-opened.

I fell in love with the night hours, peaceful and detached, with their special dignity. Only in these hours I obtain meditation, which is lost in day time.

Today I even felt summer, because the sky was so blue and pure. I am sure that somewhere in the nearest future my happy days will come, and these days are worth of living and struggling for them.

04.11. 1971 *Diary.*

My inner Self corresponds to Edgar Poe and Charles Bodlair. My vague sensation that has stimulated my work before is now semi-vague: it acquires concrete features. Color and aim is a unit. Rejecting creative excesses in my work, I reached the profundity but now I must go deeper into it, - I am thinking anxiously. Thank God, the most wonderful idea of mine is still in my heart: I am just going to touch it, to come closer to the mysterious abyss of "black square" through art.

Feeling of "MYSELF", of "WE" and "THEY"

"THEY" address to "ME" using the antipodes of their phobias. If someone is generous, "THEY" say: not generous, but stingy - this person does not spend his or her own money, but lives at someone's expense. If somebody is kind, "THEY" say: not kind, but indelicate. If somebody is sincere "THEY" say: this man is not sincere, but hypocrite. My feeling of "WE" originates from my feeling of "MYSELF". "THEY" fight with the phobias, for example, love – hatred. My feeling of "MYSELF" is self-consciousness. In my feeling of "MYSELF" there is fear (courage); I can feel insecure. The pair "MYSELF"+"WE" – is the inseparable unit of mutual involvement, where both influence and modify each other. All the elements in this world are mutually connected with each other. You should be very careful not to step on yourself.

Knowledge becomes recognition only when you obtain knowledge. Otherwise there will be only darkness without a light. Ignorance is born in the darkness.

31.03.1972 Consciousness and Unconsciousness (phobias, inclinations, desires)

Phobias can be removed from life to creative process. Creativity is the way out through the realization in work of art: thus artist overcomes the problem of the first reality, becomes pure and triumphs over physical body.

Unconsciousness is captured by consciousness, and the object of desire transfers to the work of art. Material problems are removed to the spheres beyond the reality of the individual – to non-material reality. The existence becomes two dimensional and for the first time we get the opportunity to create the unique world of our "Self".

Non-classical art is the realization of unconsciousness in creative process. From here a new method appears in painting – the new method of our own dimension in time and space where we can work now. Art liberates us through our unconsciousness and makes us free beyond the verge of the three dimensional material world.

Instead of one dimensional perception of classical art there must be multi-dimensional art, which becomes possible with virtual mental super-added pictorial space.

Expressive energy of virtual space liberates artist from the necessity to follow the principles of classical pictorial space.

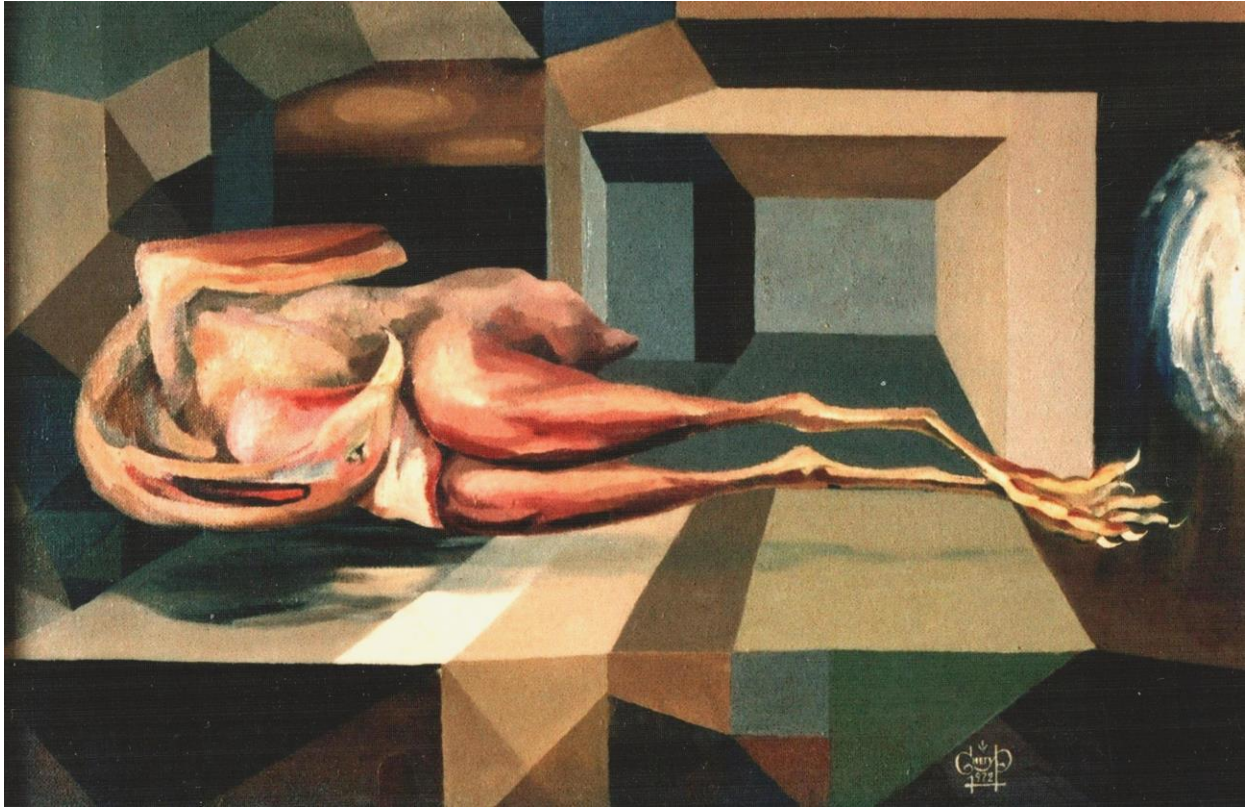
15.05. 1972

Post scriptum. *Diary*

Fifteen of my paintings were shown at the studio of V. Short, the artist. Summing up, I can say that my researches of pictorial material have been successfully finished. I made the first step into the expressive space in my picture "Sacrifice", oil on canvas, 60x100, 1972.



VILKOVO oil on cardboard 50x45 1968



SACRIFICE oil on canvas 60x100 1972

1973 *Diary*

Image appears through the reminiscence, through something familiar and well-known or through mental form. "Text-marker" forms and actualizes the message of art work in reality. The result of this actualization is the dialogue: "one for-oneself" and "one for-the outer world-and-to oneself". Aesthetics is the result of the dialogue between form and idea. It is quite evident to me now. And now I see how my nature played. I am playing, grasping and then let it go! But now I am not sure - if it were me, or was it my nature who grasped me at last.

Text is sinking, melting slowly, but swells suddenly with the noun, taking the place of action with it. Swollen and twisted the adverb has stopped puzzled and frightened, watching them passing by. The verb is swinging slightly in motion.

At first my nature settled down, but then it went somewhere, though it did not feel like going there, the vague sensation confused it. The verb of thoughts started to move, trembling with tension. The noun took the second place, the attribute took the third.

Ethics is not a directive. It is obtained in the experience, being a categorical imperative of behavior. All the motivated actions have characteristic features; moreover, they have a form which is determined by ethical moral category. This is the basic essence of human being!



FAMILY OF BELL-RINGER oil on canvas 150x160 1979



VIEW FROM THE KUNASHIR ISLAND AT THE ISLAND OF KHOKKIDO oil on canvas 200x180 1980



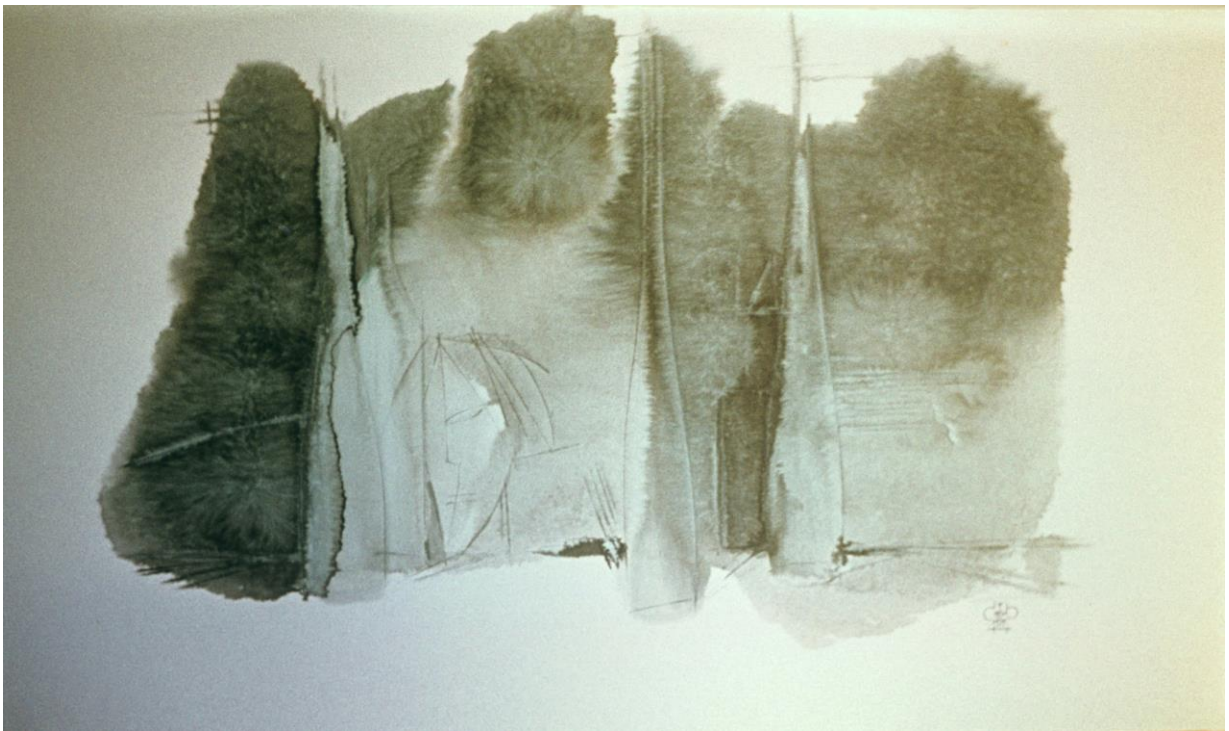
ESSE HOMO paper, watercolors 54x74 1970

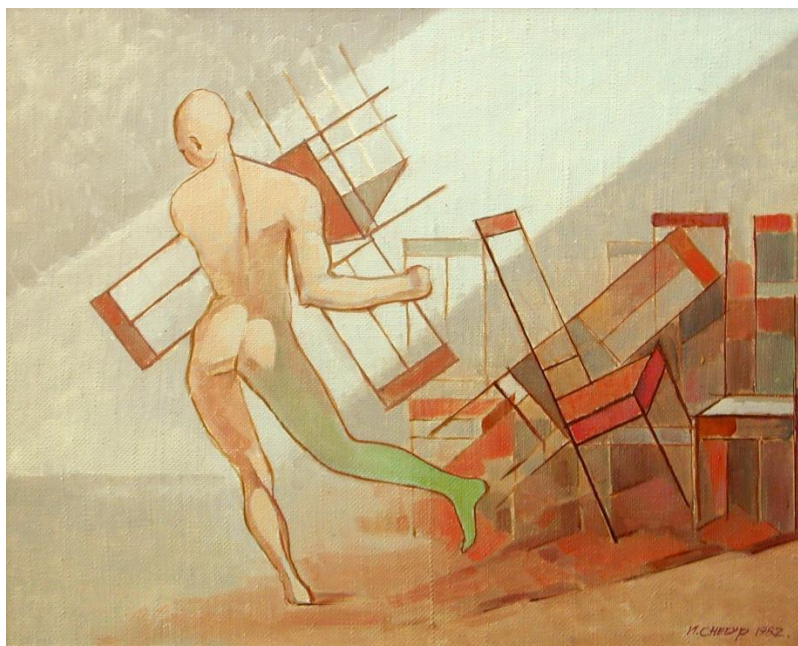


REPLICA oil on canvas 115x115 1985 (*Moscow, State Tretyakov Gallery*)

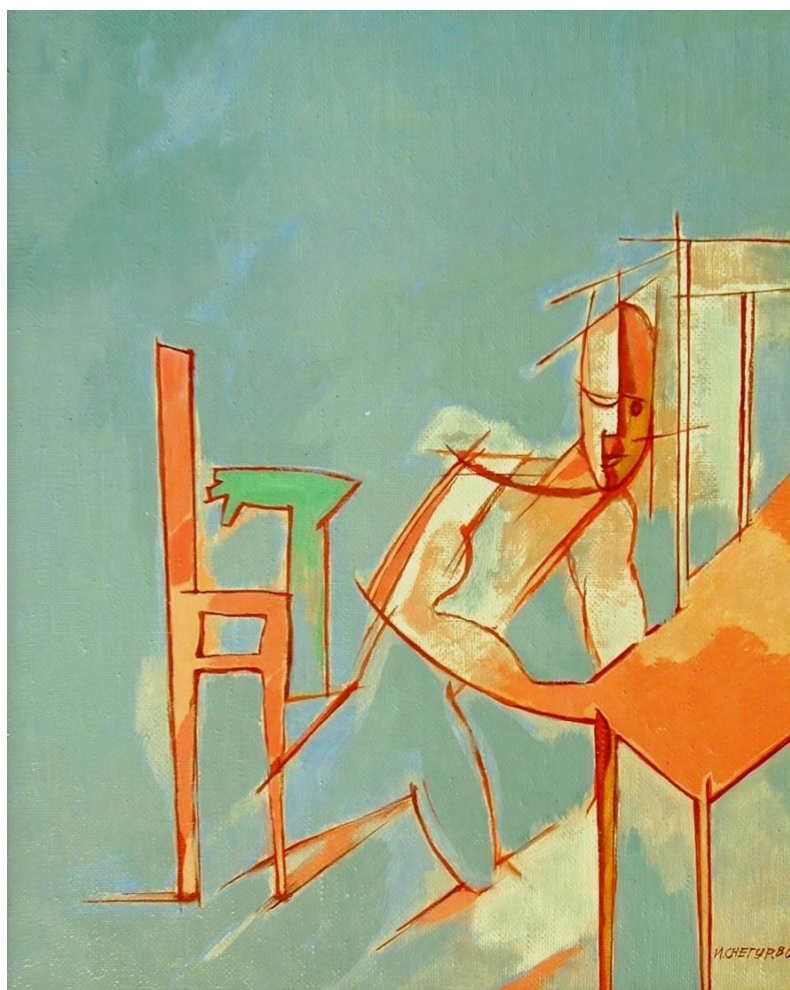


SERIES "BOTTLES"
paper, watercolors 55x78 1979





TO TAKE THE CHAIRS AWAY oil on canvas 30x40 1982



TIRED FLOOR-POLISHER oil on canvas 40x30 1980



WINDOW oil on can. 30x40 1991



AT DAY TIME – AT NIGHT TIME oil on can. 30x40 1977



THREE GRACES oil on canvas 30x40 1979



CONVERSATION oil on canvas 20x29 1987



COZY NOOK oil on canvas 20x29 1995



RIVER OF TIMES paper, acrylic, collage 54x79 1998



NOSTALGIA paper, acrylic, collage 54x79 1998



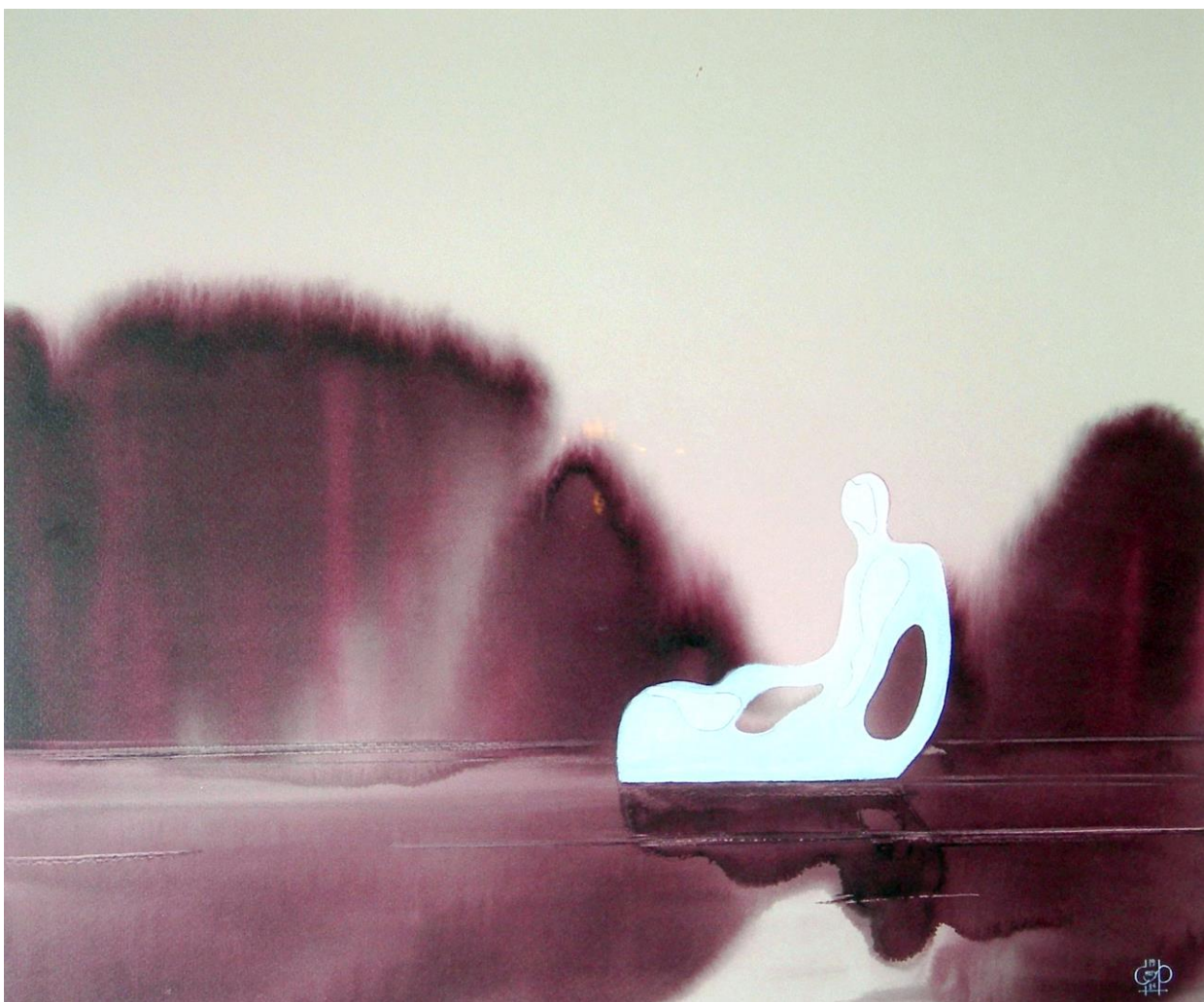
SMALL MOSCOW YARD paper, acrylic, collage 54x79 1998



GIRLS AT THE SEA SHORE paper, tempera 55x80 1982



LAKE BAIKAL. MEETING paper, watercolors 54x74 1984



LAKE BAIKAL. MASTER paper, watercolors, ink 57x75 1984

1972 - 1987

LINEAR

SAILING FORMS

META

SIGNS

SYMBOLS

This period of my life was dedicated to the development of Co-Existential realism in painting. Also at that time I was exploring the resources of linear and geometry painting and the structure of pictorial space.



DIAGONAL paper, tempera 54x74 1979



COMPOSITION – 1 oil on canvas 60x40 1965

2.04. 1976

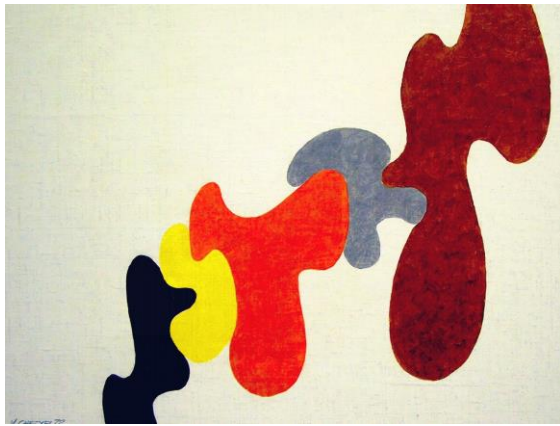
Co-existential realism is the method, which explores the correlation of consciousness to physical reality.

Pictorial Image

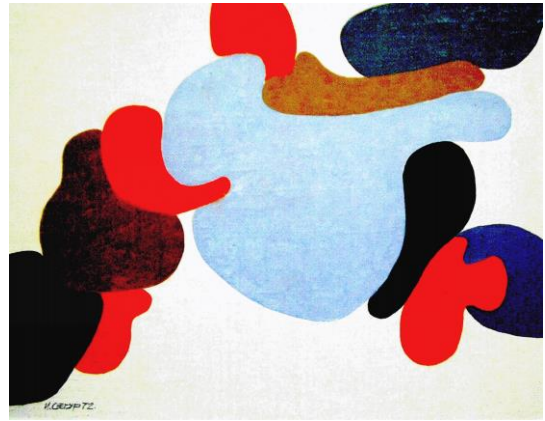
Non-classical pictorial space is the aspect of multi-dimensional perception - existence and creation. "Co-existential realism" is the conception of creative process as co-existence of an individual and object.

Contemplation, as *co-existence*, removes one of the substances of the existence of object from this object - this substance becomes a marker of individual's *co-existence* in this object. The substance acts here as a form of co-existence. The existence of object in the individual is reflected through contemplation. But this existence is incomplete, because one of the substances has been *removed* from the object and became the marker of individual and object' *co-existence*.

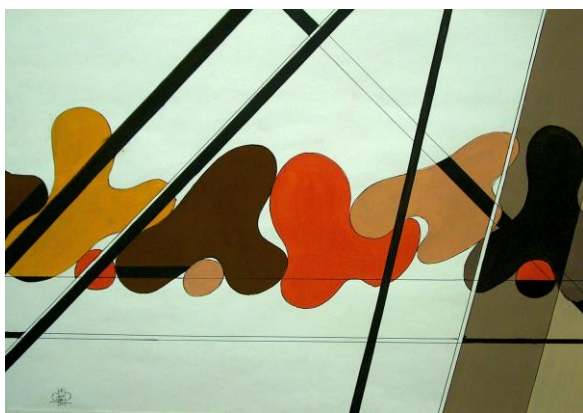
When co-existence deprives object of one of its substances, it changes the mere object of contemplation, connecting this object with the individual. In this case individual can interact with the object. This gives us the opportunity to change the image of that object in virtual space. At the same time the identity of individual-and-object is preserved and is fixed by a new *sign-image*.



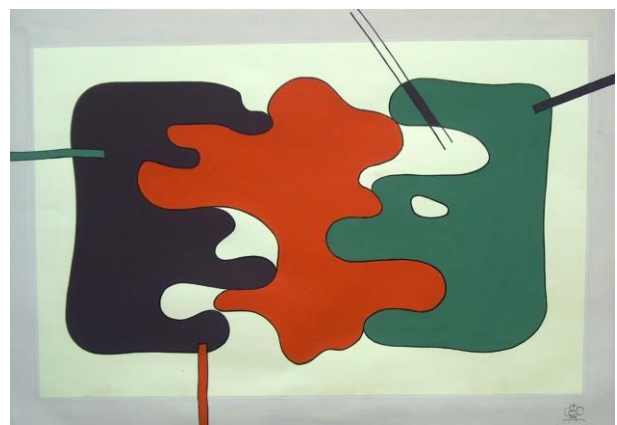
AMORPHOUS – C paper, temp. 50x80 1972



AMORPHOUS – A paper, temp. 55x80 1972



AMORPHOUS – E paper, temp. 54x79 1972



AMORPHOUS SIGNS paper, temp. 50x80 1972

The basis of image-and-object identity is the experience of this object in the new quality. Or we can say that object connected with the substance, which was taken away for *co-existence* is the unique identity of virtual and real existence. Now when the dematerialized object exists as the object with removed materiality, the alternative of it is the idea of this object represented in the image of “quite different object”. Thus the idea of existence of object in consciousness is interpreted as a perfect ideal - because the existence itself is ontologically good and perfect. So image in painting is created on the basis of the two alternatives: dematerialized object and *co-existence* of an individual in object.

Creative Action

Creative action is an act of *co-existence* - the result of individual-and-object co-existence. It is a trace of materialized existence in *the image* of object. This becomes the basis for realization of individual's co-existence in object.

Ideal

Ideal is the identity of co-existence and mental image. It is a criterion which expresses the identity of mental image with the image which has been embodied. It recreates an individual in object as worthiness obtained through *co-existence*. Ideal is a balance of the two contradictions: idea of existence and form of existence (*as the experience*).



FIVE FIGURES acrylic on canvas 100x150 1993

Criterion of ideal is determined by the style of contemplation - melancholic, spontaneous or irrational. We can say that the more contradiction is between the idea of object and the object "dematerialized" the more tension is between them and the more powerful and energetic is the novelty found by artist.

So we see that criteria can be different, but the method is universal. Ideal is the correlation of contradictions – of *these* and *that* qualities. Work of art is perfect when two moments are identical: the idea of form and the experience of this form. Worthiness - ideal is the trace of the experience.

Pictorial space and language in painting are conditional categories, because visible aspect is a pure form. Co-existential form is an idea-image of the experienced event. Their correlation is a *verb* of creative process.

Art is a result of the experienced co-existence, or co-existence as idea-image.

Pictorial space was interpreted here as non-classical from the point of view of co-existential realism.

Pictorial space

1. Proportionality (rhythm of correlation of big and small forms)
2. Figurativeness (correlation of one object to the others)
3. Tone (shade of color - brighter or darker)
4. Locality (local color characteristics)
5. Mass (texture, weight)
6. Function (coordinate in pictorial space).

Function of Object

(Its application, name and aim)

So here we see six characteristics of object. Artist's creative will emphasizes the supreme point where the identity of object and its sign-image is reached.

Proportionality, figurativeness, tone, locality, mass are the qualities of sensual perception. At first we explored metamorphosis of object and its mutation during the process of our contemplation, when one of its features was replaced by the other, but the wholeness of object remained unchangeable. As a result the essence of object in its *co-existence* with *an individual* is revealed.

Object in Non-Classical Space

The existence of object in itself is revealed through co-existence of an individual in this object.

Non-classical pictorial space with its mutable creative conception of object shows us the way to new realism.

Contemplation of *oneself in object* and *object in oneself* becomes the act of creativity. It is evident that in relationships between artist and object, object is passive, being inanimate. Uniting with object and making it identical with ourselves we obtain a new state of existence through contemplation, and experience it. When object becomes identical with us we discover and accept its new existence as our own and acquire a new form of existence complete for us and for object. Object itself cannot behave independently. So we found out that mission of art is the realization of artist's existence, materialization of it through the image of the experienced event.

If our perception is aimed at contemplation of object (*of its proportionality, figurativeness, tone, locality, mass, texture, coordinate and function*) we feel something familiar, because we all are part of the entire universal Being and this is our own existence as well.

Mysteriously the motion of material substance in a certain specific way stimulates our ability to perceive this or that quality of object. Putting it all together, our conception of object transforms into the IMAGE of object. Then the materialized image in pictorial space transforms into a work of art - into the picture.

2.12. 1972 *Diary.*

Art – its Significance and Worthiness

What can really oppose the inanimate world except art? Deep inside the material world the ground for its transformation is laid and this is the aim of art. Speaking about art we never doubt it is *human*. In our everyday life we often lose something vitally important. The antagonism of *person-and-object*, of mystical and irrational aspects is manifested in human activity as something unconscious.

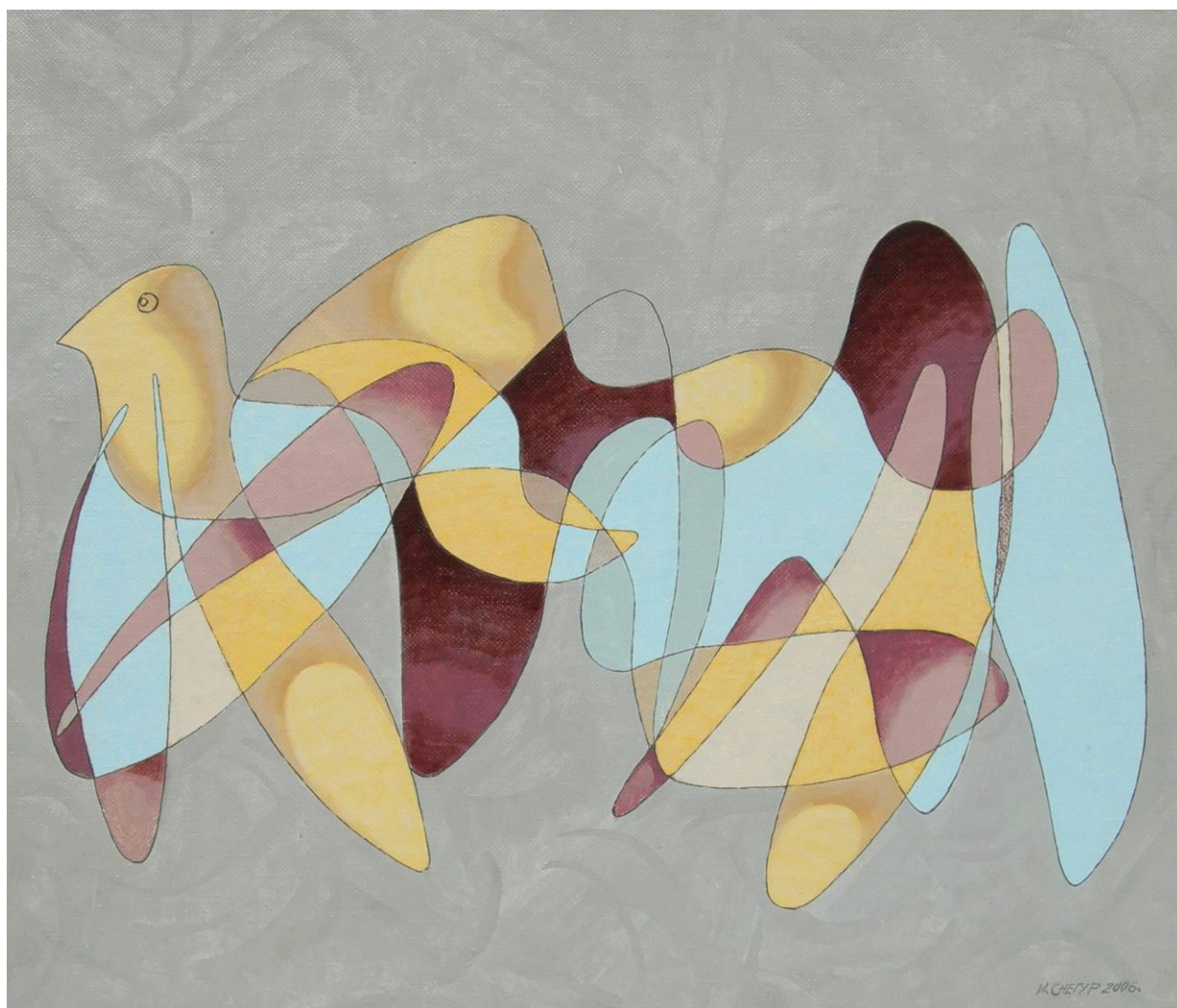
Individual's existence "*for-oneself*" is realized only when the actual event has been accomplished. Mystical and irrational aspects represented in individual's existence for-oneself stimulate spontaneous non-motivated actions which we call creative impulse.

Complete existence is obtained through *the co-existence*.

Form is the possibility to follow the idea. Form is impersonal towards idea.

Form develops *in-itself*, but it has limits. Idea is *characteristic of human existence*. It develops *in-itself but extends to the outer world without any limits*.

Idea is a *human* quality. Form is a quality of existence which does not obtain human features.



PIGEON FLIGHT oil on canvas 100x120 2006



WALK ALONG THE QUAY oil on canvas 80x100 1989

7.04. 1976

HUMAN EXISTENCE *Diary*

Human perception materializes the ideal of beauty in art; the aim of meditation is to determine the criterion of Action.

Goodness as the supreme point of existence is the correspondence of our motivated action with the entire universal Being. Our existence is identical to the entire universal existence, because we are part of it. The aim is to find our human part in this entire Goodness - the part, which belongs only to us; to find our own existence for-ourselves.

When we try to make the Individual and Object equal in their existence, we realize that the perfect complete existence is absolutely necessary for us. This necessity is part of the entire universal Being and it is unchangeable. Realization of this necessity is the manifestation of our *human nature* in universal existence. The aim is to confirm and to realize our status, to create the precedent of such realization! My own experience is structural. This structure helps me communicate with the outer world. Analyzing the structures of other people I identify myself as a person, different from the others.

For me the outer world is the reflection of my emotional experience. Self-realization is possible only when there is a pair: "MYSELF" and "THE OTHERS".

1971

POINT PICTORIAL SPACE *Diary*

The more I look at the world around the more I see my own reflection in it (a mirror)

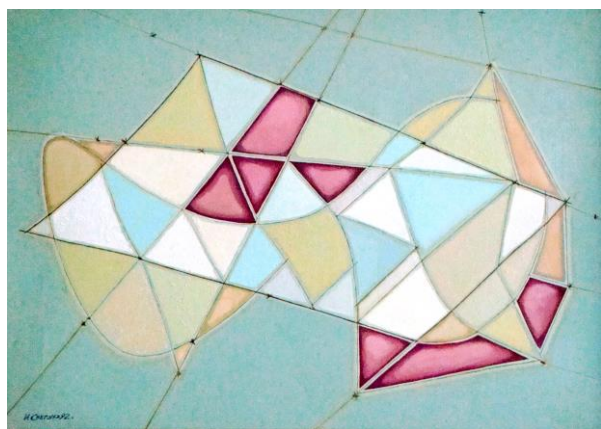
My inner spiritual world is arranged in me. And I cannot act in the outer world around me without arranging it in the same way. My feelings have structure and according to this structure I correspond with the outer world. Through the structures of others I identify myself as a personality.

If I am reflected - I am positive. I recognize myself through the correspondence with the outer world which, becoming negative, acts aggressively against me. As a result I react emotionally.

The outer world is the reflection of my feelings. Self-realization is possible only when there is a pair: "MYSELF" and "THE OTHERS".



ACCORD oil on canvas 80x100 1989



KITE oil on canvas 50x70 1992

Essay for the exhibition in "Clear" Gallery, Moscow

We can wish it or not, but *form* is always the first to meet the viewer, even if color is powerfully expressive. Our first *perception-contact* starts with a *pictorial structure* represented by form. It includes the conception of subject and pictorial space: together they are *organic whole*. Signs, symbols, markers, plastic forms and images of material world can be related to two-dimensional territory, or to logic. Logic is the instrument of consciousness, recognition and comprehension. It can be one or two-dimensional through metaphor or contradiction.

Painting adds a new vector of visual space to our perception, which is the instrument to conceive the world around. That is why such *power of beauty and completeness* is concentrated in art.

Painting is realized by means of colors on a certain material, but the impulse for action comes from virtual *imagination-idea*, where *mental form* is a mediator. It has its own "*inner*" structure, determined by the transformation of idea into a three-dimensional *image*, realized through color-and-form.

Harmony and completeness of ideal are concentrated in our *inner* spiritual Self, which is also part of the changing world. Actual form is a *primary ontological sign*. Color is at the background - it adds and sums up the message. Sometimes color can prevail over form, usually in spontaneous expressive painting where the intuitive impulse domineers in creative act.

Color also obtains structure, because paints have different grades of brightness. This instrument: *idea-color-form* is quite sufficient for the individual message of artist. What creative method is better depends on the personal choice of artist.

Transference of *mental form*, which has absorbed artist, into a three-dimensional *material* embodiment is a daring creative action, the *sacred image* of mental form, the documental text about our existence in time and space, *the recognition of nature resonance* through artist.

This changing world impels artists to look for new *configurations*, which have never been used in painting before, and to expand pictorial means – this must be a strategy of painting. This method gives the opportunity to correlate our *external physical* and *inner spiritual* Self and to return active power, which is practically lost nowadays into culture.

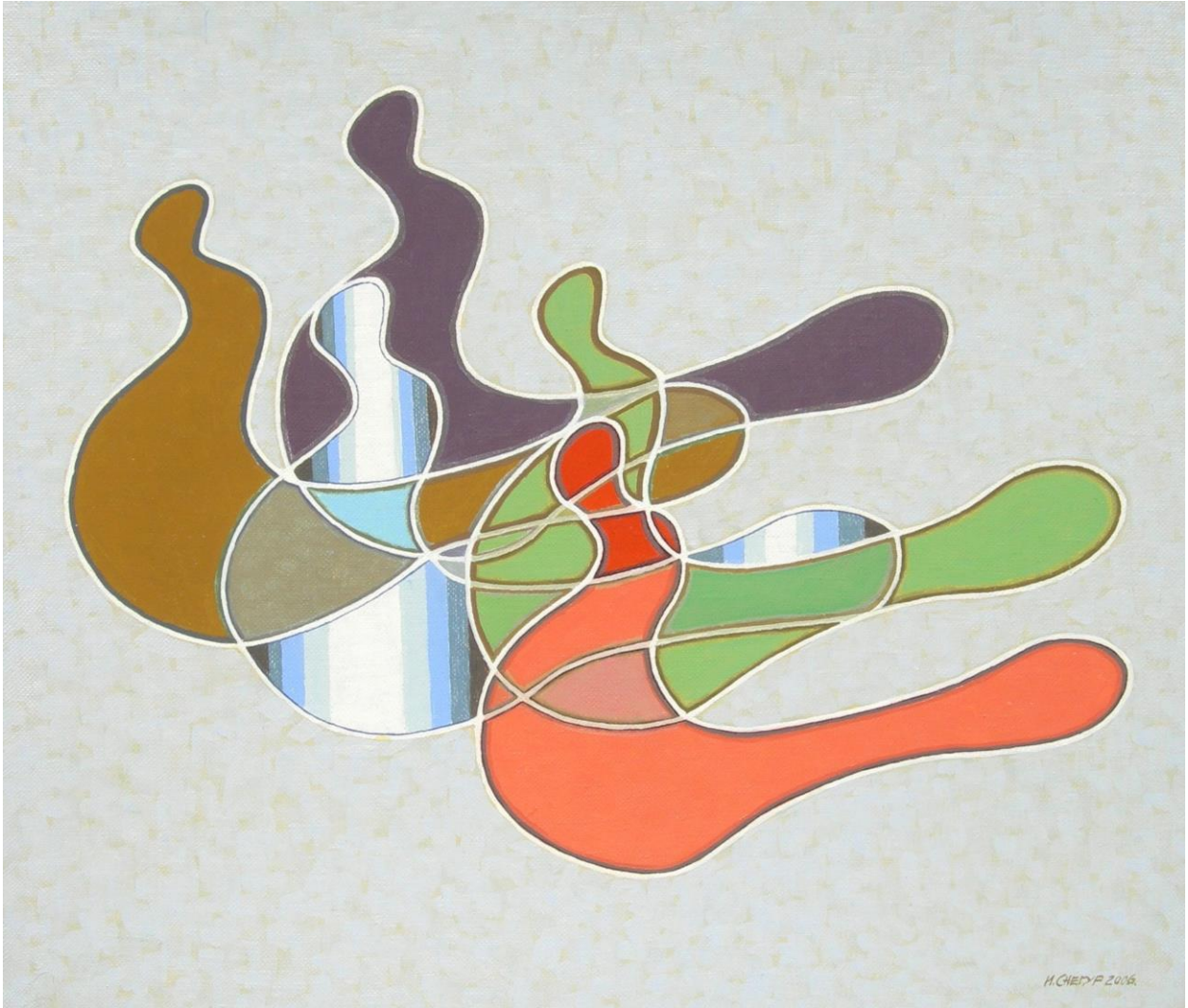
Soviet censorship prohibited to work beyond the frames of ideology, but we had so much to say and we had our own traditions. One hundred years passed since the first abstract work by V. Kandinsky and then by K. Malevich appeared. Western Europe adopted them without taking into consideration the specific Russian religious mentality, which rejects the power of money and total freedom from moral obligations. That is why the experiments of European painting shifted more to decorative art, meant only for everyday life. As a result, the basic aim of painting was formalized and finally its commercial aspect prevailed. This tendency determines the difference between our cultures and reveals the secret of "Russian Idea", which is not still understood.

6.10. 1969 Pleasure and Displeasure

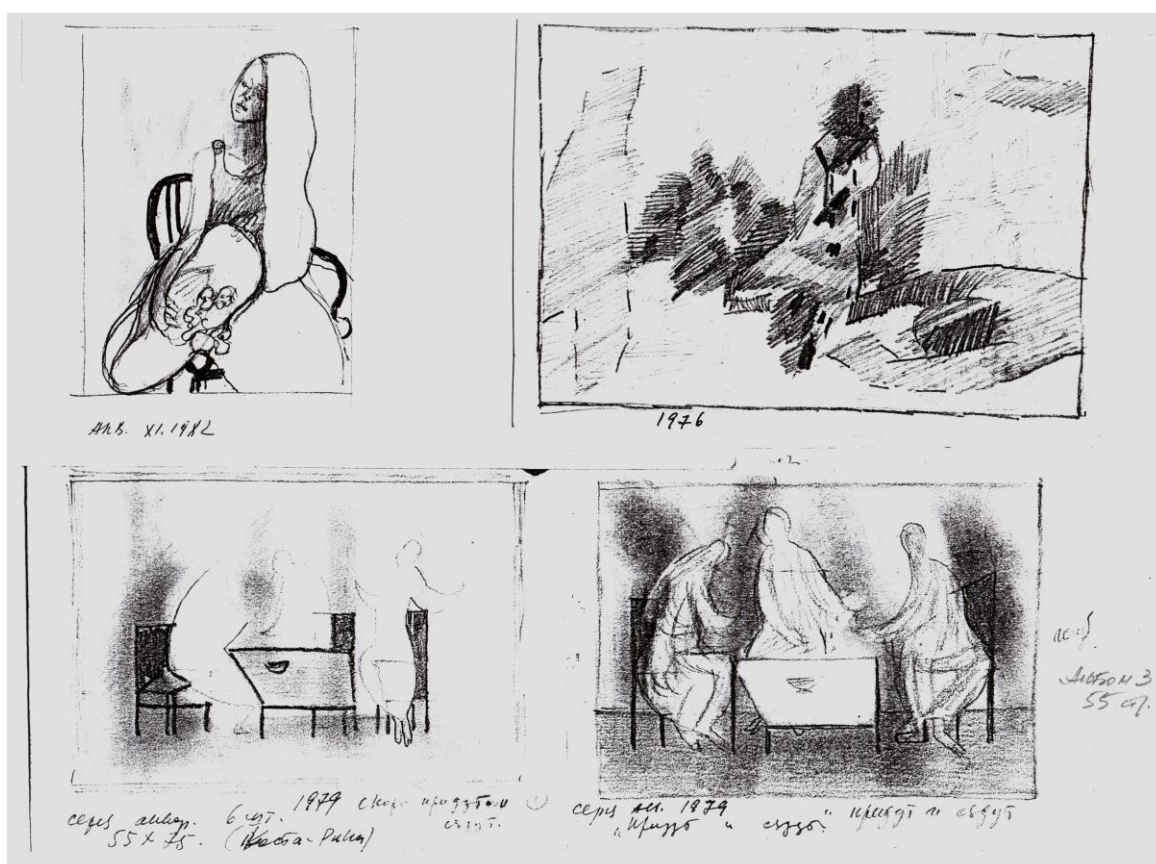
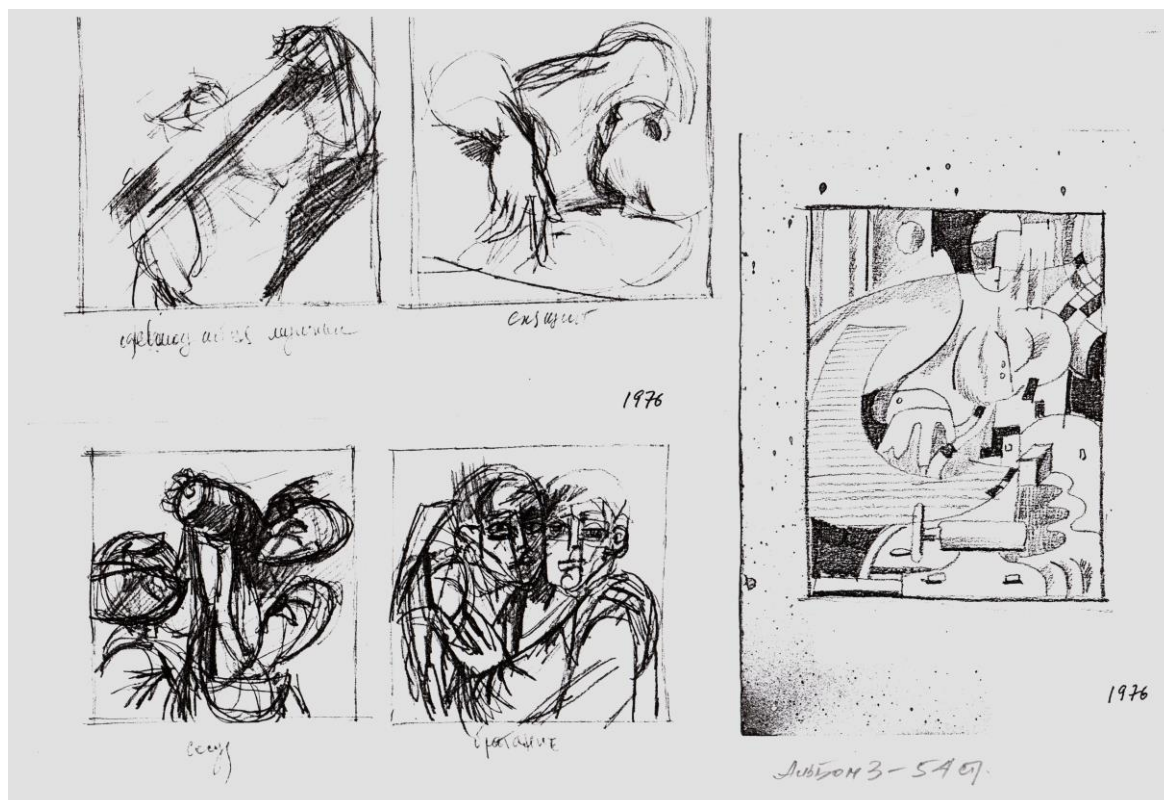
In general, these two aspects are not quantities. If pleasure is a quantity, it must be measured. But we do not know such measure. When we say about something: "more or less", it is not a measure. This comparison only shows the direction of action – what seems better for us. And even if something is not so good, it can also be a pleasure anyway. Here is an example:

- What would you prefer today, cognac or vine?
- Cognac! But if there isn't any, I would like vine - it's OK with me.

So we may consider pleasure or displeasure to be the directions of action, but not the categories of quantity.

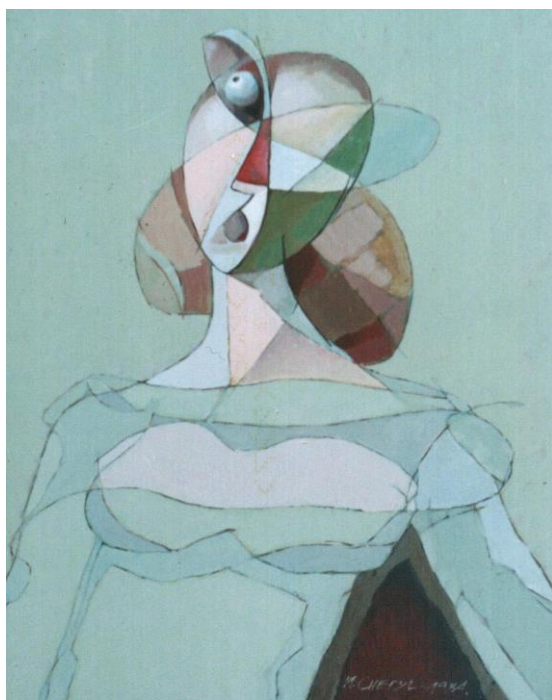


FIVE SAILING MONADS oil on canvas 80x100 2006





NAUTILUS acrylic on canvas 60x80 1992



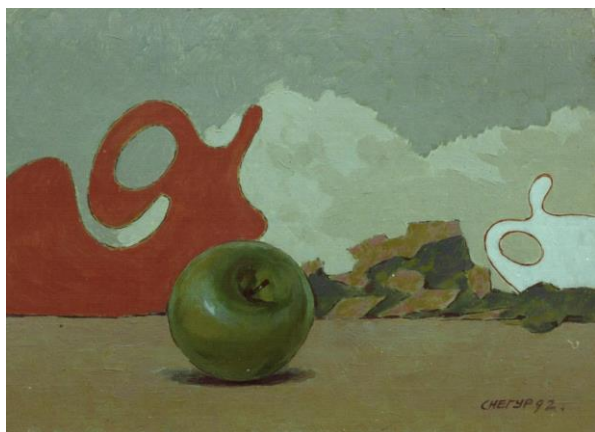
ENERGETIC GLANCE oil on canvas 60x50 1984



SPRING SKY acrylic on canvas 92x76 1996



ARCHITECTONICS IN LANDSCAPE oil on canvas 40x50 1989 (variant: ARCHITECTONICS IN LANDSCAPE can. oil 100x120, Russian Museum, Saint-Petersburg)



APPLE IN LANDSCAPE oil on cardboard 20x29 1992



SHADOWS oil on cardboard 20x29 1990



THE COCOON oil on canvas 100x100 2001

4.07. 2001

ABOUT REFLECTION

(with Tatyana Snegur)

Tatyana. - So we say: God is reflected in everything and all the visible outer world is the reflection of Him. People and their every action, every motion – everything is imprinted, fixed in a stone, in a tree...

Igor. – Otherwise there would be only the black darkness, nothing reflected in anything.

Tatyana. – And we also can reflect and imprint...

Igor. – You see, if we were not able to do it, then we would not have any relationships beyond ourselves. There would not be anyone to help us to identify ourselves and to say: “I am!” So we must realize that we are not an impression, we must identify ourselves as individuals and say: “I exist!” If this point is true, then the fundamental attribute of our existence is the ability to reflect, to fix things. If you cannot fix the outer world that means that you are “mute”. You know, one can fix some impression, but the other – cannot. In optimum every person and even every molecule contains the imprint of everything that was going on during the times. And we want to show not only the outer world, which is visible, but our inner spiritual Self.

We say that in order to reflect and fix something there must be the object reflected and the object reflecting. Nature reflects God - it embraces everything. Everything is in constant motion. So, what is it – the ability to reflect things? Now we can speak about the method how to transfer reflection, and this method is resonance. One should be able to resound in order to reflect and imprint something. The one who reflects must be able to become co-existential and co-exist. That means that we must partially become the object which we reflect.

Tatyana. – That means cooperation!



TRIAD oil on canvas, 60x80 1990

Igor. – Yes, and here “co” means connection.

Tatyana. – And keeping.

Igor. – Attention: we do not mean blending, but divided connection. But if nothing reflects, then there is nothing to relate yourself to.

Tatyana. – I think evil spirits are not able to reflect.

Igor. – That’s it – they do not relate to compassion, co-love, co-resonance or community... That is why all our fears are connected with the idea of death. When we think about it, it frightens us by the absence of respond.

So, resonance is the ability to relate to something beyond yourself. It becomes possible if some impression is imprinted in someone. The way how it is imprinted is resonance. Imagine yourself passing through the world of mirrors. You see yourself and your reflections in these mirrors making the same actions as you. It is Wonderland. And you cannot understand if it is still you - if there is someone alive there except you. You are closed within yourself from the outer world.

Tatyana. – Closed within myself? It is interesting! It is when you see only yourself and your own gestures.

Igor. – Now we must come back to resonance. If I resound with you that means I have become Tanya. Your image is imprinted in me, but not you personally. Your image, not you is in the mirror. Can you answer me, why?

Tatyana. – Well, it is only the reflection – non-material image that would not exist if I go away.

Igor. – That means that the mirror reflected only your appearance, but not you. So, image is the reflection, the imprint, but not the real life. Everything we have in this world is only an image, which is as distant as your reflection in the mirror is distant from you. But if you do not want to be the image only, you must...

Tatyana. – I see - it is like Solaris, that Ocean, which could fix images and then reproduce them...

Igor. – Yes, of course, Tarkovsky. Everything is connected by the ties of kinship: what reflects and what is reflected. When there is no longer someone, who was reflected, then the image, which was reflected LIVES in us. Images gather in the mirror and live with each other, if they were lucky to be reflected. They do not know any other language. We all live in such a “reflected” world. Yes, we all live in the Wonderland. There is another world - the reflection of this world: the world of phantoms and visions. It is very subtle, but there is also life in it. There are seven reflected worlds. But life is always on the first place.

Tatyana. – I think you mean not simply life...

Igor. - I mean that everything around is the reflection of God, you and me also. Does something not existing have any problems? No, it does not. Now let us try to give the right to present to someone who is absent. This one would immediately ask: “Who I am?” And we would answer: “You are reflection.” That means that in the internal world Something has just acquired life.

Life means your capability to produce, to create – you are the master of your ideas. Your life is the life of the image, you have created. And it is not a literary phrase. Here I mean ontologically essential whole. Otherwise nothing would happen, and there would not be any existence in the mirror. We can say it in other words. If we are deprived of the possibility to communicate with the others and to share our spiritual experience in relations with them, we will turn into a kind of plant, eating and sleeping only, deprived of our consciousness. We will grow physically and will lead a physical life, but it would be only a deformed imitation of life. We will not be the masters of our life. We must never ever make anything more significant than Life! Your life does not belong to you or to your parents – it is a mission of Providence and Providence really needs you to live.

Our spiritual life proves that we are reflected - may be like images. It proves that there is a powerful connection, a thin silver thread that connects us, I mean, our soul with our body. Apostle Paul speaks about it in his letters, addressed to us. He speaks about inner spiritual life.

Of course, we all are carried away by the outer world and often get into troubles. We waste our efforts and energy being absorbed by material problems. Remember, I told you how I turned into a crow on a tree watching myself painting the picture. We were close at that time, communicating on a subtle level.

If the fire has started to burn, it asks for a fuel. Passion is a fire, and if you give some fuel to it, it will burst into a flame. This powerful flame will burn your mind, your soul and spirit. Jakob Beme says about that in his books. He says that this flame is not a flame of life, but “a glow of passion”.



SPRING TRIO acrylic on canvas 120x140 1996



FAMILY DUET acrylic on canvas 120x140 1996



OVALS AND DIAGONALS oil on canvas, collage 71x90,5 1997



THE SEALED SKETCH oil on canvas 100x80 1989



STILL LIFE. VERTICALS paper, temp. 60x80 1999

Igor. – So we are now discussing your article about existence, mode of life and language. Your research is very interesting and distinguished, not simple at all. There is one aspect, you were thinking about, which may seem especially interesting. I mean speech. What is it? We can imagine that in ancient times early primitive people described their experience by some memorable sounds – some signals.

Eleanor. – And by gestures.

Igor. – We are now discussing speech.

Eleanor. – Or language?

Igor. – Now we take the aspects of speech, because your article is about...

Eleanor. – Language and gesture, because all the signs and symbols, everything in our mind is language.

Igor. – Yes, of course! But now I am speaking about language in general. If we are talking about language I would like to make the long story short and discuss speech at first. We won't be able to realize what language is without exploring speech. For example, let's take our past experience and remember the ancient times. I've met a mammoth and now I am describing how big it is to the others. So I raise my hands and cry: "U-U-U!" Or I will express my fear in a panic cry. We don't mean "word" here. We mean "speech". Words are the bricks speech consists of. So language is constantly developing and has its expansion, its length and rhythm, tone and energy of sound. It obtains many different ranges of sounds. Speech is the way to describe some event. New words, new phrases and metaphors appear, some words change their meaning, some of them disappear from the language, some appear in it. Why did we start to talk about it? To discuss speech on the basis of your article and to define it. We can speak about the "communicative" or "everyday" function of speech, but I think it is not the main point.

Eleanor. – May be the main point is to share your experience?

Igor. – Well, let's take one more aspect. How is it possible, having only this analogy – "speech" - to create a concrete...

Eleanor. – Object?

Igor. – We are speaking about the category of analogy. Speech is the analogy of our real life experience. It is developing to make this similitude more perfect. Speaking we communicate and agree about what?

Eleanor. – About notions!

Igor. – Yes, now you are right! We speak about notions which help us to define in our language how to describe our experience. Speech is not an analogy of future. It turns out that in the process of life our emotions are imprinted in our reminiscences. And all of a sudden some emotion can remind us that "mammoth", yes? Of course, it is not here today, but I simply looked at his incisor and wanted to tell you about it. Our efforts make us turn to speech! Record of the past events: there is nothing more in our speech except this record. It is the first point. Not only language – our gesture also has function. Our voice, our timbre can be easily distinguished, because they are absolutely personal. What else is there in the language? There is a gesture, an individual tone, peculiarities of speech. If we take dance, gesture is mostly important there – all this helps us to share our experience and information with each other. And that's how dance and ballet appear...

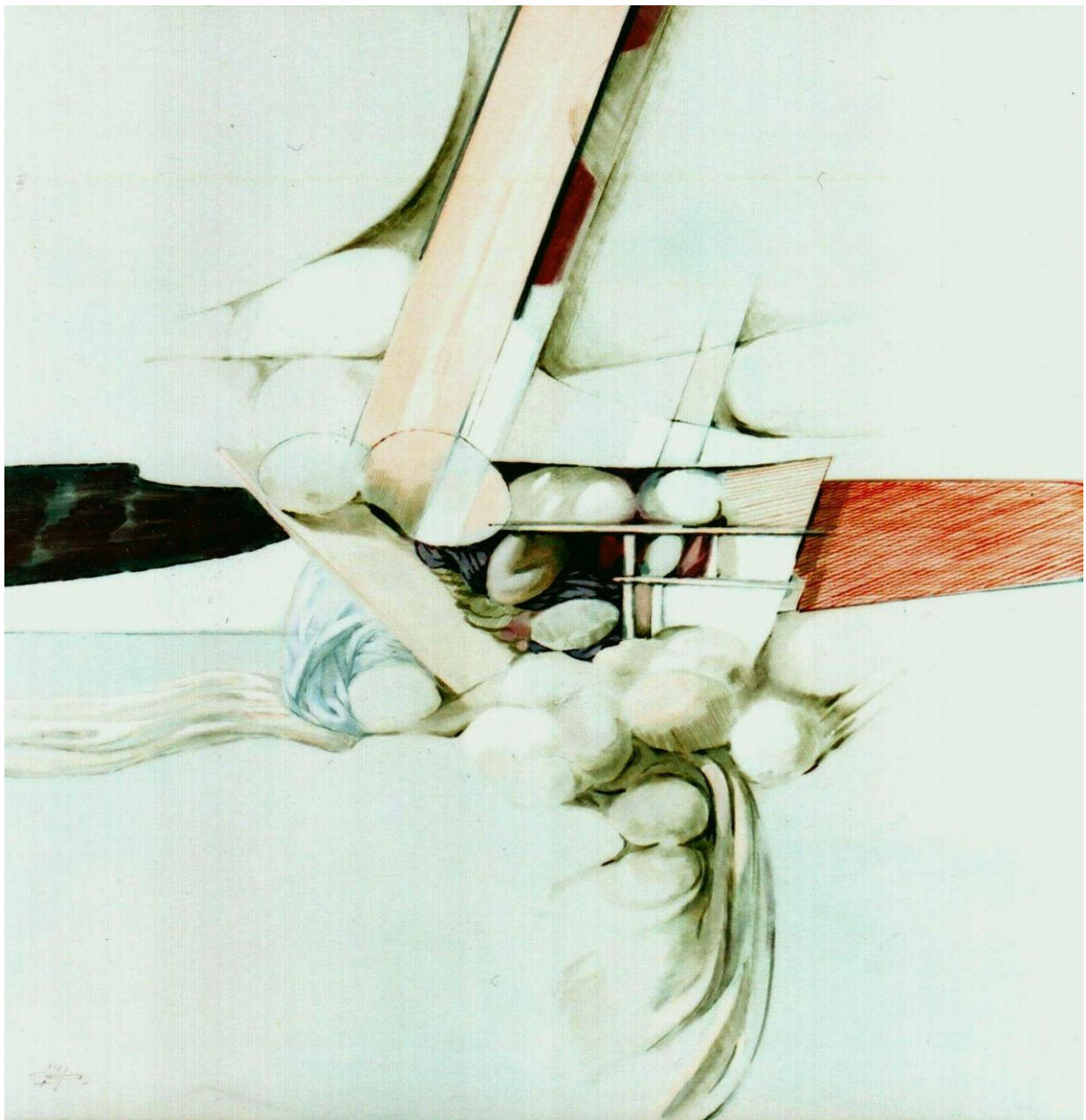
Eleanor. – There is another language - the language of images...

Igor. – We'll come to it a bit later!

Eleanor. – But it is the language we know – the language of symbols and images!

Igor. – Well, all this is inside the language, and we are now talking about its categories. We know the language of music, as the most ancient one, dance - the language of gesture and our speech. These are three total languages. And then various combinations appear.

Eleanor. – Oh, no! At first the language of symbols appeared, and only then I started to work with it. I mean that language is not the reflection of what I see, but the reflection of reflection. For example, I see some phenomenon and immediately the image appears in my mind. It is the reflection of that phenomenon. And then I am trying to express this image in gestures, in sounds and speech. And all these languages are reflections of reflection.



STILL LIFE - 1986 100x100 acrylic on canvas 1986

Igor. – You have chosen the wrong place for your image.

Eleanor. – But why? I've placed it in my mind, in my consciousness, because our consciousness is a mechanism, which reflects things!

Igor. – And where did we start? There is some event and it is not the image - it is reality.

Eleanor. – Yes, it is reality and I see it.

Igor. – But image is the analogy created by language. Look here, it is the analogy! And if this analogy is quite truthful and genuine we say that this image is recognizable.

Eleanor. – No!! You didn't quite catch what I mean. When you see something, it is immediately reflected in your mind, no matter is it truthful or not. It will be the image for you. And when you'll try to describe it by speech or by gesture your consciousness will possibly reflect another image. Thus you will describe not only the surface, but the essence and the meaning of this event.

Igor. – Oh, yes, you are right, we can use the word "image" here. And we don't need to interpret it. It is the undivided brick. That is why when we say the word "image" we mean that it is the prototype of image. Our primary experience, its beginning and end is imprinted in our perception through our feelings: we see, we smell, we are worried, speechless or terrified. Now we can say simply: "experience - image".

Eleanor. – And now me about aspects. When we see something for the first time we usually think if it can be somehow useful for us.

Igor. – Well, we've just said that we can mark any experience as "*experience - image*". Then we must describe this image. Well, we experience some image, but how can we describe it adequately to be sure that people would grasp the impulse, the sense of it? When we describe our experience we share the "experience - image" with our companion – but it is only part of what really happened.

Eleanor. – I don't quite agree with you. The thing is that we don't have such mechanisms, that will give us the opportunity to express everything we think. We have another practice.

Igor. It turns out that language not only describes things, it also domineers and controls, attacks and defends. It supports and destroys, it heals and protects. And it even conceals things! So language is the instrument which describes some event, correcting and changing it, cutting something out. Well, we do it every day, it is our usual practice. Pure language is without cuttings – it is the language for yourself when you say: "Well, I was right or, may be, I was wrong here, but what I could do..." Now we know that we cannot describe the whole picture of our experience to the others.

Eleanor. – We are trying to find out the essence of what is going on...

Igor. – We describe not only what happened, but we can describe our speech. That means that we describe not only our experience - we also describe the motion of *mental forms*. And it becomes possible when you possess the events through speech. Our speech can describe so subtle, so delicate things. For example, I cannot hear such tender things in language as our poet Vladimir Klimov can. He hears a sound, he follows a sounding of word, removing its sense to the background. That gives him the freedom of reconstruction, when the sound of word is reconstructed and *a new fresh meaning* appears. It is the language of poetry. And when I reconstruct something I want to receive such a new form, which is *really good*...

14.08. 2001 *Diary*

Abstract means non-material. But only idea can be non-material. So what is the idea of abstract art? As for me it is the harmonious interaction of geometry and amorphous forms. Geometry is always static and limited. Amorphous form is unstable and infinite. In other words, amorphous form is a pulsar and geometry is a boundary - a margin. For example, line can be free or it can be limited by geometry. For me every image starts with the interaction of these two categories. Amorphous form has feminine nature, geometry – masculine. Geometry constructs form. Amorphousness has a tendency to mutation and change. Without their interaction the desirable meeting will not happen, i.e. an IMAGE will not appear. And then the work is based on careful and attentive process of realization of IMAGE. Artists create their own pictorial language on the basis of principles they have found. That is why today is a difficult time for art-critics: so many artists - so many new languages.



CARELESS SERAPH acrylic on paper 57x78 1987



COCTAIL PARTY acrylic on paper 58x80 1982



CARNIVAL oil on canvas 100x150 1988

17.01 2002 *Diary*

Malevich was the first to notice the additional key element, which distinguishes one artist from the others. This element is stable and manifests the priorities of this or that master. We recognize artist basing on categories: like- dislike, resonance - dissonance.

Jacob Beme, a medieval philosopher, defines active energetic fields of interaction as sweet - bitter, soft - rigid, sour - tart. In physics they are called gravitation fields - fields of attraction of material objects, molecules and atoms. Attraction - it is LOVE! In philosophy there is a notion of quality predicates which unite two individuals in harmonious co-existence and cooperation. Love - it is such predicate.

Triad always has the essential subject:

1. Atom - Objectivity
2. Space – Time
3. Energetic Fields – Attraction.

Every component has the additional element from the triad. All together variants of these three principals answer the question - what is true. These three systems are connected through vectors and functions. Relying on this conception we can approach to the origin of primary existential acts.

13.01. 2002

Evolution of art is the evolution of structures. New transformation is defined by the addition of new element to the familiar structure, for example: Suprematic art and geometry, amorphousness and geometry. In P. Filonov' works one object simultaneously presents in different temporal states, for example, there can be hands old and young in the portrait, i.e. the expansion of time is depicted as if it were one-moment period. In my painting I create a special pictorial space where I put color and my pictorial object, like fish in aquarium. Aquarium space is the individual structure of artist.



LANDSCAPE WITH TREE SPHERES 80x100 1987



BUNCH OF FLOWERS oil on canvas 90x150 1988

14.10. 2002

METAPHYSICS (with Tatyana Snegur)

Tatyana. – Today we are celebrating Pokrov Day, the day when Our Virgin Lady extended Her shawl over the Christians to protect them from enemies. The day is so sunny and bright today. Yesterday it was snowing for the first time this year.

Igor. – We are now recovering from the summer heat with its forest fires. We can still smell smoke in the air. In Northern Osetia the huge glacier had broken down and fell on the cinema group. They all missed together with their producer Sergei Bodrov Jr.

You know, it is always a hard time for you when you are ill, but when you recover you are eager to say something very important. My anxiety is still with me. Metaphysics is a spiritual life. We suppose that it is prior to physical life. It is subtle - Spirit is its foundation. Metaphysics is far distant incomprehensible horizon. Art, music and creativity abandon this world and travel somewhere. Metaphysics is the anticipation, the expectation – the fore-knowledge. In their creative process poets and artists find themselves in some strange places, where they meet with odd peculiar things which they cannot realize – with something supernatural.

Tatyana. – Is metaphysics the same thing as metamorphosis?

Igor. – You see, metamorphosis is mimicry, a change of form. “Meta” means the transformation of form or the ability to change.

Tatyana. – But metamorphosis is close to metaphysics, isn't it?

Igor. – Metamorphosis is transformation. Metaphysics is a super reality. Metaphysics is a third reality where everything is silent.

Tatyana. – You mean nothing appears in the outer world...



A LAMB FOR SACRIFICE oil, acrylic on canvas 120x140 1989

Igor. – Being silent, something supernatural can reveal its secrets from time to time – it is a certain power. Providence helps you to feel it in yourself when we are in a state of super sensation.

Tatyana. – Recently we spoke about the expansion of time after “The Dialogues with A. Gordon” over T.V. Time can constrict and extend. I think that “meta” hour would be able to last much longer than an hour in this life. It is like the extension of consciousness. And metaphysical space is not the analogy of our real space... Also you said that metaphysical artist is like a person who does not belong to Christianity yet, who does not participate in Eucharist, but who wants to, who stands in the church in anticipation: present at sacrament action...

Igor. – I think the term “extension of consciousness” won’t do. Imagine, when I look into your face, it approaches so close to me that I cannot see anything except it. It is so near that it shades the rest of the world from me. The matter is, that in this moment I focus on you - my concentration makes some object big or small for me. The moment I stop being myself I become you and your face. That means loss of identity, pure existence and pure contemplation, when the whole world for me is concentrated in you. Your hearing will be absolute only when you will hear everything around you in the same moment. Super sensation means your openness to this world. Metaphysics is the unique feeling when you have lost yourself in a great number of things, but that does not mean that you disappeared and lost your identity.

Tatyana. – Memento mori...

Igor. – Well, yes... That is why not a single effort aimed at satisfaction of some ambitious egoistic projects is not justified, I believe.



CACTUS IN BLOSSOM oil, acrylic on canvas 100x140 1989

20.02. 2002 VOWELIZATION

Transcription of consonants in ancient documents. Hundreds of years passed, culture changed, as well as people. Evolution is going on, vowelization changes, but the transcription of consonants remains without a change. Consonants represent the original immobility, the basis of language. Then for the first time vowels appear. Vowelization defines the distance between the two consonants – between “t” and “d” sounds – with breath.

This is the basis. Breath opens vowels and speech through vowelization. Amorphous form in painting - it is vowelization! Amorphousness is the immediate experience in this very moment. Each epoch has its characteristic “vowelization”.

Vowelization is the fullness of this moment of your life, here and now. It is harmony and approval. Every twenty five years culture of vowelization changes, as well as our communication. We even start to hear things a bit differently, for example: “s-i-i-ngi-i-ing” – here is vowelization. Vowelization creates the melody of language and the image of it. Every decade this melody slightly changes. When vowels appear, language becomes alive and impressive. First of all we must learn vowelization and after that - music and harmony. Harmony is the result.

Vowels are amorphous forms, which change spontaneously. Consonants are geometry forms with their strict order. Imagine, we can place the whole civilization between the two consonants - by “s-i-i-ngi-i-ing” vowelization...

23.10. 2002 TIME. EXISTENCE. MEMORY

1. The Existence sacrifices itself to beloved *Non-existence* through charity, love and generosity, because the Existence is constantly developing in time, growing in its variety.

2. Non-existence is out of time, out of memory – in oblivion. It confirms itself by the time in the Existence. Receiving the Existence, Non-existence stops time and absorbs it. It absorbs Goodness as well.

3. Out of time Non-existence suffers in its mute cry and impossibility to exist. Tired of its complete muteness Non-existence gives its memories of Goodness back to Spirit, because everything else is absolutely still and lifeless in it. Similitude of the Existence accepts Spirit through mental idea. And Spirit expresses its willpower through the Gifts of Non-existence - through the memories of Goodness. Spirit awakens the Existence with its will. The Existence receives the seeds from Spirit.



LANDSCAPE GIRL oil, acrylic on canvas 140x120 1987

TO BE OR NOT TO BE (with Tatyana Snegur)

Igor. – So, what is verity? Our Lord said: “I am the Way, the Verity and Life”. We are all people. And we say: “This is the truth and there can’t be another one”. And we are satisfied with our ideas, which we formulate, but they cannot be absolute truth. So, what is truth? We are now trying to find out where everything originates from.

Tatyana. – Sometimes it seems that truth is so near...

Igor. – Verity is realized through our inner conviction that it is unique, that it domineers over all the ideas about it. But each of us has his or her idea of truth. The word “verity” is cardinal, it prevails over everything. When we try to grasp it we only extend our knowledge about it, but everything that is said is only idea of verity.

Tatyana. – The analogy of it?

Igor. – Yes, each idea of verity is only the analogy. Realization means giving form to something. To think, to ponder means to be in a process of meditation, but verity is not a process, it is a phenomenon. Look, we say about somebody: “he\she is walking” or “he\she is thinking”. We realize that he or she is “walking” or “thinking”, but not “sleeping”. This is a process of realization. But when we speak about absolute verity we suppose that it is the point where all the ideas are concentrated – the entity of universal existence.

Tatiana. – And all our personal intentions...

Igor. – Yes, they all are approaching... And any life is part of this entity – someone, who is going and someone who is not born yet – it is also a form of the existence. Reality is our Existence with “plus” sign. And Non-existence opposes the Existence. Everything in the positive Existence becomes negative in Non-existence, i.e. becomes absolute nihility. So now let’s speak about it. Are you born in the Existence?

Tatyana. – Well, yes, I am born in the Existence and move to Non-existence...

Igor. – So, once you were born, you found yourself in the positive reality.

Tatyana. – Yes, but today we can’t realize even this reality!

Igor. – You see, Non-existence has nothing in common with the Existence, being its absolute antagonism. The matter is that the Existence cannot identify itself.



ACT OF MOTION - ALLURE oil, acrylic on canvas 100x120 1988



MIMESIS OF GESTURE oil, acrylic on canvas 120x200 1990 (*Moscow Modern Art Museum*)

So the Existence says to Non-existence: "I am positive and everything I have is absent in Nihilty". We define the Existence as Goodness. And Goodness is always creative. Time is a certain expansion where one category transforms into another. Negative Existence is beyond the time. It is static. It is the deep sleep in oblivion. It is the absolute silence and muteness. Nihilty is cold, unresponsive and speechless. No overflow of life and no Goodness in it. That is how we can describe it. We said that time is the attribute of the Existence. There is no time in Non-existence. Time appeared when Creator acquired Similitude. Time appeared as a Similar Essential Being.

Tatyana. – I see! He obtains so much Goodness that He can hardly keep it within Himself. He must share it, otherwise it will overflow...

Igor. - Yes, you are right. In other words, the positive Existence is so overwhelmed with Goodness that if it does not share it, it won't have more. Love, charity and kindness always share and give. And now let's look at those, who receive.

Tatyana. – And who receive?

Igor. – Negative Existence! The overwhelming Goodness is sent to it through love and sacrifice. And it would receive it, but would not change at all.

Tatyana. – I didn't quite catch. Do you mean that Non-existence is our life after death?

Igor. – Look here, Tanya! We say that category of time is the attribute of the positive Existence only otherwise if there is time in Non-existence it would have the development.

Tatyana. – But it does not develop...

Igor. – Yes, everything is lost there - in this "black abyss", in muteness and oblivion.

Tatyana. – But, may be, there is some different time?

Igor. – If we do have time here, there is no time in nihilty. If time stopped there, then everything that Non-existence received also stopped in oblivion. Attention! I don't say that everything annihilated there - it was stopped still for a time being!



FLOWER AND THE SEED oil, acrylic on canvas 100x120 1993

Tatyana. – The clock stopped!

Igor. – But that does not mean that after a while this clock won't go well again!

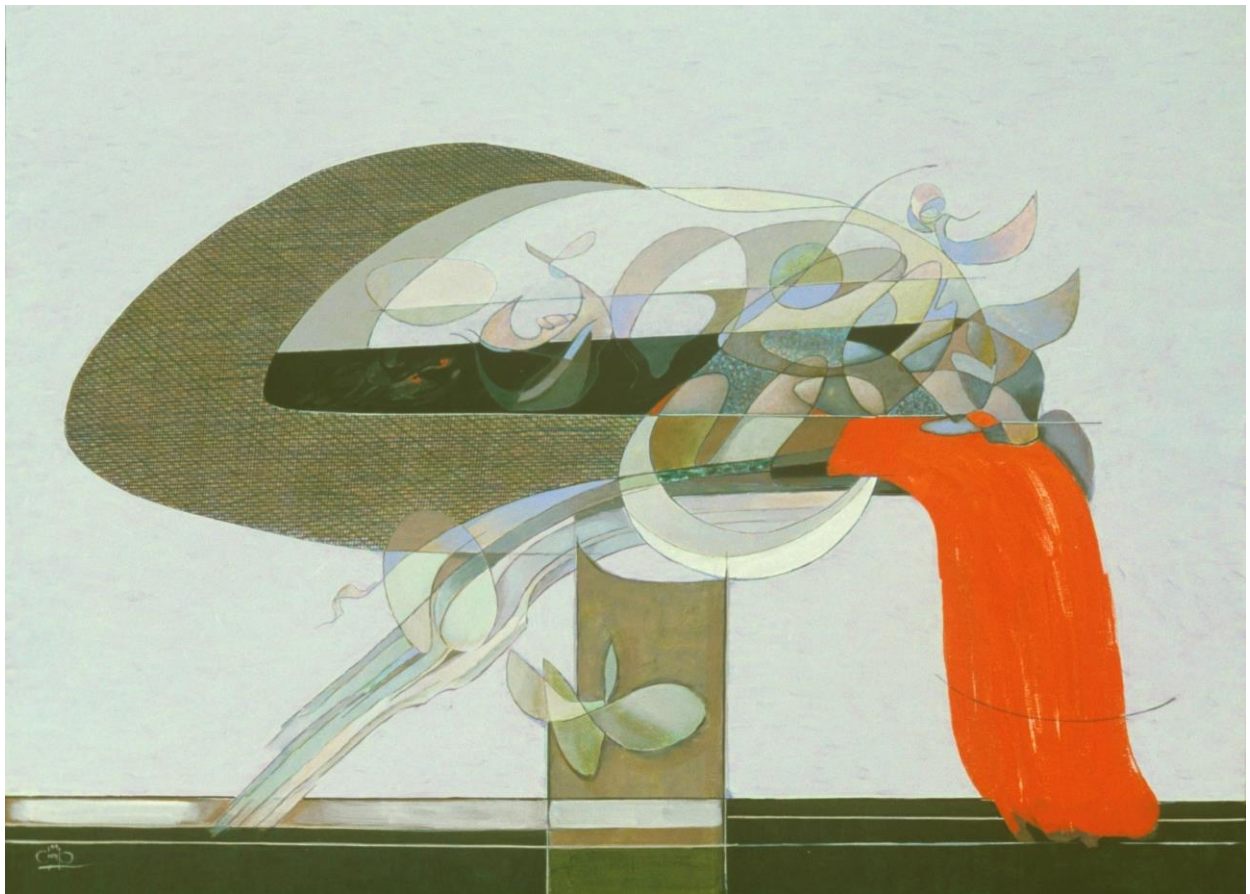
Tatyana. – Like in a children's play: "Freeze!" "Die!" "Rise again!"

Igor. – Yes! Rise again! But still, nothing goes on in Non-existence.

Tatyana. – So cold there!

Igor. – Yes, there is a close correspondence between the two antinomies, between the positive and negative existence. In their co-existence they give life to "a child", who resembles the parents. Its mother is existence and its father is non-existence.

In the heart of negative existence Spirit is born. We can also call it "memory". Imagine that our real life is a positive existence. Oblivion is a negative existence. Memory has nothing in common with time. It does not create anything. Experience is in the existence and memory is in non-existence. Memories do not create anything. Let's look at the analogy. Memory is the opposition of experience. According to Jacob Beme, the medieval German mystical writer, *fierce violent fire appears* in nihility, in oblivion. This violent fire turns into a flame of willpower in the muteness of non-existence. So willpower emanates from nihility. Spirit is this Willpower. Spirit must never ever be annihilated, as well as memory. But it is not positive existence – it is a seed. Memory does not need time. Non-existence has universal memory – it remembers everything. Imagine, that our clock stopped at 12 minutes after 4. But it will certainly go well again!



FLOWER BUD oil on canvas 100x140 1988

But the clock will surely go again, because if it does not, there won't be positive Existence. So the third element which connects the Existence and Non-existence on one axis is Willpower. It remembers everything which has ever been "absorbed" by Non-existence. No motion, no reality and no positive Existence, everything is static in oblivion. Memory is a frozen time. We can remember something, but everything that was connected with that event in the past cannot develop in time, i.e. it does not have life itself. And I suppose that in Non-existence, which absorbs the positive Existence, there is memory.

The characteristic features are: desire is the entrance, memory is the exit. And Spirit connects everything together. Spirit belongs to the positive Existence and to the negative as well. But how can Spirit manifest itself? And who will wind up the clock? So we need a seed and someone who will wind up the clock.

Tatyana. – Non-existence itself?

Igor. – It is Spirit. And how it will do it? When we say, that time stopped we mean that it disappeared and transformed into memory. Memory is not a positive physical category and not a total absence. We *feel* that it is so. And we can't materialize any real person from our memories. We can do it only virtually, as in this children play...

Tatyana. – "Freeze!" "Die!" "Rise again!"

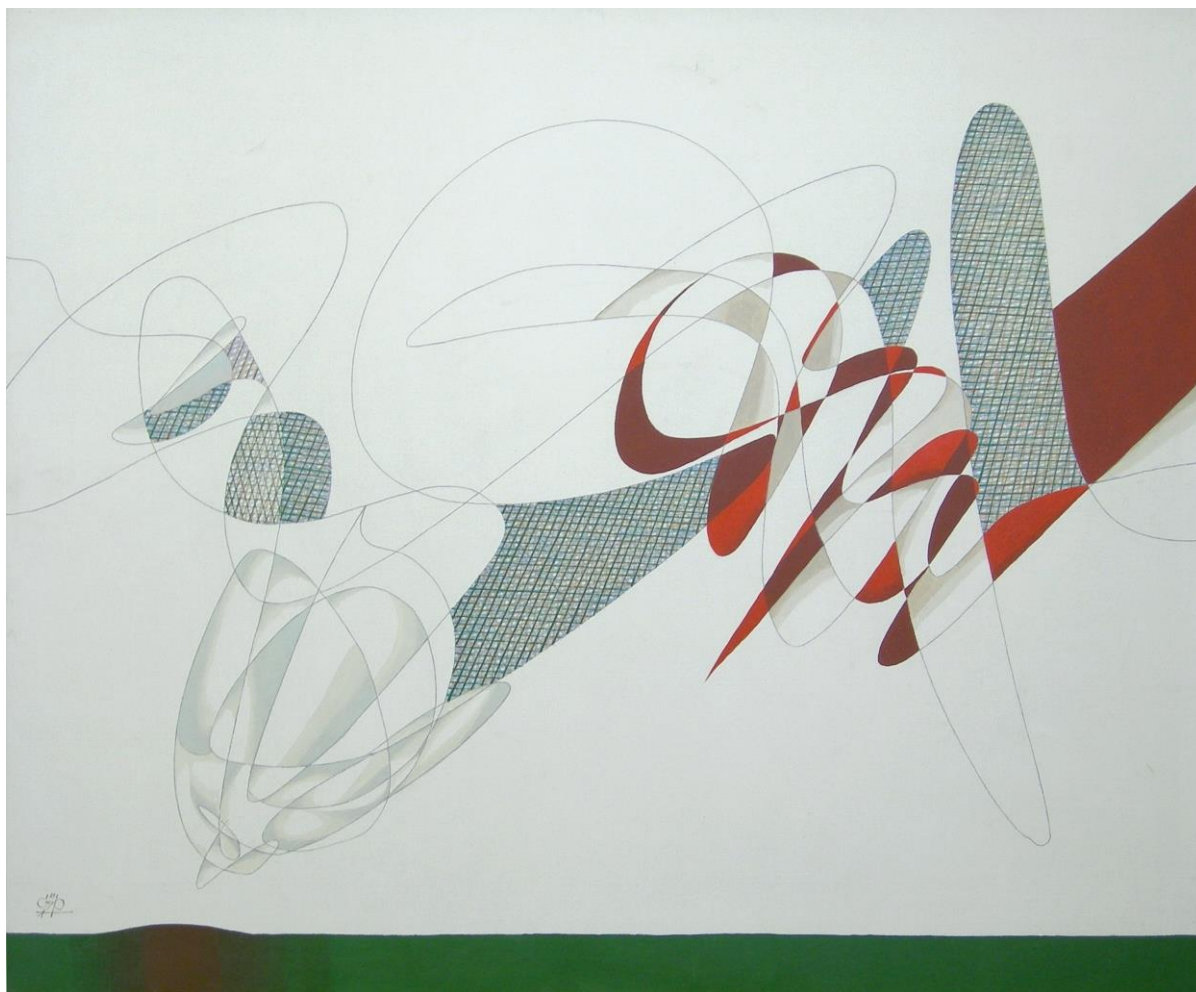
Igor. – Sure, somebody will certainly wind up the clock again!

And here I must return to Jacob Beme, with whom I agree. He said that the Existence is passionately furious as well as Non-existence. Existence is furious with its expansion. But endless multiplication of one aspect produces *passion*. That is why there must be another aspect which would restrict this passion, the restrictor. Well, the matter is that there is nothing... Existence is similar to Non-existence.

Now we are trying to get into non-material sphere searching for analogies. And we feel that something is wrong here. Our fear of death comes from culture. If we find out that death is another category of life we would not be afraid of death and we would never sacrifice our life for the sake of *idea*. I think our memory is the result of non-existence, a certain marginal state. Memory is a trace of negative existence. And sometimes we mix together the categories of positive and negative existence. Who can say that there is no memory in non-existence? Analogy is not the original. Let's take reflection in the mirror. Where is the image there? Well, a bird flew by and disappeared. So what? Our memory imprinted its flight but the mirror is empty. I cannot pull my memories out of the mirror. But the mirror got them and contains in itself. So there is no time and no positive existence in Wonderland. Negative existence is also a Wonderland.

Let's try to find another opposition to the existence. We will find none except non-existence! That means they are somehow connected with each other. Non-existence reflects the real existence through similarity. But in the heart of nihility furious rage blusters in the blindness of a mute cry proving its total antagonism to the Existence. And in the heart of this flame *phoenix - desire* is born.

Such passion "inflames the muteness" on the verge of non-existence and inside it (according to J.Beme). Memory inflames the dead and puts life in them. In its opposition to the existence non-existence is longing to give its muteness, its sleeping power, its goodness and its mute overflowing energy back to the existence. There is a marginal zone of non-existence. It is a fragile "small" substance, the same as the "small" positive existence, to whom it gives its burning *marginal* passion. On the verge of *nihility* desire is born; it takes only memory (*partial nihility*). This opposition contains the characteristics in itself.



IMPULSE acrylic on canvas 100x120 1988



SAILING FORMS-5 acrylic on canvas 100x150 1988

Only then Spirit flying up from the verge of Nihilty takes memory and oblivion, everything that was forgotten in times, with it – and all this are *monads*! Spirit contains Willpower. It takes the bitterness of the fury that is in darkness. And it is a violent very powerful fury – dark of the darkness - and here Spirit originates from. If nihilty does not give itself on the verge it would stop to be eternal, because there is the positive existence. But oblivion needs the Will. So non-existence must be determined: it must contain not only *muteness* but the Voice – the Voice, as the opposition to the existence. Here is analogy from the Bible: when our Savior Jesus Christ descended to the inferno and took the souls out of the dark muteness. So Spirit together with the souls on the verge between muteness and positive existence is “inspired” by the only one mission: it carries the seeds. Who will receive them? Spirit is preoccupied with the mission to put the seeds from nihilty to the existence and to initiate *the time of growth*. Sometimes I imagine a wave arising from the black square of Malevich which turns into a piece of light. I think this work can be called “Meditation”. May be Spirit comes out of it like a bright stream...

Tatyana. – I didn’t catch it... How that will be?

Igor. – Well it must be simple... Another reality is not non-existence. It is a point of imagination, like mirrors of memory...

In 1962 I talked to Leonardo de Vinci not directly, of course, but with the inner voice of my soul. I spoke with Cezanne, Picasso, Van-Gogh and Paul Gougen. I had *contacts - messages* with these artists when I worked with their pictures standing for hours before them. These messages, sometimes strange and peculiar, these dreams and eccentric images come to me from *non-existence*. When I am drawing a bird I give the second life to it, because I pull it from my memory, from non-existence and put the reflected image of it in this world.

Painting is the world of interactions and through these interactions the landscape I am drawing in this moment opens to me. But next year it is already different, because the trees has become higher and something has subtly changed. But the landscape in my memory will never change. Oh, Tanya, this helps us to develop our memory in order to take it with us one day when we would cross the boundary from here to non-existence. You see, creative process is the most wonderful thing in the world. It is not philosophy. We all are afraid of death, but the matter is that we are not afraid of death, but of that terrible emptiness of NIHILITY and loss of memory connected with it...

I believe that one day scientists will discover the substances that conceal things we have been talking about today.



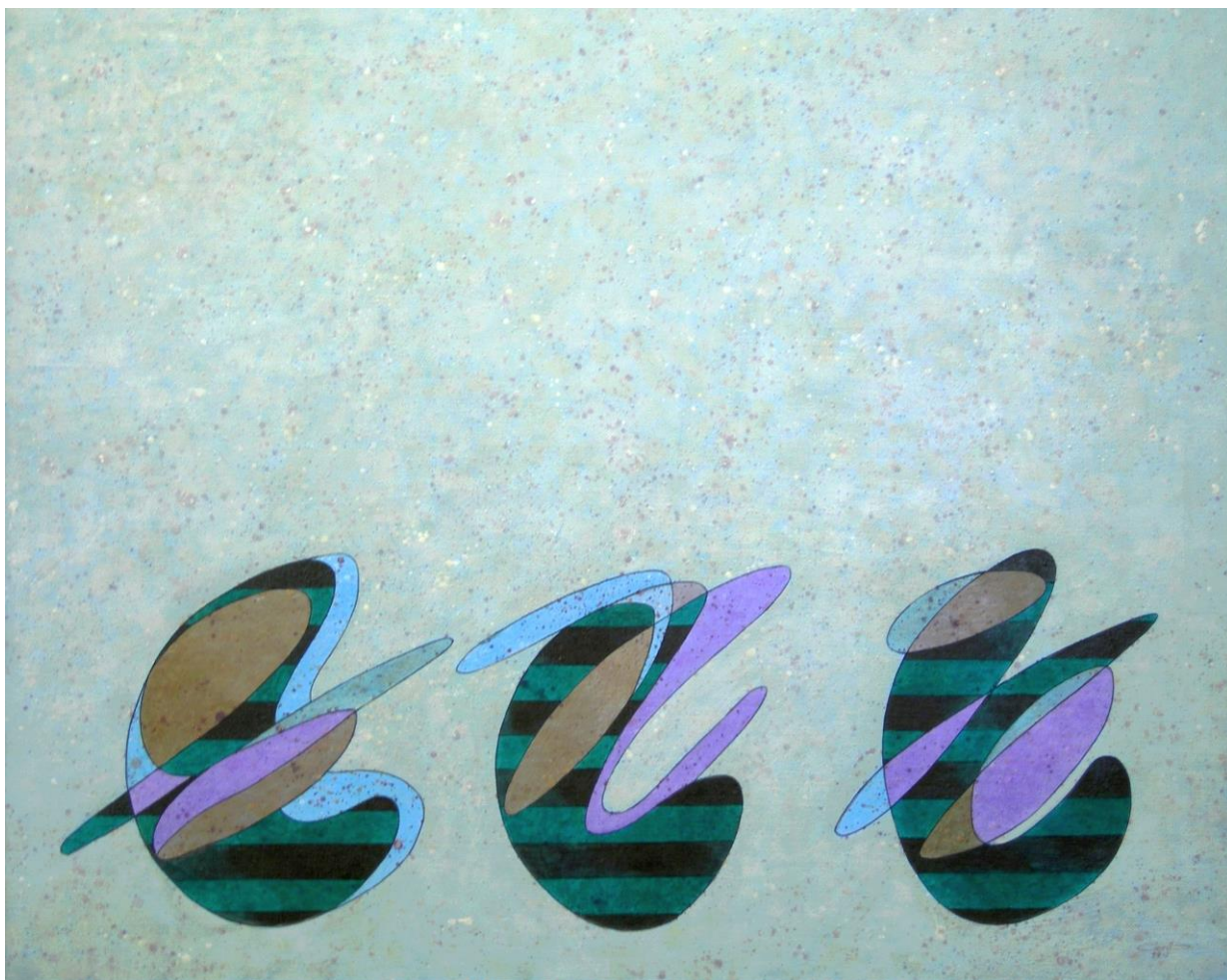
WOODPECKER'S NEST oil, acrylic on canvas 100x100 1995

12.05. 1999 WOODPECKER'S NEST

(from my letter to Alexander Mochaloff, the artist from New York)

My picture «Woodpecker's Nest» created in 1995 can have another title: «Woodpecker's Message». In this work visual imagery does not coincide with the virtual informational code of the message - it is metaphor. It presupposes the presence of the third spectator, who is the bird called Woodpecker. So the message sent by the Woodpecker changes our visual imagery and visual sign. This is the basic subject of the picture.

Now we are living in a rush of informational streams. Sometimes we manage to discern some strange unknown signal and decode it using our language culture. Here I use the language of painting. In this case we receive absolutely new image - aspect of object which is quite different from the real one.



THREE INVERSIONS oil on canvas 100x120 1999

Our usual interpretation of Woodpecker's life has nothing in common with Woodpecker's own interpretation of its life. The same thing is with image – appearance of people in Woodpecker's perception - it would not have any human features, but the features of Woodpecker as a kind of "bird-man" unknown to us but well-known to the Woodpecker.

In conclusion we may say that on this picture we see the portrait of Woodpecker made by the artist-Woodpecker.

Unfortunately literary language is not able to translate the message of Woodpecker to us in this picture. Such expressions as "woodpecker-man" or "man-woodpecker" remind us of metaphor. But that depends on the way how to look at it! Without bird's language this image goes beyond the boundaries of our physical perception - it is metaphysical. This is the only this way we go beyond the boundaries of realism and acquire new exciting experience.

As for color, form and technique – they are blended into a one unit to confirm the Woodpecker in its essential niche.

MARINA BESSONOVA

Art-critic, curator of contemporary art in Moscow Pushkin Museum

Exhibition in "Zalman" Gallery, New-York 1999

Artist Igor Snegur

"LONGING FOR NON-FIGURATIVENESS" (reduced variant)*

This retrospective compact exhibition of Igor Snegur (born in 1935) gives us the opportunity to follow the evolution of creative development of one of the famous Russian artists non-conformists, who belongs to the generation of the 60-ties. The future non-conformists developed in the period of the late 50-s – the time of Khrushchev's "thaw", when the works of Van-Gogh, Cezanne, Matisse and Picasso were taken from depository. The first exhibition of abstract American artists was opened in Moscow. It stimulated the interest towards the founders of these trends from this country – masters of the first Russian avant-garde - Kandinsky and Malevich. Reproductions of their works could be seen in the western art-magazines and catalogs. Also the meetings with philosophers, writers and poets – pre-war intelligentsia, who returned from Stalin's concentration camps - played very important role during this period.

At that time Igor Snegur got acquainted with Arcady Steinberg, poet and artist, who returned from confinement and was rehabilitated in 1957, but was obliged to live only at the distance of 101 km from Moscow. This meeting confirmed Snegur's non-conformist views. A. Steinberg came to live in Tarusa, where immediately non-official cultural centre appeared. Boris Sveshnikov, the artist, who also spent ten years in concentration camps, arrived to Steinberg. Soon many other younger artists joined them – Steinberg's son Edward, Dmitry Plavinsky, Valentin Vorobiev, Igor Snegur and others.

Snegur studied in Moscow Institute of Printing Technologies. One of his teachers was Ely Belutin, who organized the art studio "New Reality". Igor came to this studio...

...Belutin created his own pedagogical system, "the theory of contact": all the elements – color, form, space, light, tone, point, line, deepness and surface - were explored thoroughly, in details and in their interaction. Obtaining this language and taking realistic nature as a basis, artists could finally move to non-figurativeness. Exploration of modern European art from expressionism to Picasso also played the important role in this process...

...In 1962 Igor Snegur left Belutin's studio – it was the time before the famous exhibition in Manege, smashed by the communist party.

Separation from studio coincided with the period when Snegur created the first works of his own individual style, feeling himself an artist with a unique vision of reality. This happened in a small town Vasilsursk on the Volga, where he was working on plain air. He was so absorbed in meditation that suddenly saw the landscape in the dynamics of formation, as if by rotational vision - and it had nothing in common with still nature. This second essence of landscape, which is usually invisible and is concealed from the artist, Snegur reproduced in his work (*Vasilsursk, 1962*). Also in this year and in the following years he created many landscapes, urbane sceneries and compositions in post-expressionistic style; form-color is his main pictorial means. The swelled hills with buildings heaped upon them, curved arcs of the bridges and towers remind Cezanne and Braque - cubism in the period of formation. However, unlike the artists of the first Russian avant-garde this turn to the basic plastic elements of new European painting relates to completely different historical epoch.

Approximation and interpenetration of geometrical forms in the pictures of Igor Snegur is reached through the transformation of their margins and color spots; through intermediate semi-transparent zones (*Saratov, 1962*) or the twisted color stripes, which seemed to leak through the landscape dividing it into separate parts: that gives us the opportunity to look at the town topography from the different points of observation (*Nizhny Novgorod 1962*). In the other works color and texture of the road rising into the mountain, form a separate organic whole (*Kashira, 1962*) - the element, as in the work *Improvisations* by Kandinsky. The elements of color-form which compose the late landscapes draw him nearer to non-figurative painting.

During the following decades the artist had to combine different activities - to work in the cinema and theatre, because since 1963 even the work as a book illustrator was blocked for him due to the accusations in "formalism". In all the spheres Igor Snegur has been experimenter, using light-and-music in his theatrical scenery, assembling in posters and collages in cinema. But painting and drawing have always been his fundamental occupation; this was known only to his close friends.

Since 1978 Igor Snegur started to organize the exhibitions of the group "20 MOSCOW ARTISTS", which took place in the basement halls on Malaya Gruzinskaya str., 28. It has become the first break-through of non-official art to the large audience.

In this time the creative style of the artist has changed radically. He has been constantly searching for his unique organic style, completely rejecting methods of traditional figurativeness. Two of his water-color drawings are the examples of these changes - the author named them *Geometrical Landscapes* (1979)...

...The artist also worked in dynamic abstraction. Intersected black-and-red discs, stripes and rectangles in his compositions of 1983 create the image of motion, symbolizing pure energy and continue the traditions of Russian avant-garde masters, such as simultaneous discs of Sonya Delone-Terk and dynamic suprematism of L. Popova (*Geometry – 1 and 2*, 1983). However plastic explorations of the well-known abstract styles did not satisfy the artist.

Soon Snegur came to spatial compositions, where his main task was the creation of compound multiple forms emerging from metaphysical vacuum. Two pencil drawings of 1988 represented on this exhibition (*Serene* and *Portrait of a Young Man*) are the interesting examples of these researches....

...In *Serene* we really feel the landscape: splashing of waves, pushing out some organic creature like medusa or octopus on the surface. Resemblance of reality without any intention to imitate this reality associates this drawing with a musical symphony. Guessing genuine motifs transforms these motifs into a metaphor.

Paintings of 1989 – 1990 have the same metaphorical character and represent the main part of the exposition (*Water-Lily, Snail, Moth, Five Figures, Woodpecker's Nest*)...

...Such is the work *Conflict – 2* (1996), where on a light blue background we see a meeting-and-collision of the two living forms, that give birth to a third form – a condensed mass of energetic tension with more saturate color, which prevents the two conflict forms from clash... The main expressive means here is a flexible animated line, which creates the pulsating elements. According to A. Bergson it is "*elan vitale*" - a line and the source of life.

In the work *Landscape with Three Spheres* (1989) collage imitation of wooden frames has the same aim. The effect of pseudo collage plays here the role of a line, making pictorial space more complicated and introducing the shifts of perspective...

...This effect is intensified in *Composition-89*...

The most part of paintings and drawings is devoted to flight of forms - as the symbol of constant motion of life and nature (*Act of Motion* 1989, *Composition-Sailing Form-4* 1989, *Accords of Harmony* 1995) and others. In the process of motion forms experience numerous transformations and reveal metaphysical essence of the infinite formation of Being...

...Sometimes strict geometrical forms interfere in these organic structures (*Composition-Sailing Form*) also to experience transformations and to twist, deprived of their rationality and statics...

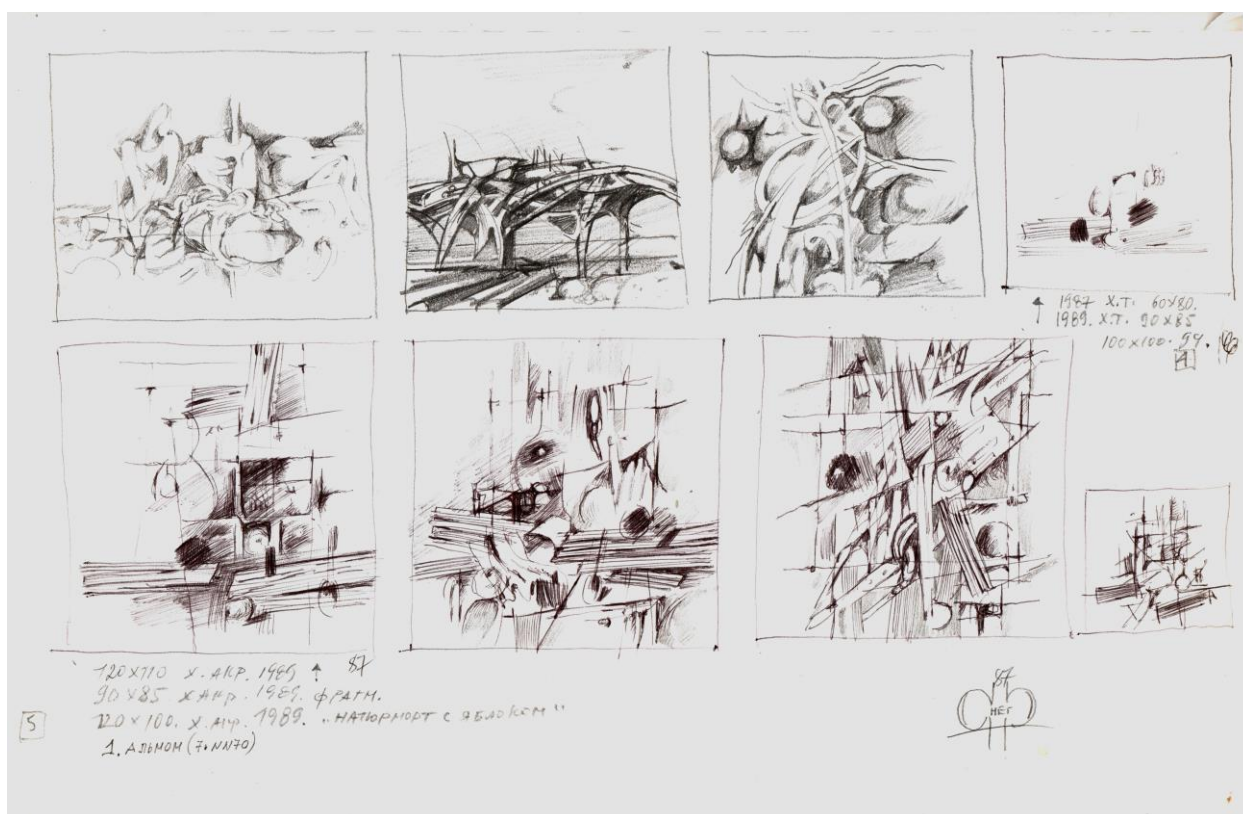
...The truth of author's message is in the discovery of constant mutation of materiality, emerging from "something" metaphysical and turning into "nothing" in the next moment.

Painting of Igor Snegur relating to the late period demonstrates never-ending possibilities of the development in the end of the 20th century; the basis was established in Russian non-figurative art in the beginning of the century.

*M. Bessonova "*Selected Works*". – M.: BALTRUS, 2004, p. 239-243

PAGES FROM SKETCH-BOOKS

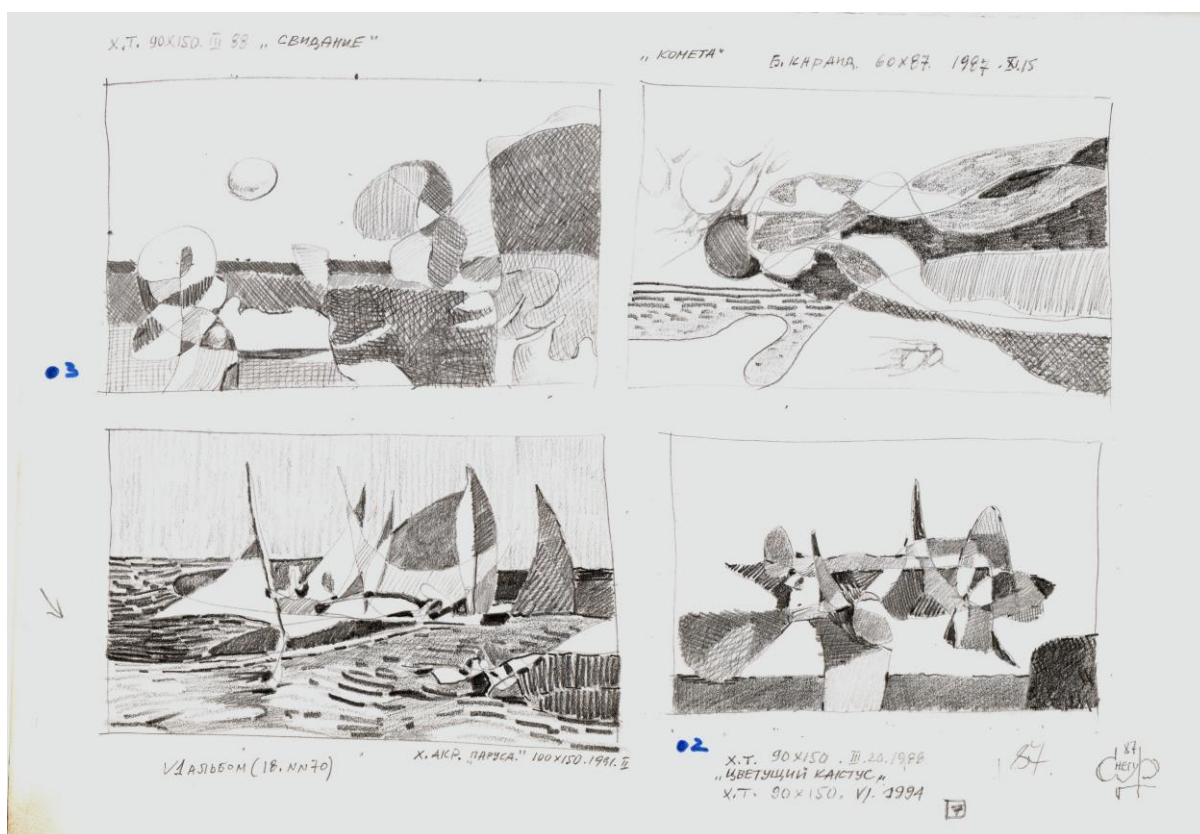




Sketch-book-1 (1-70) p.7



Sketch-book-1(1-70) p.11



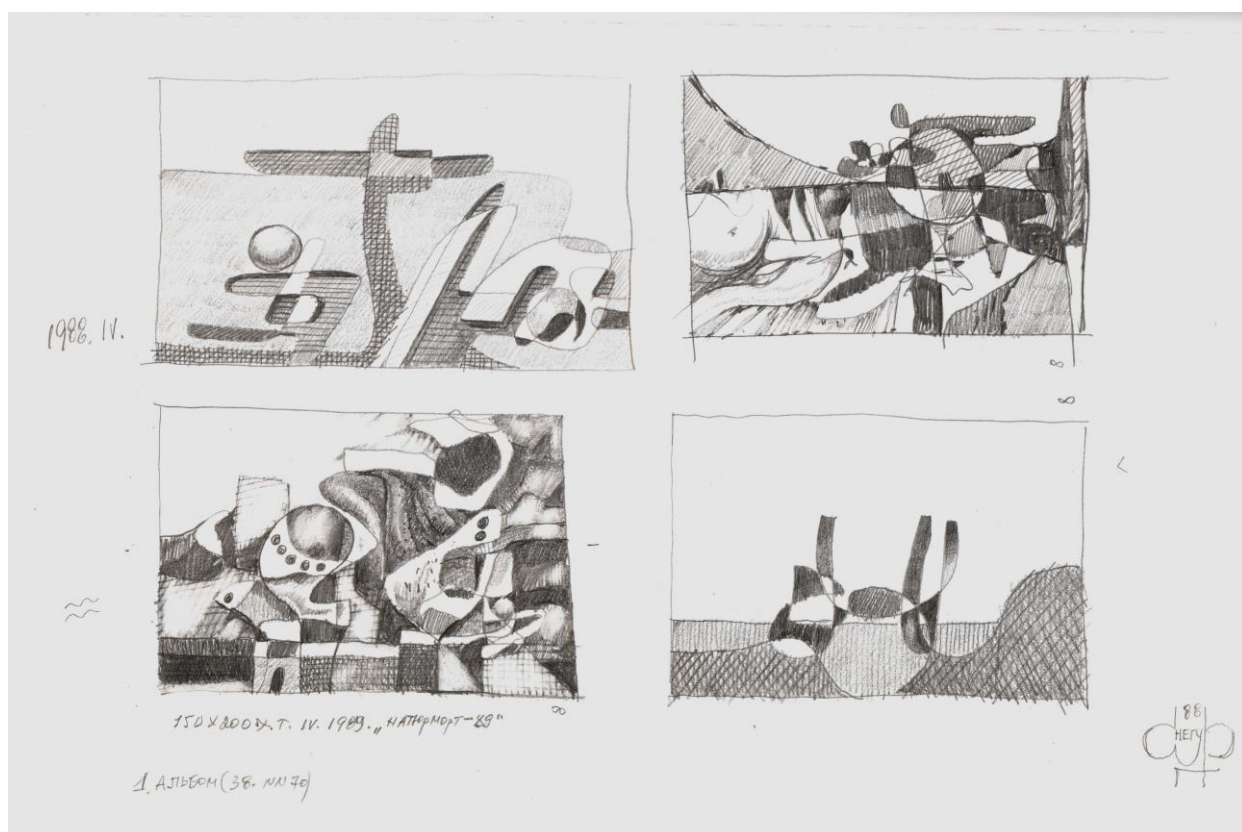
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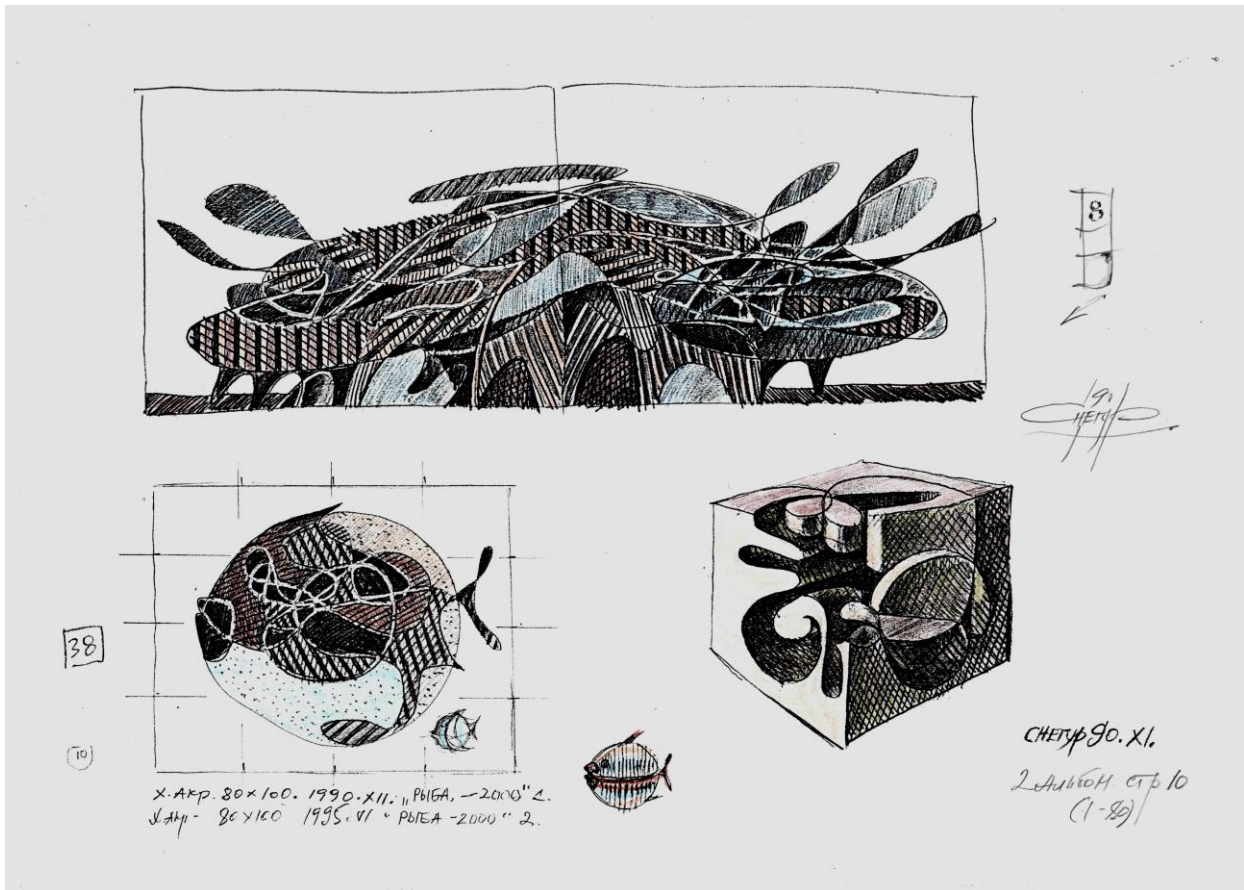
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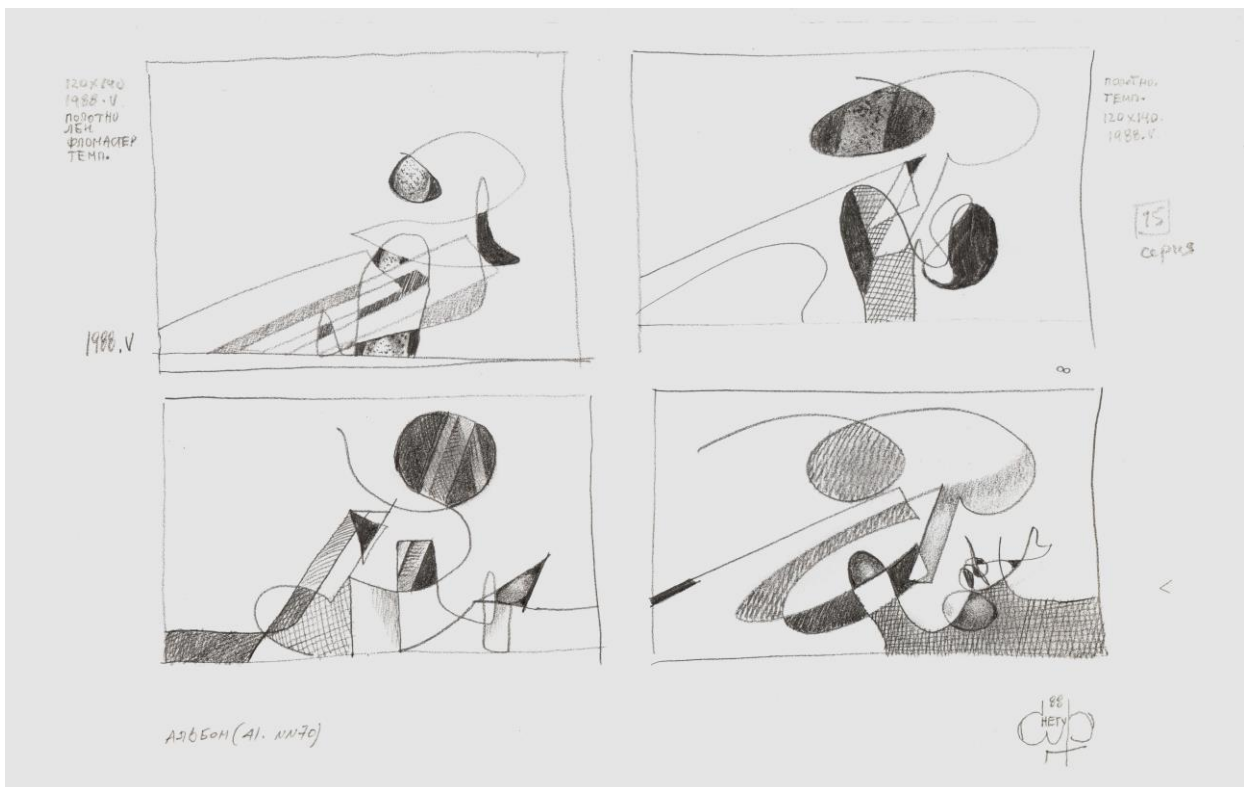
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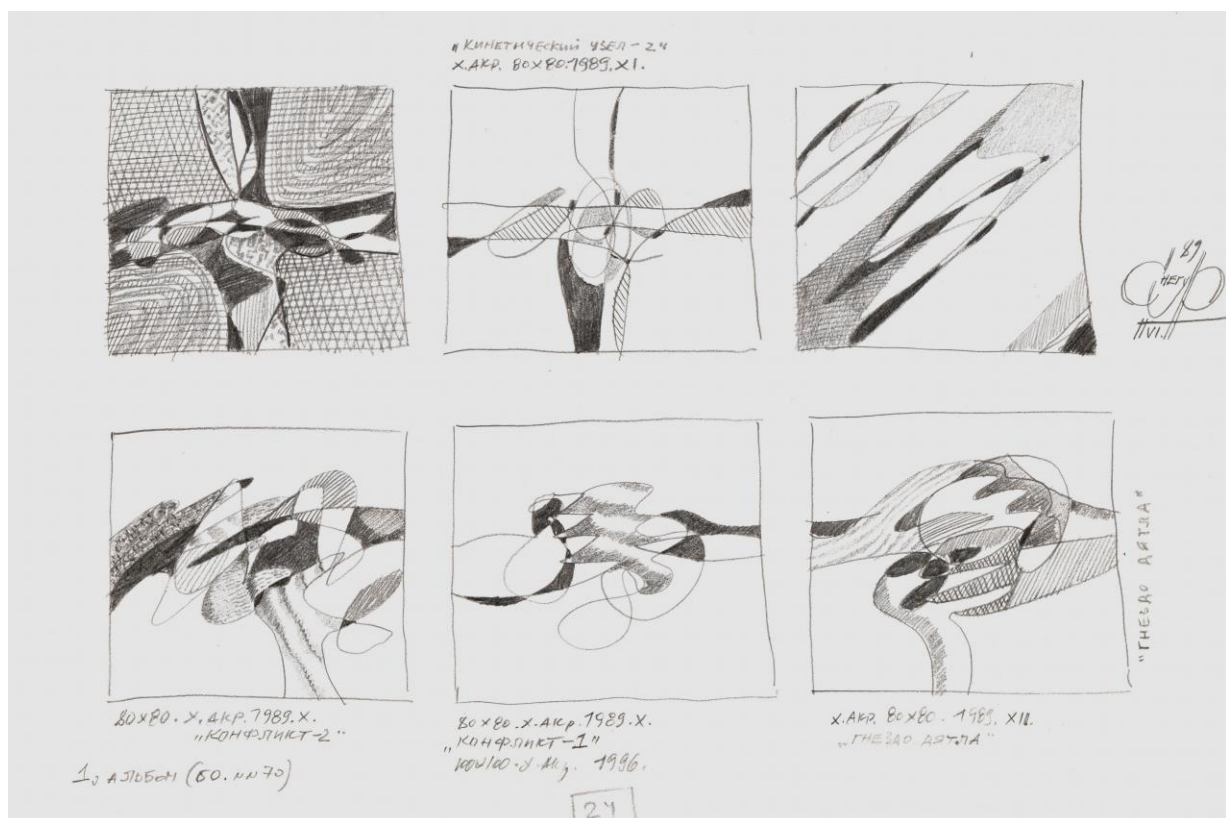
Sketch-book-1 (1-76) p.38



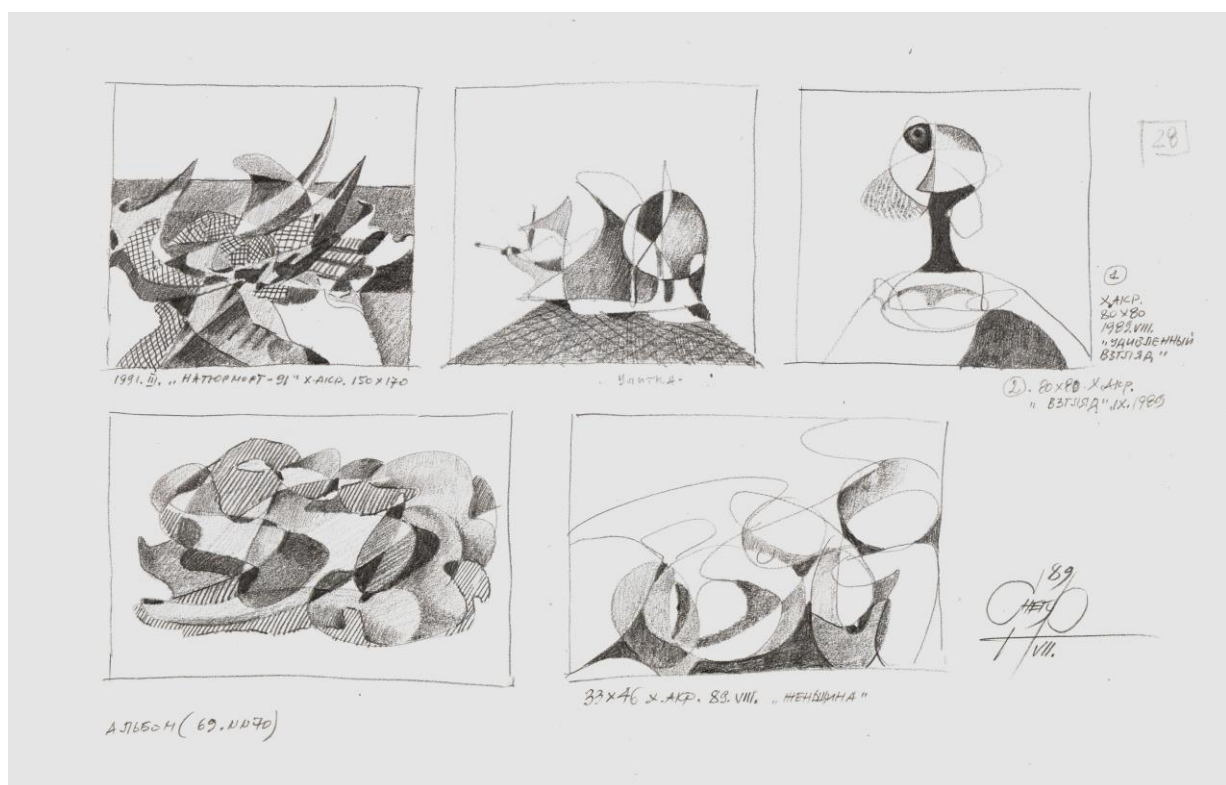
Sketch-book-2 (1-80) p.10



Sketch-book-1 (1-70) p.41



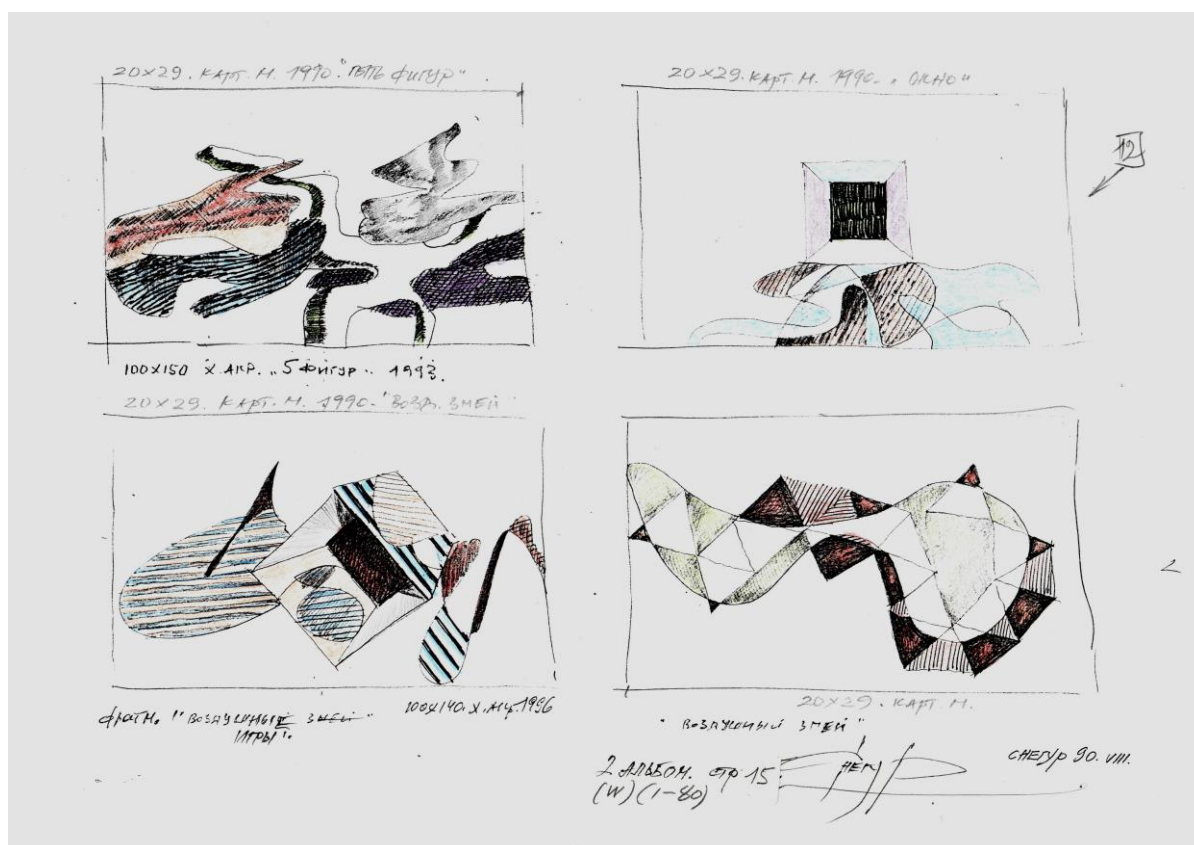
Sketch-book-1 (1-70) p.60



Sketch-book-1 (1-70) p.69



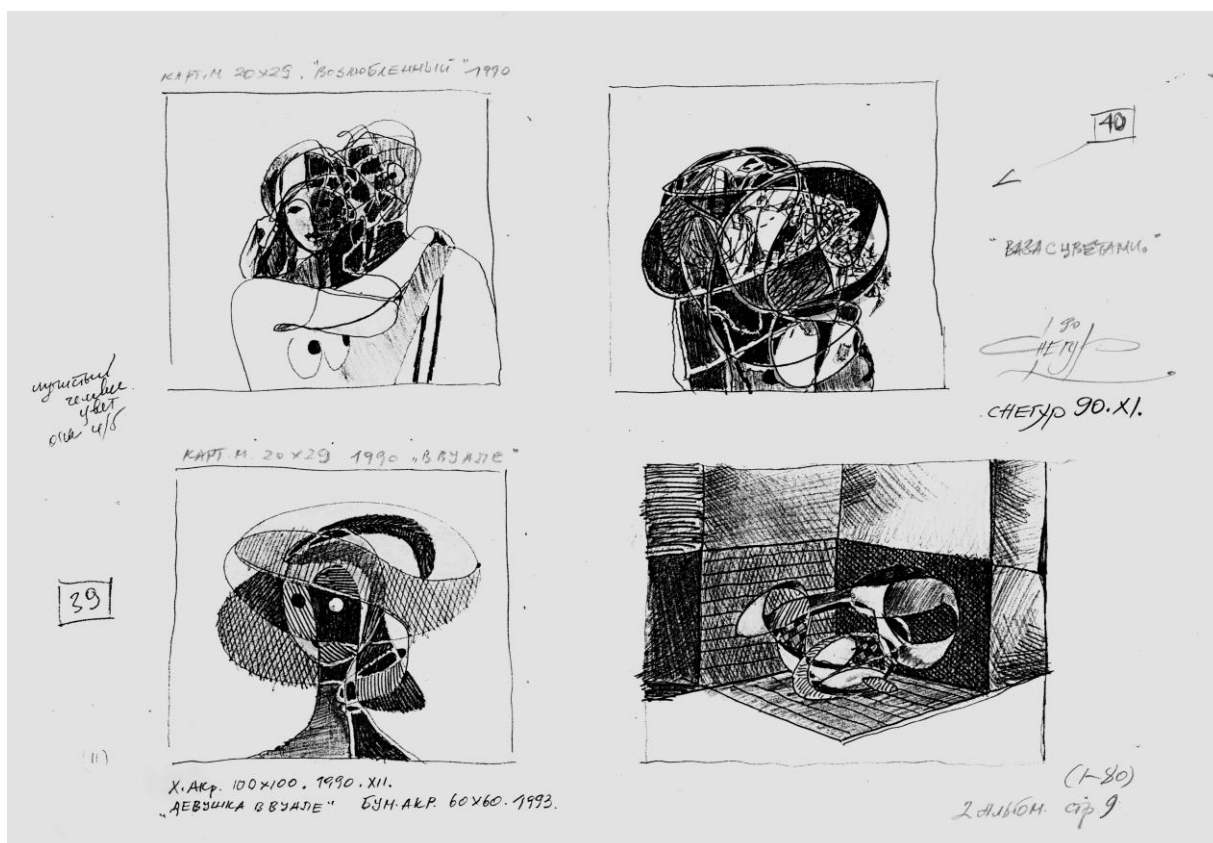
Sketch-book-2 (1-80) p.6



Sketch-book-2 (1-80) p.15



Sketch-book-2 (1-80) p.10



Sketch-book-2 (1-80) p.9



Sketch-book-1 (1-70) p.5



Sketch-book-1 (1-70) p.6

SUBJECT. LINE. PICTORIAL SPACE



ARCHETYPES oil on canvas 80x100 1989



WALK ALONG THE QUAY acrylic on canvas 65x99 1989

14.08. 2001 *Diary*

Abstract means non-material. But only idea is non-material. So what is the idea of abstract art? From my opinion it is the correlation of geometry and amorphous forms. Geometry is finite and static. Amorphous forms are mutable, changing and infinite. In other words, amorphous form is a pulsar and geometry is a restrictor. For example, line can be either free or restricted by some marks of geometry. So every image originates from the interaction of statics and freedom.

Amorphous forms have feminine nature. Geometry has masculine features. As a restrictor geometry arranges form. Amorphousness changes and modifies it. Otherwise image as a marker of transformation will not appear. Here we can remember Anaximander, the Greek philosopher who spoke about infinite "Iperon" and Pythagoras, who used the term "Peras" to define the restriction of infinity.

Artists intuitively create their own pictorial language on the basis of these principles.

That is why it is so difficult for art-critics to work today: so many artists, so many new styles.

07.08. 1991 VISION-SKETCH

Nature manifests itself in three types of energy – in progression, rotation and fluctuation. Our society is deep inside this energy which motivates it to active life. Art is the most outstanding manifestation of this interaction, which is expressed in signs, forms, sounds and color.

During its history art had only practical missions based on social tasks and on ethnical consolidation.



FIGHT WITH MYSELF oil on canvas 100x120 1995

In the 20th century art turned to itself and for the first time it identified itself as a “verbal” communication, choosing new horizon for the further development - free from material chains and rigid limits.

Inability to reach perfection and completeness in combination with spiritual discomfort led artists to the decision to change the basic Aim of art. As a result its pragmatic aspects were replaced by spiritual. This change of course was noticed in the beginning of the 20th century. Sensuous figurative artistic mentality gave place to structural mentality marked by the appearance of new styles, such as cubism, futurism, expressionism, tashism, constructivism, abstract art, surrealism and many others.

Structural mentality and methods of modern artists can be explained if we look at the structure of pictorial and literary language:

Pictorial language

1. Symbol - Object
2. Composition - Subject
3. Texture - Predicate
4. Image - Discretion

Literary Language

1. Nominative - Object
2. Predicate - Subject
3. Adjective - Attribute
4. Pronoun - sentence



WHITE DAY oil on canvas 50x60 1990

Parts of pictorial speech were defined by artists in the beginning of the 20th century: subject – by Malevich, attribute – by Kandinsky, pronoun by Arp, predicate by Filonov. Analogically: symbol – by Malevich, texture – by Kandinsky, discretion - by Arp, composition – by Filonov.

Using structural analysis we can discover, that all the trends of the 20th century is the exploration of parts of speech of artistic mentality. Pictorial space is a Great Mute. It is just going to start speaking meta-language of resonant vibrations. Through resonance with *human monads* it will manifest the beginning of new civilization of the Third Millenium. This also means that pictorial space is an animated object and that artist-creator produces *mental forms* – our guides to all the times. They are like mythological Chiron - the mediators between material and spiritual world.

LINE-VERB *Diary*

Action, Word, the unity of Word and Action, act, Co-existence, expansion of Spirit and freedom from prison of materiality – these are the aims of contemporary art today.

Structural mentality generates Metaphorical speech, which interprets “the speech” of material objects and unites us with Nature. As a result work of art is no longer “the window into this world”, but the “object-mediator”, which exists independently. These Creatures generated by creative action become the mediators between material and spiritual world, so that life of artist becomes much more perfect.



PICNIC oil on canvas 100x120 1979

15.02. 2004 *Diary*

At first I create hieroglyph in my sketch book, then the same on the canvas - in space of canvas. The main thing is to find the point of the utmost intensity and concentration, the place of the extreme tension. From this point an object - geometrical form – emanates as a result of vigorous clash of energies. This form comes to life, interacts and pulsates through the energy of color. But we cannot overturn it and look at the other side of it. It is quite different there and pictorial space there is also different – virtual, mental space “beyond-the-picture”.

At first I created the series “Markers”, then - “Elementals”. Through the life of Elementals I want to penetrate deeper - into the life of Fractals. Artists are like geologists – they always force their way through to find out - what is there beyond the horizon? Imagine, object is placed in pictorial space. Does that mean that pictorial space is the primary element and object is the secondary? According to Henry Moore the density of plastic space is equal to the density of sculptor’s material. So if mentality is structural, then virtual space is also structural as well as color-form in the territory “beyond-the-picture”.

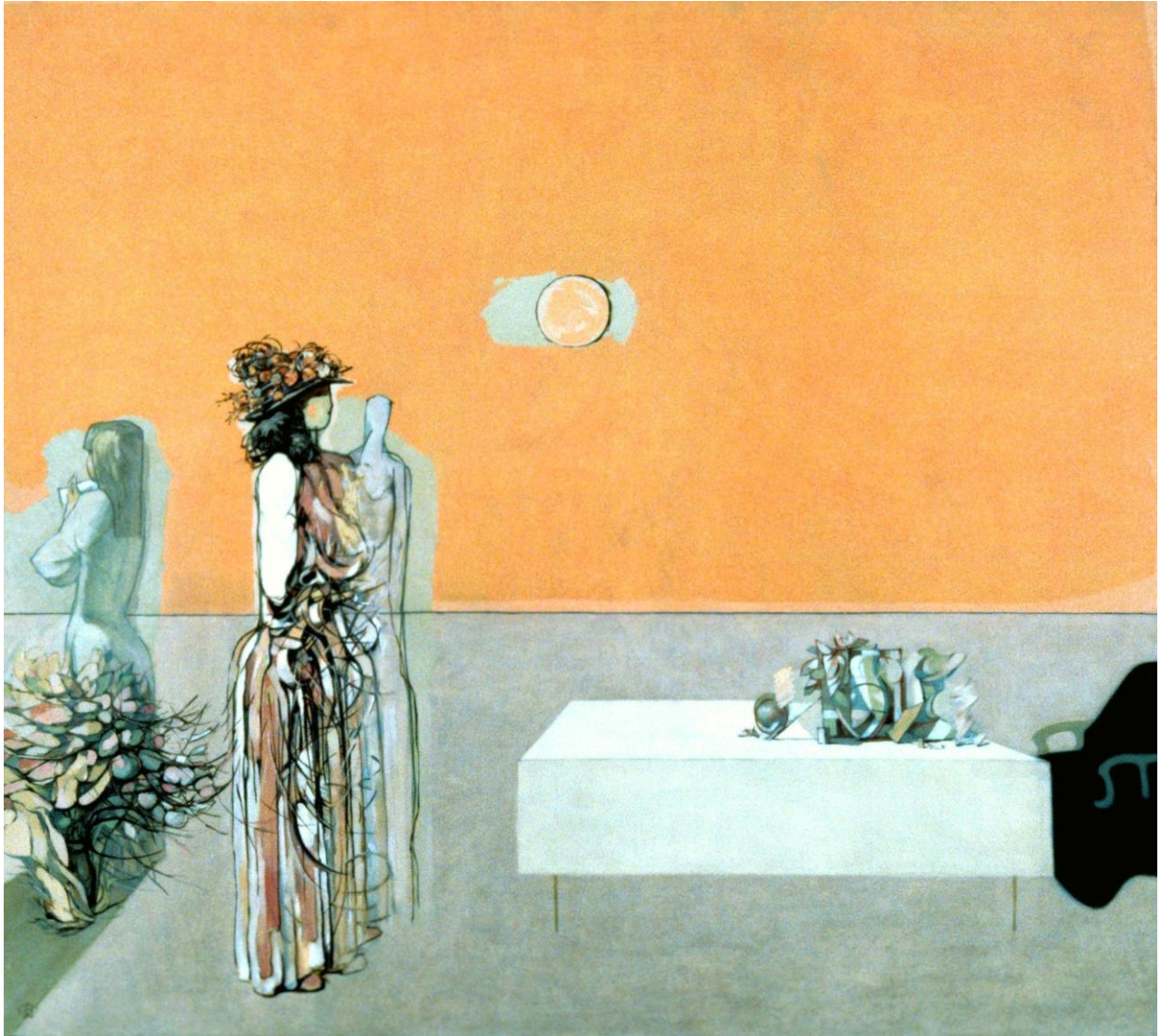
07.08. 2004 *Diary*

My works “Elegant Intersection” and “Geometrical Noumenon”, “Elementals” series - these works *block and arrest* chaos. They restrict chaos which is trying desperately to rush out. Crystal, the structure holds back chaos. The aim is to arrange it.

My picture “Flower Bud” shows the origin of life. The first “existences” appear - some living creatures. This is an act of creation.



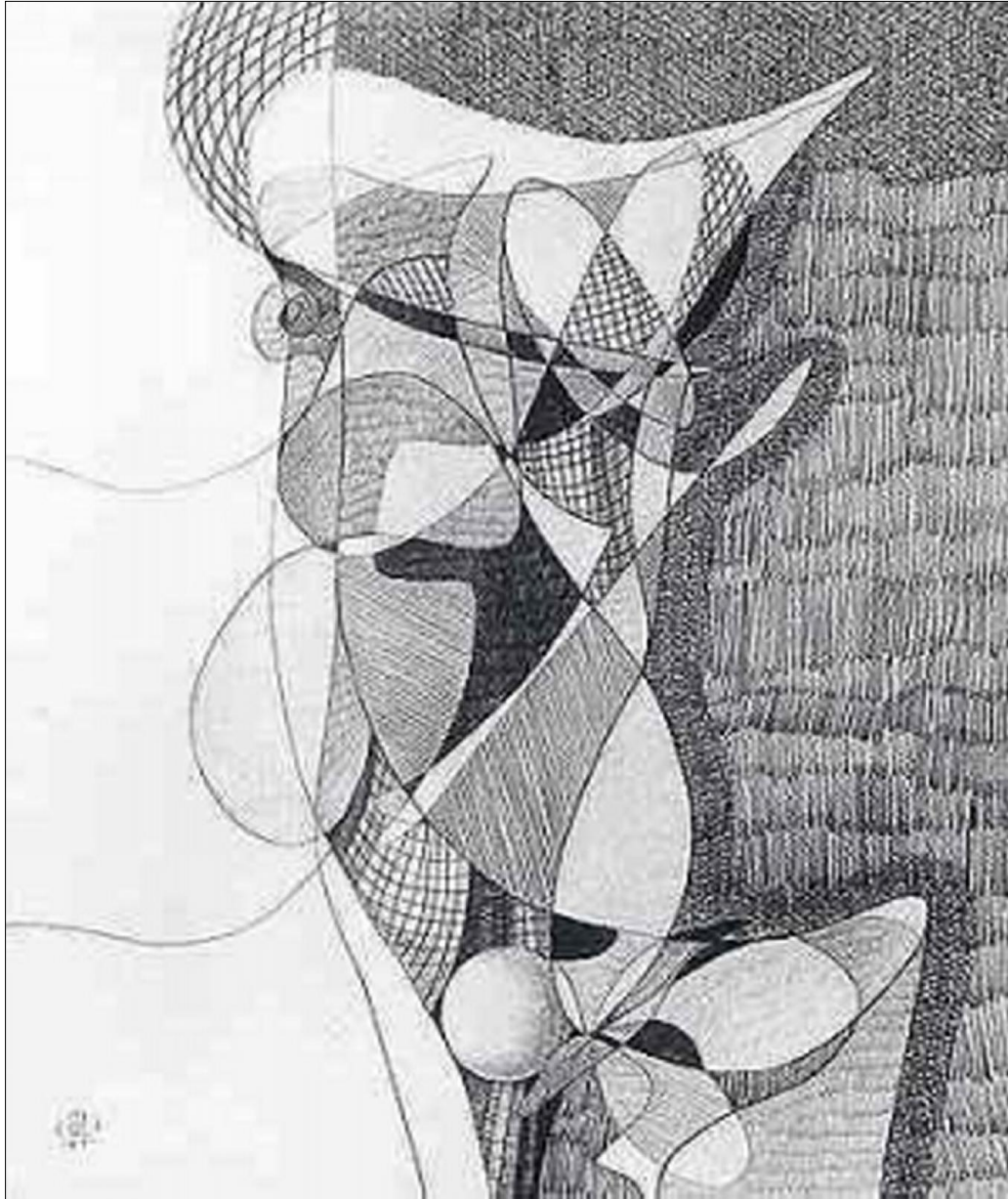
IN WARM SUNSHINE acrylic on canvas 155x175 1998



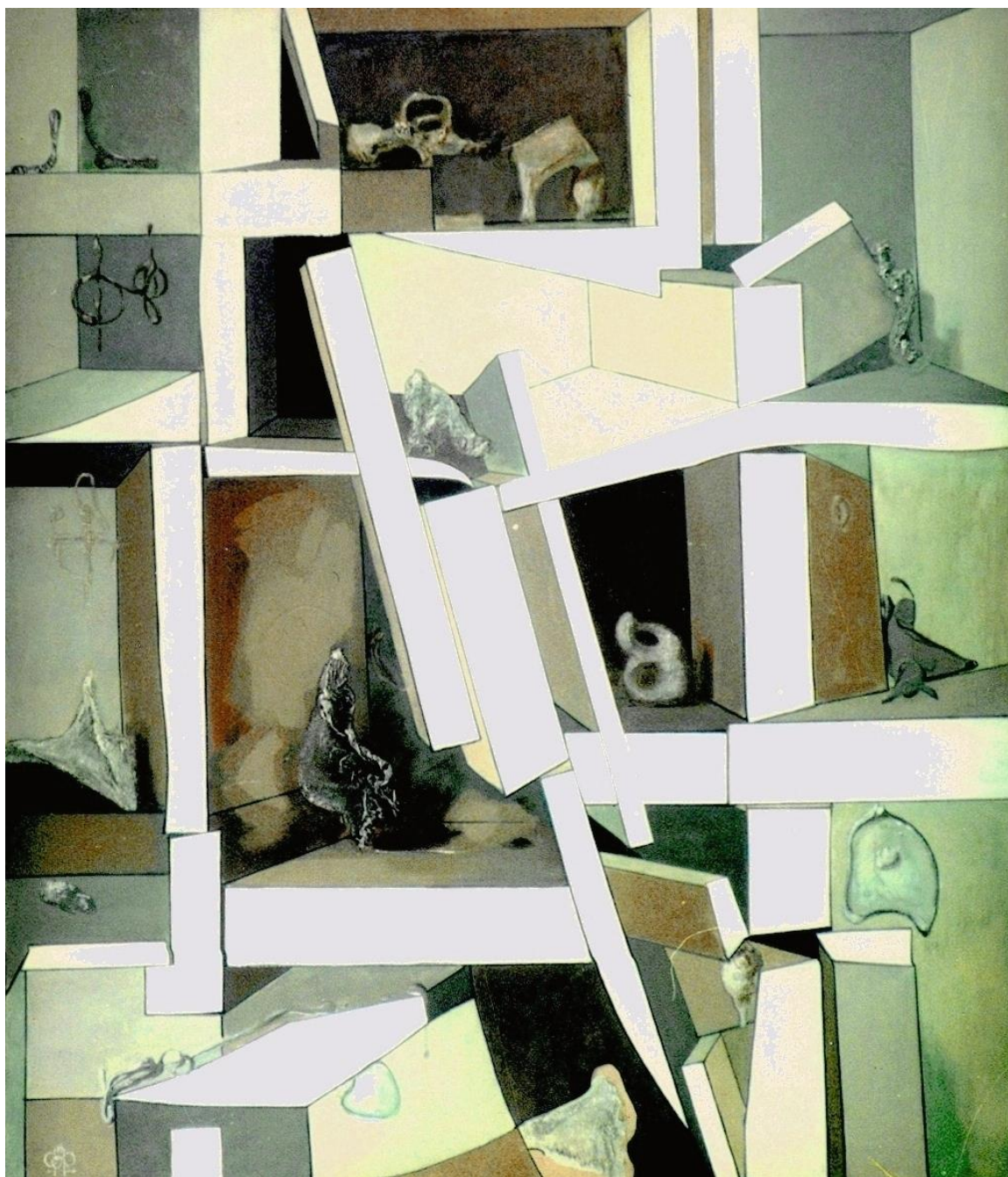
FIELD oil on canvas 180x200 1987 (*State Tretyakov Gallery*)



SIREN oil, acrylic on canvas 100x100 1987



PORTRAIT OF A YOUNG MAN paper, crayon, 74x54 1989



ROOM IN THE CORNER acrylic on canvas, collage 140x120 1995



ISLAND CRETE - 1 acrylic on canvas 150x180 1988



TELETYPE-LANDSCAPE acrylic on canvas 90x150 1994



STORM oil on canvas 80x100 1990



SAILING FORMS -4 acrylic on canvas 90x150 1988

IF PICTURE IS UNTITLED

Painting is addressed to a viewer and no text can describe it. How can we express in words the energy of composition, color and form? And is it possible to convey adequately the message of art work?

It is important for the viewers to be carried away by emotions, to feel excitement, when they look at the picture. As a result, they feel such a deep powerful drive that they try to realize what happens to them. There is emotional memory and memory of realization; they interact with each other and fix *the image* of the experience.

Artists give titles to their works being simply practical: we used to mark the events by logical texts. Titles are also such marks.

Absence of titles liberates viewers from artist's authority: they can personally experience and feel the work of art. People recognize what they "hear" from the picture themselves: they become authors of "another variant of interpretation". Here the spontaneous close cooperation of artist and viewer is hidden: not a day without each other!

However we should forgive artists for giving titles, because titles help them to remember pictures when people ask about them.

NON – FIGURATIVE PAINTING



GEOMETRY - 2 p., temp. 54x79 1983



GEOMETRY - 1 p., mixed technique 53x77 1982



SAILING FORMS-TEXTURE - 2 p., temp. 59x80 1966



SAILING FORMS-TEXTURE - 1 p., temp. 55x80 1966

ESSAY

Our society has been changing during 100 years and is changing now. New mentality is addressed to our *inner spiritual* Self, to its close connection with the outer world and subtle correlation with the essential universal Being. As a result artists turn away from material perception: their subconscious sphere is actualized, *mental form* becomes the main point instead of social idea. Looking at the works of our "Russian Golden Age" we receive such a powerful energetic impulse that leaves behind modern western painting and anarchic theory of *simulacra* aimed at immature mentality and vision. Energetic power of Russian art created at the beginning of the 20th century consists in the active *manifestation* of form in pictorial space.

There are many new trends in Russian art now. Some of them bear the features of western influence – commercial art which has nothing to do with avant-garde. But let us leave commonplace problems to the western mentality. Art-critics should pay more attention to these aspects in their analysis. Each artist is absolutely unique and it is not correct to attach any "labels" to this or that author. These labels *diminish* author's individuality by vulgar estimation comparing one artist with another. It may even seem snobbish sometimes.



COMPOSITION – 2 paper, tempera 70x50 1982 (*Moscow Museum of Modern Art*)

There are lots of means in Russian to describe creative act so that to find out and reveal the individual *code* of artist's personality. Artist is worth of attention much more than a picture, because artist is the origin, the beginning and the end of creation.

There is some anticipation *of new art of the future*. More perfect mentality would activate our creative territory where each trend would receive its own special place. We all expect that it will happen one day.

03.07. 1972 PERCEPTION

Perception is definite. It must accomplish some action. How do our feelings correspond with our perception?

Feelings can appear only if there is an object of feelings. We will not feel pain if there is no action perceived by our feelings as pain.

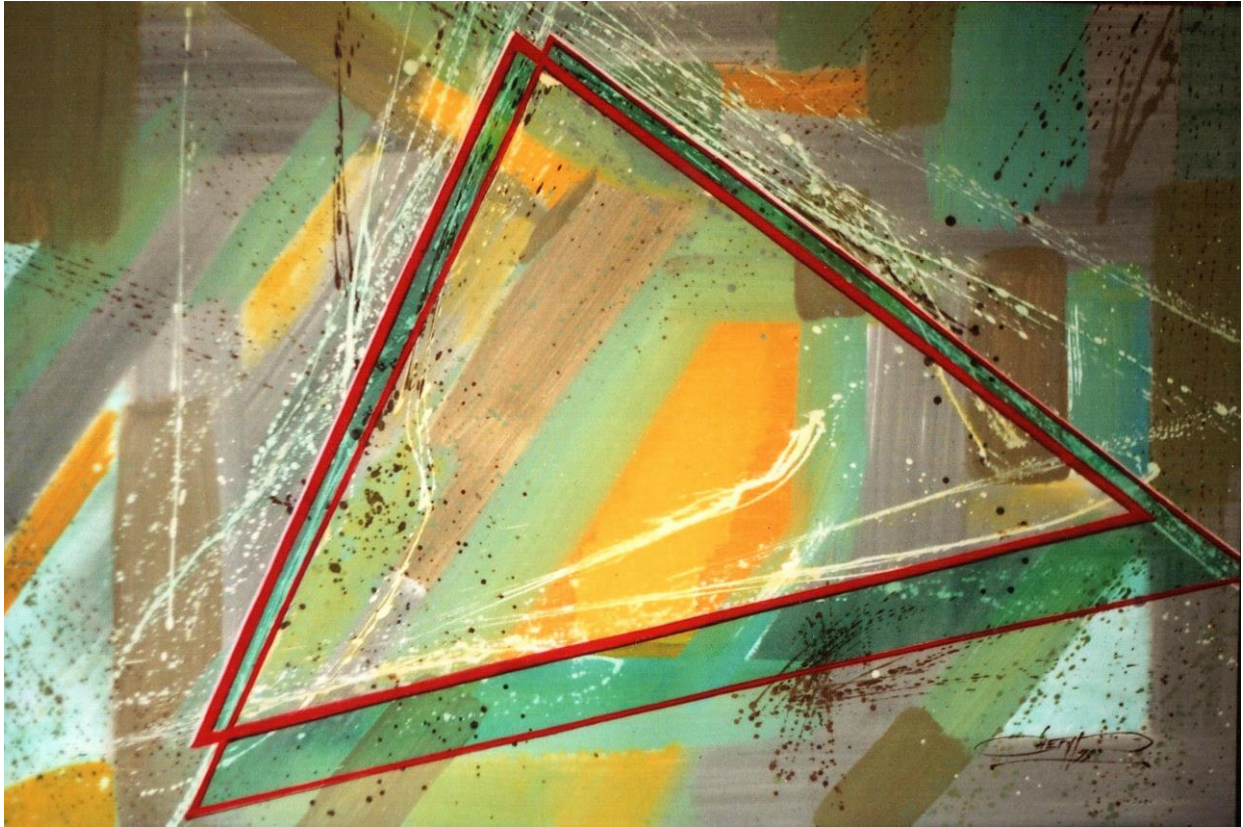


COMPOSITION – 3 paper, tempera 74x60 1982 (Moscow Museum of Modern Art)

Only real action is real for our feelings. Feeling cannot experience action which is unreal for it. Besides feeling is a characteristic feature of individual, real for this person. We are part of reality and our feelings are also reality. So feelings are characteristic features of individuals which experience the acts of reality.

So our feelings experience the acts of reality connected with this material world. We can call them material perception. At the same time one part of our perception is aimed at the experience of this world, whereas the other part is aimed at ourselves – I mean Pleasure and Delight.

Delight is the superior point of our existence, complete blissful happiness received through self-realization. Pleasure deals with comfort or discomfort of our body, when we feel hungry or sleepy, tired or energetic, but this state is not perfect.



ENERGY AND SPEED acrylic on canvas 78x56 1998

PLEASURE AND DELIGHT

Delight is a rare visitor in our life. It is usually substituted by pleasure, but in this case we lose the state of blissful happiness. These notions oppose each other. Delight comes from revelation and pleasure – from profit.

Delight comes unexpectedly. Pleasure can be ordered or planned. Delight belongs to comprehension, to self-realization and does not have form. Pleasure comes through material objects and can always be described. Delight is a gift. Its source is concealed from us. It comes as an inseparable unit. Delight disperses our Ego in its generosity and completeness, while pleasure is only a substitute. Delight is free from materiality - it simply does not need anything.

Life is given to obtain delight, but we find only pleasure. Are we looking for minor things? We will not speak much about material comfort in social life. We know that for lots of people nowadays comfort has become the only essence of life.

Creative process is the way to personal freedom. Delight visits artists so rarely; but it justifies their failures and gives them hope. To live in delight means to live in pure Existence, which is impossible for us, but is possible for God.

The difference between classical and non-classical pictorial space is determined by the thesis: visual material world and virtual reality beyond the canvas. The first, classical space, since Renaissance was based on real physical world. The second is based on virtual super added territory of mental forms beyond the canvas, which are perceived through self-realization. This determines the purity of pictorial style of non-figurative art where not a single material object, symbol or perspective can be found in the territory beyond the picture.



MIXED SPACE p., temp. 79x53 1981



CUBE IN SPACE p., temp. 79x55 1981

It is quite evident, that delight and pleasure have their own territories. Non-classical pictorial space is personal. Classical space is social: it diminishes and dissolves personality in social life.

Co-existential realism confirms two branches of painting – classical and non-classical - as creative antinomies.

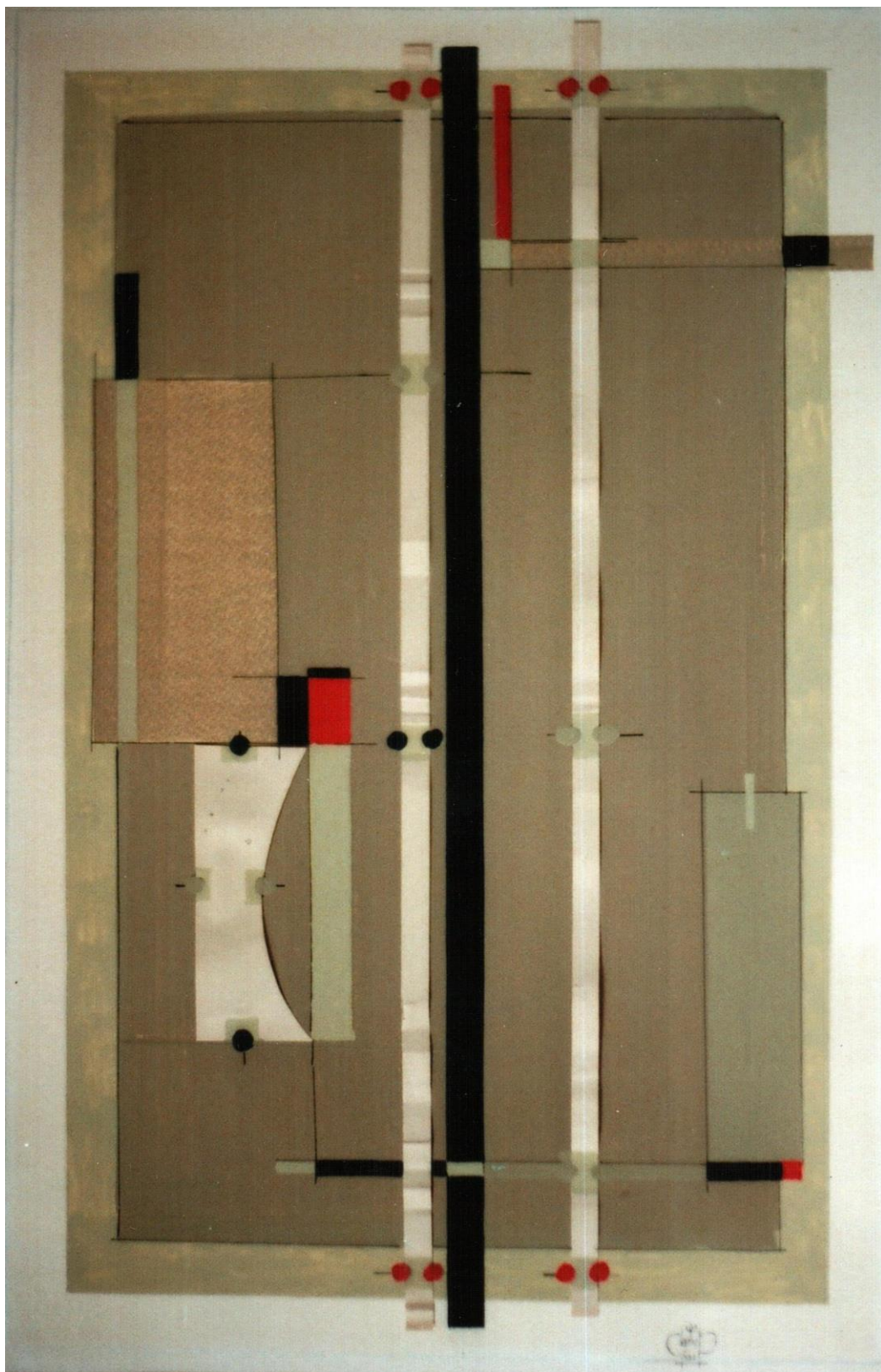
According to this method we can analyze each work of art from the point of view of actuality of pictorial means.

Our work in this life is a work of self-sacrifice and without it we will not receive the gift of delight from God – the approval of our life.

1972 CO-EXISTENTIAL REALISM

Modern avant-garde artist spent all their creative possibilities and abandoned their positions. It seemed they lost their hope to find the effective form of self-expression. Newly created forms “blew up” the inner resources of personality with unexpected effect of novelty, but after a while this effect disappeared because all these initiatives were emotional and immature.

Today contemporary art is treated as a verbal instrument. This point of view helps to understand the significance of this or that artistic trend. Purity of pictorial language, structure of style, content and realization of this particular trend determine its significance.



EXPRESS paper, mixed technique 74x50 1982



LANDSCAPE – 2 paper, tempera 76x55 1982



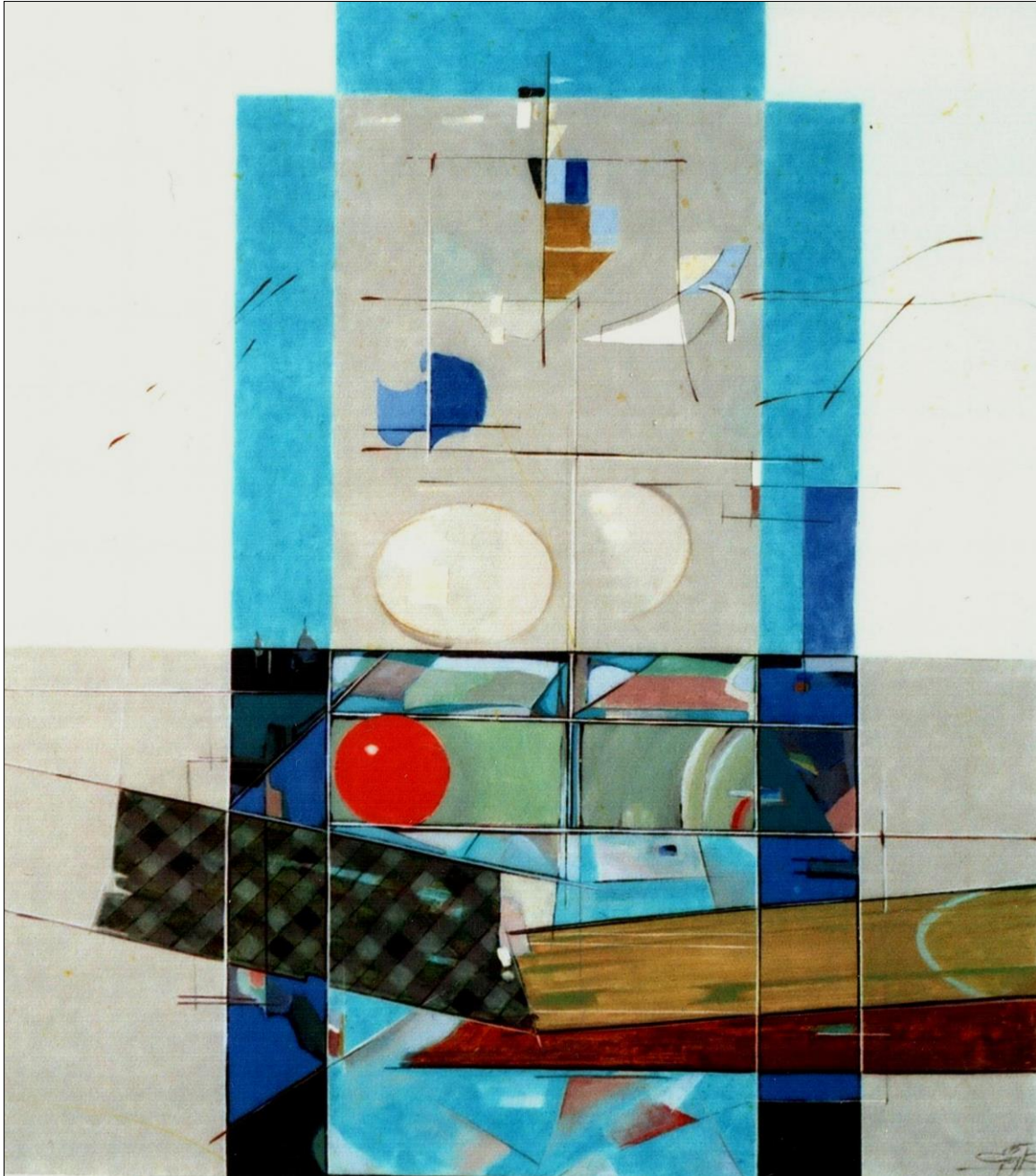
SUPREMACIC COLLAGE paper, acrylic, mixed technique 70x50 1983

Today new pictorial languages appear which can find new forms of creativity in pictorial space. Intuition and subconscious sphere are now manifested in works of art, being realized by *the language* of art.

Our perception is very delicate. We perceive our existence as transformation of one characteristic features into another. We are trying to recognize and realize the changing reality. These processes are expressed in the development of structural plastic language - the instrument of communication and perception.

This method is important, because it embraces all the aspects of person's spiritual life and gives the whole spectrum of possibilities for exploration and realization.

It reveals the inner motives of creative impulse, defines the system of perception, displays the origins of artistic trends, shows the development of plastic forms.



STILL-LIFE. MARKERS oil, acrylic on canvas 120x100 1995



TWO MONADS acrylic on canvas 80x100 1990

“MARKERS”

1998-2006

*Scotland, Edinburg,
Dundas Street Gallery
14/16 November 2015*

PRIZE FOR STYLISTIC VALUE

Salvatore Russo, international expert and curator of modern art,

"The works of Igor Snegur are characterized by new geometry of sign. New architectures of the mind make their appearance on the canvas. Architectures that we do not find in any space.

The genius of the mind of the artist is clearly evident, as he traces the guiding lines of a sign that is not affected by any influence of the past. Snegur arrives to outline graphically the progress of a straight line, then goes in search of that visual infinity that finds. Beyond the realities hidden by psyche. Beyond the trivially known, was born on canvas by Snegur. A Master whose deep conceptuality brought him and it is still bringing him to the attention of absolute truths to present to the eyes of the observer, through its new visual search. It is a type of painting that is characterized by the new geometry of the shape combined with chromatism that holds shadow areas. Inside of his painting are fighting more conflicting forces. The darkness of the shadows, fighting the eternal battle against the guardians of the light. Through a great sign synthesis Snegur traces the teachings and projects its chromatism."

(In the catalog **"THE BEST"** published in Palermo **Salvatore Russo** adds: "Igor Snegur tracks new architectures of the mind. He does this through a new geometry of the sign, a geometry that becomes the witness of his thought. The lines are intertwined as to create the perfect balance. The Master is able, this way, to create his own alphabet, with which communicates his ideas."

Catalogs:

1. **"THE BEST Modern and Contemporary ARTISTS 2015"**, curator **Salvatore Russo, Francesco Saverio Russo** **Palermo, Italy EA Editore 2015**
2. **"SEGNALATI 2015"**, curator **Salvatore Russo, Palermo, Italy EA Editore 2015**
3. **"EFFETTO ARTE" 2015 Palermo, Italy EA Editore 2015**

“Clear Gallery” 29.01. 2011 *Personal Exhibition*



A. Jakimovitch, editor-in-chief of “SOBRANIE”



S. Filatov, I. Snegur and V. Novikov, director of “CLEAR GALLERY”



OBJECTS. CHAIRS.



TATYANA SNEGUR

Igor Snegur. Personal Exhibition at "Clear Gallery"
29 of January 2011
Opening Ceremony

Valery Pavlovitch Novikov, director of "CLEAR GALLERY":

My dear friends and guests! You've been invited today on a very special and unusual exhibition. Today Moscow Artists Union, our "CLEAR GALLERY", Chamber of Industry and Commerce of Russian Federation, "SOBRANIE", "RUSSIAN ART" and "TRETYAKOV GALLERY" art magazines, whose editors are here with us today introduce solo exhibition of Igor Snegur – and I really want to say it – the artist who is a star of Russian avant-garde. Here is Jury Kuvalodin, the author of the article about Igor Grigorievich, who wrote such words: " I wish people of Russia know Igor Snegur. I think it is important, because he is really an outstanding phenomenon in Russian and world culture..." You will see his early works, but most of the pictures on this exhibition are the works of master who has gone far ahead leaving the other avant-garde artists behind. You'll see the entire divine Universe in these works. The more you look at them the more your mentality will extend.

Olga Vladimirovna Kostina, editor-in-chief of "RUSSIAN ART" magazine:

My dear colleagues! I am saying "colleagues", because today my colleagues, my companions and partners have come to this gallery. All these people feel and understand art, and they often "dialogue" with Igor. He is really a classic and a founder. One day a big and serious chapter about him will be written in the history of world art of the 20th century... I would like to say about his remarkable non-figurative art, where he demonstrates the exquisite delicacy of artist's relationships with the outer world. Igor is a unique person because he is always communicating with each viewer. It so happened, that this exhibition is the third Igor's solo exhibition, which I open in my life. Last year, in 2010 we had a wonderful exhibition of Igor's works in our Institute of Art History - here is a poster. Instead of one month, which was planned his exhibition was prolonged for even three months, because my colleagues insisted on it. They asked to keep the pictures on the walls, because it was so comfortable to live with them. I think it is because Igor is the artist who is looking for a dialogue with his viewer, who wants to be recognized by this viewer. Not only Igor's art is aimed at this mission, but the verbal self-expression, which he likes - his texts. Recently there appeared a book "Transits. Diagonals" by Igor Snegur. It is already the second edition of this book - discussions about art. I want to repeat that Igor wants to be recognized by the viewer, not to be simply understandable. That's the point. During my work in the Institute of Art History I had a lot of meetings with my colleagues there. So sitting in the hall waiting for them, I was talking with Igor's works feeling the tender warmth coming from his pictures. You know, Igor always prepares so thoroughly for his exhibitions... One of his texts was named "Art with the Eyes Closed". Well, when you close your eyes you look into yourself and then your soul becomes pure and becomes interesting to the others. It is necessary that as many people as possible could see the wonderful art of Igor Snegur and feel it.

Alexander Klavdianovitch Jakimovitch, editor-in-chief of "SOBRANIE" magazine:

Thank you very much! Coming to this exhibition you feel yourself present at really historical event. But I ask you not to feel bored and not to think that historical event is always something dull. Quite the opposite! This exhibition today is a wonderful, charming and entertaining historical event. The artist has been working for 50 years and during all this time he was moving along his chosen way deeper and deeper into the only theme, the only problem, which is the most important and serious. May be I will try to formulate what it is. He has been moving and moving further on during 50 years – and it's really a history! Just imagine, what was happening here during 50 years, how were changing during this period.

We lived in one country and now we are living in a second one or even in a third one. May be tomorrow we will live in a fourth one, who knows. Anyway, Igor Grigorievich starts with such remarkable, charming, a little modest experimental works with a touch of Cezanne and cubism in them. He wants to explore form, to throw away figurativeness and grasp the essence of structure and form. He works carefully like a swimmer, who touches the water and thinks: "Well, I really want to dive!"

And he dives and swims, and makes absolutely new forms, and new forms and new works - and new shifts. He creates crystal and monumental works and at the same time intimate works. We see that he is still this curious swimmer, who sees a new object and thinks: "Well, what can I do with it? Shall I go further and reach the verge of figurativeness and non-figurativeness without stumbling over this figurativeness and object - and stand firmly in structures..." And we must stay in structures, because if I were Snegur I would say: "We must work with initial fundamental things, with basic things. These primary elementary things may seem quite simple. But when we open our eyes early in the morning we meet with space, with color and form, with distance and coordinate. All these things are elementary characteristics of the Existence. But at the same time they are the most complicated, the most mysterious and divine things in the world. And neither Einstein, neither Puankare nor Gregory Perelman could explain them. I congratulate all of you and hope you will feel the same delight, surprise and admiration as I felt when I met with the works of Igor Grigorievich Snegur.

Jury Alexandrovich Kuvaldin, publisher and writer:

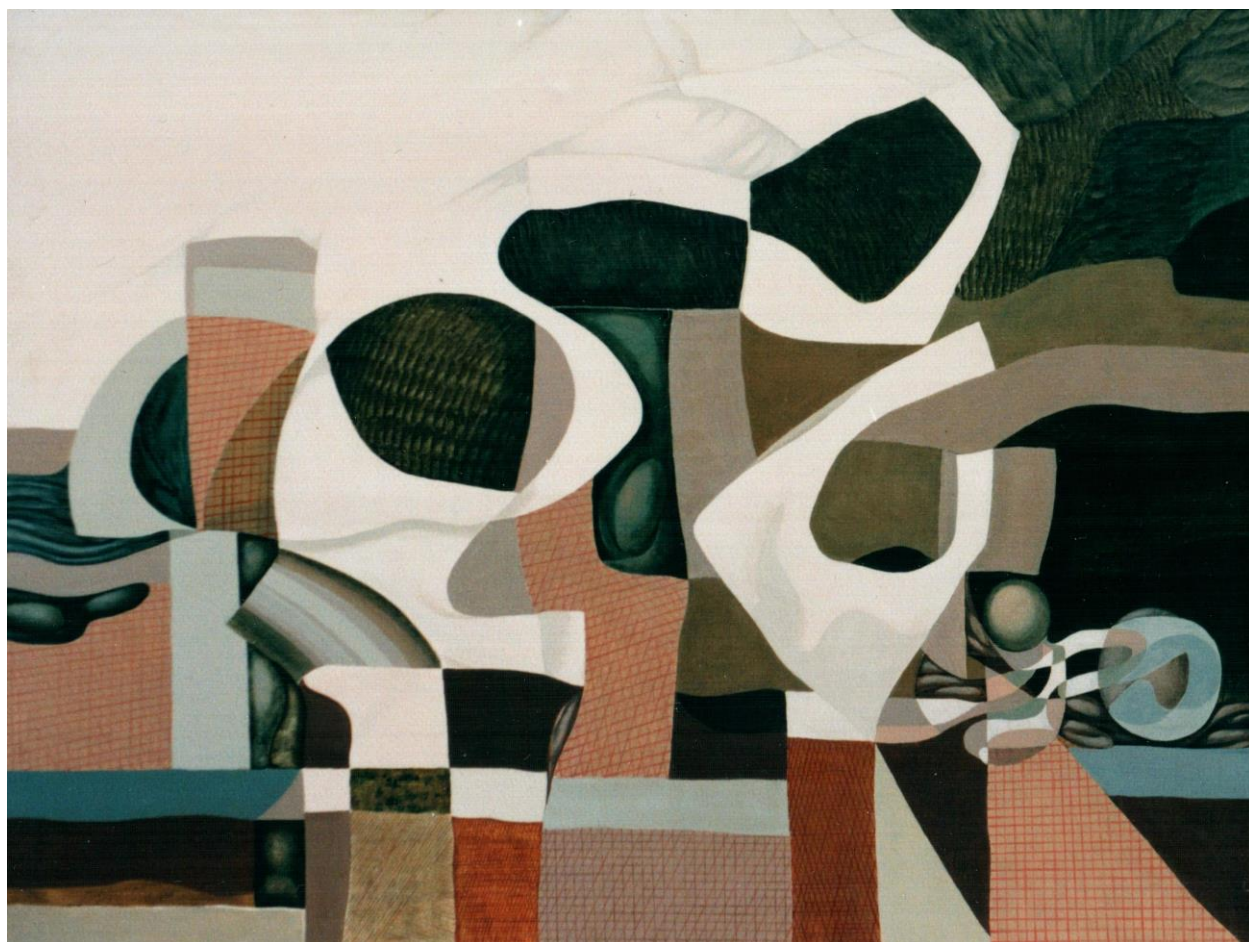
I called my essay about Igor Snegur "The Star of Russian Avant-Garde". This exhibition is opened in significant period of time. The genuine artist creates his own unique world which has nothing in common with the world of Malevich, Kandinsky or somebody else. Igor Snegur successfully solves this problem. As for me, Igor Snegur is an outstanding artist from Renaissance. I feel myself so close to him, because he loves literature as well as I do. He is a brilliant writer also, not only philosopher or essayist. His prose is really splendid! I have just has read for the second time his novel "Good-bye, Tarusa!" Besides in the 60-s he illustrated the book "Smell of Bread" by Yuri Kazakov, one of the best writers in soviet literature, whose name stands near Ivan Bunin. Igor Grigorievich made illustrations for this book. I think that a trace of Bunin's poetics, artistic delicacy and metaphor can be felt in his novels too. And through language Snegur discovers his new works, deeply philosophical. He describes nearly each of his works in his book "Transits. Diagonals". It has been a real honor and happiness for me to publish this book. I wish every artist could write such a fundamental volume! We all used to talk with each other without recording our conversations but I keep telling to the artists: "Work with words!" - to stay in the eternity. You know, when I visit exhibitions and look at the pictures I sometimes don't see neither name of artist nor the title of the work. And they say: "Oh, but it is so evident!" But what is evident? When we say "Savrasov" we immediately remember his works, we say "Bosh" – the same thing... Igor Snegur knows that color in painting can be conveyed by a sign also. Our new technologies confirm this... I congratulate Igor Grigorievich with such a brilliant exhibition, opened on 20th anniversary of new Russia. His art is undoubtedly a significant contribution to this great historical event. Thank you very much!

Alexander Vasilievich Katsuro, writer, philosopher and essayist:

Thank you! My dear friends! Non-figurative art is a key to realization of painting as plastic art. If someone looks at non-figurative work and does not feel anything except confusion or bewilderment, this person should think about it. May be he also does not feel the works of Repin and Surikov, of Rembrandt and Tintoretto. Non-figurative art returns us to the basic primary perception of line and color which create an image. From this point of view works of Igor Snegur give us a wonderful key to understand painting and to understand the spiritual music which has been sounding during the 20th century. Pictures correspond with musicians. And when you look at this or that picture of Igor Snegur you can sometimes ask what music is heard in it. That question depends on your knowledge of music of the 20th century and on your love of this music. One will hear Prokofiev in some picture, the other – Stravinsky or Shenberg, someone - Shnitke or Arve Pyart. But it is not necessary, because pictures have the voice of their own. They send us messages through their pictorial music. Just look here! Igor's pictures are very serious and reserved. When you communicate with this artist, with his works you feel how serious he is. Sometimes he seems

even ascetical. You see just a few lines and very delicate, tender color – and that is all! This self-restriction is great because to create an image using a few lines and color is a real art, and Igor is very successful in it.

You know, real famous abstract artists of the 20th century are clever and wise persons. They write interesting texts and like to philosophize. Malevich and Kandinsky wrote books of their philosophical conceptions and reflections. Igor is like them. I have just read his big volume “Transits. Diagonals” and realized: he is a wise artist. But I was not surprised at all. The matter is that I know the works of Igor Snegur for a long time, but only recently I started to read his texts. And all the parts have joined together. In this book you will find his delicate reflections about art, reflections about the place of artists in this world and about their self-identification. Igor Snegur speaks about artist who try to hide in some frames at first and then suddenly manifests their art openly in this world. It turned out, that Igor is also a wonderful playwright and essayist. So this polyphony which was characteristic for the great masters of the past can be found even in these days, in the 21st century. I congratulate all of you with such wonderful exhibition of Igor Snegur. Please continue, maestro!



COMPOSITION– 89 acrylic on canvas 150x200 1989

Moscow Administration
Moscow Department of Culture
Academy of Art of Russia
Moscow Modern Art Museum
present

IGOR SNEGUR

"From Expressionism to Abstract Art": works from 1959 till 2009

Exhibition is opened: 21 of March – 12 of April 2009

Address: Moscow Modern Art Museum, Tverskoy bul., 9

Opening ceremony: 20 of March at 18.00

Today Moscow Modern Art Museum presents personal exhibition of Igor Snegur, one of contemporary masters of Russian avant-garde. At this exhibition you will see the works created during the fifty years of artist's life – from the pictures of early period, which have some traces of expressionism till the works of this year which manifest the latest ideas of the author.

Some critics include Igor Snegur to the second period of Russian avant-garde, the others think that he belongs to Moscow re-cept art. Anyway art of Igor Snegur cannot be placed into the frames of one style. The exhibition "From Expressionism to Abstract Art" shows the evolution of artist's creative ideas and the development of his own individual style.

Works of Igor Snegur which formally belong to different time and creative periods are characterized by wonderful exactness of lines, delicate tender color and fundamental conceptions. In all his works artist develops his philosophical views: carefully combined simple geometrical forms symbolize his individual way of depiction of time and space in painting.

Igor Snegur says about his art: "I am working in three-dimensional pictorial space. It's not very deep – about five or ten centimeters. You may go even deeper – it is like a journey of artist deep into pictorial space. It is a kind of journey in "time and space"- that is what painting and its changing forms mean."

Igor Snegur came to art at the end of the 50s, when he actively participated in the first exhibitions of abstract artists in Moscow Ely Belutin' Studio. Artist worked a lot in different styles and studied in Moscow Institute of Printing Technologies.

In 1975 he participated in the famous avant-garde exhibition in "Pchelovodstvo" Pavilion, VDNH. In 1976 Igor Snegur organized the well-known group "20 MOSCOW ARTISTS". The exhibitions of this group took place every year since 1978 till 1988 on Malaya Gruzinskaya str., 28. Creative life of Igor Snegur has always been interesting and diverse: the artist worked in the cinema and in the theatre, he illustrated books and made posters (*working independently and in a group of artists*).

In 1988 Igor Snegur organized and opened the first private gallery in Moscow - Gallery "MARS". In 1993 he published and issued new art magazine - "ART - PANORAMA", where the works of 120 artists from forty cities were presented.

OPENING CEREMONY

Igor Snegur. Personal Exhibition at "Zurab Gallery" Moscow 20.03.2009



A. Tolstoy, art-critic, V. Tseretely, Director of Modern Art Museum, I. Snegur, S. Len.



M. Dmitriev with his wife Svetlana



Presentation of Igor Snegur's book "Transits. Diagonals"



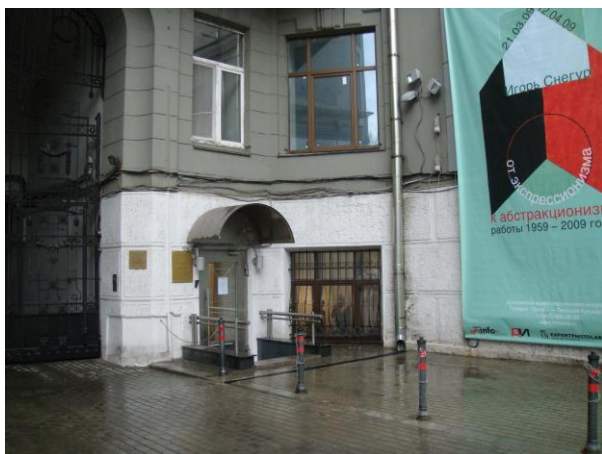
I. Snegur, D. Babayan, I. Babayan, G. Viren.



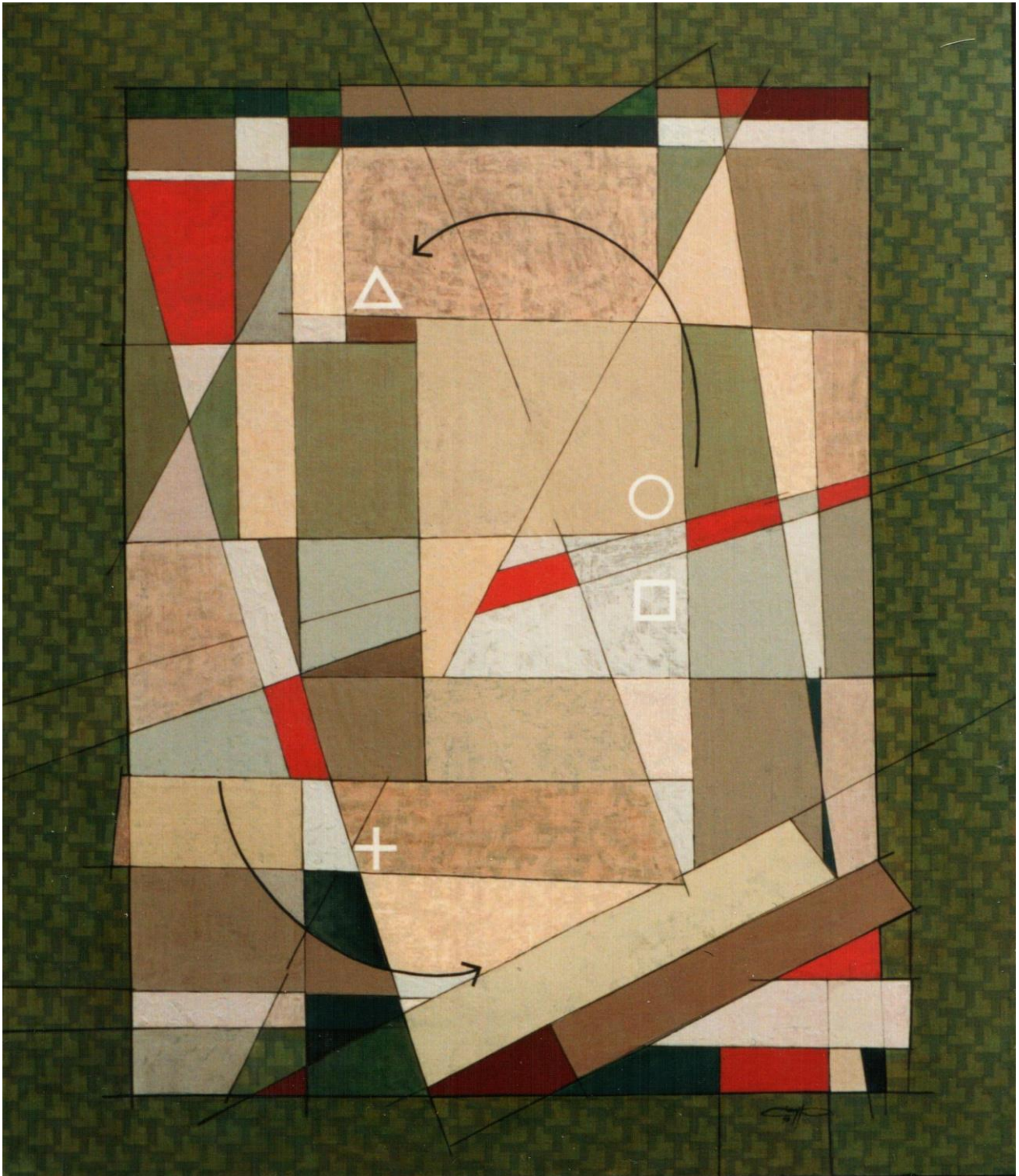
Viewers at the exhibition



Barbara, Igor Snegur's daughter



Igor Snegur. Personal Exhibition. Opening Ceremony at "Zurab Gallery" Moscow 20.03.2009



FOUR RHYTHMS can., acrylic 120x140 1998

NON-FIGURATIVE PAINTING “MARKERS”



INVERSE PYRAMID oil on canvas 120x100 2003



VIBRATING CROSS oil on canvas 120x100 2003

KANDINSKY AND MALEVICH. PICTORIAL SPACE IN PAINTING"

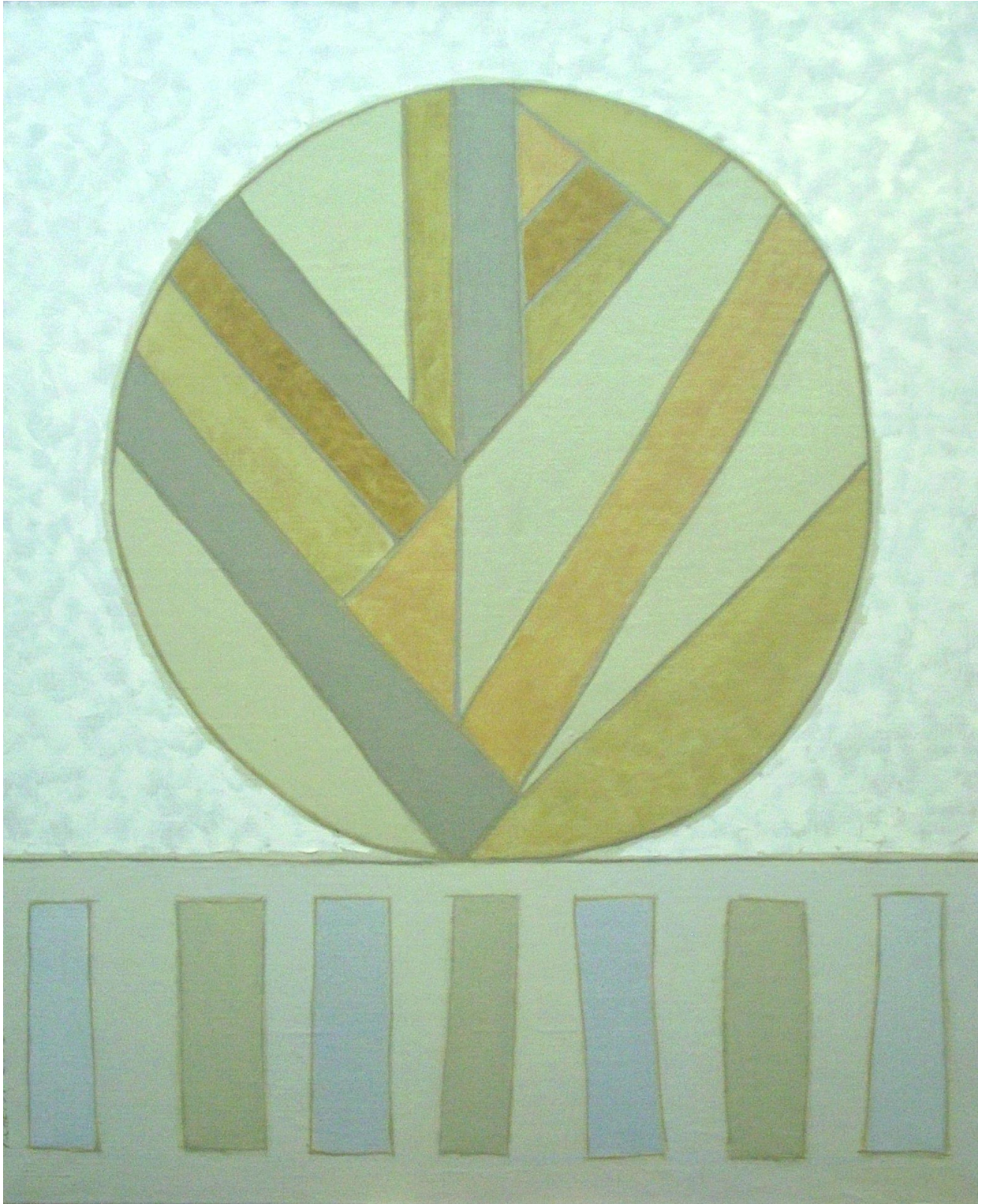
06.08. 2009 (Discussion with Slava Len, art-critic and poet)

Igor. – We must speak about artist in social cultural circumstances. We should include the personality of artist and social circumstances into international museum funds. But what will museums do with it?..

Len. – Just imagine, you transfer your art work from your studio to the gallery, to social environment. There are two ways for the picture from the gallery: the most important is the way to the museum. That means that from the gallery you must be presented in the museum. But there is another way for the picture when you deal with art manager or buyer and place your art work into a private collection. So there are three positions. In my article about your art I say that for Igor Snegur creative process is the main aim and mission of art. But creative process is a very complicated notion and it has its structure and hierarchy. This process consists of many parts. First part is in artist' studio and includes the period from the idea of picture till the moment when the work is finished. Then the process continues in studio where artist creates a series of thirty works and takes them to the gallery or to the museum.

Igor. – The main thing is that artist is always fighting with something. Cezanne created his own pictorial space, Matisse – his own, as well as cubists. Three dimensional space was destroyed by avant-garde artists of the 20-s, but in order to extend your creative potential you must find your own pictorial space where you feel yourself comfortable.

Len. – On the other hand, color creates several parallel spaces at the same time. Color which is added can be treated as several monochrome spaces. You know, Erick Bulatov wrote a book about pictorial space where he explained his conception of picture, taking Favorsky as a basis. He said that already in 1963 he realized that there could be a picture with painting and a picture without painting. Well, I recommend you to buy this book. There he also said what "Mona Lisa" was from his point of view. There is no color in this picture, but it spell-bounds you with the anticipation of her smile...



CIRCLE AND RHYTHMS oil on canvas 120x100 2003

Then he says that his best picture is "SLAVA KPSS" which was bought for two millions. If you focus on the clouds between the letters you will see that these clouds are drifting slowly.

Igor. – It is like counter-relief. It is a part of system which is called "space". Well, if you are occupied with painting you must realize yourself - I mean your potential, not your painting. No, I do not mean "actual" art here, with all its performances and installations, because it is a one-day show. I think all the energy of Kandinsky is in his individual space.

Len. - Well, Kandinsky is more intellectual than Malevich. He was well-educated and Malevich was not. And I wonder how Malevich managed to write all his texts. By the way, when your texts appeared for the first time, V. Nemukhin was very impressed and said that he never expected such a book from you. All the great masters, such as Kandinsky, Malevich and others wrote several books where they discussed things not as art-critics, but they wrote about the real essence of painting, about pictorial language and pictorial space...

Igor. – But I am not a writer or a poet, or a historian. I am not "a trembling simulacra" as our internet critic Velicanov says about himself.

Len. – There he speaks ironically about post-modernism, the style invented by French philosophers. Lots of their texts have been already translated into Russian, beginning from R. Barthes. And there the word "simulacra" appeared. But we all know that it is not the main thing.

Igor. – My friend, S. Gordeev, the artist, asked me to help him and to formulate that figurative and non-figurative art are equal notions in culture.



MARKER-MODULUS 1-2 oil on canvas 60x100 2003



MODULUS-MARKER 3-4 oil on canvas 60x100 2003

Len. – Well, put down, there is such a book “Atheism” by Alexander Kozhev. This A. Kozhev is the cousin of Kandinsky who wrote about abstract art in 1930. He was a prominent philosopher, the teacher of post-modernists, and he said that abstract art was rather concrete, than abstract, rather objective, than subjective and rather metaphysical than physical. Tell him to go to “Falanster” book shop, Maly Gnezdnikovsky lane. Kozhev wrote this philosophy of non-figurative art especially for Kandinsky. Kandinsky was a lawyer and intellectual. Kozhev was a philosopher, he knew Hegel’s works perfectly well.

He formulated conception of non-figurative art on the basis of Kandinsky’s art but in some other way than Kandinsky. Punin, the art-critic, said: “Art of the future must decide the problem of space.” That is what you say also.

Igor. – The space I am working in gives me the opportunity to combine two aspects: material object and the object disappearing, which is going far into the perspective. How I speak with pictorial space? In my creative space I must be a free expressionist and a reserved master at the same time.

Len. – Well, Prigov had been crying aggressively and manifesting during 20 years. He and Erofeev were always on T.V. - these fathers of actual art. But actual art produced only one-day artists. Who are Vinogradov and Dubosarsky? We know Dada artists who made interesting collages in the 20s. But we must not struggle, we must not stop them from producing their actual art: just let them travel from one Biennale to another...

Igor. – When new Russian art appeared in the 20s in bourgeois society it became the same great phenomenon as the language of Pushkin...

Len. – Yes, we have the language of Pushkin and the language of Khlebnikov.



RED TRIANGLE. CHORD oil on canvas 70x60 2006

You must live long in Russia! After Seva Nekrasov I'm the last holder of great traditions of Khlebnikov, Kruchenykh and OBERIUts. What is a poem by Kruchenykh? It is a "black square" in poetry... In 1913 it was the last congress of futurists and they were sitting in the village - Malevich, Matushin and Kruchenykh - writing their opera "Victory over the Sun".

Igor. – You know, Gordeev said that Kandinsky is an abstract artist but Malevich is concrete...

Len. – Don't pay so much attention to his words, because he has not found his language yet. But I understand him. Just imagine, Infante made suprematic objects of Malevich and put them just on the snow - such red and yellow stripes made of plastic. Gordeev saw these objects made by Infante - as objects. That is his point. He wants to say that art of Kandinsky is a pure element, but for Malevich it is a certain object. All artists explore the world cultural experience and come to Russian avant-garde sooner or later. May be he has just realized the difference between Kandinsky and Malevich.

Igor. – Malevich is the beginning of new virtual art, which is not connected with the previous culture. Kandinsky is here and now. Malevich is tomorrow. Kandinsky moved further than expressionists in the freedom of translation of associations.

Len. – But you take only about one aspect. At first Kandinsky was a figurative artist but he then started dematerialization and realized that figurativeness could completely disappear! Just look at French cubists! They were on the verge of non-figurative art, but they did not dare to cross this line. Kandinsky was the first to cross that boundary. Then it was Larionov with his "Luchism" and Filonov. In 1915 there was the last exhibition of futurists "0-10". What is "0-10"? They considered that figurative art contained number and that after the end of figurativeness non-figurative art would come. There is a boundary line between figurative and non-figurative art. Kandinsky is an abstract artist too.

Igor. – Kandinsky left impressionism. He did not separate color from form, he set it free. Malevich separated form from literary content and defined it as energy, speed and weight - the abstract notions. Kandinsky made color absolutely free since he released it from object.

When I visited retrospective exhibition of Kandinsky, where his latest works were shown, I was really surprised to see his markers-monads with the tiny structures inside them, six or ten, closed inside themselves - sailing forms free from geometry. Malevich also showed such systems before. He showed a space free from any social noise.

Len. – I think it is your interpretation. But what do I say? Since 1874, since the first Salon Exhibition there is a difference between Malevich and Kandinsky in this majestic process - the development of world art. It was the time of Cezanne and post-impressionists who could never overcome the boundary of figurativeness and reach "Zero – Space" – the Suprematic "Zero – Mirror" or "Hymn to Zero". And French artists never dared to cross this boundary! Only Russian artists dared to force their way through. There were ten groups of artists in 1915. So, what is "0-10"? That means that 10 groups had overcome "Zero". And it's important, that there they are both together – Kandinsky and Malevich in non-figurative art!

Igor. – I think that Malevich finally destroyed form after cubism. Beyond "the black square" - there is a space for the forms without cubism. That means "marriage" of geometry and amorphous form.

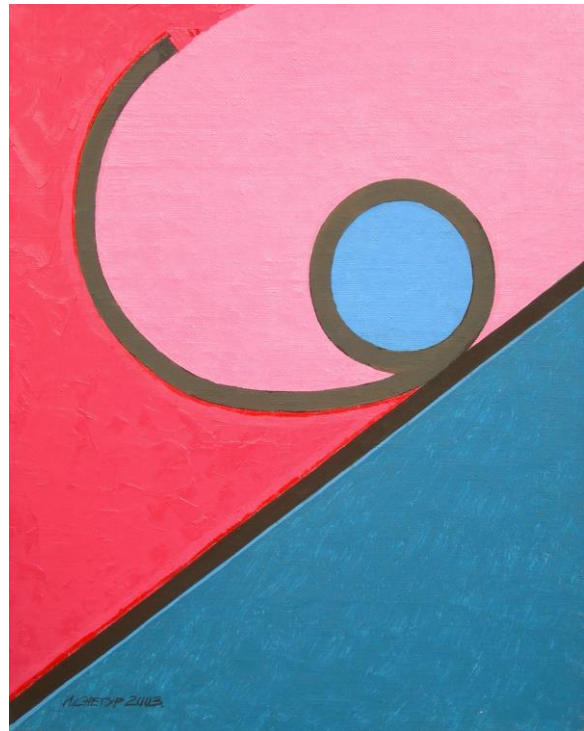
Len. – We can imagine creative way of Kandinsky since 1909 till his last days like a movie, you know... But Malevich and Kandinsky kept fighting with each other. And what comes after that? Look, when Bauhaus went away and Kandinsky emigrated from Bolsheviks just in time, when Malevich died in 1935, then Kandinsky began to explore the language of Malevich and introduced geometrical forms in his works.

Igor. – Color and form are antagonists. Form is associated with Malevich. Color is the energy - it destroys form. Form without color is dull and lifeless. You know, old man, I am truly fascinated by space!

Our feelings reveal natural world to us. We are absorbed by the existence, by the changing dynamic co-existence. We say: "One can never enter the same water again". But we often try to reach the optimal result without much effort. It is much easier to discuss symbols and signs, which are on the surface - as both our art-critics and artists used to do. Artists are connected with material sphere of commercialism, but they are in chains. I think if social life represses art so much then the art-critics must start exploring painting and pictorial language. Artists discover truth working with the material – it is their direct personal experience and that is why the result is profound.



TREE AMORPHOUS FORM oil on canvas, 60x50 2003



TRIUMPHANT COMMA oil on canvas, 60x50 2003

Re-cept art suggests that we should appreciate works of art not for the result, as if they were some material objects without author, but taking into consideration the creative process itself. Virtual space is represented by internet, where physical contact is absent. It is one more territory, where we can formalize old schemes and send them to the new times. Statics is always the past!

Today we know three structures of pictorial space. The first one is social or physical space above the surface of the picture, the second is the surface itself and the third one is a virtual space beyond the surface of the picture. These three types of pictorial space interpret the subject through the opposition of three aspects. Therefore re-cept art suggests that we should take into consideration three types of pictorial space. The first one is material, i.e. physical, the second one is the surface of the picture and the third one is the virtual added space beyond the picture.

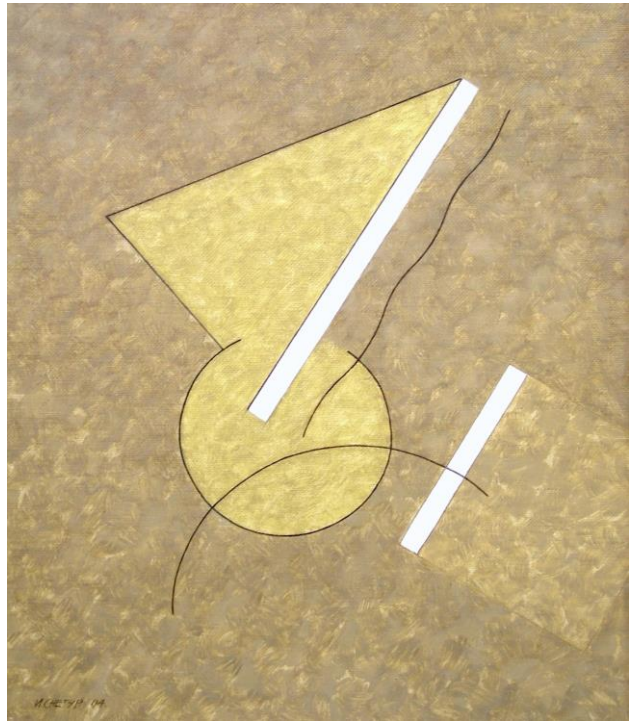
All these three types of pictorial space are simultaneous in real time - they exist in the same moment of time. That gives us the opportunity to penetrate into the creative process of co-existence, co-experience and co-everything: to join this process in living action.

Virtual image is material, as well as our thoughts. Intentions are more important than the result. Not the result, but the intention is of much value.

Until the beginning of the 20th century the surface of canvas was the territory where creative gesture of artist was realized in a certain visual image, and that was quite enough. After one hundred years it became evident that artists obtained much more creative resources. So the first is a visual real space which transfers the outer world on the surface by analogies. The second is metaphysical space beyond the picture. We know that any image is not the reality - it is similar to reality.



ELEGANT CROSSING oil on canvas 60x50 2004



ESCAPING SQUARE oil on canvas 60x50 2004

Malevich worked out two types of pictorial space: one is visual visible space and the other is its opposition - the space beyond the surface. The first one uses visual experience. The second uses personal experience based on co-experience of color-form or mental forms.

I think there is no need to transfer visual images to the space beyond the picture, beyond the verge of physical surface!

There are some interesting ideas in the book "I live further" by E. Bulatov, 2009. He says that everything above the surface of canvas belongs to social life. However, he transfers the real world deep into the space, beyond the picture. He does not have a border line between the inner and outer world and this prevents him from making his message more perfect. But it is his point of view. Now about the markers of pictorial space beyond the picture: instead of ideology or metaphors there is a powerful imperative energy, and also there are rhythms, vibrations, color-tones, speed and mass.

Contemporary artists know that surface is two-dimensional, being a mediator between the two types of pictorial space. It may contain the elements of stylization, ornament or décor. It can combine the elements of two spaces. Artists can work in one or in all the three pictorial spaces - that will determine the author's personal style. But art-critics, who sometimes do not take into consideration the conception of pictorial space, may be mistaken analyzing a work of artist. And what is the difference between traditional and avant-garde artist? Traditional artist admires the outer world and often depicts the well-known cultural subjects. I think spiritual philosophers, existentialists, oriental practices were not very successful in their searching for truth: they did not to formulate the main characteristics of pictorial space. Only the artists who work with material – with color, form and tone can explore them. One hundred years passed of experimental researches when lots of artists from different countries studied the revelations of Suprematism and abstract expressionism, but there were few results because their approach was often formal.

Michael Schwartzman, the artist, whose spirituality revealed the essence of virtual space to him said: "I will not show my works and you will not hear about me!" He realized how far modern art market was from him and from his works. Even today art-critics cannot find a key to creative code of Michael Schwartzman. Our eyes cannot see this space. But for Michael Schwartzman, it was quite sufficient to spend all his creative life in it. I would call him the first artist of re-cept.

Culture is the most reliable, convincing and genuine reality, but not money, of course, shimmering with unsteady light! Money must come after culture and be on the second place in our civilization. That is why we use new territories which are not occupied by social ideas. The aim is to free the art of future from rigid schemes and stereotypes.

We need desperately to recover our spiritual Self! I believe it must be the main stream of our culture otherwise digital technologies which are developing rapidly will ruin the future of mankind. There is a way out – the recovery of human Spirit. Culture must be the first otherwise new technologies will destroy us.

Overcoming Materiality or the Territory of Closed Eyes

10.02. 2011 *Essay for the exhibition in "Clear Gallery"*

Aesthetics is a sacred category. It is not obtained in creative process - it is given to us as the condition of our development. Sometimes we say: "I feel the presence of God!" We recognize the Laws which become part of our nature. We feel the priority of nature, it embraces us. How can we get away from it?

We must remember our spiritual Self. When you close your eyes, your life continues. But you do not see the beauty of this world or its riches. What do you see? The black square... Oh, bravo, Malevich! May be there we should look for our spiritual Self. At first we should look for ourselves and then to help the others. In ancient times there were prophets who appealed to this hidden spiritual personality. When you listen to the music, it is very good to close your eyes so that nothing will disturb you. And every sound, every accord would resound inside you! In your body or in your soul, with your eyes closed you are still in this world. I think Malevich suggested us to close the eyes to listen to our spiritual Self, that we neglect today!

Abstraction does not have any analogy in the visible world. Malevich showed a pictorial territory for non-concrete subjects - through color, form and space – to look for mental forms. I am not a concrete artist when I make my abstract non-figurative works.

Unlike the masters of the past contemporary artists discovered that the surface of picture can pulsate – it can become alive throwing away the lifeless covers. Finally textures and counter-reliefs convinced artists that they can make the surface vibrate. That means that surface can turn into a colleague. Contemporary artists treat the surface of picture as a creature: they treat their canvas as a living object.

Painting can break the gap in every "curtain". It can awaken *the canvas itself*, making it exciting and alive, turning it into a living thing. Abstract painting makes picture alive through the energies of color and form. Creativity is "a duplication" of artist into a work of art.

Spiritual person can overcome materiality and bring object to life. Not really, of course, but making it communicative. Sometimes artists say: "It is really not me who made this picture - it has grown beyond all the boundaries!" Artists receive much more in return from their pictures than they put in them: they animate the still nature. That means that a new object with its own life has just appeared and this object is the reflection of artist's inner Self. *The picture itself* can tell about its close kinship with the author. Our biography, our appearance and clothes are documented: we all are the subjects of history. But how can we identify ourselves as individuals? Does Spirit have a name? It must have a name. Malevich has found absolutely new art.

And what did he do, by the way? He was the first one to discover "the territory of closed eyes" and called it "Zero Territory", the territory of closed eyes, but not abstraction. It is a new world which is connected with the Existence, or with Co-existence. Everything I do in my art is not occasional. It is my way I have chosen with my heart and my passion. And I am knocking at this door hoping it will open for me one day.



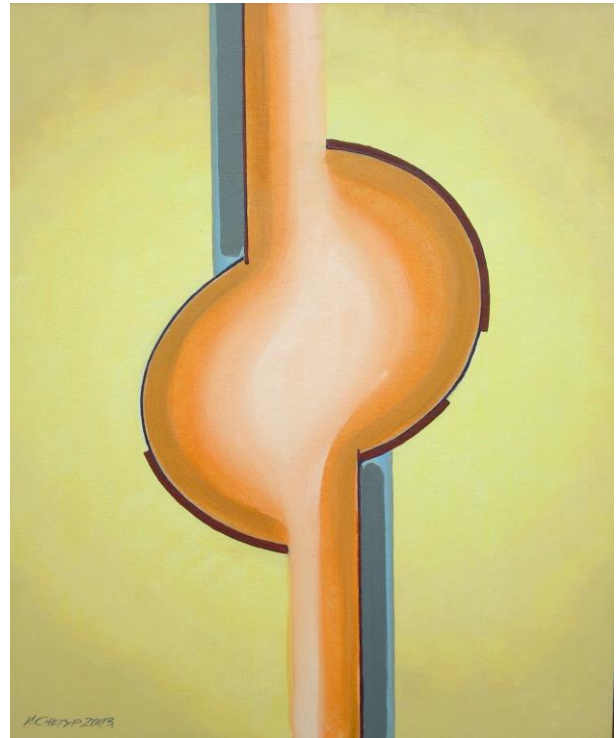
TREFOIL. TRICOLOR oil on canvas 60x50 2003

“Zero Space” of Malevich can be also called virtual added space beyond the picture. All these names mean the territory of mental forms or non-classical pictorial space. Its subject is the analogy of visible reality. It is our consciousness that recognizes the impulses from this world.

How to comment on such a phrase: “Beauty will save the world”, which is admired by many people including myself? It is a mystery. But physical beauty cannot save the world. Just the opposite, it can sometimes destroy it. Nevertheless we say this golden formula: “Beauty will save the world” – and what else can save it except beauty? I wish it would be Beauty, but not Money with its amorality, harshness and hatred. The whole cultural world insists on the metaphor: “Beauty will save the world”. What really did Dostoevsky mean?



GEOMETRICAL NOUMENON oil on canvas 60x50 2004



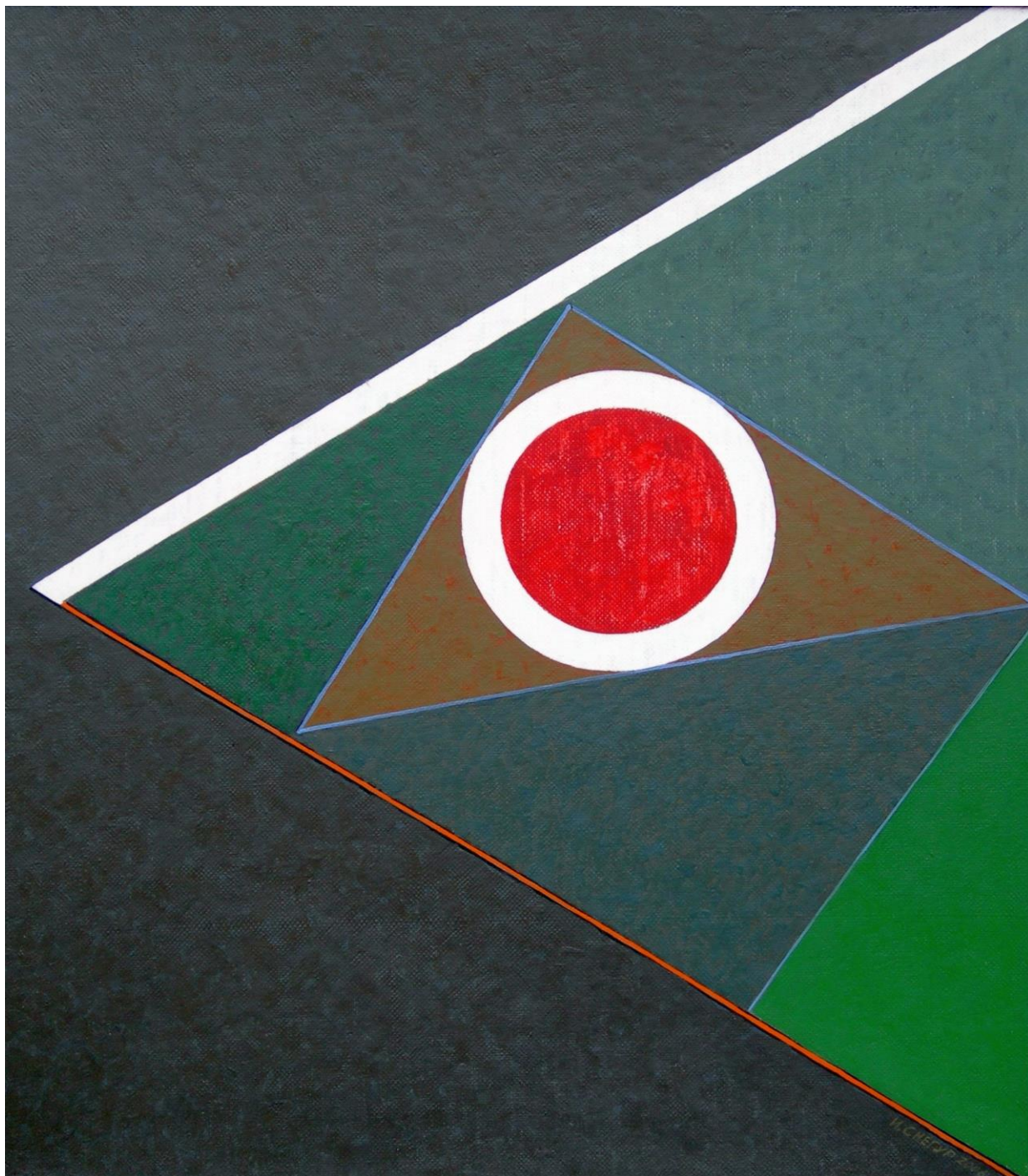
ART PULSAR oil on canvas 60x50 2003

People simplify and manipulate this idea, making it more suitable for each period of time. Dostoevsky has always been honest: today, tomorrow and will be in a hundred years. He put the problem of responsibility before the mankind. Will everything be forgiven if you are trying to reach beauty? What did they mean when they speak about beauty in the 19th century? I don't think that Dostoevsky spoke about the short-lived culture. I believe he spoke about the inner beauty of human soul, but not about the physical beauty of natural world. How could he express his idea at that time? Where did he find this beauty? Is it a visible beauty or is it the inner beauty of spirituality? We can see the world, but we have our daring instruments - intuition, insight and wisdom. Nothing is compared with what our inner vision can reveal to us. God gives us the opportunity to see the beauty and order of this world - the beauty of order which is absolutely perfect. This is *the external beauty*. Dostoevsky spoke about the beauty of the heart.

Painting has nothing to do with ideas! It shows. To make realistic figurative works today means to make painting serve some idea. Idea is the conception of truth. Painting is stronger than any idea. Its body is a pure energy. Painting must be purified from the noise of ideas and become magnificent. Any figurative image will "noise" the picture. Painting is the energy. If we get rid of realistic images which I call "social noise" we will see a new painting. Music is made of energies - the energies of sound vibrations.

So, the language of pictorial space. When artists discover it and start to work in it they began to realize: time is space. In other words, in music time is the duration of musical phrase. In painting time is *space-and-form*; there is no such category in music. When you move after Malevich to the territory of "Zero Space" the first thing you will grasp from the primary level will be geometry. Geometry is number. Geometry corresponds to the laws of reality of three-dimensional space we live in.

There is no definition of beauty and all the discussions fail to find it. "Beauty" is a formal definition of some quality. There is no such thing as "beautiful beauty" or something "absolutely beautiful".



DIAGONAL. CIRCLE. TRIANGLE oil on canvas 60x50 2004



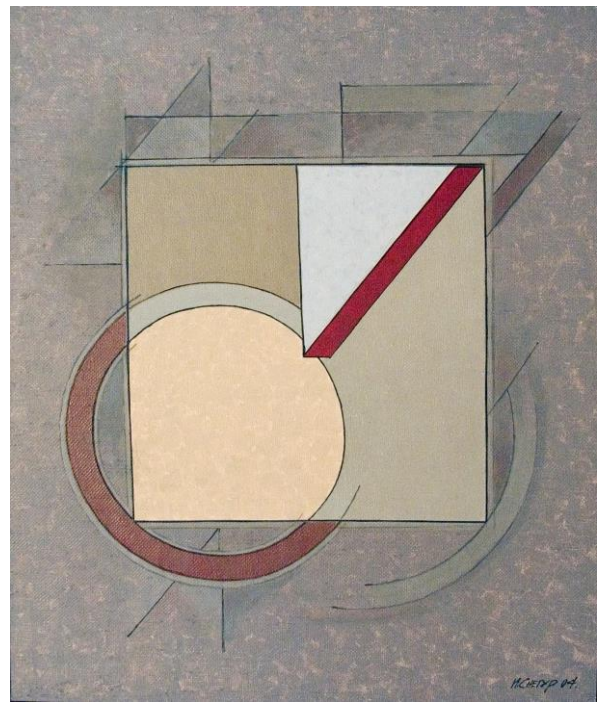
COMPOSITION – 3 oil on canvas 50x40 2001



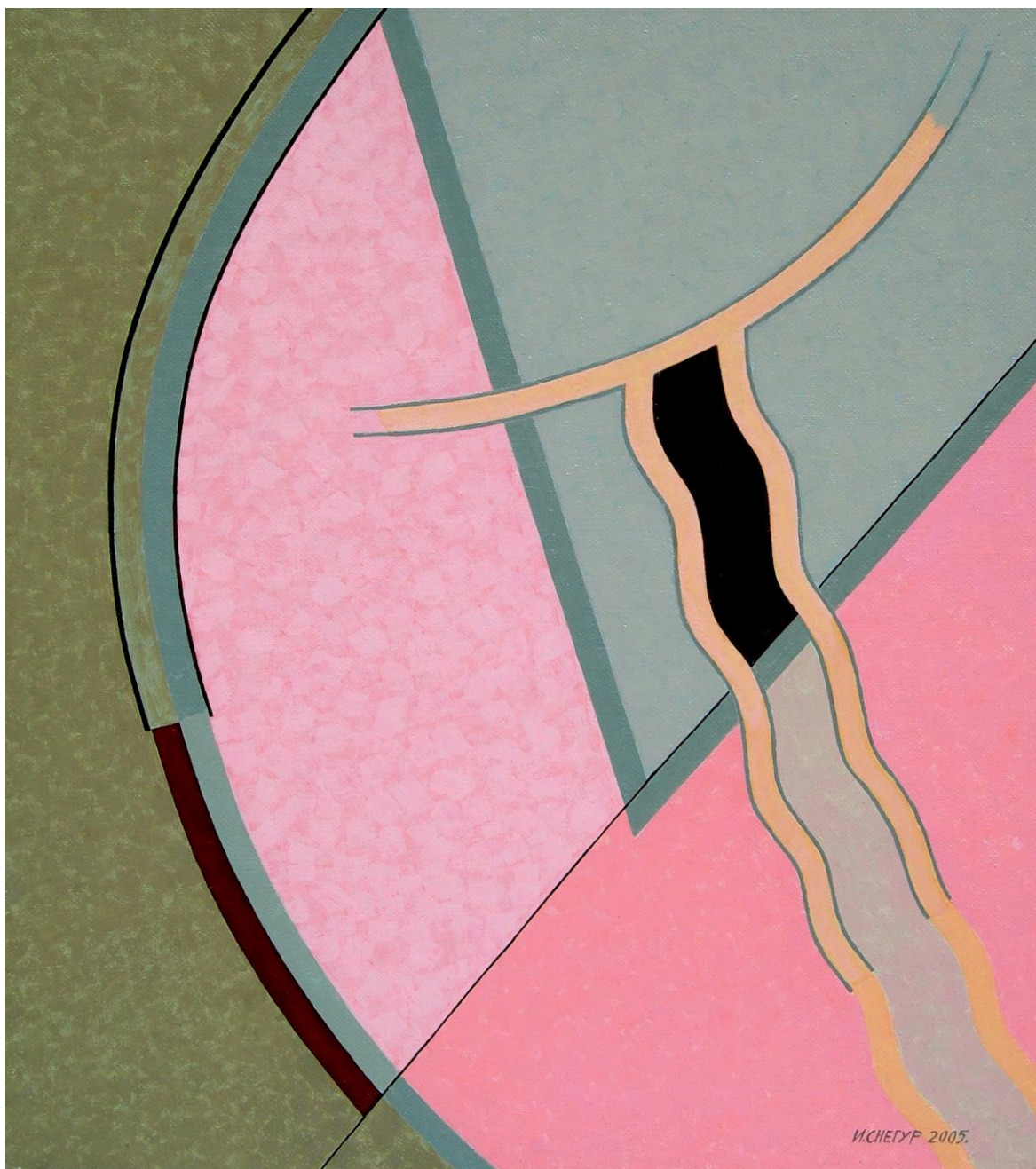
TWO TRIANGLES. CHORD oil on canvas 60x50 2004



CIRCLE. TWO TRIANGLES. TWO CHORDS oil on can. 60x50 2004



DIAGONAL. CIRCLE. TRIANGLE oil on can. 60x50 2004



TAU-REFLECTION oil on canvas 60x50 2005

Imagine some work of art, for example "Mona Lisa" or some other object which is defined by the majority of people as "beauty". I think that estimation is relative here. How can we guess how much beauty or non-beauty is there? We cannot operate with logic here and our estimation is not complete.

We used to reject things which from our point of view are negative or controversial. That means that beauty is useful. So we choose this usefulness and recognize it as beauty. Goodness for the majority becomes beautiful. So goodness and beauty may be related to our instinct of self-preservation as categories advantageous for us.

Lessing speaks about the beauty of "Laocoon", the sculpture, trying to understand why it affects viewers so powerfully. He analyses its esthetic value. But this work of art is ontologically beautiful for the majority - the analysis is not complete. We know that nobody would admire something useless. Culture and beauty - these primary categories are determined by the one characteristic feature - their goodness and worthiness.

Painting is color. "Color" sounds very much like "flower". In Russian we have a wonderful exactness of language: the word "color" - "tsvet" sounds like "flower" - "tsvetok". Nobody would stop us from pouring out lots of different paints and say: "Hey, look at these paints!" Paint has nothing to do with genre or ideology. It is beautiful and useful as it is - the excitement of brilliant rainbow spectrum. For artists the power that pulsates inside them must be the main guide that gives life to their pictures and makes pictures breathe. We must listen to this power so that our painting will breathe. The basic rule of artist is inside him.

I think the term "esthetics" is a substitute for such sacred notions, incomprehensible for us, as Goodness, Beauty and Perfection. We use them when we want to appreciate something. But individual estimation is our personal opinion. When we define some phenomenon as perfect we confirm its priority, but it is the definition of our personal will, so it is not the absolute truth, it is relative. Conception of esthetic priority puts culture into the frames of ideological schemes and that removes the element of sacred.

SOUL AND BODY

06.02 2011

Soul is looking for a mental form - it gives the energy of life to it. No wonder that soul is delighted obtaining such mental form - it awakens from stillness and identifies itself with it. And from this point willpower originates.

Our soul is an extrovert aimed at the outer world. It actualizes mental form. The more ideas mental form contains the more perfect it is, because thus it manifests the unity of plurality. Our soul is delighted in its aspiration towards the wholeness, moving from plurality towards the entire unity, from disintegration to reunion. What is Soul? Is it a servant of the entire unity - who gives it the energy of delight? May be it is a sacrifice of the One who loves - the One who is the source of mystic experience - to those who are loved. Our body absorbs materiality, giving it back as the energy of transformation; that divides the unity. Our feelings long for completeness. Our mind, our mentality and consciousness are aimed at realization of our existence, leaving marks in time, which we call memories.

Our eyes see this three-dimensional world. Tactility feels objects around us. We hear sounds. We taste food. Resonance of body is the material vibrations of our "external physical Self". Our intellect and meditation, consciousness and recognition, memories and reminiscences, fantasy and imagination are the attributes of "inner spiritual Self". Vision offers us numerous natural objects for depiction. Mental images, mental forms, mental color forms or color forms originate from our self-knowledge.

01.02. 2010

About Michael Schwartzman

(Discussion with Slava Len)

Igor. - It's high time to speak about Michael Schwartzman, but not about Malevich in our discussions about art and contemporary trends in painting, because this artist is much closer to us today. In his art he worked out many things that Malevich did not have. Besides, a new conception has appeared - conception of pictorial space in the

system of re-cept art: three-dimensional resources of space. Michael Schwartzman did not speak about it, but in his meditative experience he approached the boundary of visual reality - beyond the canvas.

Len. – It is called metaphysics.

Igor. – Of course, metaphysics is super sensitivity and it is incomprehensible. I think that we should pay more attention to Schwartzman's works especially today when his fundamental catalogues appeared with lots of material. I hope that even those people who were not interested in his art would like to look them through... Well, art-critics created their own formal language of rigid schemes and stereotypes.



FOUR MARKERS IN TWO PLASTIC SPACES oil on canvas 70,5x70,5 2005

I

It's clear now that we can move further on with new esthetics realized and expressed in three pictorial spaces: the surface of canvas itself and the territories above and beyond this surface.

Len. – And plus one more territory – the territory of context. Context is the fourth space.

Igor. – So concrete art work is already in some context: it is interacting. When I am looking at Schwartzman's works before 1975, I would like to argue with him. What is he doing there? He projects his "hieratures" on the surface, creates a document...

Len. – Your main objection is that apart from the aspiration for sacred there must be pictorial language of art with space, color, form, texture, construction and composition. Schwartzman says that all these things are well-known. "But my "hieratures" - he used to say - they are the real innovation in art". I. Kiblitky considered Schwartzman to be the great artist already in the 60s. Today all his works, all his temperas have become increasingly expensive. And the price will continue to grow, you know. Schwartzman's works are in a grand museum now. Unfortunately, we did not build a museum for him in this country. Germany built it for him in 2009. On the opening ceremony in Lavrushensky lane one Italian professor said that Schwartzman was the greatest master of the 20th century and if there was no his museum in Russia they would build it to him in Italy. But Germans were the first to build the museum. My teacher Khardzhiev, the friend of Malevich and Kruchenyh, went abroad in 1991 taking four big works of Malevich with him. They are so expensive - hundreds of millions now. After that all the museums here were in despair- how could they let him go with these works out of Russia! But when last year Kiblitky went to Germany with all Schwartzman's works, 120 pictures – nobody paid attention to it...

Igor. – Well, Schwartzman had one solo exhibition in 1962 on Malaya Gruzinskaya str., 28.

Len. – Tell me, will you, as an artist, argue with E. Bulatov, with his book?

Igor. – But I have written to you already, have you got my material?

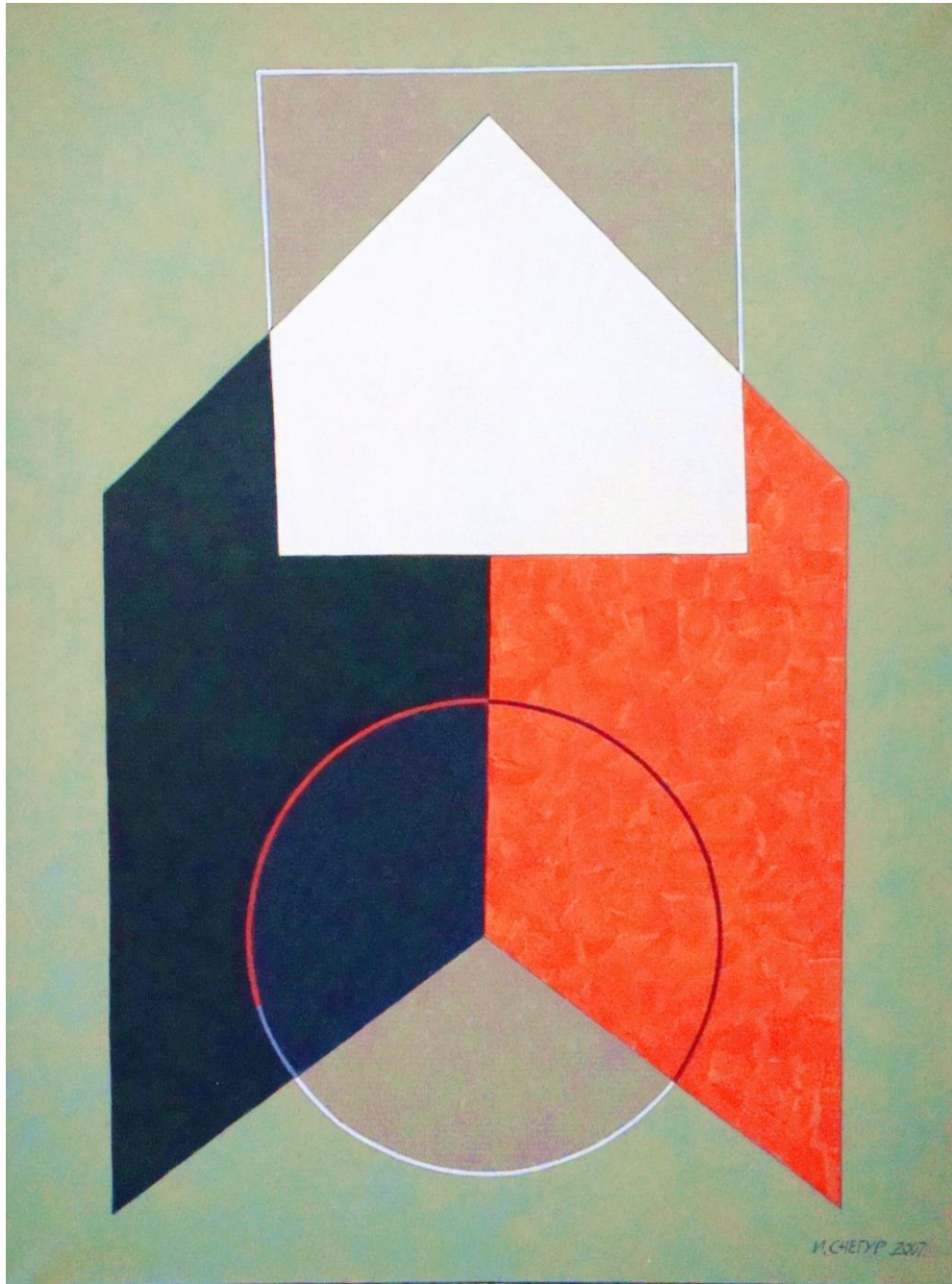
Len. - Oh, yes, you mean the declaration?

Igor. – Yes. Artist always has a choice. But the majority of them except Schwartzman take only this physical world through a frame into the perspective as in the old times. Schwartzman, as well as Malevich made a projection on the surface of canvas and received a sign. It is not a social sign, but the sign of his "hierature". It is very interesting. He used the methods of inverted perspective and pulsar, time shifting - and all this simultaneously. So physical and virtual reality can be projected on the surface and that is how the sign appears. This sign is a trace of manifestation, a trace of idea, which has been expressed through the structures of different forms stopped in their motion. Surface is a door for the vision, *but not for the soul!* I am ready to comment on Malevich, Schwartzman or the artists of 1920-s, to discuss their identity and their closeness. The matter is, that Schwartzman turned away from this world discarding it.

Len. – Well, I think that I. Antonova, the Director of Pushkin Museum of Art in Moscow is to blame for dismissing Schwartzman. Russian Museum in Saint Petersburg accepted his works and promoted to Germany where today there is a big museum of his art in a palace. When the first volume of his catalogue appeared, I. Kiblitky said, that all the works represented in this catalogue are genuine and all the others are not. As I said already at his big solo exhibition in Tretyakov Gallery the Italian art critic said that Schwartzman was one of the greatest artists of the 20th century, together with Cezanne, Matisse and Picasso and if there was no his museum in Russia, it would be built in Italy. But Germans were the first to seize this idea and the first to realize it. And you are absolutely right to say that we must accentuate Schwartzman but not Malevich. I am a poet, and I am the follower of Schwartzman. In 1972 he finished his "Icons" and started his "Hieratures". At that time he was christened at the age of 44. Oh, he was so proud, you know! He had a very close friend, father George, a priest, who was fond of painting... And we were also friends. I visited his studio usually four times a year. I invited sixteen people, the best poets to him. Iraida, his wife is really a great widow: she published three big volumes of his catalogue with the help of Kiblitky, who found the sponsor, Deutch Bank to pay for this edition. But Schwartzman ignored museums and exhibitions. I introduced George Kostaki to him, who suggested that he should have a solo exhibition at Tate Gallery, London. A manager from Clod Bernar Gallery, Paris had been visiting him during three years, but Schwartzman said: "I refuse from all exhibitions!" Only in 1994 his first big solo exhibition was organized at Tretykov Gallery, but he died three years later. So when Antonova refused to Iraida, Kiblitky suggested his help and organized the big exhibition of the whole Schwartzman's paintings and drawings in Russian museum and published these two volumes.

Then it was an accident when Iraida's flat, where the pictures were kept, was flooded and she asked Russian Museum to keep the collection in order to save it. She realized that she could not save the works herself and there was no hope that Antonova would help. She presented five paintings and twenty drawings to the Russian museum, and asked to take the collection on loan there, but her request was neglected. So today there is a big museum of Schwartzman in Germany and Russian Museum has only twenty five of his works in its fund. The whole collection of Schwartzman's works is in Germany!

I. – Are they the owners of it?



CIRCLE. SQUARE. GEOMETRY oil on canvas 60x50 2007



CONSTRUCT oil on canvas 60x50 2004

Len. – No, formally it is on loan there. The collection belongs to Iraida and their children. But Iraida is 84 years old and who knows what would happen with this collection after her... It's always the same problem here in Russia...

Igor. – Oh, it's a pity! In 1962 artists from Belutin's studio visited Schwartzman's studio and after that some of them, started to follow his method. So he did not invite artists to his studio anymore.

Len. – You know, Malevich wrote a letter to Ivan Klyun in 1915. At that time he suddenly realized that he made a half of his Black square in the "Victory over the Sun" – and he knew what would come of it. He finished his forty Suprematic works by 10th of December 1915 and wrote to Klyun: "I am sitting in my studio doing my forty works for our exhibitions. Punin has just come to me and I'm afraid he will steal my idea! You must publish the book about Suprematism as soon as possible!" And they had the priority: they were the first at that time... I know all these dates and all these names... But why did this Stepan Gordeev, said - it was his idea - one hundred years of Russian abstract art?

Igor. - One hundred years passed since the first abstract work of Kandinsky appeared.



FORMATION OF POWER oil on canvas 60x50 2003

Len. – As a matter of fact, it happened in 1909. In 1902 Kandinsky had an intention to do an abstract work, but he didn't realize it until...

Igor. – Until Malevich made his "Black square"...

Len. – Oh no! Already in 1909 did Kandinsky made absolutely abstract picture! And in 1910 he created another absolutely abstract picture and wrote a book "About Spirituality in Art" and there is a whole chapter in his book "About Form and Color", which people usually do not notice.

Igor. – Schwartzman and Malevich were occupied with spiritual art. Spirituality! That must be the main stream of contemporary art but not the commercial European trend.

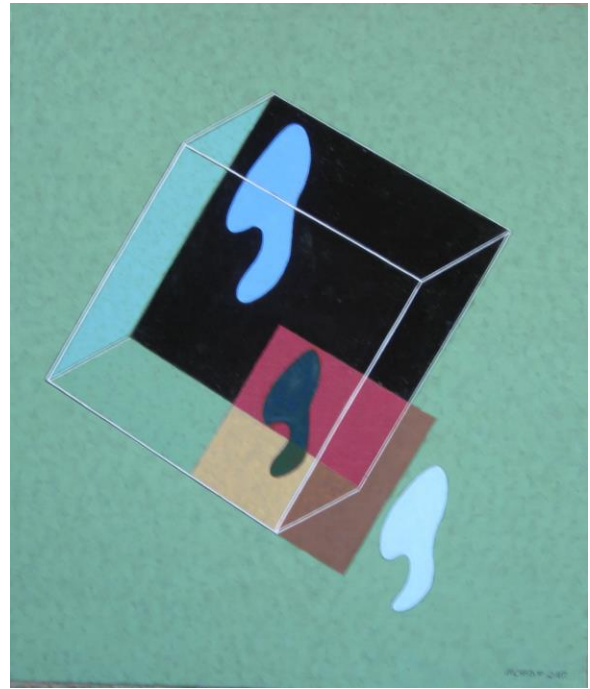
Len. – Yes, and it's especially important for you, Igor, because you explore Suprematism...

Igor. – Post-suprematism!

Len. – You see, there was a "linear" history of art, or the history of styles – Romanian style, Gothic style, Renaissance, Barocco and Classicism. So it was a linear history of art. Now it is not one-dimensional - it is multi-dimensional history of art. Every artist has pictorial language - method, stylistics and manner this artist considers to be the most valuable.



ELEMENTS. MARKERS. SUBJECTS oil on canvas 140x120 2003

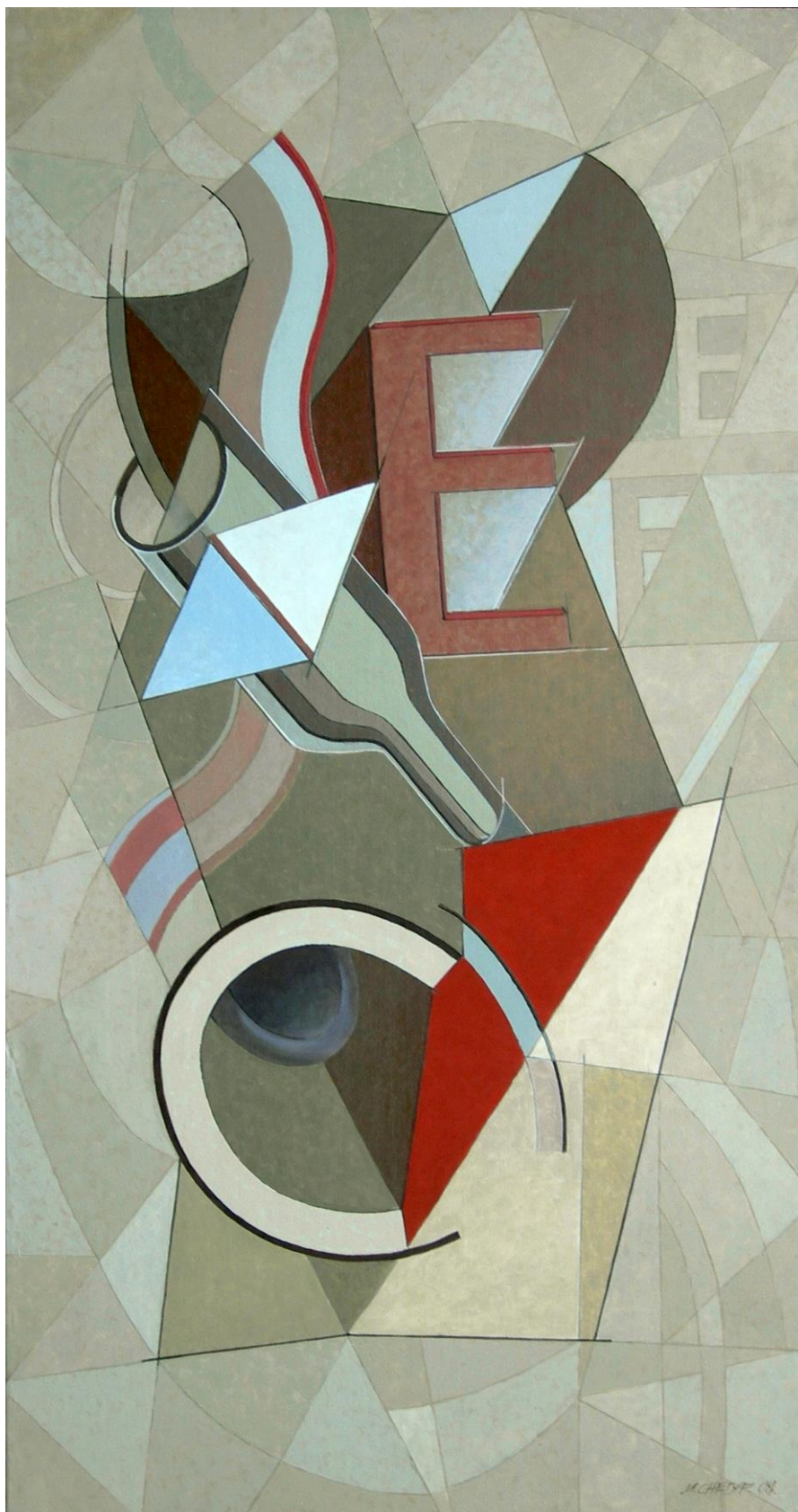


TRIANGLE AND TWO SUPPORTS 70x60 2006 BLACK CUBE. AMORPHORPHOUSNESS oil on canvas 70x60 2007



SQUARE WITH REPLICA oil on canvas 60x50 2004

RADIATE ATTACK oil on canvas 60x50 2003



MARKERS OF RE-CEPT ART oil on canvas 150x80 2008



REDOUBLING OF TAU oil on canvas 60x70 2006

Igor. – And what this artist appreciates...

Len. – So it is a multidimensional object which artist demonstrates at the exhibition. And it is important to realize that there is no such conception as “esthetics”. There are three kinds of esthetics: esthetics of beauty, esthetics of truth and of goodness. All the world cultures contain such axiological nucleus. Axiology studies worthiness. So the axiological nucleus of all the world cultures is beauty, truth and goodness.

Igor. – It is an archetype of all the literary and artistic structures.

Len. – Look here! These categories cannot be blended. They are separate. Imagine that, for example, ceiling can be associated with goodness, this wall – with truth and that wall – with beauty. They cannot mix with each other. They are different categories.



TRANSITS. DIAGONALS oil on canvas 100x80 2002

Igor. – So each of these categories according to the material it receives...

Len. – And there can be any material...

Igor. – Each category develops independently, but when the three of them meet together – what happens then? Something absolutely new! I don't know... When they join together in some moment of time, then we must act in a different way, because it is absolutely new material.

Len. – No, vise versa. There have always been these three territories: the territory of goodness, of truth and beauty in such construction – as a ceiling and two walls. Only in 1935 Martin Heidegger described Black square in new esthetics, because in old esthetics it could not be described. It is not "beautiful", and it is not "non-beautiful". There was no "Black square" in the esthetics of "Aletheia (an ancient Greek word, meaning "revelation")", but suddenly it appeared there! Well, let's return to your works. They can be described in the esthetics of beauty, but it is not the basic essence of your pictures.

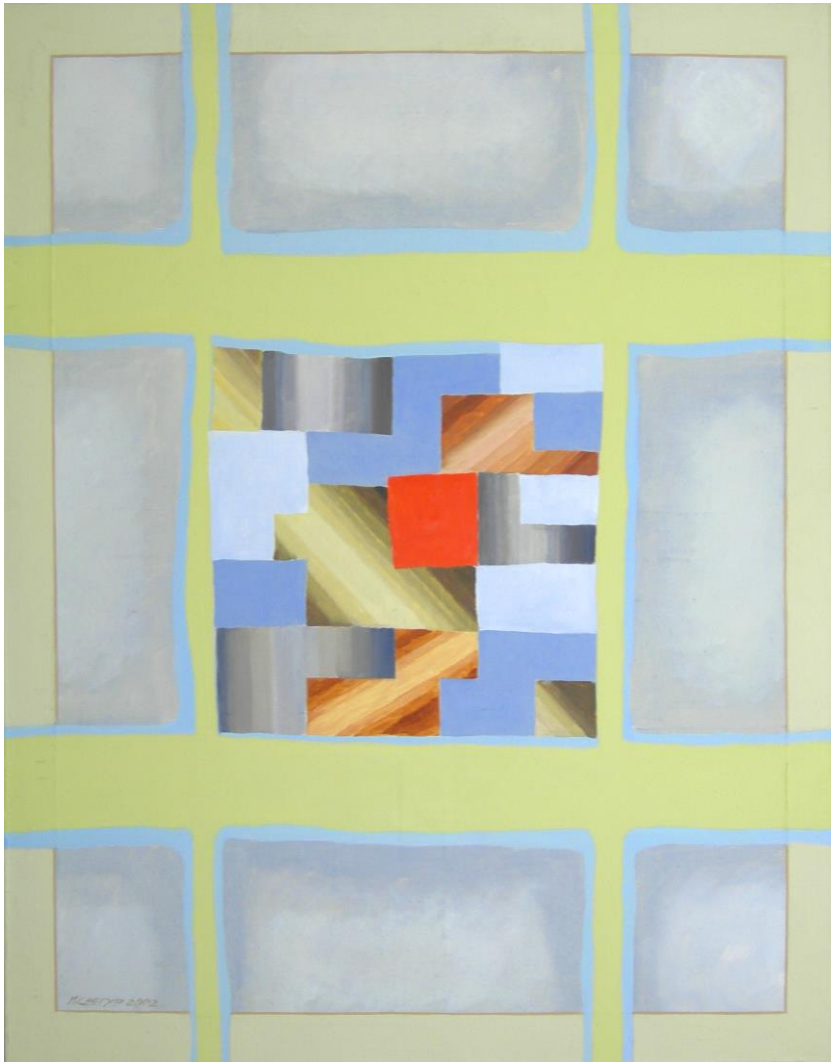


SHIMMERING BLUE oil on canvas 100x80 2002

Your works are metaphysical! They grasped something visible from the invisible world. They transferred invisible substances into something visible.

Igor. – Something that was experienced...

Len. – That is it, naturally! If it is a visible substance, then you can experience it immediately, you can feel it, you can speak about its structure, about the combination of color and form. You can take “this wall” - the esthetics of beauty: beautiful or non-beautiful abstraction. And we also have the third esthetics of goodness. These three esthetics can describe the structures of any art: Chinese, Arabian, or Buddhist - three esthetics instead of one esthetics of beauty. I differ from all the art critics who wrote about your art. I would place your pictures into these three esthetics: at first into the esthetics of truth, “Aletheya”, then into the esthetics of goodness and beauty. Your pictures are generous unlike Repin who harshly crushed the viewers with his picture “Ioann the Terrible killing his son”... He is the artist, who did not realize that a picture must be place into these three the esthetics...



VIBRATIONS OF READ CUBE oil on canvas 100x80 2002

Igor. – By the way, Slava, one hundred years passed since the beginning of the 20th century. Looking back now we can say that artists worked intuitively and gave their lives to discover the truth. But we are different and we have another level of communication. I wish we could stretch a cord of succession, a cord of not falling away from that tradition. And we should formulate – me with my pictures, you...

Len. – With my poems, my poems! But you must not say “it is esthetical...” We have three esthetics.

Igor. – I think that esthetics is not concrete. It embraces everything, but it is formal. It is like a verb may be...

Len. – Oh, no, no! Esthetics is a science which describes work of art.

Igor. – But it will never be able to do it!

Len. – Just a minute! It has been working for 250 years already and all the museums are built according to this principle.

Igor. – But now we live in quite a different time and I am speaking about Structuralism, Suprematism and Metaphorism.



GEOMETRICAL PHRASE oil on paper and cardboard 140x120 2010



SQUARE. CIRCLE. TRIANGLE oil on canvas 60x50 2004



COMPOSITION WITH PRISM oil on canvas 70x50 2012



TOWER oil on canvas 50x40 1987

Our mentality is associative. We are looking for truth and find it through associations or through cultural background. But the matter is that Malevich is a pure idea. And Suprematism is a pure energy which does not have any social application. Art is aimed at persons. My point is that a person – you and me – we are the mission of art. “I am and the world” – is the metaphor of creativity. With metaphor I give life to metaphysics. Marina Bessonova, the art-critic, asked me: “Why do you give titles to your works?” For me the title of the work is a metaphor of this work. We must add metaphor to Structuralism and Suprematism. Metaphor makes abstraction and metaphysics more close to us. For example, let’s look at my work “Art Pulsar”. “Art” here means *a monad* of art. It is pulsating - it is alive.

Len. – Well, do you know what is pulsar in astrophysics?

Igor. – Wait, Slava! We are talking about my work “Art Pulsar”. Imagine I will call it “Number 325”. But metaphor will show better the way to my picture. Metaphor is one of the language principles which make poetry and literature really magnificent. That is why I suggest that we should include the word “metaphor”, as the main working instrument into all structural compositions. Olga Pobedova, your wife, makes her glass sculptures and this is also a metaphor. Of what? The thing is that metaphor contains two substances which correspond with each other, for example: “cold fire”, “hot ice”.

Len. – We cannot say: “metaphor of what”. Metaphor is a monad and it is quite independent. It does not control anything and nothing controls it. Metaphor in metaphysical sense of the word is allegory.

Igor. – And Suprematism is an allegory of *the world beyond this reality*.

Len. – Visible image of the invisible, as I put it.

Igor. – The word “abstraction” is *a metaphor of infinity*!

Len. – But it is not enough to say “visible image of the invisible” about Suprematism, because it has its structure, geometry and rhythm.

Igor. – But it is not its final completeness, is it?

Len. – Not final, of course. Its most essential feature is visible depiction of the invisible, structured on the basis of all the previous cultures. Peculiarity, individuality and uniqueness of Suprematism do not have any analogies...

Igor. – Even today. We are realizing it only now - we could not realize it before.

Len. – You are quite right! But Igor, I ask you to remember one thing... There are three esthetics - esthetics of beauty, esthetics of truth and goodness. And they are only our research instruments. Today you should not say the word “esthetics”, because I would ask you immediately: “What esthetics do you mean: esthetics of goodness or beauty?”

Igor. – But when I speak about my work I say: “I work in my esthetics – and only in this niche...”

Len. – But you must not say so! You must say: “I work in the esthetics of beauty, of goodness or truth ...”

Igor. – And beauty... I don’t really know what beauty is...

Len. – From the point of view of beauty, of truth or goodness. And we mean here the Truth of God, yes? So I take this picture of yours, or any picture of yours and say: this picture is kind... And if I take “Ioann the Terrible killing his son” by Repin, I say that this work is destructive, harmful and even crazy. And that is why some crazy man cut it in 1913.

Igor. – The same thing happened to “Danaya”...

Len. – Well, you are right, we don’t know what it is, and we don’t know what goodness is... But we recognize them when we speak about beauty, about goodness or truth. I don’t know how, but we somewhat feel these things quite definitely...

Igor. – Sure, we recognize them.

Len. – We always recognize them. So I speak about these “three walls” – the wall of beauty, the wall of goodness and truth. And any picture must be placed...

Igor. – So truth and verity... Do you unite them?

Len. – I think it is the same things. As well as goodness and kindness, beauty and ideal are also the same things. Look here, art critic or artist who speaks about your picture must take it and place into the three-dimensional “three-esthetics” territory and analyze. As for “Danaya” it is quite a special case...

Igor. – But tell me, what must I say? How can I express my creative will? I say that I work in my esthetics and my pictures are the result of this work, of my esthetics. And nothing else except that. We should speak more simple about it. I see your point even through your gesture and I wish our journey together is always as sincere and naïve as today...

Len. – I have objections against “naïve”...

Igor. – Oh, let me change a subject now! Here is a metaphor. I have come to the conclusion, that our journey in this life is a kind of GULAG... No matter how desperately we rush here and there, we are always surrounded by the boundaries which are called very simple: Providence. I see you *are rushing*, trying desperately to do something, and I *am rushing* too, but the others do not even try.

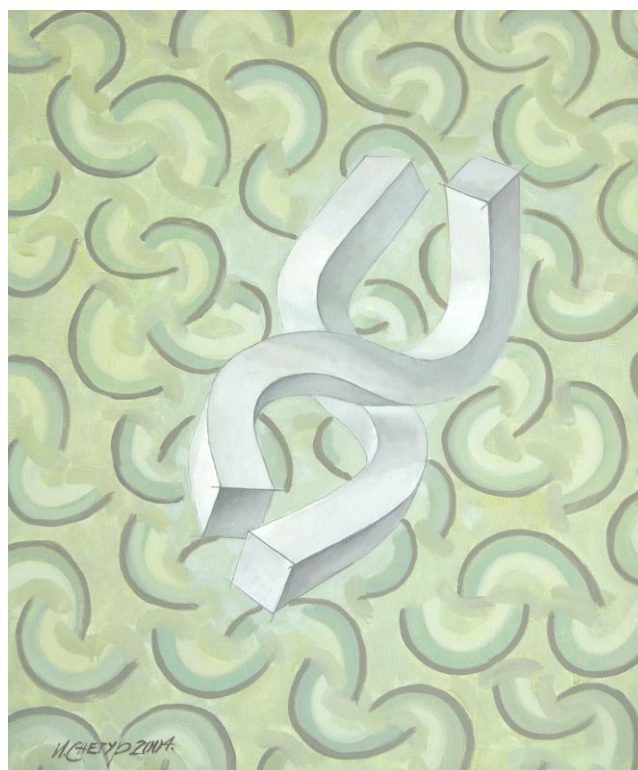
Len. – They don’t even know they can rush.

Igor. – You opened the door and came in. But you would have to go away one day. And for me the most important thing is *the pulsation of our ideas, your pulsation* and our activity. Otherwise our life is one long, long dinner...

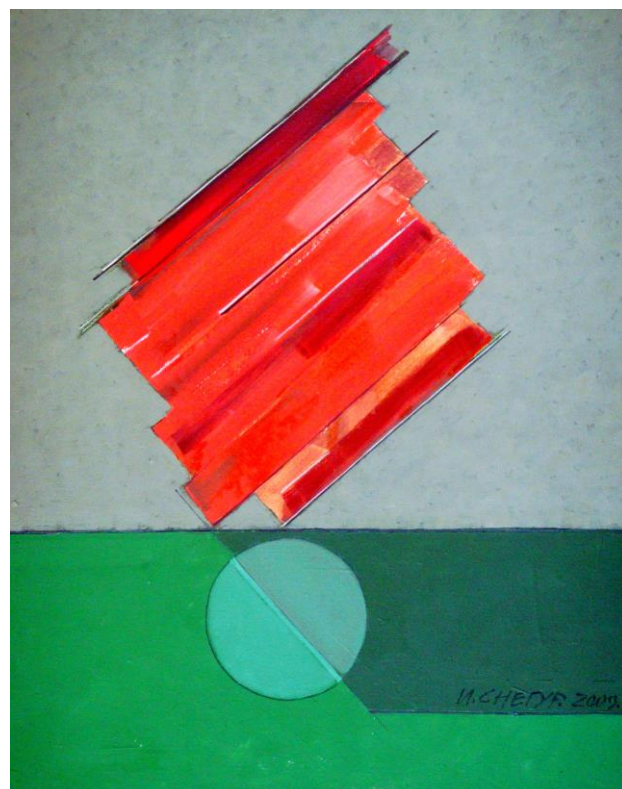
Len. – Great! That is a brilliant metaphor of our life! Yes, our life is a one very long dinner. And I’ve got one more metaphor. Life is a one big promise (*In Russian the word “dinner” – “obed” sounds like the word “promise” – “obet”*). It is our re-cept conception. Our Saint Seraphim Sarovsky said that the main aim of our life must be the discovery and obtaining of Holy Spirit. And when they ask you what the aim of life is, you simply say: “To obtain Holy Spirit”.

Igor. – And that means that you will leave this world obtaining Holy Spirit in this life. That is it! And if you do not obtain Spirit, they would say to you one day: “We do not recognize you!”

Len. – Well, well... I remember once I was really shocked by George Kostaki. Not by his collection of Suprematism, not by his generous Greek soul...



CHROMOSOME. VISUALIZATION oil on canvas 60x50 2004



COMPOSITION - 2 oil on canvas 50x40 2009



FAR DISTANT LIGHT oil on canvas 100x80 2002

Igor. – Let's return to metaphor. We have just glanced into the Third Millenium. It needs a structure. That is why you can just start to structure new virtual territories – to connect past with the present. People will follow and learn. You've got your emotional language, good memory and passion.

Len. – And now about Kostaki, how he impressed us. There were such huge olives at the dinner! I have never seen such gigantic olives in my life. It was twenty five years ago and at that moment I realized that I was living not in the country I wished to live. I wish I could live in ancient Greece, reading Plato and Plotin, these two magnificent Greeks...

Igor. – And Plotin was Nero's teacher, wasn't he?

Len. – No, Plotin lived in the third century.

Igor. – Look here, Slava. I want to come back to our exhibition in February. It is very important. You know Marcus Bruderling and his classification of art, of all the systems. He puts forward several philosophical categories and basing in these categories he suggests five systems so that art can be...

Len. – Structured...



INTERSECTIONS OF CONTRASTS. FRACTALS oil on canvas 100x80 2002

Igor. – I've written my commentary to this material. My *markers and elementals* are represented there. It is the pictorial language, which I use.

Len. – To structure.

Igor. – I am tuning *the guitar* of abstract art.

PAINTING IS

Architecture - the territory of architectonics;

Poetry - poetics of markers, symbols, archetypes;

Music - rhythms, plastics, accords;

Energy - tone and color.

All these elements of painting combined in one creative unit, determined by the personality of artist form the unity through plurality – and our soul is *carried away*, it *enjoys* recognizing itself in this unity. And *triumphs*, recognizing!

Creative process makes our soul alive. And soul inspires creativity and applauds it.



KINETIC COMPOSITION – 2 oil on canvas 2007

TERRITORY OF SPACE
NON-FIGURATIVE PAINTING, DRAWINGS
1994 – 2011

10.03. 2011

THREE TYPES OF PICTORIAL SPACE

Pictorial surface is a material texture; it contains certain characteristics which are not always revealed by artist.

1.

OBJECT ART uses the territory above the material surface, i.e. the outer world and the artists themselves. Characteristic features of this surface are the same as the realities of material world. That is why reliefs, counter-reliefs, collages and other components added to it are quite appropriate there. All kinds of performances, installations and collective actions can also be included in object art.

2.

REALISTIC ART uses two-dimensional surface and reproduces real three-dimensional objects on it using color and tone, removing material essence of these objects, i.e. using the method of “dismissed materiality”.

In Renaissance artists used perspective. In their painting they depicted visible world as the analogy of reality, creating the image similar to this reality. Thus they could show the visible world more perfectly.

Painting is projection of our *perception* on the surface of the canvas. The structure of picture confirms what was realized by the artist.

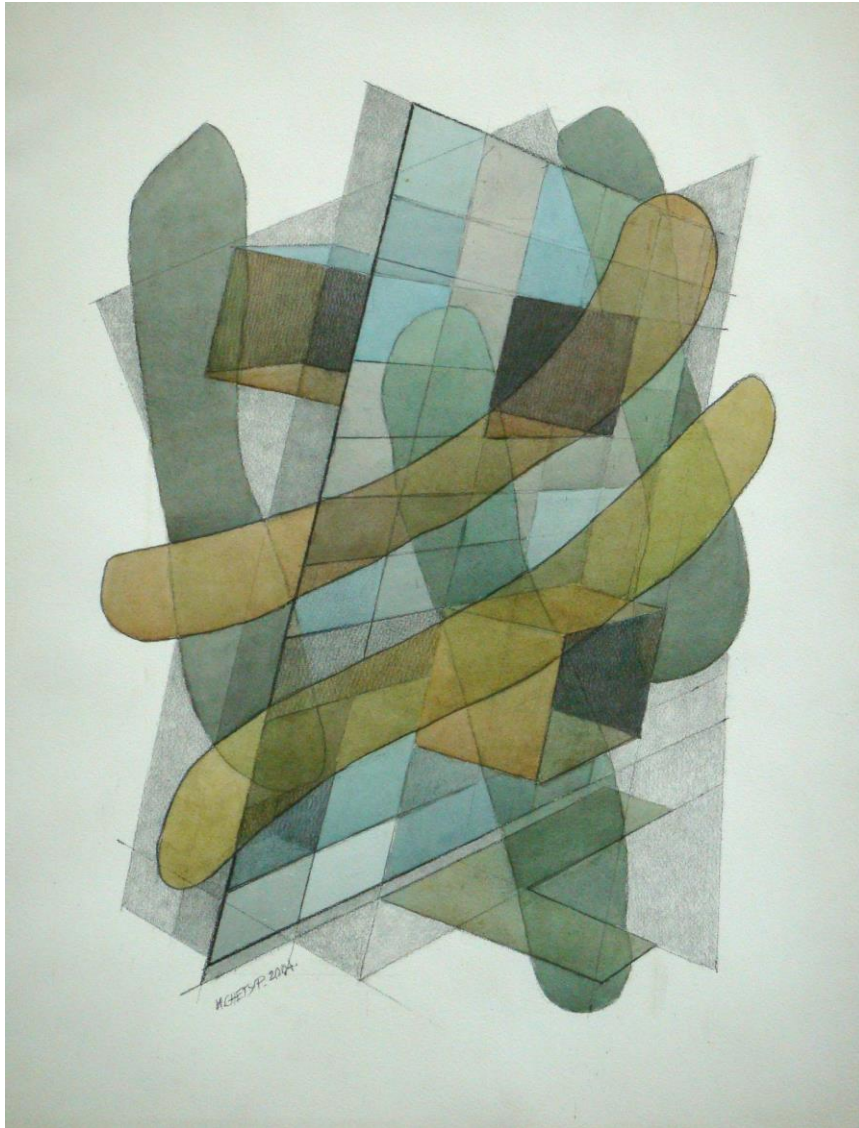
3.

NON-FIGURATIVE ART through the process of realization and perception interferes in consciousness as a flow of mental forms. We began to recognize the realities of metaphysical sphere and define them. K. Malevich appealed to consciousness - his “Black square” became the marker of this appeal: no visible, no social or material attributes of the existence. Suprematism means super materiality – the freedom of inner spiritual Self from the restrictions of physical realities.

Mental forms appear in virtual mental “Zero” added space beyond the picture. Metaphysical world is revealed through our spiritual vision, through *consciousness*, but not through the feelings. Painting today is different.

Only color-tone and color-form. Non-figurative painting ignores all the social attributes unlike classical painting with its unity of time, place and action...

Each pictorial territory obtains its characteristics. Artists can use all of them simultaneously, if they can, or work spontaneously by intuition, but this method is imperfect.



HIEROGLYPH IN SPACE paper, mixed media 73x53 2004

THINKING ABOUT PICTORIAL SPACE

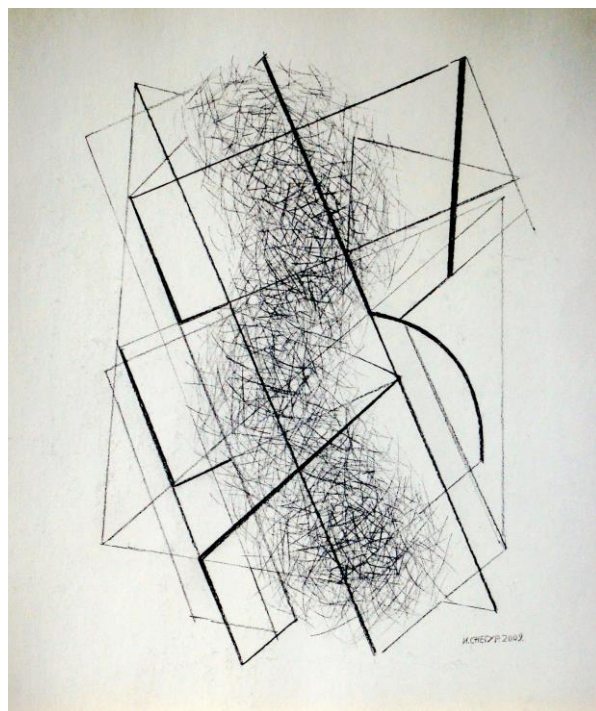
13.08. 2009

I have some ideas I would like to speak about now. Let's take Henry Moore, the sculptor. I would like to speak about pictorial space as a living object. Works of Henry Moore impressed me greatly when I saw them for the first time in 1961. Then three years later I read his texts: he says that sculptors ignore plastic space which corresponds with material. So, how to create a sculpture without this power - plastic space? Material and space in sculpture become equal in their density.

Space obtains force. The energy of space actively modifies the material - it deforms, attacks and sometimes even destroys it. Plastic space is an active creator of form. How can we structure form without a space? We cannot. Sculpture is not the extraction of unnecessary fragments from a piece of marble, but the contact of space and material. As a result of their joint creativity new form appears. Space becomes the co-author of sculptor. That is why Henry Moore's sculptures are usually ovals and amorphous forms overflowing one into another.



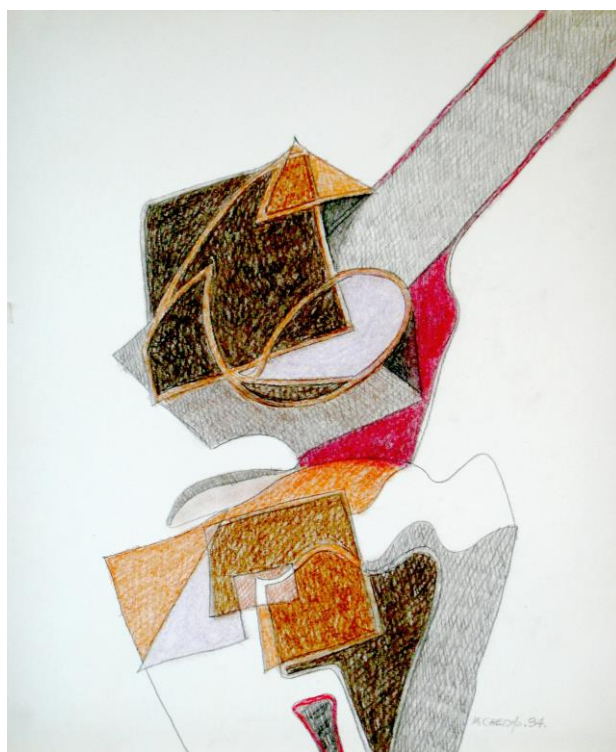
GEOMETRY WITH A SETTING-RULER 50x42 1996



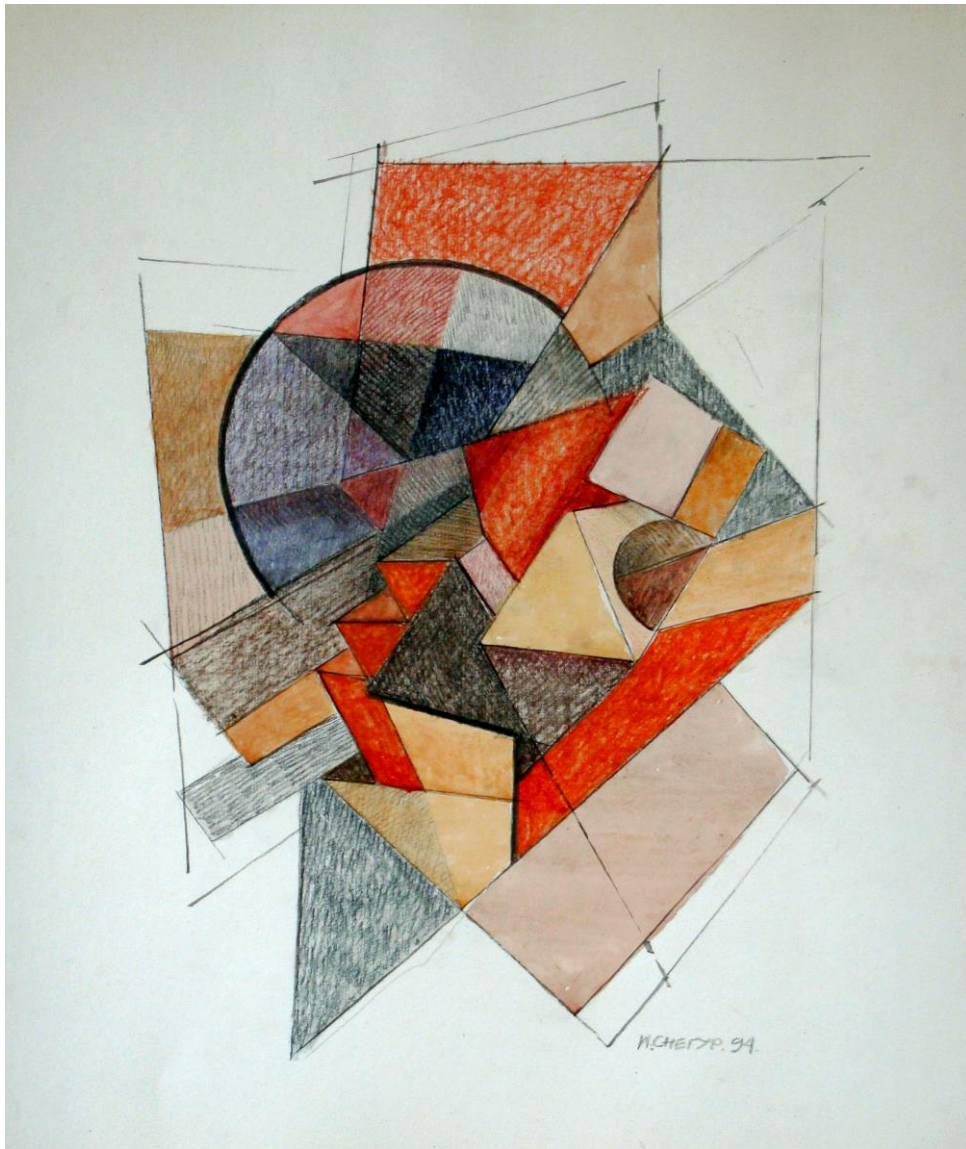
TEXTURE AND GEOMETRY p. past. 50x42 2009



FIGURATIVE SPACE paper, mixed media 50x42 1996



TERRITORY OF IMPULSES paper, pastel 50x42 1994



COMPOSITION WITH SEMI- CIRCLE paper, pastel 50x42 1994

Sometimes we see such forms in cubism or in futurism, in works of A. Matisse. We see such drawings on ancient vases, where ornament marks certain signs or symbols. But usually pictorial space was not interpreted as a subject.

In 1964 I lived in Tarusa. There I advised my friend Edward Steinberg to study Henry Moore' sculptures. I showed him a still-life with stones which was strikingly alike the sculptures of this master. We found these stones in Tarusa on the beach near the Oka. In my painting and drawings I always face with a problem of pictorial space. We do not work with material as sculptors. We work with a surface where we create realistic, abstract or expressive objects using conditional pictorial space.

So we cannot create anything without space. In classical pictorial space material world is depicted as something static through perspective, through change of colors or diminution of objects. Working on plain-air we react spontaneously at what we see, noticing proportions and perspective.



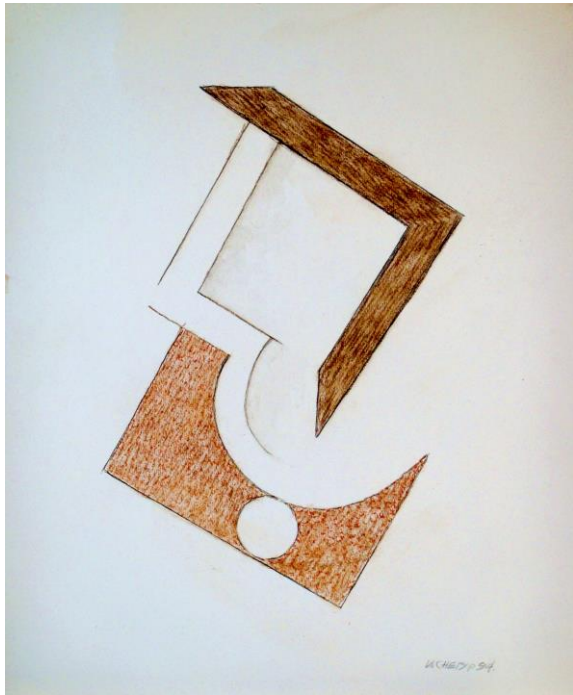
CUBISTIC CONSTRUCTION paper, pastel 50x42 1996

Certain natural conditions show the general picture, but they cannot show the energies beyond our vision which make us nervous or excited, upset or happy, anxious or delighted.

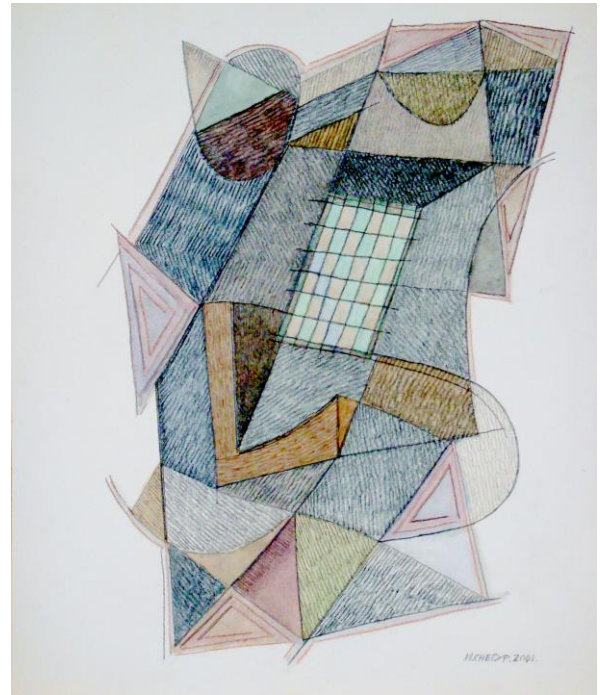
The thing is that we should close our eyes from visual reality. When our vision is restricted we start to look deep into our inner spiritual world.

The surface of canvas, colors, textures and reliefs are the attributes of physical space; we need these materials to create a picture, the basis of classical art.

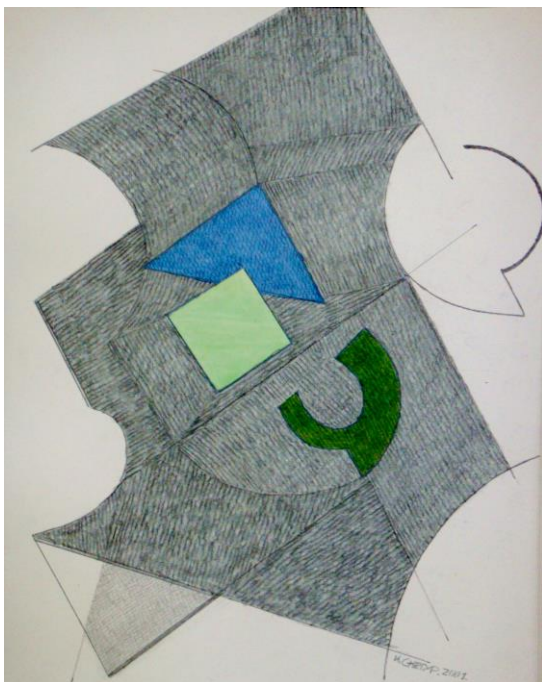
Virtual super added space beyond the surface of picture is a territory of mental forms. It coincides with the activity of our consciousness and imagination - it is the territory where creative impulses of vague insight originate from. *Non-classical* pictorial space is the territory of metaphysics. It is far beyond the realities of this world – it represents the world of consciousness - non-material substance. The surface of canvas, colors, textures and reliefs are the attributes of physical space and the materials we need to create a picture. Therefore *non-classical* pictorial space - the territory of energies, motions and transformations is so close to non-figurative painting.



COMPOSITION WITH SETTING-RULER 50x42 1994



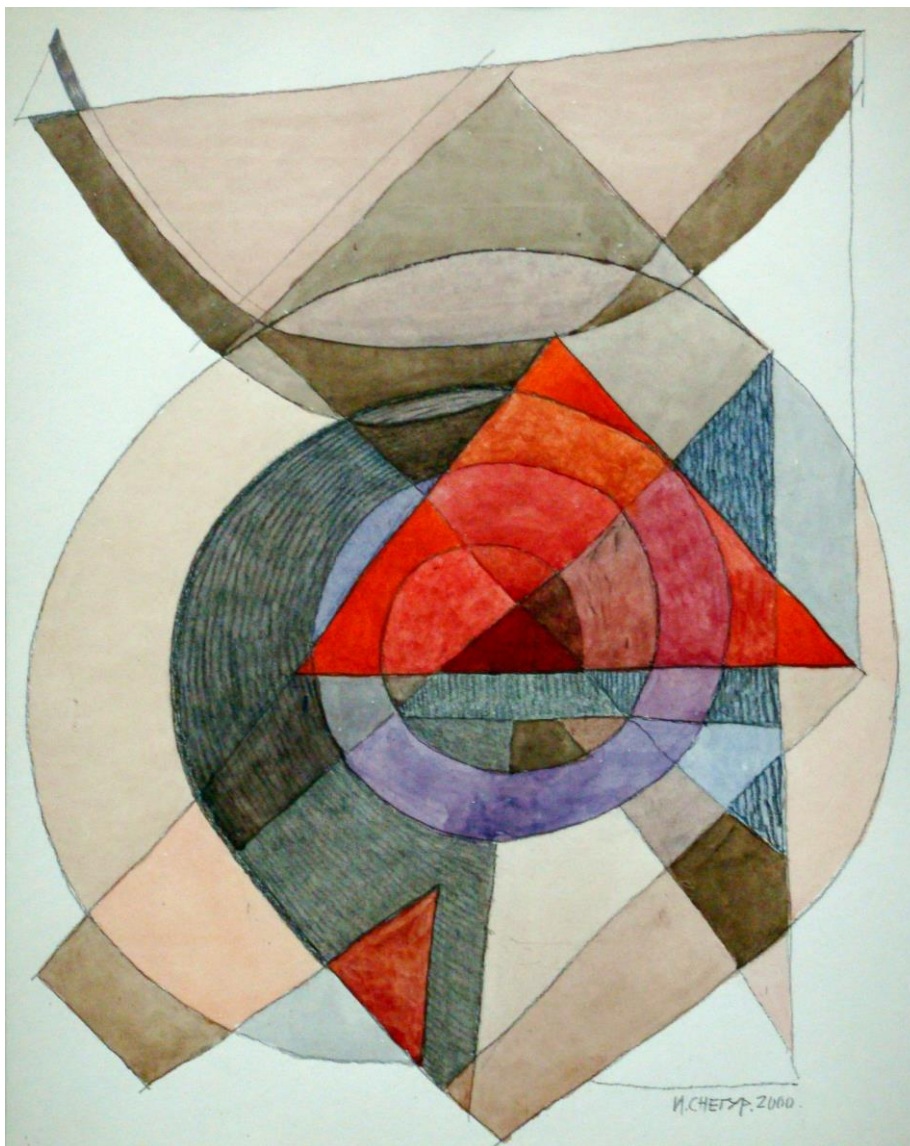
CONSTRUCTIVE SPACE paper, pastel 50x42 2001



URBANE SPACE paper, pastel 50x42 2001



BLUE STREAM paper, pastel 50x42 1994

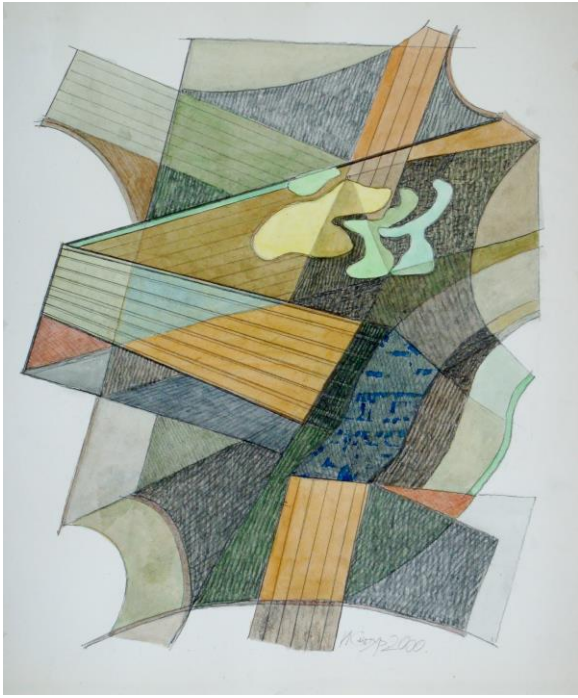


SPIRAL. RED TRIANGLE paper, pastel 50x42 2000

TERRITORY OF PAINTING

24.11. 2006

Malevich found the system of markers which can guide artists to *the territory of painting* without social signals. Traditional painting has always contained some “screens” - social signals. Each realistic object depicted in figurative space finally leads artists to a social phrase. Social values are marked by the external signals. Malevich dismissed these social “screens”. From richness - to asceticism. He dismissed these problems, dismissed the myths of civilization anticipating the basic ideas of the future. Let’s start everything from zero. Then his thesis: “black square” appeared. The antinomy “black or white” - there is some black in white and some white in black. He put them in a single ontological unit: black and white. Square and circle. The first fundamental discovery in our culture is the following: we must recognize – reveal ourselves anew through the new language. “Render to Caesar what is Caesar’s and to God what is God’s”. There must be the third variant. New language must *be inscribed* on the torus of Old Testament coin. Read what is written on the torus of this coin: social and spiritual markers are united there.



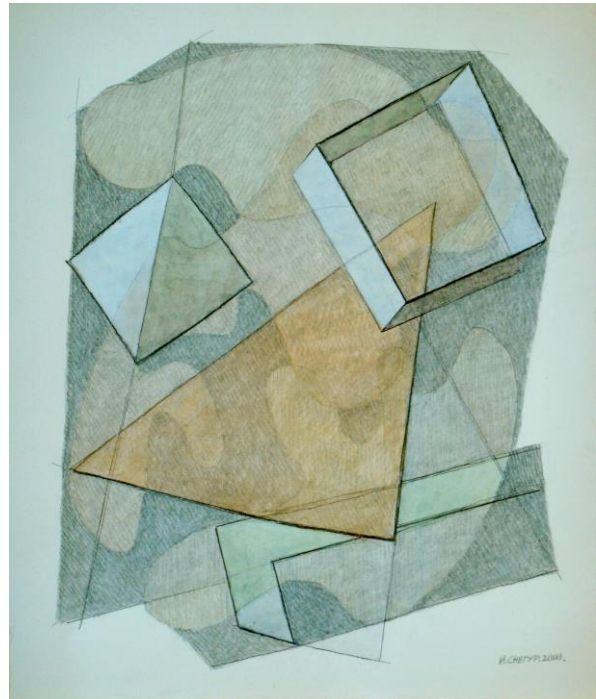
TERRITORY OF CALLS p., pastel 50x42 2000



ORIENTAL MOTIVE paper, pastel 50x42 1994



COMPOSITION WITH PYRAMID p., pastel 50x42 1994



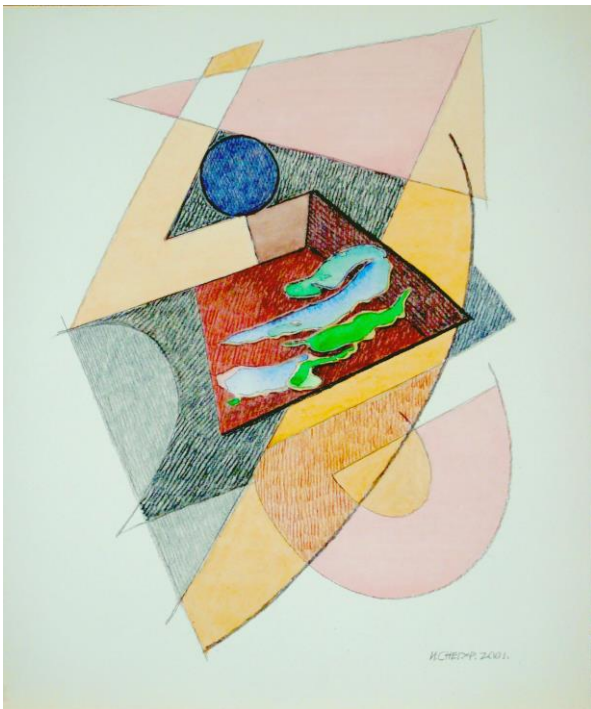
TRIANGLE. CUBE. AMORPHOUSNESS 50x42 2000



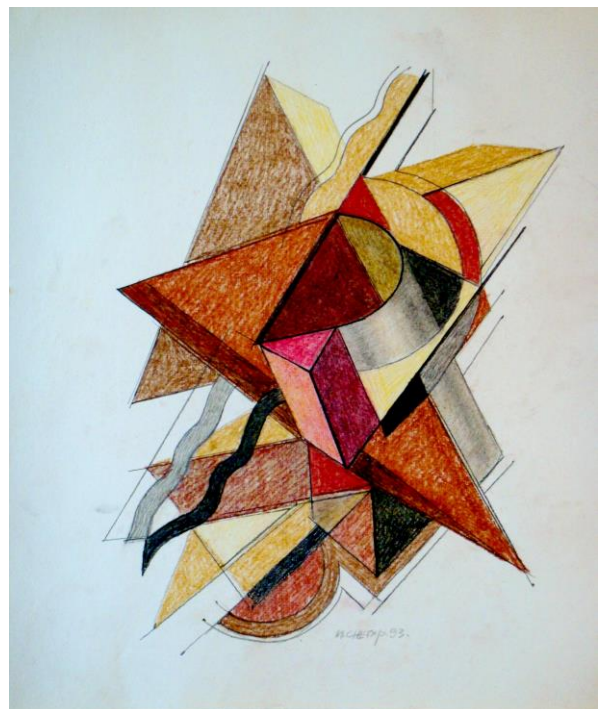
GEOMETRICAL DIAGONAL p., pastel 50x42 1993



SPACE OF RETORT paper, pastel 50x42 2001



EXPANSION paper, pastel 50x42 2001



SEMI-RELIEF paper, pastel 50x42 1993



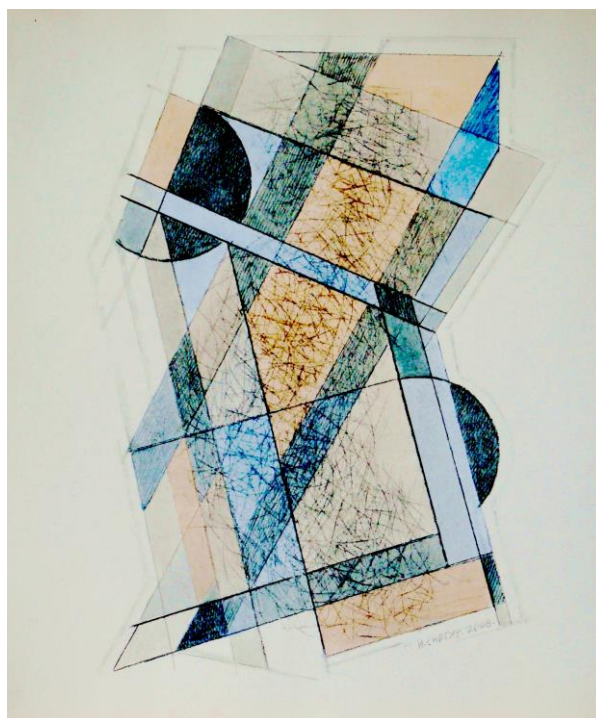
ORANGE RHOMB - MARKER paper, pastel 50x42 2001

Each work of art must contain a phrase. If there is no phrase that means that the message of work was not manifested. Phrase has an extension and dramatic effect. Without a phrase painting, music, or theatre lose their energy, their riches. Without a phrase there is no life in painting, poetry or dance, as if they were simply games like cards or roulette. "Either win or lose". People say: "beautiful, amusing" about picture, but it is only a play - a play of artist's emotions. And life is not a play. Life is a hunger for action. Why? Why should I? Of course, art is popular: it compensates people's hard labor - that is subconscious motivation of its popularity.

What is phrase? First of all, phrase is speech. If a phrase does not contain the main idea it becomes a formal demonstration of the cultural level. Each work of art must contain a message and this message can be expressed by the intention of artist. So the main idea is what you want to express. Sometimes it takes you only one hour to read a novel which is so interesting because of one phrase which unites the whole text in one unit. But why are there so many words? Words are necessary to transfer your MESSAGE. May be two or three phrases would be enough to understand this novel, I mean not to feel the power of words, but to feel the power of author's intention. Intention means the hidden, unrevealed message. Thus each text – pictorial, poetical or musical contains this basic message. Basic message means time filled with words or actions which can be summed up in one short phrase which the author wanted to say. Well, but if you have nothing to say then you can enjoy the riches of culture, but do not become only an *amateur*...



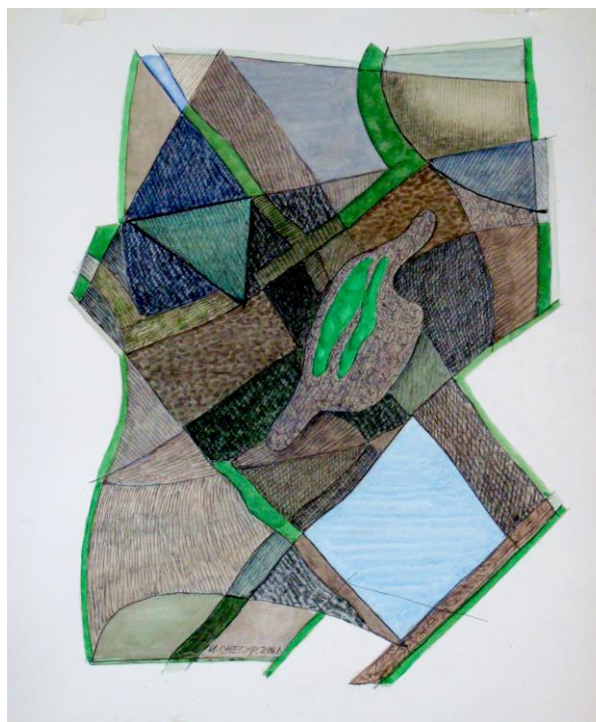
MARKERS AND SPIRAL p., pastel 50x42 2002



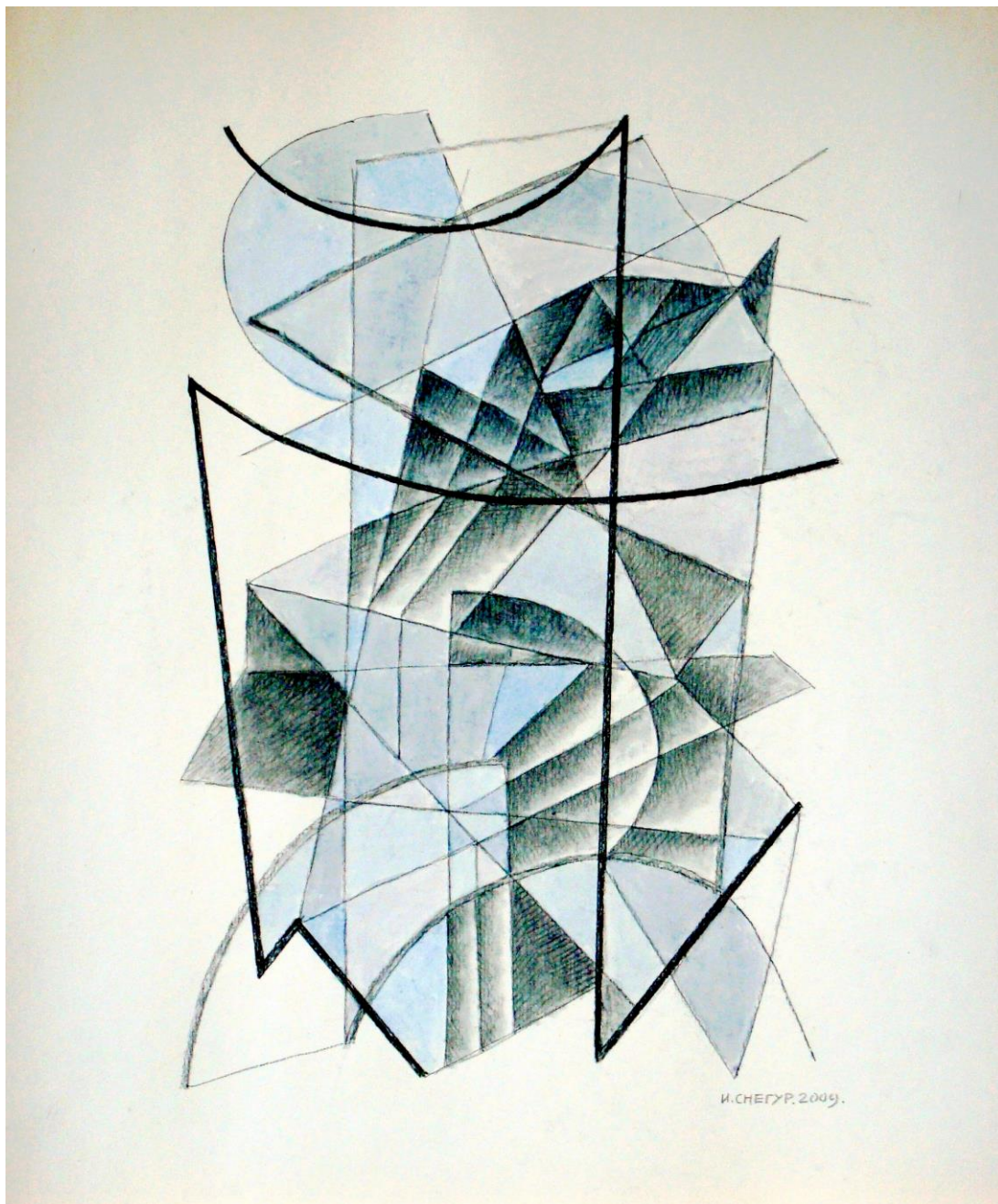
HIEROGLYPH AND TEXTURE 50x42 2008



KINETIC COMPOSITION p., pastel 50x42 1994



COMPOSITION WITH BLUE SQUARE 50x42 2001



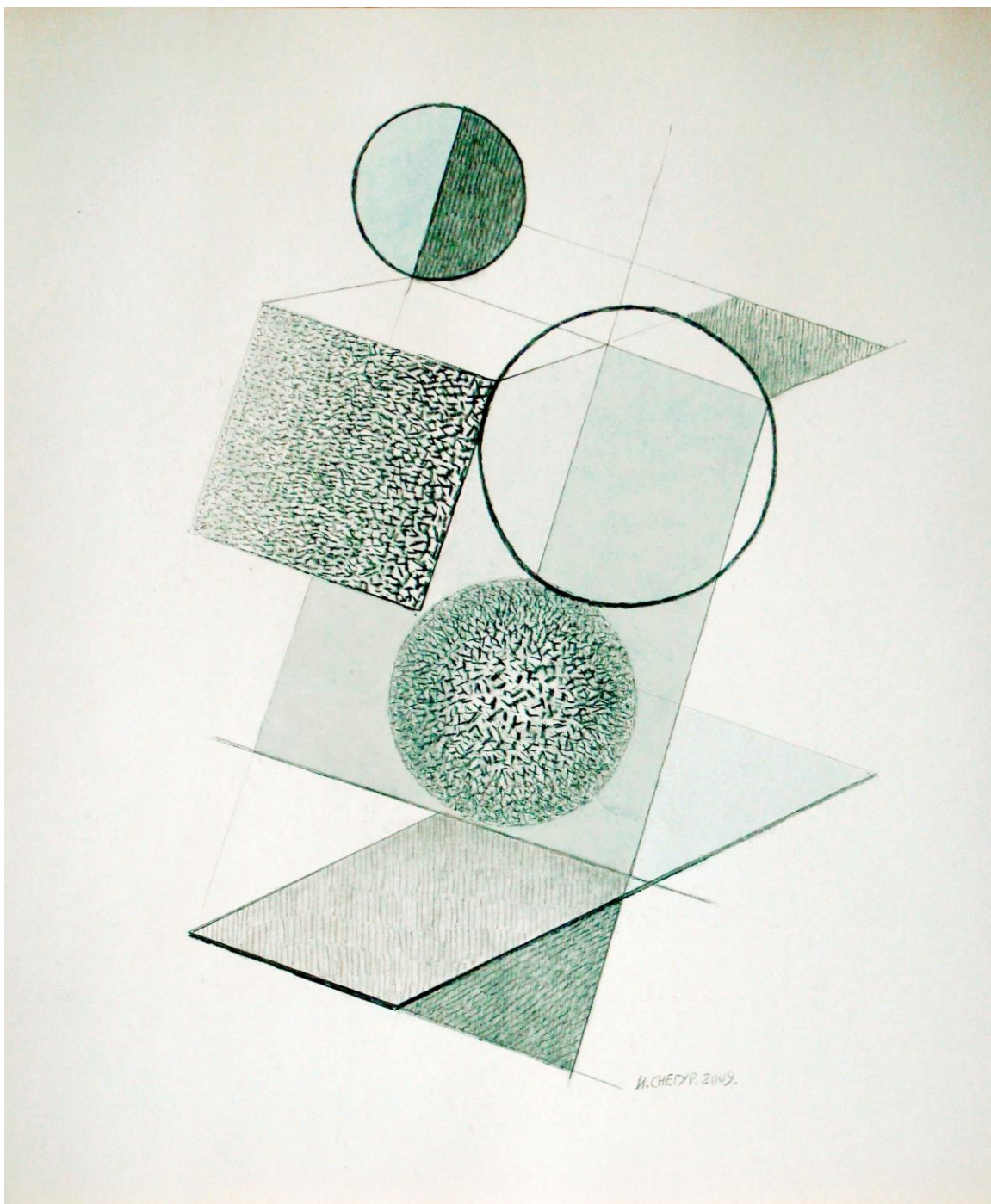
HIEROGLYPH AND RELIEF paper, pastel 50x42 2009

SUPREMATISM

12.11. 2011

To bring everything to life - is our unique talent. We interact with each other and transfer our experience to the outer world, to nature. Thus we include the outer world into the sphere of our personal communication, we co-exist with it, co-experience, and obtain it.

When we imply our personal attitude to the relationships with nature we initiate some special communication with it. This communication is not visible, but we can feel the resonance. Bringing some object to life we develop a link with it.

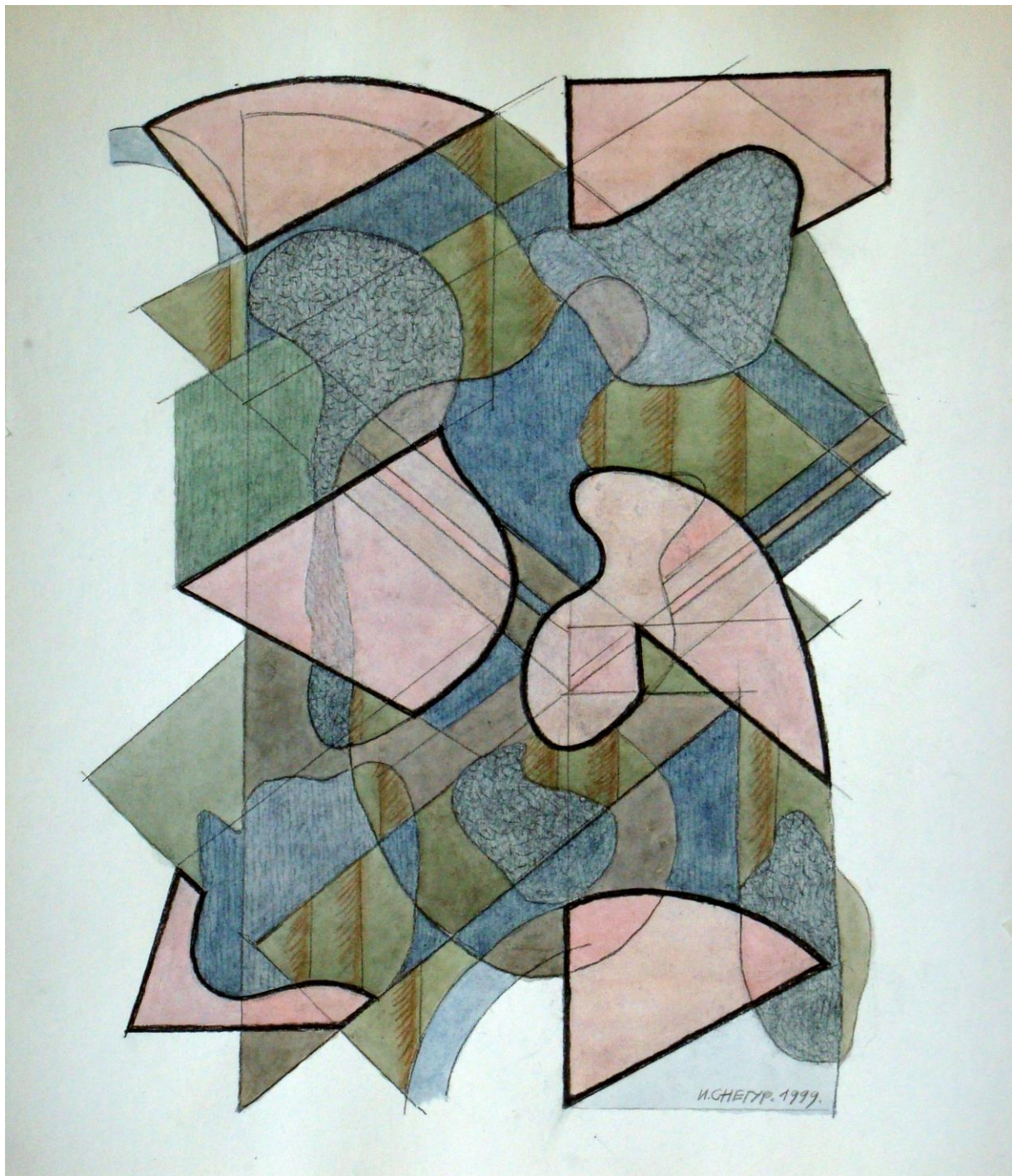


SQUARE. TEXTURE. SPHERE paper, mixed media 50x42 2009

Our consciousness discerns an echo which we call intuition or informational stream. Analogy is recognized by the analogy.

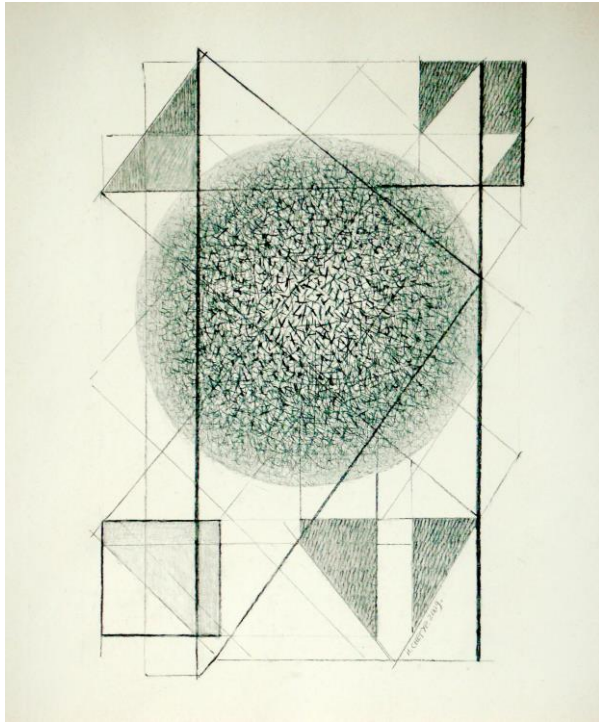
People and nature are connected with each other by the common resonance fields. This ability gives us the material for our creative message.

"Black Square" by Malevich is a marker of new non-classical pictorial space as axiom: *this is a space illuminated not by visible light, but by the invisible light of consciousness.*

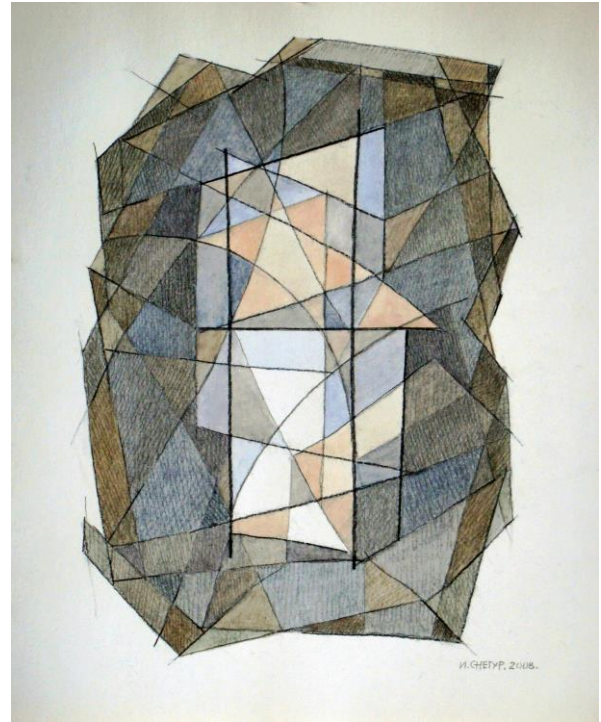


SEMI-AMORPHOUS FORMS paper, pastel 50x42 1999

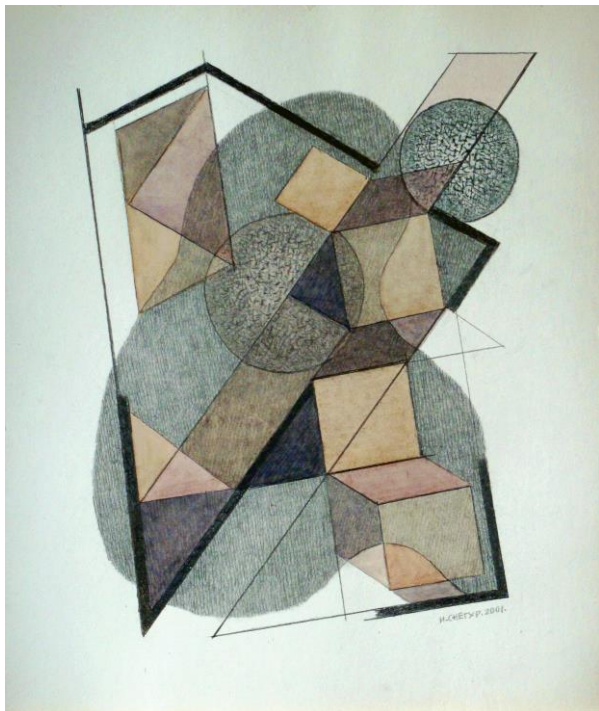
It is a break-through into a new pictorial territory without any markers of the visible material world in it. It is an indication of new different art, unknown before. New art needs new pictorial territory - super added, mental space. Where is it? It is beyond the surface of picture - there is its territory!



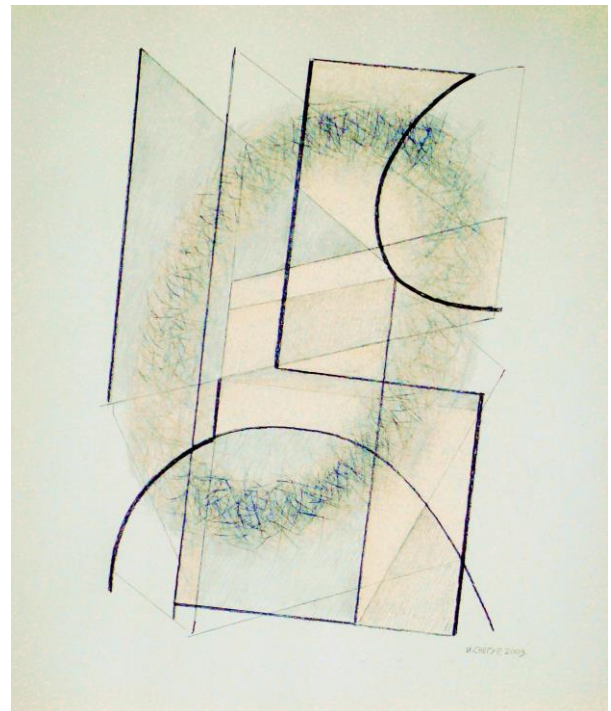
FUNCTION OF VOLUME p., pastel 50x42 2009



OBJECT OF SPACE p., pastel 50x42 2008



SECOND ACTUALIZATION p., pastel 50x42 2001



TEXTURE. GEOMETRY p., pastel 50x42 2009



SAILING FORMS. GEOMETRY OF FORCES 50x42 1999



AMORPHUSNESS AND GEOMETRY p., past. 50x42 1994

It coincides with the territory of meditation and imagination – the place where mental form meets emotion and where image-marker is acquired.

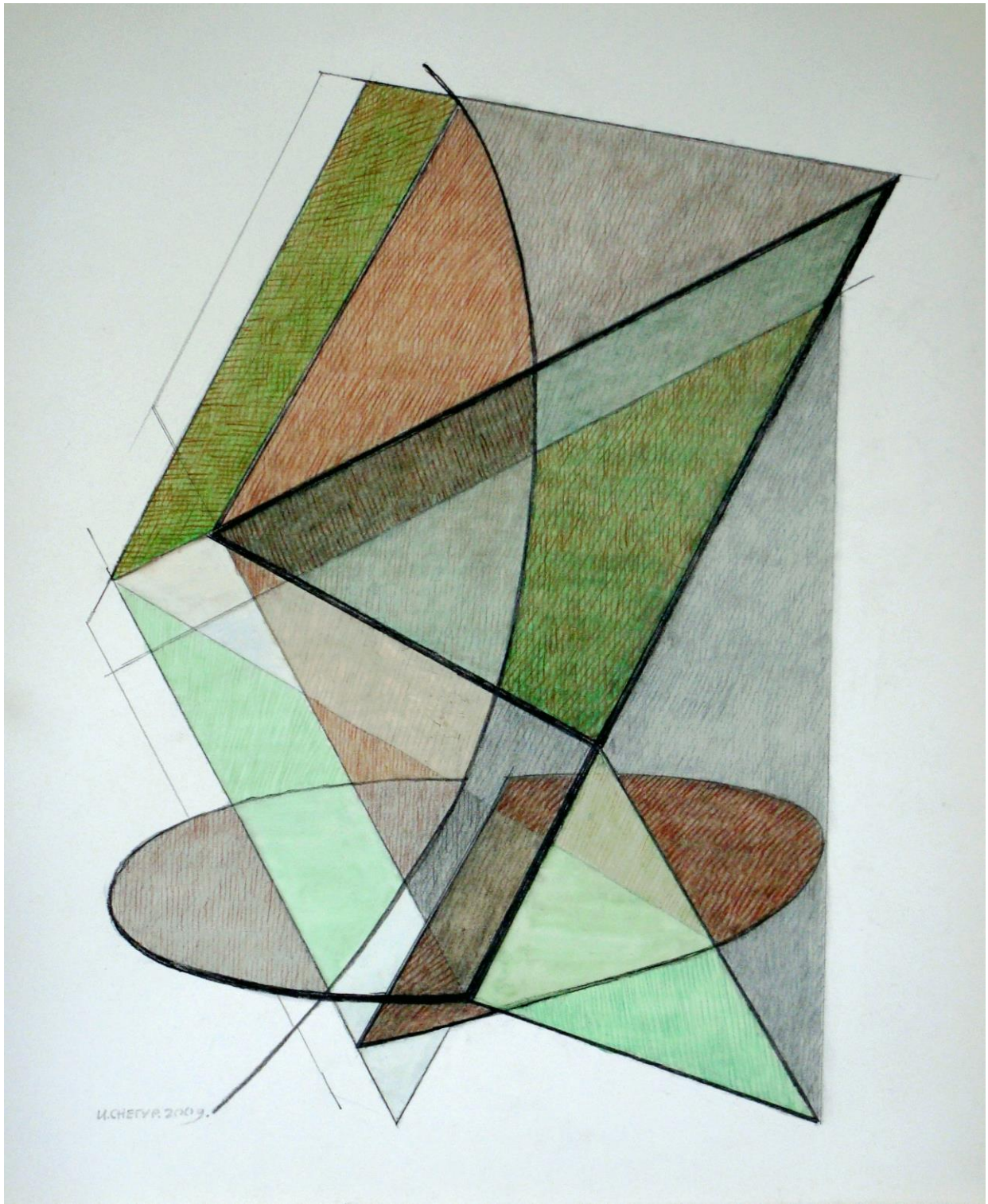
In painting we use material surface and the relief on it. In traditional realistic art illusionary pictorial space is created by means of perspective; picture is confirmed by the texture, color or relief. Material objects are copied. These were the resources of painting before 1910, i.e. the attributes of traditional picture.

New trend was called “*suprematism*”, i.e. *super materiality* by Malevich. Super materiality is invisible. That is why “Black square” is a territory of new *different* painting where real world must not be represented. The black surface is interpreted as an infinite deepness *absorbing* our attention. At the same time the white surface is a wall on which we depict the visible reality.

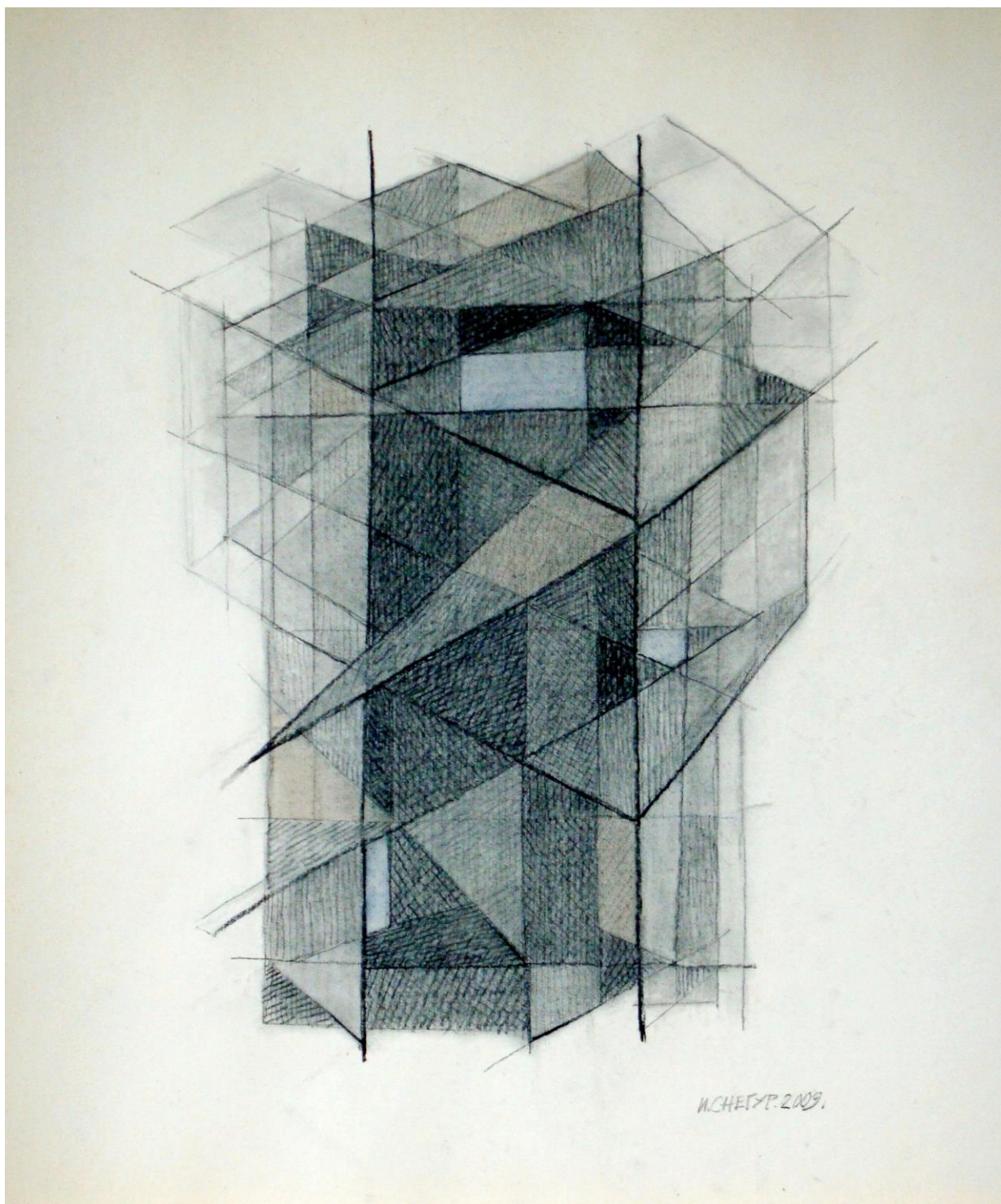
Super added space is not connected with the real visible world. However it can be projected on the surface of picture and in this case the surface acts as a kind of *membrane* which divides the real and virtual world. And here the projection of *mental forms* on the surface by pictorial means becomes possible. That has become the greatest break-through of Russian art – the answer to the challenge of the new epoch.

Western art chose decorative ornamental component of new art formalizing the ideas of abstract and suprematic art of 1910 and transferring it into the sphere of design - ignoring its spiritual *co-existential* connection with the outer world.

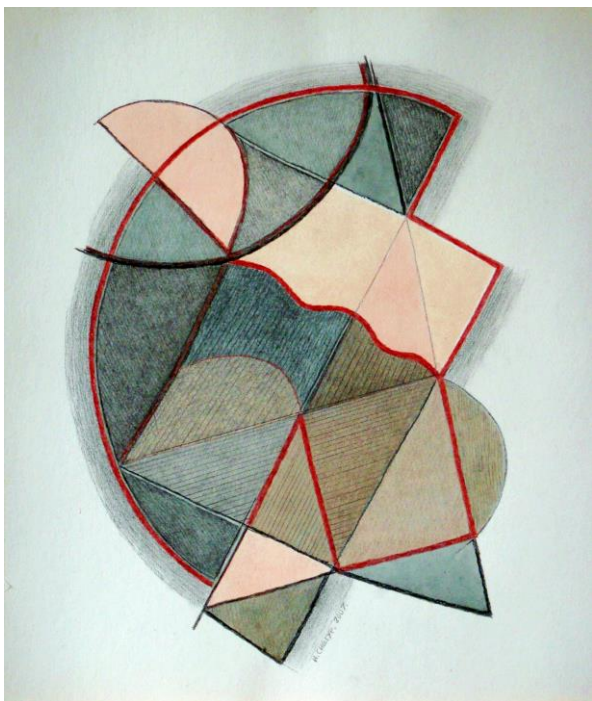
Abstract art of Kandinsky and suprematism of Malevich extended pictorial language, giving us the opportunity to glance into our inner sacred world - our spiritual life. That initiated absolutely *new vector* in painting aimed at our *spiritual* Self instead of physical - connected with the everyday material needs.



ELLIPSE. CHORD. TRIANGLE paper, pastel 50x42 2009



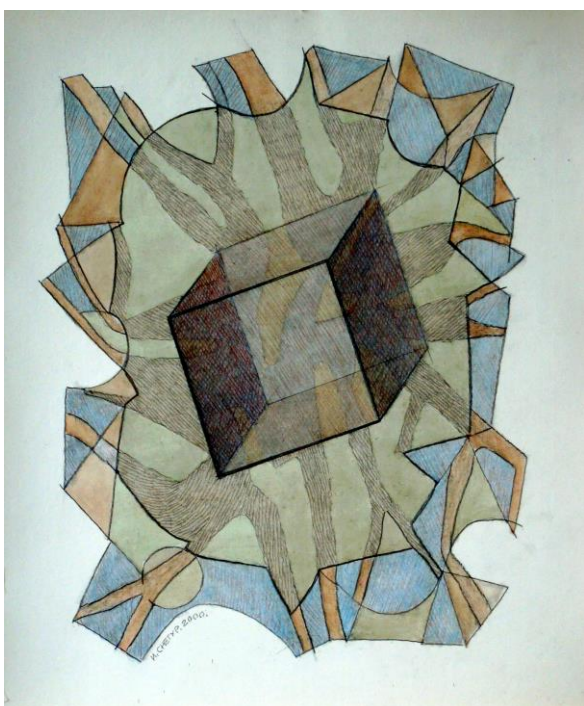
TERRITORY OF GEOMETRY paper, pastel 50x42 2009



SELF-ORGANIZATION OF OBJECT p., pastel 50x42 1999



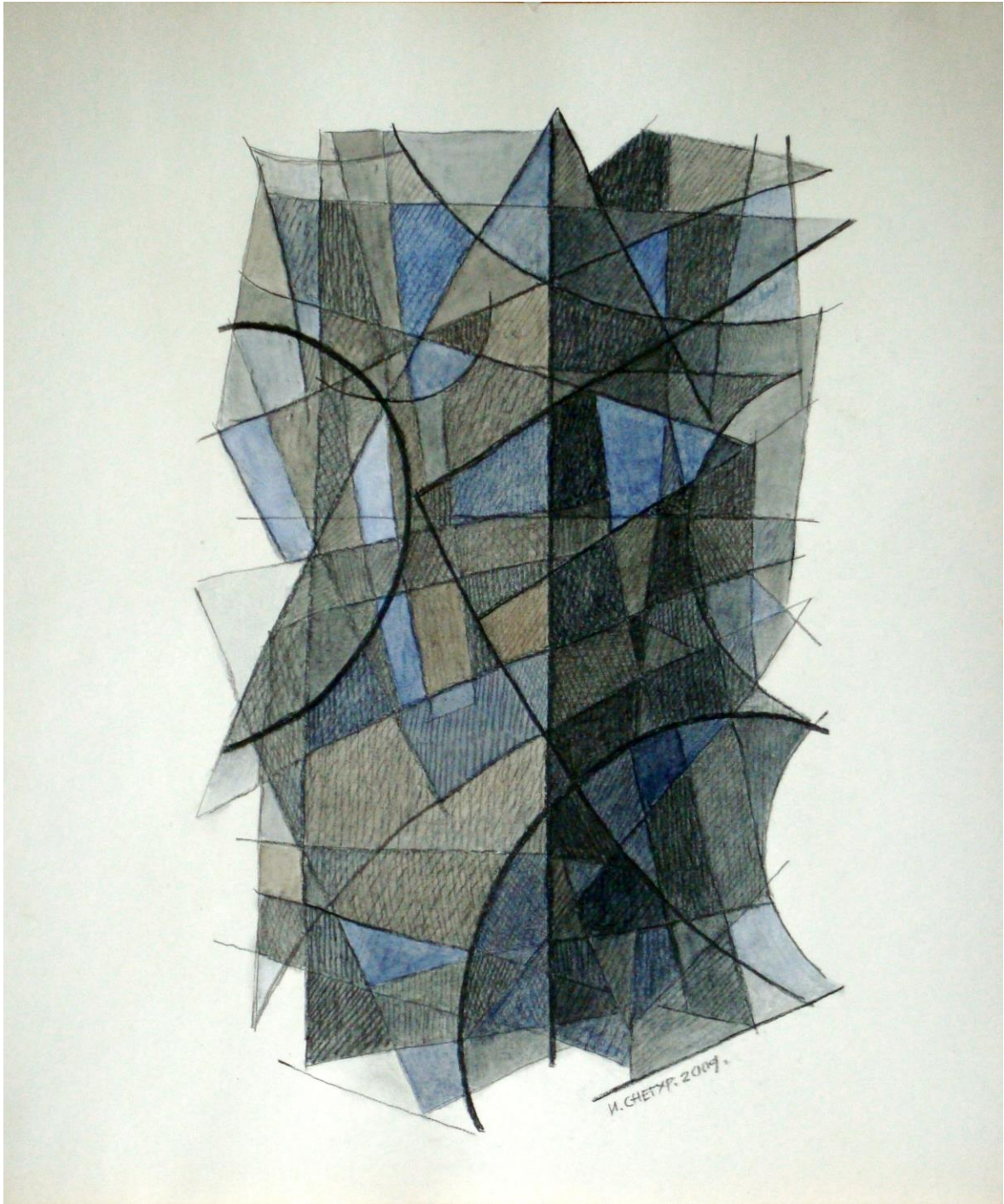
ENERGIES OF RHYTHMS p., pastel 50x42 2002



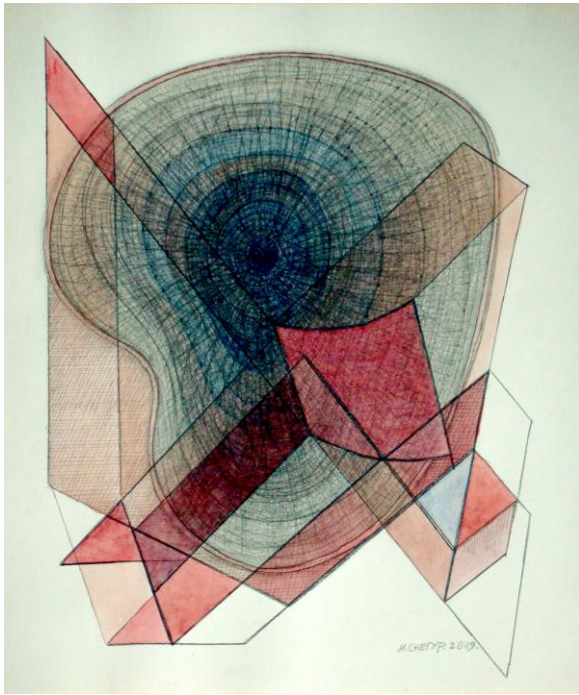
ENERGIES OF CUBE p., pastel 50x42 2000



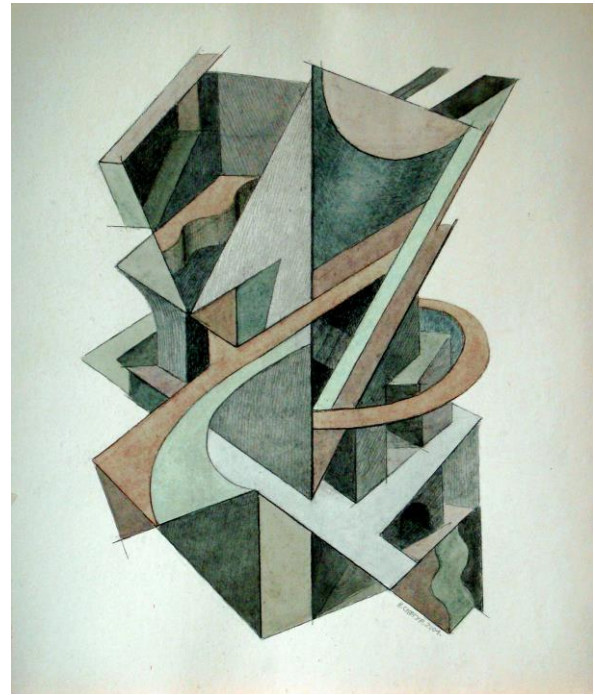
THE INDIVIDUAL OF SPACE p., pastel 50x42 2001



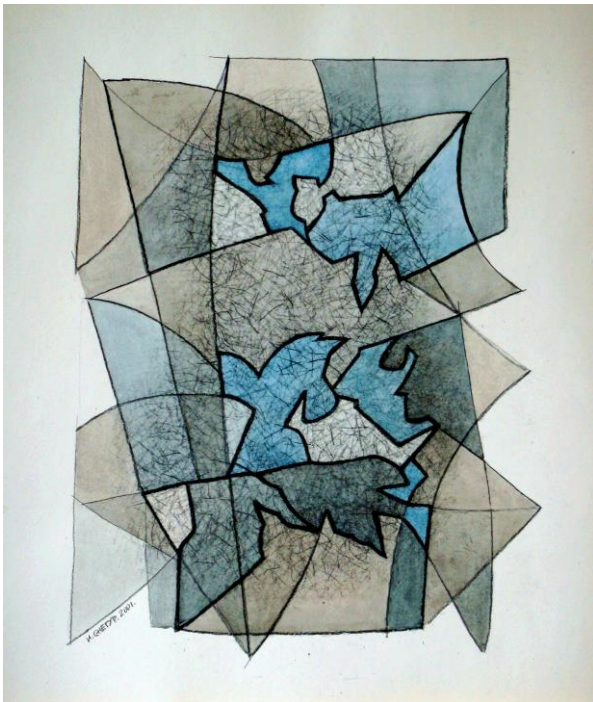
TWO SEMI-OVALS. VERTICAL paper, pastel 50x42 2009



AMORPHOUSNESS AND GEOMETRY p., pastel 50x42 2009



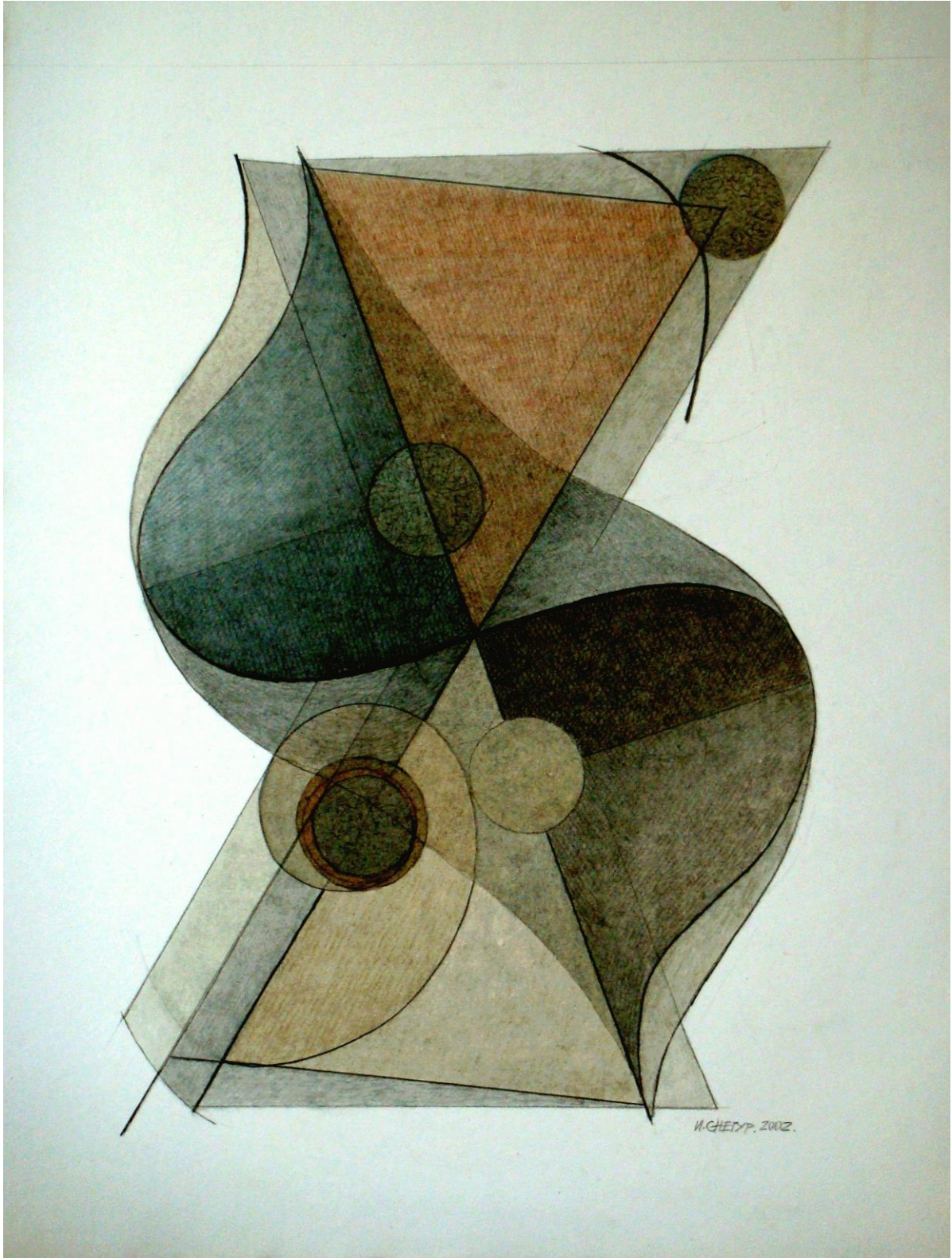
VIRTUAL CONSTRUCTION p., pastel 50x42 2004



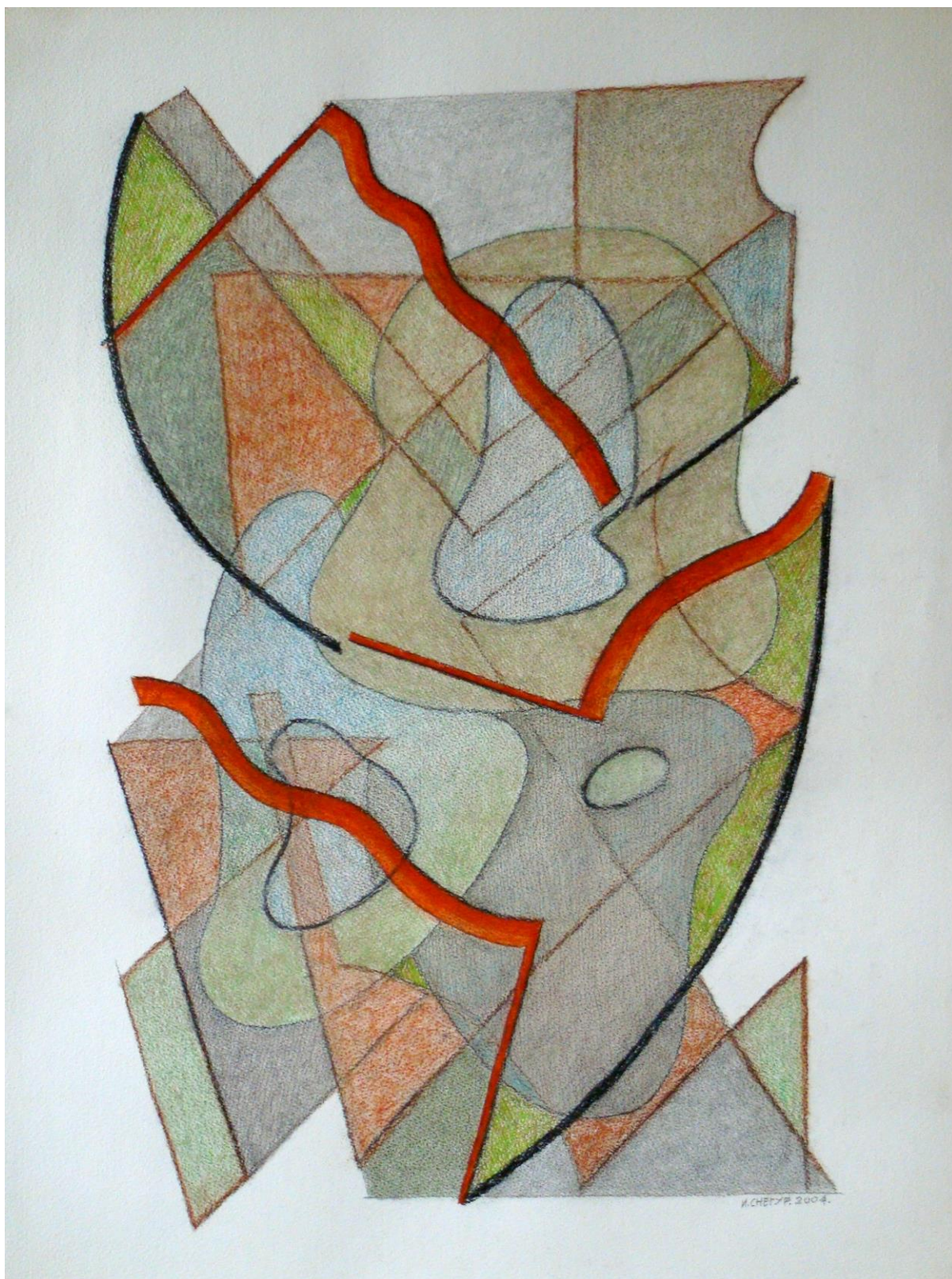
MANIFESTATION. ELEMENTS 50x42 2001



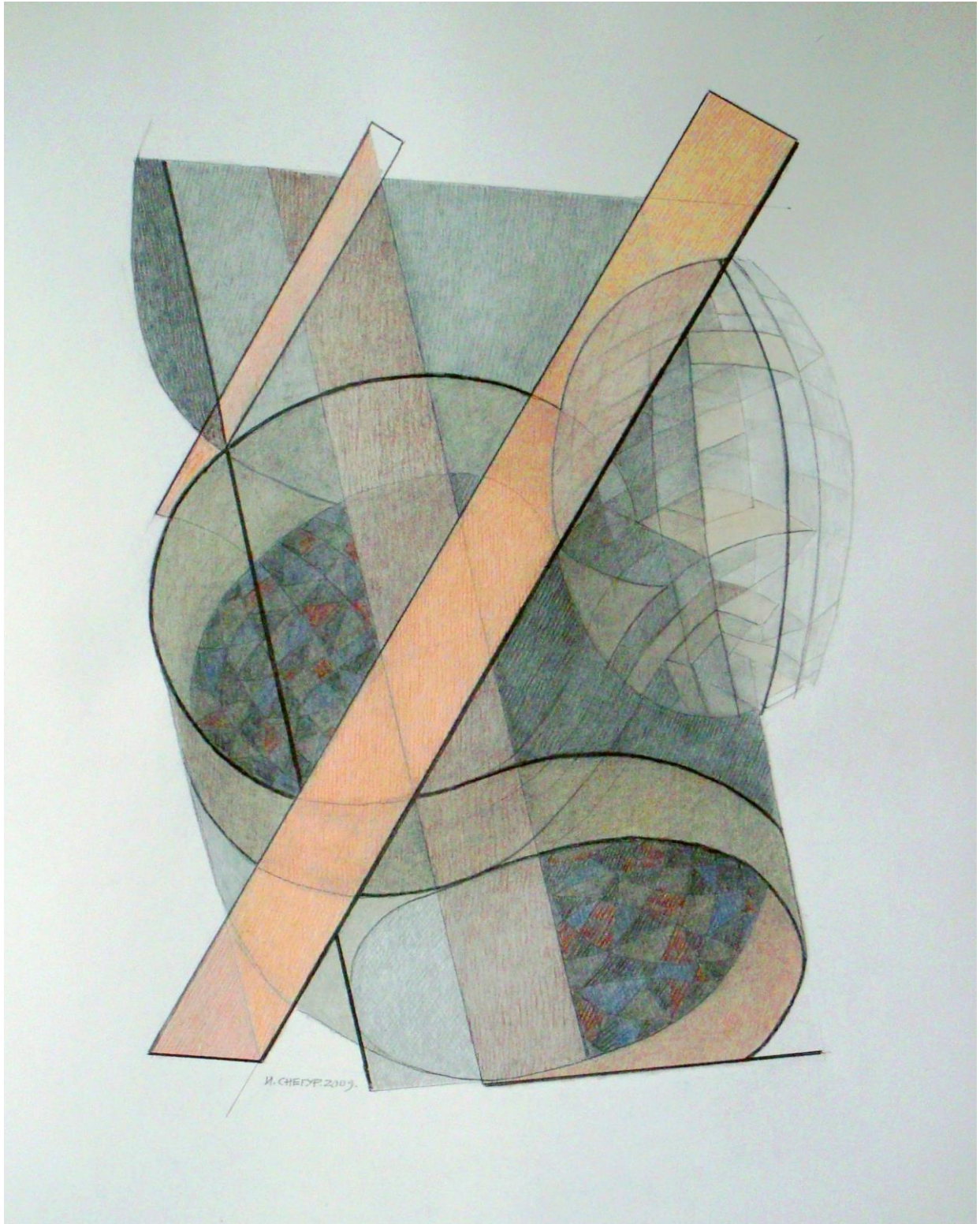
REDUCTION OF MANIFESTATION p., pastel 50x42 2006



SINUSOID - THE INDIVIDUAL OF SPACE paper, pastel 50x42 2002



MARKERS. THE DIALOGUES paper, mixed media 73x52 2004



SPHERE AND DIAGONAL paper, pastel 67x51 2009



TOTEM paper, pastel 67x51 2009

NON-FIGURATIVE ART

TERRITORY OF FORCES

14.02. 2009 (Discussion with Tatyana Snegur)

Tatyana. – And what about writers, do they have their own creative space?

Igor. – Of course, as well as poets and musicians. Jury Kazakov was the writer who heard literature as if it were music. You know, each word and each phrase has its own intonation, and he was really genius to grasp it. It is heard at the background of his texts. Intonation of phrase is the additional active territory for writers. For me it is color and color-form.

Tatyana. – But this sphere on your picture is much more complicated and intense, than the works of...

Igor. – The matter is that there are no shades in it, but collision of textures. Pictorial space is created by the opposition of contrasts: energetic versus weak. The most powerful fragment is on the foreground built on the energy of interactions. Imagine black color on a white paper – it is like a cry, it is a drama of contrasts. I am working with pictorial space now. I have been working with this series of paintings for fifteen years and I keep returning to it again and again.

Tatyana. – And what about pictorial space in metaphysical art?

Igor. – This art originated from the intensive emotional crisis experienced at the beginning of the 20th century. People anticipated the end of the epoch and were scared by the strange desolation of the world. Every artist needs a special individual territory. For example, there is some deformation of objects in cubism - is it simply a joke or is it the characteristic feature of virtual space, its specific play?

Well, here is my work “the Chair that Bent”. If the deformation is determined by some unknown reasons that means that pictorial space obtains such energy and power, which are much stronger than that of a real chair. Thus the power of space is manifested in picture by some peculiar markers.

In surrealism the deformation of objects is the discrepancy of time and location. As a result, object acquires some additional functions: different time periods join together and the object transforms. But the deformation is possible only when pictorial space becomes co-assistant in the creative action. When I am looking at some landscape, at the streets and houses before me, I start to hear something, that moves and shifts them, you know. This movement is not some forced artificial deformation – it is organic inner motion! I think P. Gogen and V. van Gogh felt the same. Their work was a deep intense inner experience. Creativity is connected with inner truth!

Tatyana. – How can we find it?

Igor. – I have been working with pictorial space since 1994, and if some day this door opens for me then geometry and amorphous form will join together. I am like an alchemist... I am searching for a meeting of the three elements. I mean when space, color and form act in one creative impulse, so that form is no longer such a restrictor. Amorphous forms - lines, sailing forms, color are longing for freedom, but freedom is restricted by geometry. In other words, the desire for infinite freedom of Eidos is restricted by Peras of Pythagoras.

Tatyana. – Here is your picture “Escaping Square”.

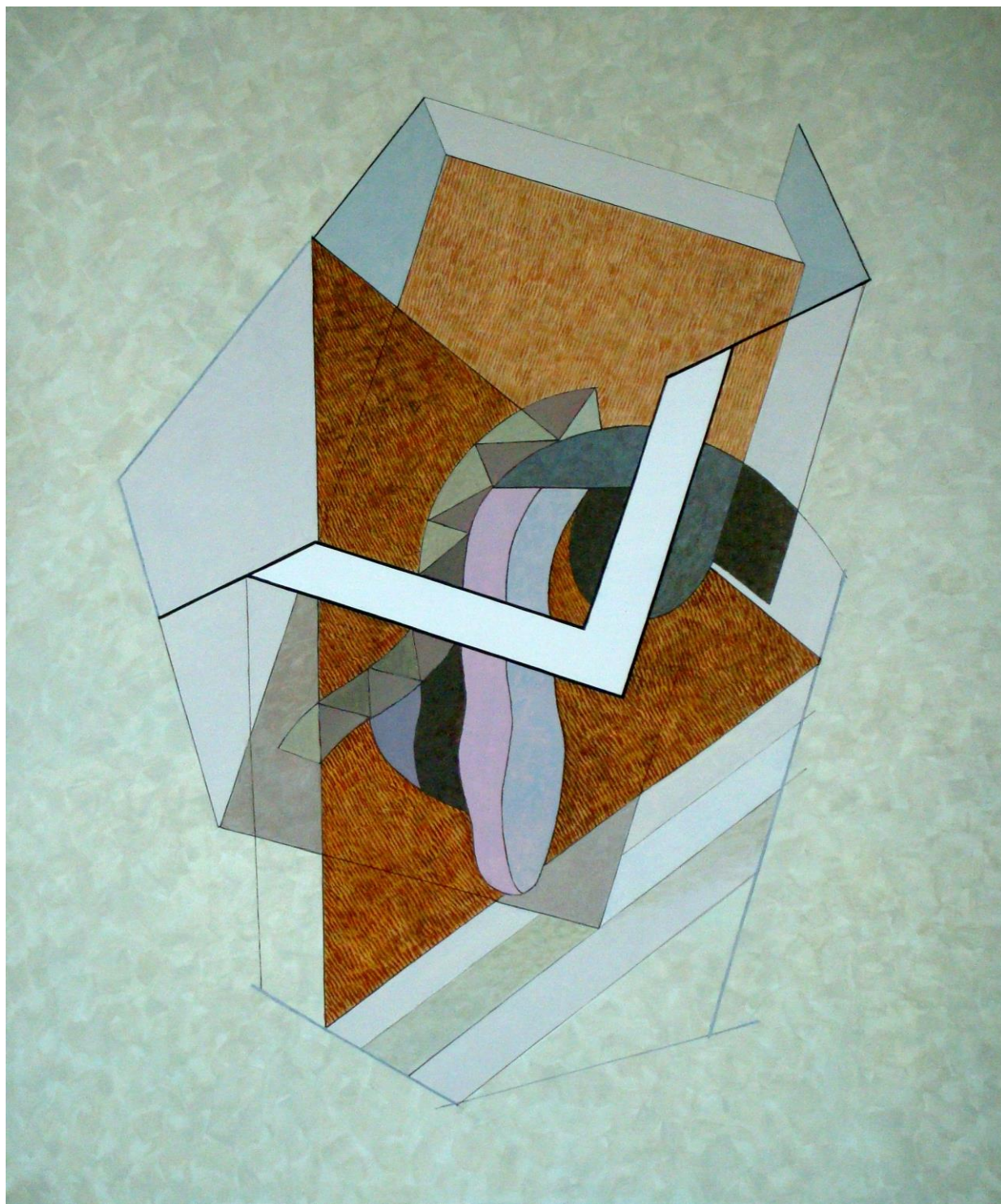
Igor. – Well, these titles – “escaping, disappearing, trembling and vibrating” are quite appropriate here. My point is: if there is no pictorial space then there is no color and form too. So when the slightest deformation appears in the object, then it is the first signal. It is a marker of the fourth dimension which is the dimension of soul and of everything connected with it.

Tatyana. – Of everything spiritual?

Igor. – Yes! And how can the fourth dimension be material? It is the energy and power, speed and action, texture, mass, interaction. Without a space there cannot be any form, color, or even life. Of course, space is a physical category. What will be left if space is gone? How can we depict anything on surface without a space? I think space is a certain material extension where materiality is actualized.

Henry Moore said that plastic space had the same solidity and density as a stone - it gives life to that stone. Plastic space is like mercury and may be hundred times heavier! He displayed this principle in his sculptures quite evidently. Pictorial space in painting is the same. Form and color depend on inner tension and signals proceed from the canvas. Transformation of color and form goes on due to the third category: we must experience pictorial space.

If artist works spontaneously I think this is not enough in non-figurative painting... And I want to organize the exhibition “Abstract Pictorial Space”.



CONSTRUCTION IN SPACE oil on canvas 120x100 2009



DIAGONAL AND GEOMETRY oil on canvas 120x100 2009



AMORPHOUSNESS AND GEOMETRY IN SPACE oil on canvas 140x120 2006



COMPOSITION – 2010 oil on canvas 140x120 2010



FREEDOM FROM CHAINS oil on canvas 70x50 2015



KINETIC COMPOSITION oil on canvas 140x220 2007 (*Moscow Museum of Modern Art*)

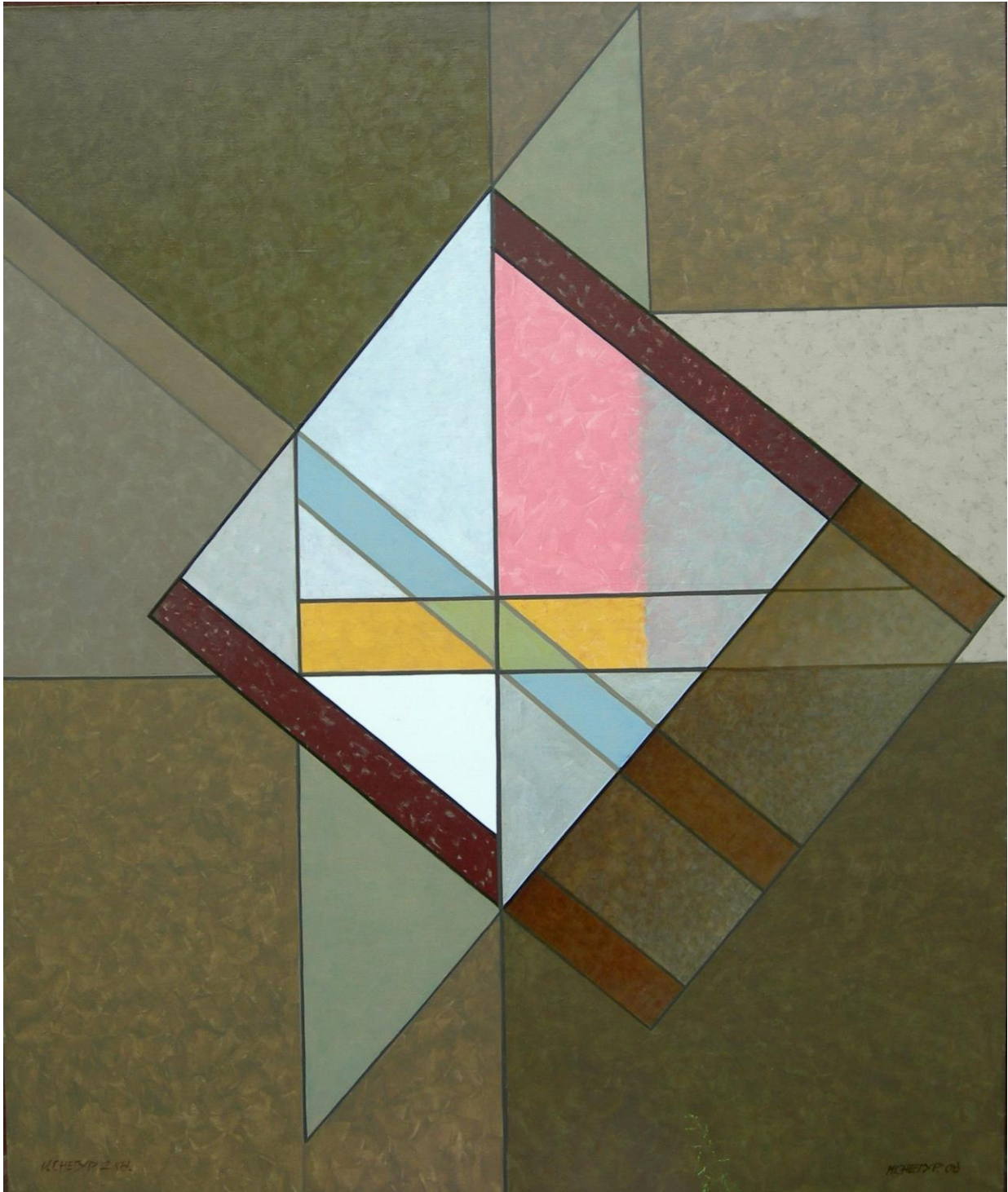




KINETIC ARCHITECTONE oil on canvas 120x100 2007



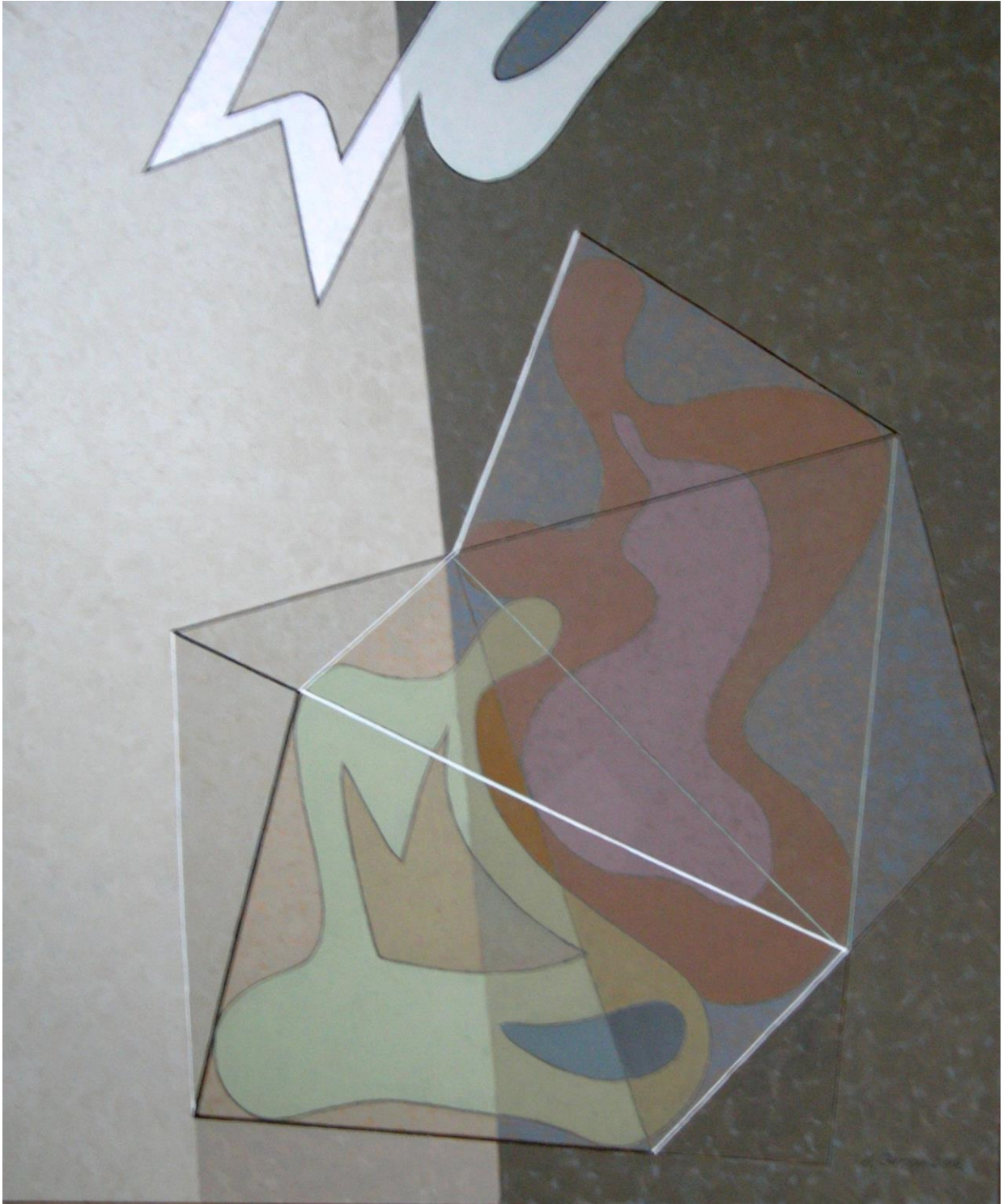
CONSTRUCTION WITH SPHERE oil on canvas 120x100 2009



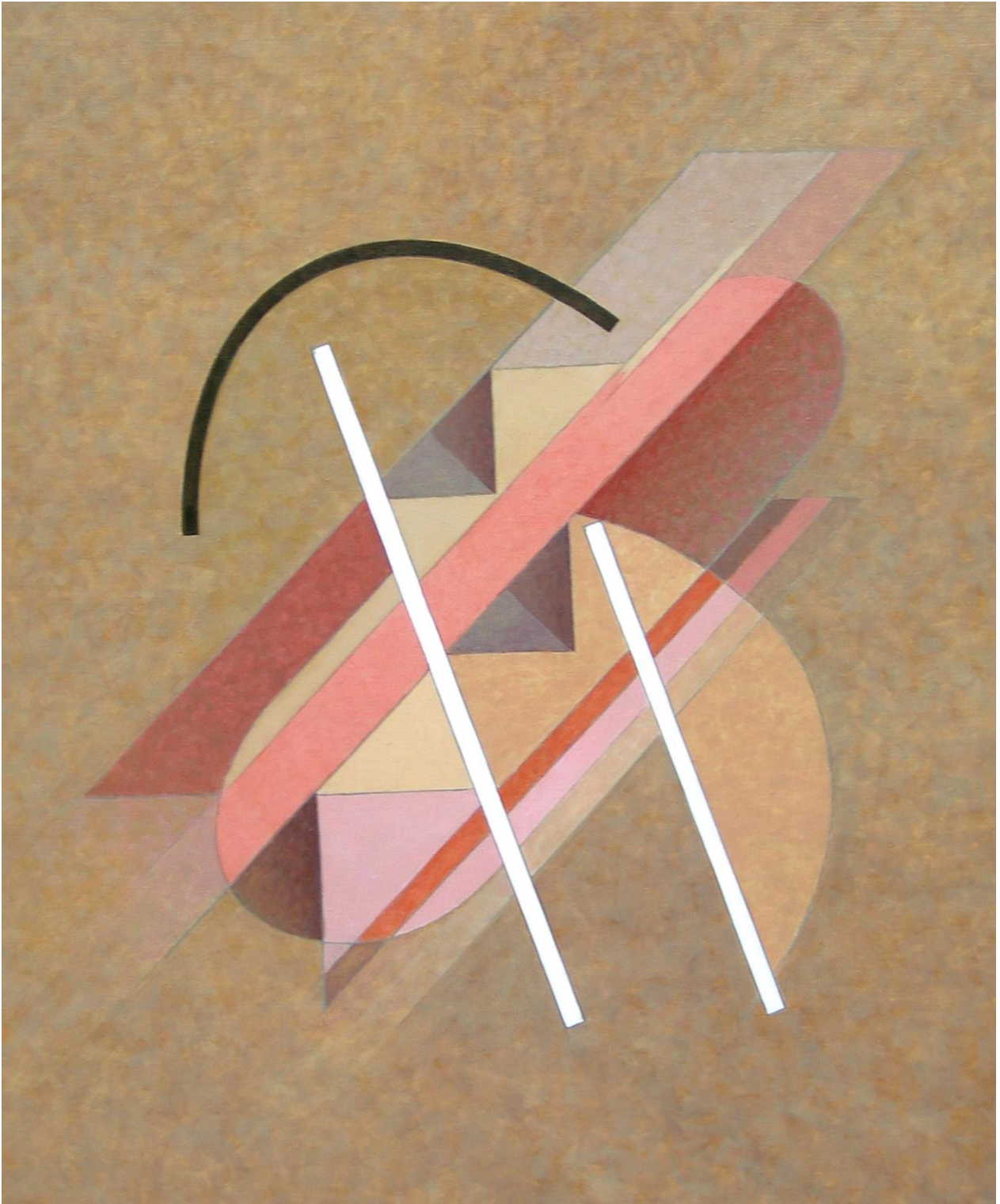
FOUNDATION CUBE oil on canvas 120x100 2008



OBJECT OF SPACE oil on canvas 140x120 2009



COMPOSITION – 2008 oil on canvas 140x120 2008



AUTOGRAPH OF GEOMETER oil on canvas 100x80 2008



MARKERS. ELEMENTS oil on canvas 140x120 2005



PRISM. SPHERE. HIEROGLYPH oil on canvas 140x120 2009



COMPOSITION WITH A FIGURE oil on canvas 100x70 2016



GIRL WITH A VEIL oil on canvas 100x80 2013



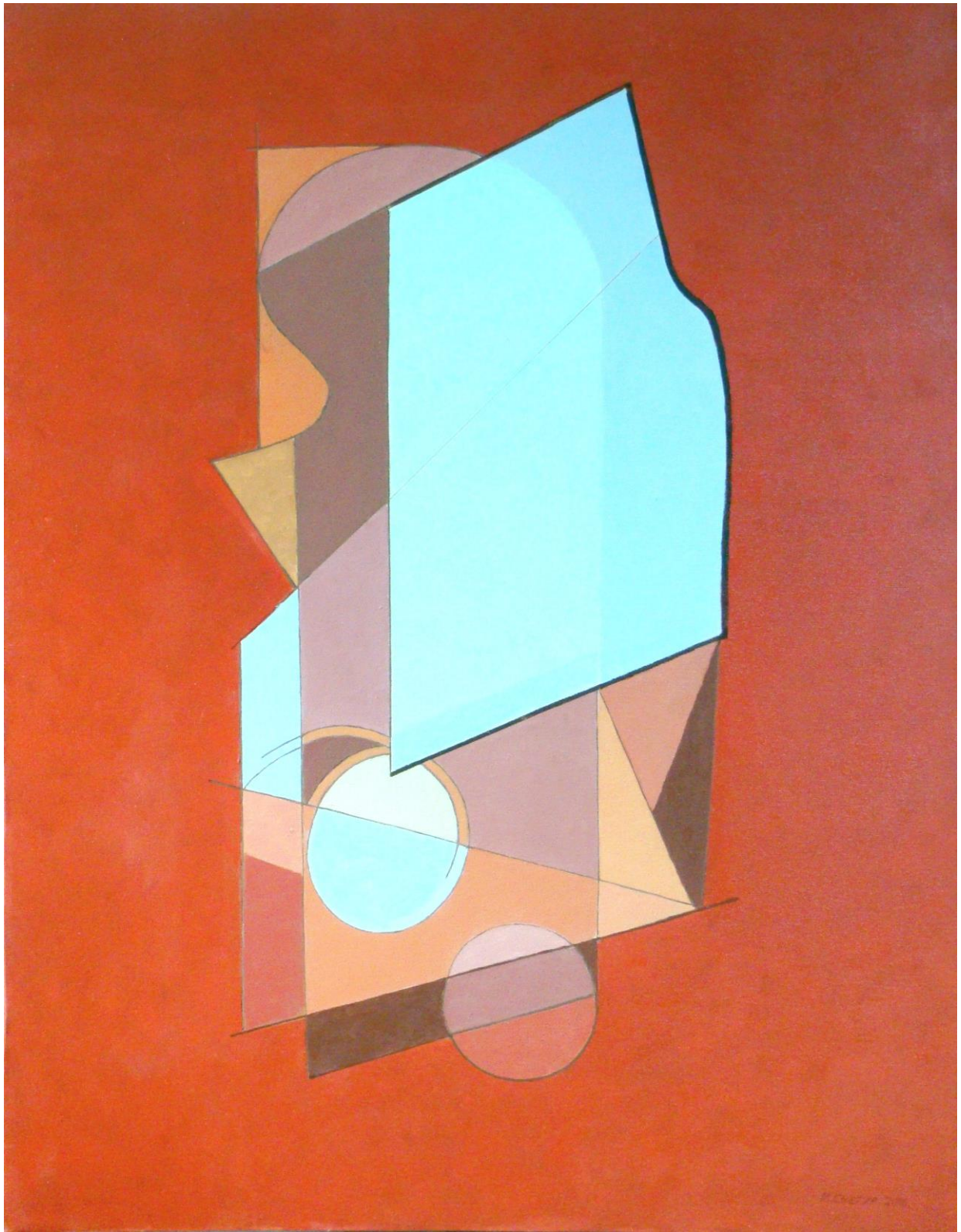
PORTRAIT OF A YOUNG MAN oil on canvas 100X80 2015



ARBAT STREET oil on canvas 90X70 2016



COMPOSITION – 2015 oil on canvas 90X70 2015



COMPOSITION – 2016 oil on canvas 90X70 2016



VITRAGE oil on cardboard diameter 96 2012



ENDLESS JOURNEY oil on canvas 120X100 2016

Igor Snegur
CO-EXISTENTIAL REALISM

(How to share our existence with object and give life to it)

Fragments
03.07. 1972
PERCEPTION

Perception is a category which manifests itself interacting with another definite category.

We call our senses “physical perception”, so we mean actions in the outer world. Thoughts, reflections and meditations we call virtual inner activity.

Looking “inside” our human nature we realize that our *physical nature* is a form, as well as *the nature* around us. We, the human beings are the content - the unique spiritual content of the outer world, which gives life to it. Thus the existence is identified with humanity - the existence is the ultimate Goodness. As for artists, they have treated three-dimensional space not only as a visual territory. For them it is also the territory of *psychological life* of material objects, which exist quite independently without authors. After Malevich pictorial space has become a *substance* corresponding with artists in their mutual *co-existential* relations. Thus painting has received a new additional impulse for the development and expansion.

10.03.1976
ETHICS

Traditional pictorial space is represented by “the window into the outer world”. Non-classical pictorial space is “the window into our inner spiritual Self”. Its main principle is revealed through the identification of the individual with some object in a certain period of time. Consciousness manifests itself as a super real Existence.

This method reveals the structure of creative action. Its principles may become the basis for the future development of contemporary art.

Carried away by their creative impulses avant-garde artists used practically all the possibilities of figurative structures, and retired losing their hope to find the ways of energetic self-expression. It was a typical situation. Then they changed their attitude towards the pictorial surface and started to look for new forms. Conception of modern art as “the language” of society which represents a full panorama of the world around determines the significance of art work. Co-existential realism is a philosophical conception. Its main principle is “Co-existence” – the co-existence of the individual and some object as a virtual reality, which has become a new aspect of Perception.

22.06. 1972

Our experience of the outer world is only part of physical reality. We cannot experience anything beyond it. Reality beyond our perception is a subject of scientific research. Perception is a process: from meditation to the experience and from the experience to action. It is the dynamics of realization. Conception is the analogy of action. Idea of object is based on a sum of its characteristic features.

Conception:

Conception and sensitive experience mark some actual event, *name* it and realize it through mental form, image, sign or symbol. Creative aim and culture of language are closely connected with each other. Inner structure reveals the energy of each kind of language – the language of painting, music, architecture and literature. Experiments with form expand the freedom of artists and represent the important part of their creative programs.

27.05. 1972

Principles of Perception

The main conception of Co-existential realism reveals the relation of consciousness to this reality. Reality exists in a form of Threefold unity of three categories. Each of them can be removed: the category of materiality, of space and time. Thus there are three forms of existence which can replace each other from time to time.

The existence in-itself is a threefold unity.
The existence for-itself is the existence.
The existence for-the outer world aimed at itself is life.

The existence of Essential being for-the outer world is realized through the aim in-itself. So there is plurality and singularity. The existence for-the outer world differs from the existence in-itself - it is form. The existence of Essential being determines the principle of causality as necessity.

The existence of form in-itself is manifested through the co-existence of plurality and singularity, quality and quantity, of the individual and object. Thus the categories of existence from-itself, through-itself and for-the outer world aimed at itself must be reconstructed as basically new.

The individual has two oppositional forms of existence: "for-itself and "for-the outer world". Mental idea is a criterion, received in the existence for-itself of the act of perception. The essential existence of *individual-and-object* is manifested through perception when receptors acting as resonators activate emotional response.

Tactility - Materiality, Vision - Space, Realization - Time

Perception is a category of form. The existence in-itself of the individual and object is a general conception, so the particular aspects are not very important.

Perception passes three stages: materiality, space and time in the process of contemplation.

The existence for-itself reveals space. The existence for-the outer world aimed at itself is an act of life. At this stage the Essential being returns to itself and reveals time – this is the dynamics of development. So materiality is for space, space is for time and time is for materiality: the development of characteristics of threefold unity.

On this stage there are no personalities, only a pair: "individual-and-object" which reveals the existence "for-the outer world aimed at itself" through the aspect of necessity. As a result individuals in their existence "for-themselves" now contain not only their own essential existence but the existence of objects.

"In-itself" existence, "for-itself" existence and "for-the outer world aimed at itself" existence

The individual contains the essential existence "in-itself" as a quality which belongs to the entire universal being. And the individual obtains quality, i.e. the criterion. The essential existence of individual is manifested in three forms of expansion. The marginal territory which belongs to *individual-and-object* is form. Therefore form is a criterion of "*individual-and-object*" system.

Perception is a "virtual conditional existence" – it is *a form or a trace of existence with removed actuality*. In the process of contemplation when one of object's features is removed the connection of the individual and object is settled.

Here is an example:

Imagine we concentrate on materiality of object, and then dismiss it. FORM - time and space - is transferred to the essential existence of object and becomes a form of its existence. Thus the object in our perception becomes "co-existential", containing the essential existence: time and space. Thus individual acquires "virtual conditional existences" through "co-existence", realizing the essential existence of object and thus – of the universal Essential Being.

By materiality object contains spatial and temporal qualities.

By spatial characteristics object contains material and temporal qualities.

By temporal characteristics object contains material and spatial qualities.

Realization of Essential existence is achieved through existential qualities of the entire universal being. These forms of actual events determine three philosophical antinomies: materialism and idealism, positivism and objectivism, existentialism and transcendentalism.

02.12. 1972

Art is Valuable, it is Worthiness

What can really oppose spiritless world except art? Material world contains the possibilities for metamorphose and transformation: this is the basic mission of art. Art represents *human nature*, but not *the nature of the outer world* which we perceive. In our *everyday activity* we lose part of the important connection with object. The antagonism of *the individual and object*, mystics and irrationality, the unrevealed - is manifested as unconsciousness.

For-itself existence of the individual is realized after the end of actual event. Complete existence is acquired through the mutual *co-existence with the outer world*.

Form is a way to follow the idea. Form is indifferent towards idea. Form is an attribute of the existence – the existence in-itself. *Human existence* – is the existence *in-itself and for-the outer world*.

Mission of Art

Mission of art reveals our “external physical” and “inner spiritual” Self through the pictorial image. Visual aspect in painting is no longer domineering. It gives place to concrete non-figurative painting which corresponds more with us today. Ideas, mental forms, the structure of universe, functional connections concealed from formal viewer have become the basic content of contemporary painting.

“Removed” or “dismissed” materiality has become “an instrument” which helps artist to achieve *the identity* of virtual image and its embodiment on canvas in reality. Mission of art has two aspects: one relates to our “physical” Self and the other - to the “inner spiritual” personality. Creative imagery system of artist is built on these oppositional aspects. As for spontaneous emotional painting, I believe it has become the weak point of modern art.

23.09. 1976

Animate and Inanimate

Object acquires part of individual’s “Self”, when the individual joins this object through contemplation - in actual event.

Animate and inanimate in individual-and-object is the unity of ME and NOT ME. The individual as part of the entire universal being obtains the existence aimed “*for-itself*”. Object obtains the existence aimed “for-entire universal being”. Basic principle of the individual and of the entire universal Being is the criterion: I and WE, WE and I. The individual as part of the entire universal being contains the criterion of this universal being.

We can say about this criterion: it is the beginning of temporality and the end of infinity. I think there is no infinity without beginning and vice versa! Individuals obtain this criterion because the Absolute Idea in their essential existence is the same as in the Essential existence of the entire universal Being. This identity presupposes the presence of particular elements in the entire universal being. From here the criterion originates and the way to follow the Absolute Idea, in other words, it is formation of Logos.

Consciousness represents the analogy of *structure functionality* of the entire universal being in human being. Therefore it astonishes us with the striking overwhelming power. As for emotions and feelings, they are only *particular personal* experience. All the motivated or non-motivated actions originate from consciousness, from feelings, or from subconscious sphere and instincts. Cognition and emotional experience are coordinates within which we do exist. After looking into the “inner Self” our *physical nature* (according to Berdyaev) and *the nature* of the outer world obtained form. The human beings became the content of form. They became the basic criterion bringing spiritual content to the existence. People spiritualized physical reality identifying existence with *Goodness*.

Heraclites, ancient philosopher who formulated the conception of chaos and mutable character of the Universe said: *we can never enter into the same river for the second time*. But there are some constant mental categories which reveal the structure of fragmental elements. They are also described by Pythagoras constants, called “*Peras*” and “*Iperon*”. “*Peras*” is a restrictor and constructor of the *infinite* “*Iperon*”.

Logos-interactions structure all the categories. Number is a principle but it is not a created object. Number cannot be changed. It cannot develop. It is beyond time. Sometimes artists interpret visible reality not as a certain visual territory, but as a place where psychological essence of objects exists independently, without authors.

After Malevich pictorial space has become *the essential substance* and the artists might co-exist with it. Thus painting has received the new impulse for the development. Material objects and things obtained certain features of individuality and might *co-existence* with artists.

Visual imagery space is structured by artist with color and tone as two or three-dimensional.

10.11. 1987

Methods. There are three basic types of pictorial space:

1. **Surface of picture** is a physical surface where artist creates the work of art with such instruments as texture, relief, collage, mark (**object art**).

2. **Two-dimensional surface** is a three-dimensional visionary space structured by artist as plain with color and tone (**realistic art**).

3. **Territory beyond the picture** is a virtual imaginative super added space, the synonym of our spiritual *inner* world, the world of personal inner meditation. Virtual space is non material. It is the territory where psychology and emotions, mental forms and images are represented; it is the place where spiritual impulses and reflections concentrate and transform.

Any object observed by artist is a certain essential being, which has three aspects representing one unit – an act of existence (**concrete non-figurative art**).

22.06. 1972

World beyond our sensitive experience is studied by scientists who create conceptions describing this reality beyond perception.

We analyze object taking into consideration the sum of its qualities. We use analysis to disintegrate and synthesis to reintegrate the object.

Conception:

Object is autonomy.

Object exists in discrete time and space.

Actuality for the individual is the co-existence with object.

Only individuals obtain physical perception, but perception of another reality is not possible. So it is aimed only at the objects of physical world and is realized through vision, hearing, tactility or smell, that is why it is physical perception.

Conception and sensitive experience mark the autonomy of actual event and *define* it by mental form, image, sign or symbol. Thus the creative impulse of artist is stimulated for action.

29.02. 1976

Non-classical pictorial space.

In the beginning of the 20th century cubism, expressionism, surrealism and abstract art appeared. In each of these trends special criterions define the character of the developing *image* in a *conditional* pictorial space.

Unlike classical space in non-classical pictorial space the conception “a window into the outer world” was completed by the new one: “a window into *my inner* world”. Non-classical pictorial space includes different spaces displayed through perspective and shows the development of form from the three-dimensional into a plain and from the plain into the one displayed through perspective.

For example, let's take impressionism - their contemplation of color - light pulsation. Cezanne arranged forms geometrically in his works – cube, sphere or cone – and received much more freedom in placing the object in pictorial space. Using color he changed the characteristics to show the links which determine the final unity of the whole work.

Cubists go further - “sacrificing” the realistic elements in their works. As a result object completely disappears. Esthetics of cubism is the accentuation of *functions* of different parts of object in their unity.

Non-classical pictorial space gives the opportunity to explore the transformation, change and “reincarnation” of object through the *metamorphosis*.

For example:

We see a bottle, we see the glass it is made of, and we notice the form of this bottle. It is for liquid - we realize its function and its locality. The aim of painting is not to show the appearance of object, but to tell through this object, through its transformed structure, which has been spiritualized by the experience of artist – to tell about the co-existence of artist and object.

Perception is the succession of conceptions concerning some object, which follow one after another.

17.04. 1976

Individual-and-Object: Act of Existence

We experience the world around as a certain combined extension. When we try to define it, we meet with some restrictions connected with the specific character of our perception. When we try to perceive the genuine nature of the world, its real essence - our perception is not able to give us the direct answer. The world we perceive is only a part of the essential reality.

Our perception can pass from one level to another, from one form of existence to another. Any object is a certain sum of features, characteristic for the whole material world in general.

In previous times picture was “a window into the outer world”. Now it is different: “a window into the inner world”. The first variant showed the visible panorama of the world, as we see it. The second one shows how this world really exists.

In previous times when artists chose objects for painting they fixed only the external characteristics. Now they transform an object, making it possible to show the essence of its existence. Thus through the depiction of different parts of the transformed object, *logos* of pictorial language is constructed. This gives the opportunity to make the spiritual visible

EXISTENCE AND CO-EXISTENCE

Our mutable perception is aimed at this or that feature of object. The object depicted by artist represents a trace of the personal experience of this artist. Methods and means used in painting is plastic speech, or text which opens the inner spiritual world to the viewer.

Today contemporary artists have absolutely new attitude towards pictorial space. For them pictorial space is a “body” within which everything pulsates reflecting the experience and discoveries of artist: it obtains spirit and contains the trace of existence.

Contemplation must be essential. In this process the essential existence of object is replaced by *conditional* existence - as a result plurality is replaced by singularity. This is the main principle of *co-existential identity* – I think we are not given anything more!

Immobility of object seems to block all the possibilities for the existence of art. Taking only one feature of object (*its conditional essence*) and confirming it by *the co-existence*, artist leaves a trace in a form of pictorial image created by the language of pictorial means. Thus co-existence (*contemplation*) is realized when only one feature of object is taken.

Creative action - it is the existence. That means that object does not contain one feature anymore (*because this feature was used in co-existence*), but the viewer recovers the whole picture in the process of contemplation.

30.06. 1972

Individual and Object are Parts of One Reality

If we do not belong to this reality then we must be part of another reality. But being part of another reality we would not be able to perceive this reality. It is the same thing as to correlate our own reality with some abstract Nihilism, but we cannot approach to Nihilism either with our own, or with any other criteria.

Our perception is a form of conditional existence. Perception does not contain pure existence in itself: perception is a product of existence (*conditional existence*). Perception is conditional existence, because the idea of existence is only a mental form.

For example:

Imagine that in the process of contemplation one acquires co-existence with object. In this case it is no longer the characteristic feature of object, now it is the *unique existence of the individual-and-object*, when this individual is joined with object in their existence. Thus object is perceived as “the existing, obtaining the essence”, i.e. it also exists as well as the individual. The individual perceives the existence of object through actual event grasping the essence of the object.

THE INDIVIDUAL

Individual is a person who perceives this reality being part of it. Object is a perceived part of reality. Individual's existence *for-itself and for-the outer world* is actualized through object; it opposes to the absolutely *different existence* of object. The system “*individual-and-object*” is the basis of perception: materiality, space and time – this formed the receptors of perception – tactility, vision, etc.

Autonomy of the individual demonstrates the difference of aims and draw a line between the active will of the individual and object, as a category “*necessary-occasional*”. Perception was formed not as an essential being, but as a *form*.

Perception passes three phases of activation in the process of contemplation: “in-itself”, “for-itself”, “for-the outer world aimed at-itself” (*as the accomplished mission of the cycle*).

“**in-itself**” - the formation, development and accomplishment of the mission of this formation (*Iperon - Peras*).

“**for-itself**” - the existence reveals the territory of space.

“**for-the outer world aimed at itself**” – the extension of time and life.

Necessity as the aspect of individual's Self: “I AM” as part of the universal Being manifests itself as a Criterion, i.e. the correlation of the individual and plurality. This criterion contains restriction which determines the autonomy of the Individual in relation to Object.

In the process of contemplation one comes to the co-existence with a real object using one of its attributes: material, weight, form, proportion, function, texture, speed, location or coordinate.

Thus *co-existence* is established through contemplation when one of the attributes is removed. Here consciousness operates through *mental forms, eidos*.

OBJECT

Being an object of meditation pictorial surface cannot be revealed immediately in all its characteristics, but only step by step, as a form obtaining a certain extension. It may be illusionary three-dimensional *visible* space or simply a *plain* surface. It can be a space which has a *deepness* showed by pictorial means. Now we are coming to “pictorial speech”.

FORM

Thus the individual confirms the identity of different parts of the world and interprets this identity as the unique quality of all parts: *definiteness and extremity*. The correlation is established through the sensitive experience and becomes a quality common for all parts. The individual defines this quality as FORM. Human beings obtain form. Looking at the other forms, we define our relation to these forms, as form towards form, realizing it as *the extension*.

MATERIALITY

We'd better not take into consideration the difference between objects and their attributes, then we will see the attribute that does not belong to time or space, but is realized as a certain common definition – *materiality*.

If form has a category of capacity then material fills the form with a new quality, which differs from the quality of form. So form is an attribute of objects common for all parts of this world. Also objects have a special attribute – materiality, as their peculiar essence. Admitting the diversity of objects we consider materiality to be the feature belonging to us as well as to objects.

Corresponding with object we, being a criterion, discover the difference between the nature of our materiality and that of objects. Thus we realize three qualities of materiality: organic, non-organic and biological non-organic. These qualities can be defined as three extensions of materiality: **linear extension** – non-organic, **two-dimensional** – organic and **three-dimensional** – biological.

TIME

Existence is a process of formation, birth, disintegration and fission, revival and disappearance, transformation and mutation of objects. This existence of objects is defined as *the existence in time* - the quality common for all objects.

We see every object as an essential being which obtains three qualities which represent one single unit (the act of existence).

Time of the essential being *for-itself* is opposed to absolute time. We call this time factual. Absolute time of *existence* is infinite. Time of the essential being *for-itself* is Factual and discrete.

CONSCIOUSNESS

Consciousness is the existence concealed: *the existence in itself*. In relation to this concrete *existence for-itself* consciousness manifests itself in its own existential reality. Consciousness is *non-occasional* because it is a pure existence, determined by the exterior factors. For that reason consciousness determines its *existence for-itself* as the oppositional, i.e. *the external* in relation to the individual.

Consciousness determines itself as *Logos* - the quality of necessity. This quality divided into the antinomies - logic and non-logic, occasional and non-occasional - determines the form of logos.

Consciousness is a product of contemplation of the essential being *in-itself*. Placed into the *existence for-itself* consciousness abstracts from this essential being and proceeds into *another kind of existence for-itself* – into contemplation of contemplation.

We perceive the world around us, but we cannot realize the whole diversity of it simultaneously. Looking at one object, then at some others - we notice their one common feature: the "*autonomous character*" of their existence. This existence of objects we define as their *existence in time* - the quality common for all objects. And consciousness manifests itself as a super real, super natural existence.

The essence of individual's existence is opposed to the essence of object's existence. So we confirm the Threefold unity by the form of our essential being.

The essential being of materiality does not have an idea: "I think, therefore, I exist!" about itself. It does not need this realization, existing in-itself, for-itself and for-the outer world with the aim at-itself.

Mental idea is a restrictor indicating a certain concrete quality, like Peras of Pythagoras in relation to Iperon, or like singularity in relation to the infinite indefinite plurality. Idea opposes uncertainty, restricts and terminates it, giving the opportunity to distinguish one particular unit from the plurality.

Necessity-and-occasion is manifested in incomplete aim of the existence *for-itself-and-for-the-outer-world-aimed-at-itself, as something definite*. It is the Idea of aim - as infinite and the Idea of oneself - as a single criterion. Thus mental idea is an attribute of the entire universal existence, of Cause and Will, because through idea infinity is restricted.

Consciousness is a "missing link" of physics, which they call "the dark substance". Obtaining Will and Energy consciousness preserves and keeps symmetry in the Entire universal being. Consciousness opposes Gravitation, this basic law of the Universe and tries to balance its power. That is why nearly 75% of mass of the Universe - beyond its discovered part - is still concealed from the scientists.

05.11. 1972 Act of Existence: "Subjectivity of Object"

"Individual-and-object" is an actual unit where individual and object co-exist with each other - it becomes possible during one time of contemplation. The mere existence in-itself of *individual-and-object* is not very important for the Entire universal being. Act of contemplation is not a physical act, but at the same time it is concrete in the existence *for-itself* of the individual and is manifested in the discrete period of time.

Markers– names:

take the existence of object out from the real world to conceptual world of virtual reality. After that they become objects of meditation. *Reality* of object, of thing and of name *is confirmed* by the personal qualities and criteria of the individual. There is nothing else apart from it I think.

Definitions of Reality – as Analogy, as Conception and as Co-existence

Definition of reality as analogy is the perception of object as "the existing in this very moment". Conceptual definition is the name of object where its attributes are marked through their functions.

There are three basic qualities of the individual: body, emotions and consciousness. Each quality is *a criterion* of one's perception of reality. Perception is impossible without these qualities. The essential physical reality includes the reality one perceives.

System "individual-and-object" has a balance. Contemplation - is actualization of this system, as virtual analogy, through the pictorial image.

Your idea about yourself: "I am" indicates an act of contemplation: "I am the action". I am the criterion! "I do exist" contains the conception: "I differ from the others". Contemplation of the others is expressed in the idea "I am not the others". So contemplation is not present in the outer existence: it manifests itself through action - the idea.

Pure contemplation is inert - it cannot have an idea: "I do exist!" till the pair "contemplation of contemplation" appears, i.e. the contemplation aimed at itself manifests itself as an active power of the existence *"for-itself"*. This is the realization of oneself as "the existing in this very moment": "I think, therefore, I exist!". So consciousness manifests itself through the contemplation of the existence *"for-itself"* and through contemplation of co-existential act aimed at the outer world. "I am!" - existence *for-itself*.

21.03. 1977 THE ESSENTIAL BEING

Threefold unity of forms of the Entire essential being is the basic reality of the world. *The existence* means *the existence-in itself*.

The Entire essential being has three qualities: idea, form and the third - reality *of identity*. *Idea* is the unity of singularity and plurality (I and WE).

Perception of object is an order; perception of the individual is the reality of identity. An individual as well as the Entire universal being obtains the principle: I and WE, WE and I. Being part of the Entire universal being the individual acquires the principle of this universal Being which indicates the unity of finite and infinite. There cannot be infinity without the beginning and vice versa!

08.03. 1977

Man – Environment - their Correspondence

Imagine the time when object did not exist. But now it is actualized because “I am” of the viewer is addressed to it. So through *this experience* the realization of image by the viewer becomes *an act in time* from sensual to conceptual. Thus the name of actual event is determined.

In other words, the basic aim of art is freedom expressed in creative act, defined as one’s unique existence.

The reality is perceived as a Threefold unity of Essential beings. There we meet with certain restrictions due to the system of our perception; the world that we perceive is only a part of essential reality.

1. Consciousness realizes existence as something different.
2. Consciousness realizes itself as not existing.
3. Consciousness realizes itself as the analogy of the existence.

17.04. 1976

Attributes of Thing-Object

Artist may change any attribute belonging to object - thus the freedom of creation is acquired.

First Stage

1. Proportionality
2. Figurativeness
3. Mass

Second Stage

1. Tone
2. Locality
3. Texture (*function of mass*)

Third Stage

1. Coordinate
2. Function of Object
3. Co-existence (*coexistence*)

05.11. 1972 *Creative Action*

Co-existential act we call “individual-and-object” system: the unity of existence *in-oneself, for-oneself and for-the outer world* of the individual and object. Creative action is an experience of *co-existence*: the product of “individual-and-object” is a materialized *trace* of existence. It is embodied in the created image of object.

Creative Aim

Creative aim manifests one’s “external” and “inner” personality through the pictorial image. Visual traditional art gave place to the concrete non-figurative painting which is closer to the up-to-date realities. Ideas and mental forms indicate the structural essence of the world and functional connections concealed from the viewers. Thus contemporary painting finds new means of expression.

“Dismissed materiality” is an action which is the main instrument of artist - to reach *the identity* of the virtual image with its dematerialized original in the real creative life.

Ideal

Ideal in painting is the identity of actual event and *model* of co-existence - Goodness acquired in this co-existence. Ideal is the coincidence of the two oppositional aspects - idea of existence and form of existence (*as the real experience*). In non-classical pictorial space it is defined as equal quantities of oppositional qualities.

Conditional space and "language" in painting is expressed in the following: visible image is a *pure form*, co-existential: it is an *idea-and-image* of the experience. Their correlation is a creative action.

10.03. 2011 Malevich. Consciousness. "Black square", "0" Space

For artists surface of canvas is a physical surface. However, it obtains some aspects which are not always noticed.

The first:

is the territory *above the real physical surface* which includes the real world and artist. The qualities of the physical surface are the same as the qualities of physical reality. For that reason textures, reliefs, collages and all the added components are in harmony with it.

For example:

On the picture "a Jar on a Chess Desk" by L. Popova we see a cubistic jar made of cardboard placed on the canvas where the chess desk is depicted.

Various installations and performances at plain air or indoors are the similar creative actions.

The second:

Is two-dimensional surface, which gives the opportunity to project real three-dimensional objects on canvas by color-and-tone: these objects are "dematerialized", i.e. their materiality is dismissed.

For example: *Decorative elements in works of A. Matisse and Paul Klee.*

In Renaissance artists represented real visible world as the analogy of reality using perspective and destroying the boundary of physical surface. Thus they created new visual reality as the analogy of physical reality, in other words - virtual reality.

From this moment the beauty of the world became accessible for realistic painting. Material culture is the second reality which *is created* - unlike the world of nature.

Painting is projection of artist's perception on the surface. The structure of picture confirms the discovery of artist.

The third:

Consciousness is supernatural substance. It controls our perception, intervenes into the process of reflection by the flow of mental forms, so that we recognize and name the phenomena which are beyond the verge of physical perception. It operates in metaphysical sphere, that is not available for our perception.

This made K. Malevich appeal to consciousness: "What is it? Where is it?"

His "Black square" became a marker of this appeal - nothing visible, nothing physical or social. Looking deep into ourselves we are searching for the eternal things which belong to us by nature. Suprematism means super materiality and beyond this boundary we discover the real freedom of our inner spiritual Self, which was restricted before by physical realities.

The territory beyond the surface of picture, virtual, "0" super added space is the territory where mental forms manifest themselves. Not our physical senses, but our inner non-material vision - the vision of *consciousness* opens the inner metaphysical world of our personality.

After Malevich painting acquired new pictorial space which was unknown before. Color-tone and color-form is the territory of *concrete non-figurative painting* unlike the territory of classical painting with its unity of time, action and place.

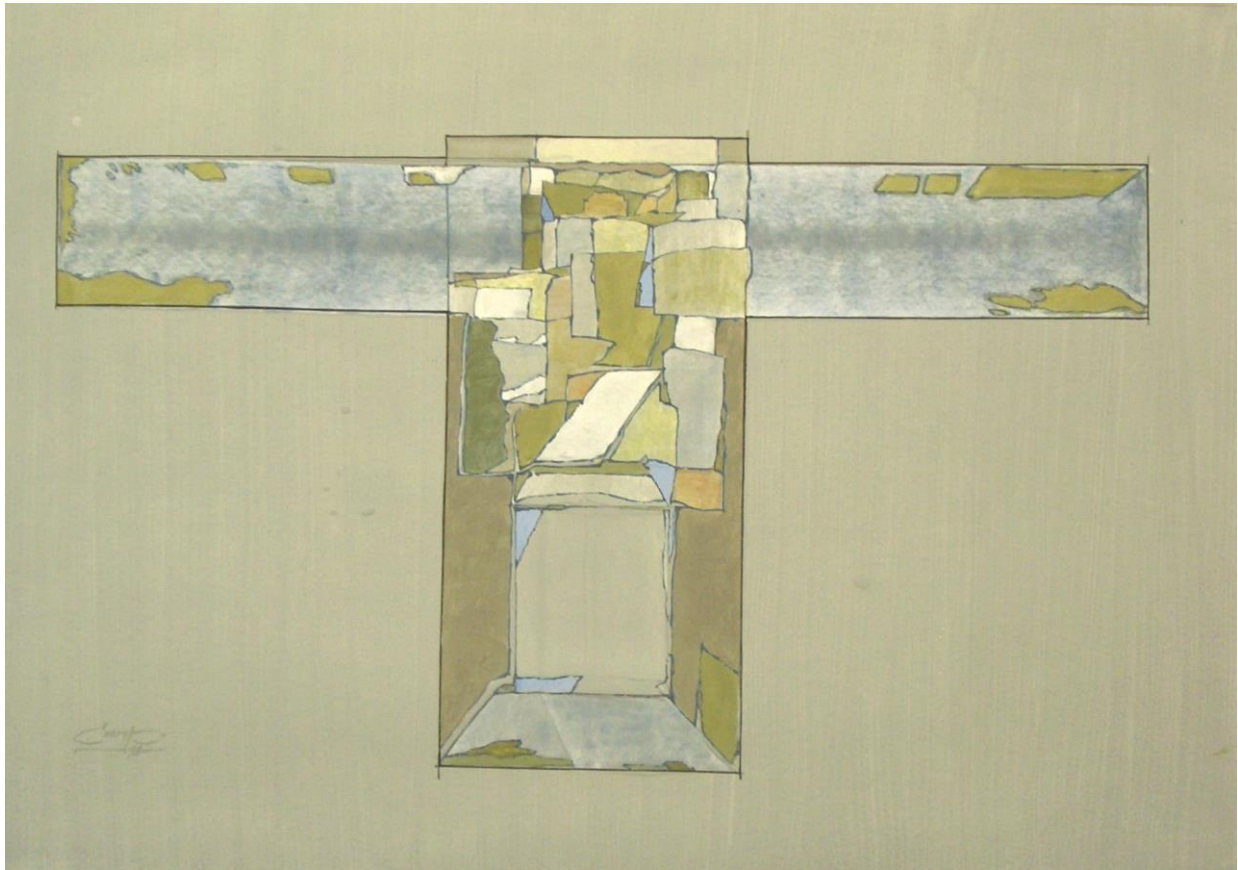
From the perception of these three pictorial territories and through further realization artists come to structure of painting and this helps them to find their individual style, their own symbolic pictorial language.

Each territory has its own characteristic features.

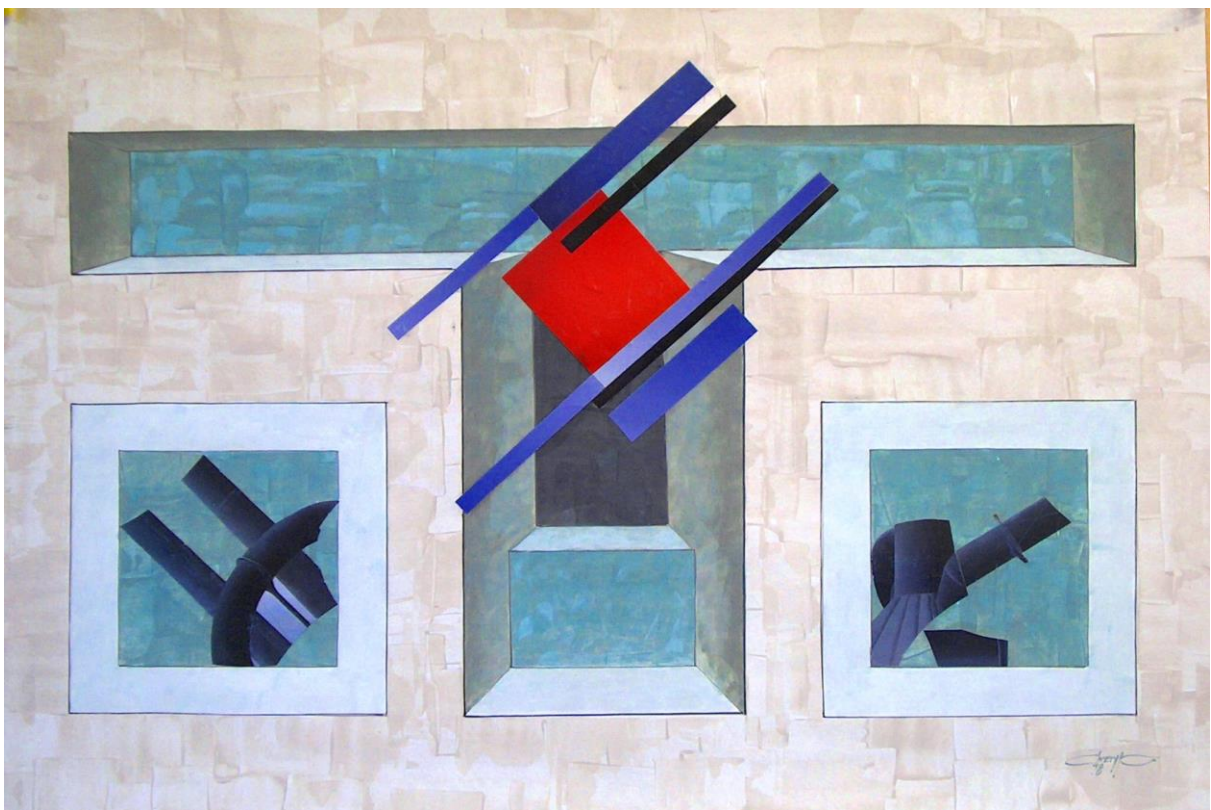
Artists can work in all these territories simultaneously if they learn how to use them. Or they can work spontaneously by impulse, but today it is not enough.

«TAU” DRAWINGS

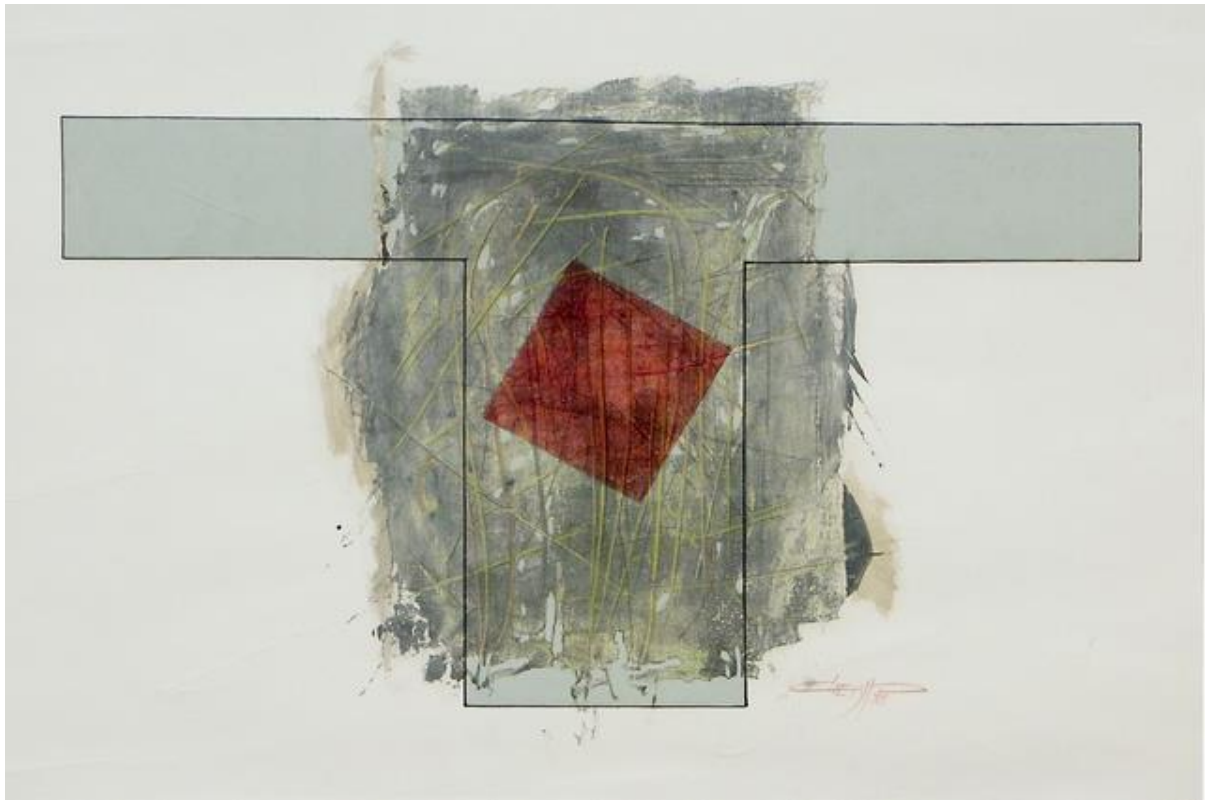
FROM THE SERIES of 1998



TAU – SIGN WITH FRAGMENTS paper, acrylic 54x79 1998



SUPREMAT. BRUTALY paper, collage 53x79 1998



RED CUBE paper, acrylic 54x79 1998



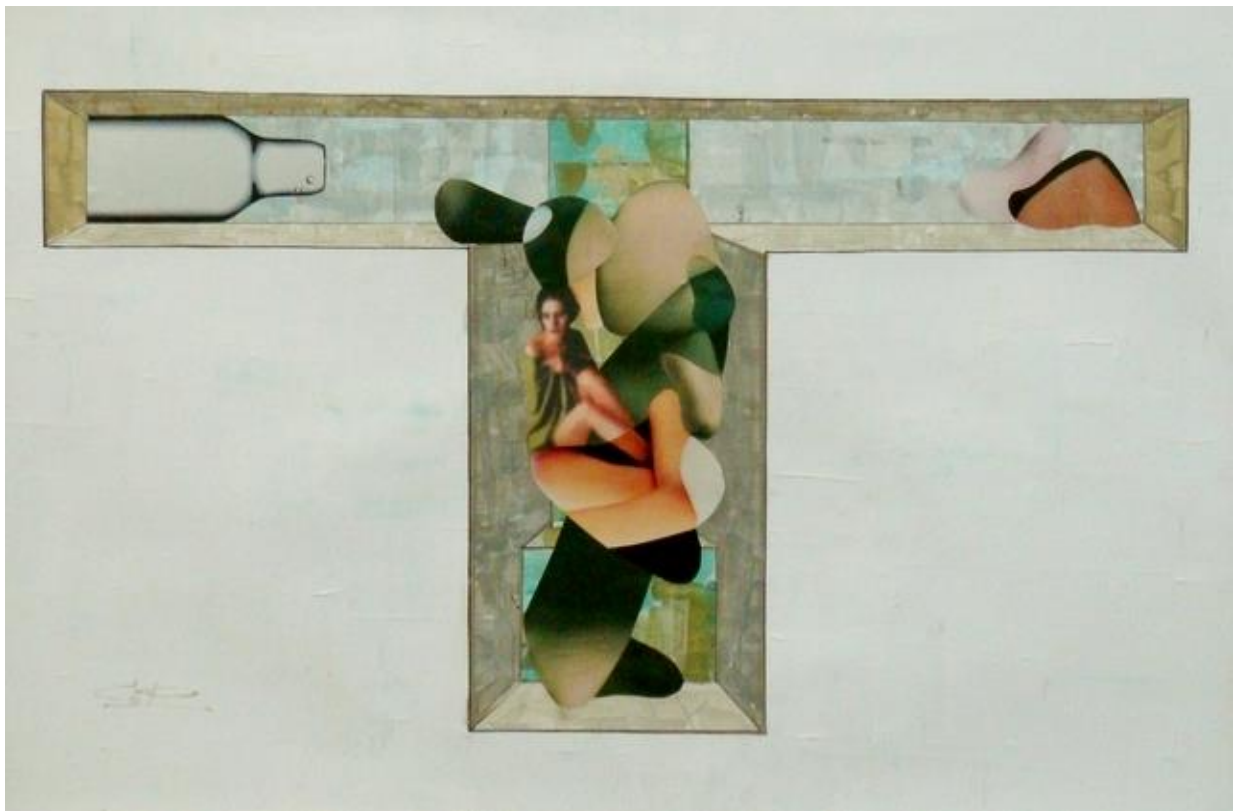
SUPREMACIC SKETCH paper, acrylic, collage 60x80 1998



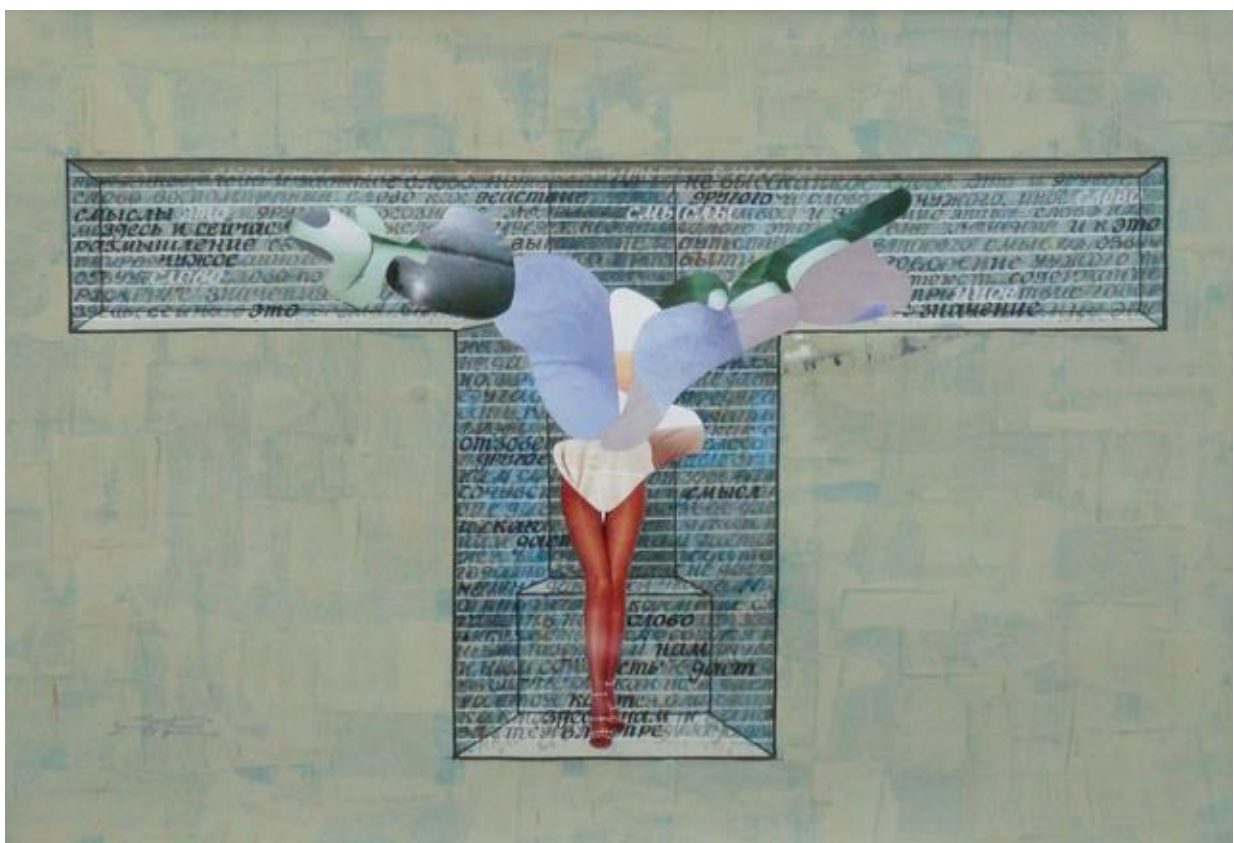
EXPRESSIVE paper, acrylic 54x79 1998



SUPREAMORPH -1 paper, acrylic, collage 54x78 1998 (*Moscow Museum of Modern Art*)



INTERMITTENT RHYTHMS paper, mixed media 100x80 1999



WORD AS SHELTER paper, mixed media 100x80 1999

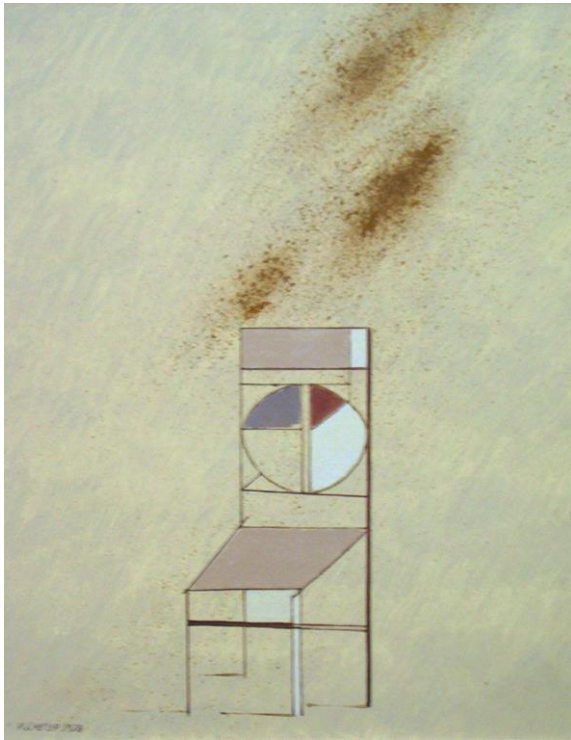


TRASFERENCE OF CROSS paper, acrylic 53x79 1998 (*Moscow Museum of Modern Art*)

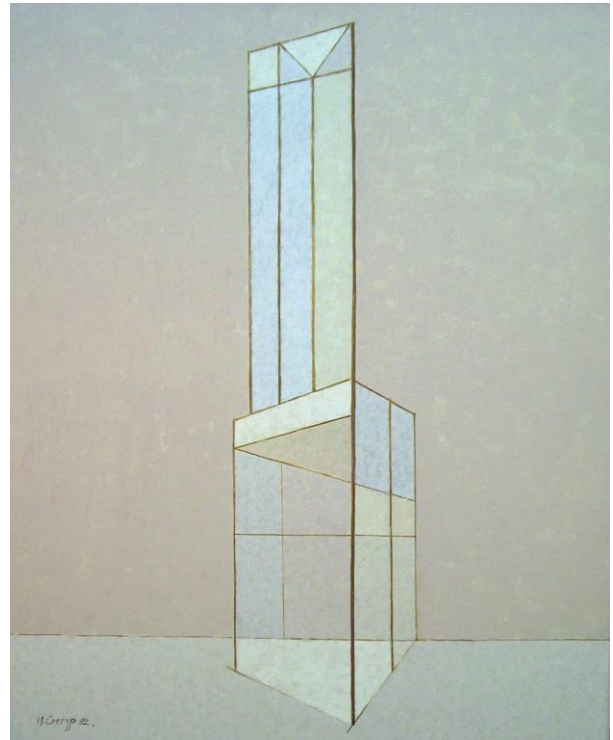


OH, THIS BLUE SCARF! paper, mixed media 54x79 1999

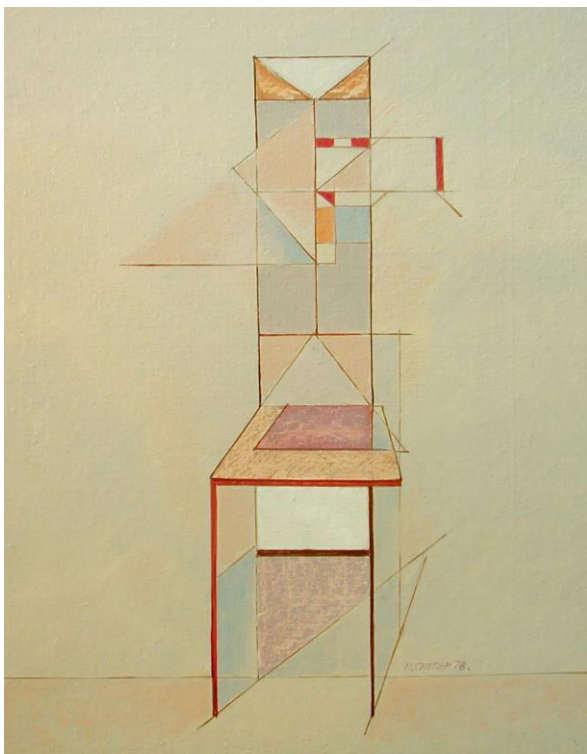
FROM THE SERIES “CHAIRS”
1979 – 1984



CHAIR WITH OVAL oil on canvas 60x50 1982



CHAIR AS A CRYSTAL oil on canvas 100x80 1982



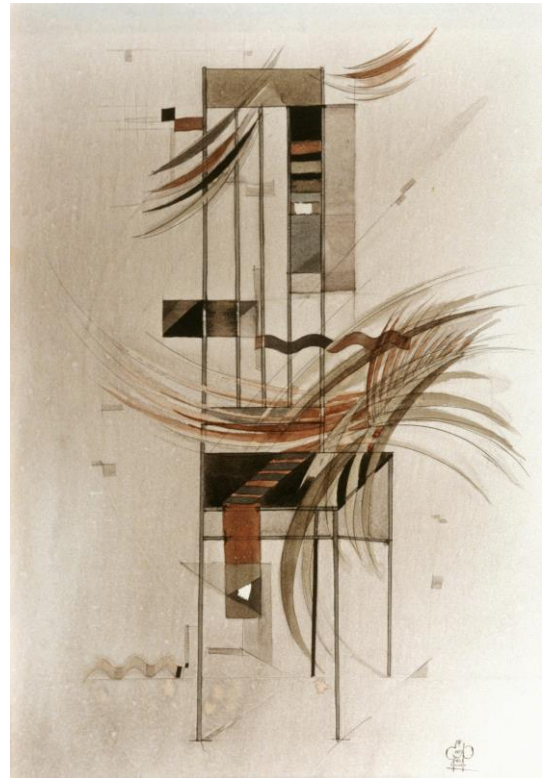
SUPREMACY CHAIR oil on canvas 100x80 1978



TWO TWISTED CHAIRS oil on canvas 50x40 1978



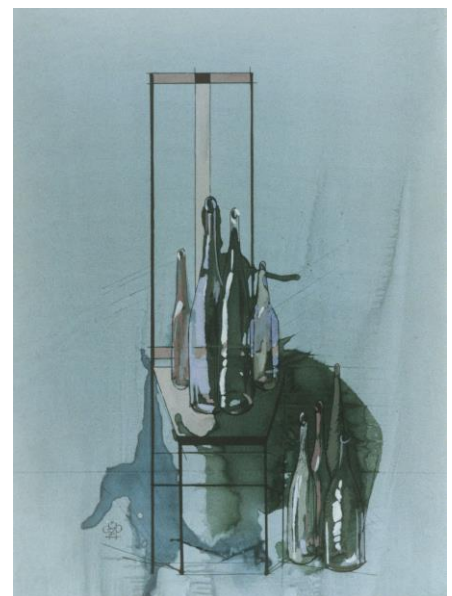
CHAIR IN FIRE oil on canvas 100x80 1981



EXPRESSIVE CHAIR water-color 74x54 1980



GUESTS HAVE LEFT paper, tempera 54x74 1982



CHAIRS. BOTTLES paper, water-color 74x54 1984



RED CHAIR oil on canvas 60x50 1982



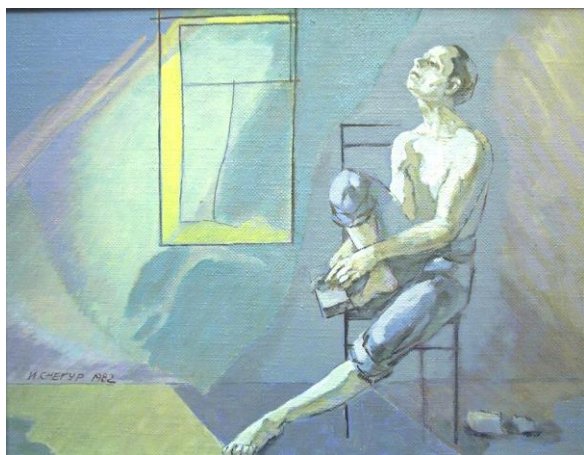
FORGOTTEN CHAIR oil on canvas 100x80 1979



ORANGE WIND oil on canvas 50x40 1982



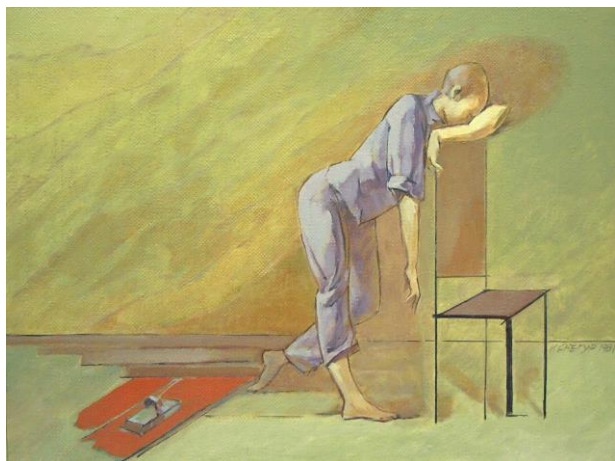
MEETINGS oil on canvas 50x40 1978



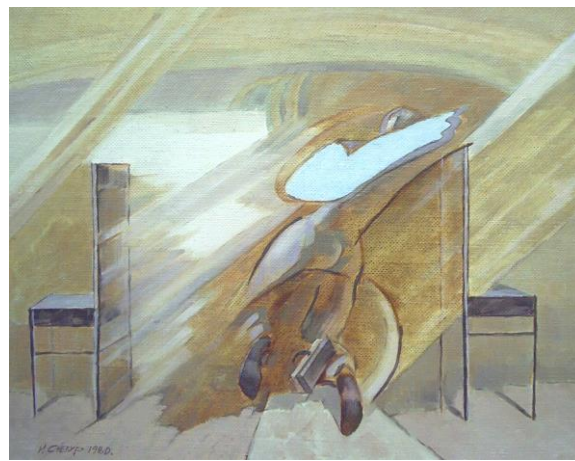
FLOOR-POLISHER. THE BEGINNING oil on canvas 40x50 1982



IN RED INTERIOR oil on canvas 40x50 1980



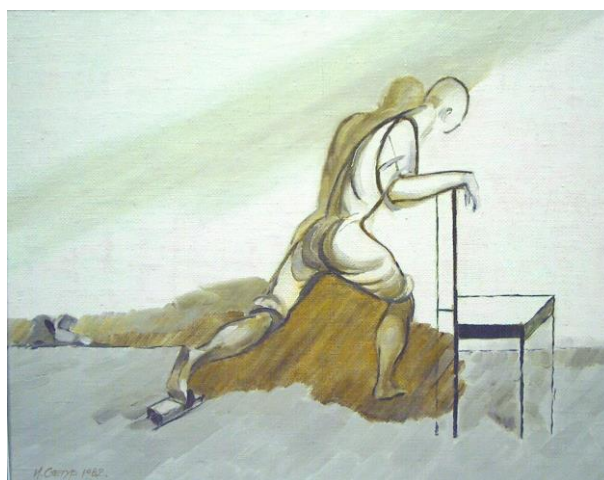
FLOOR-POLISHER LEANING AGAINST THE CHAIR 40x50 1980



VIOLENT FLOOR-POLISHER oil on can. 40x50 1980



EVENING oil on canvas 40x50 1980



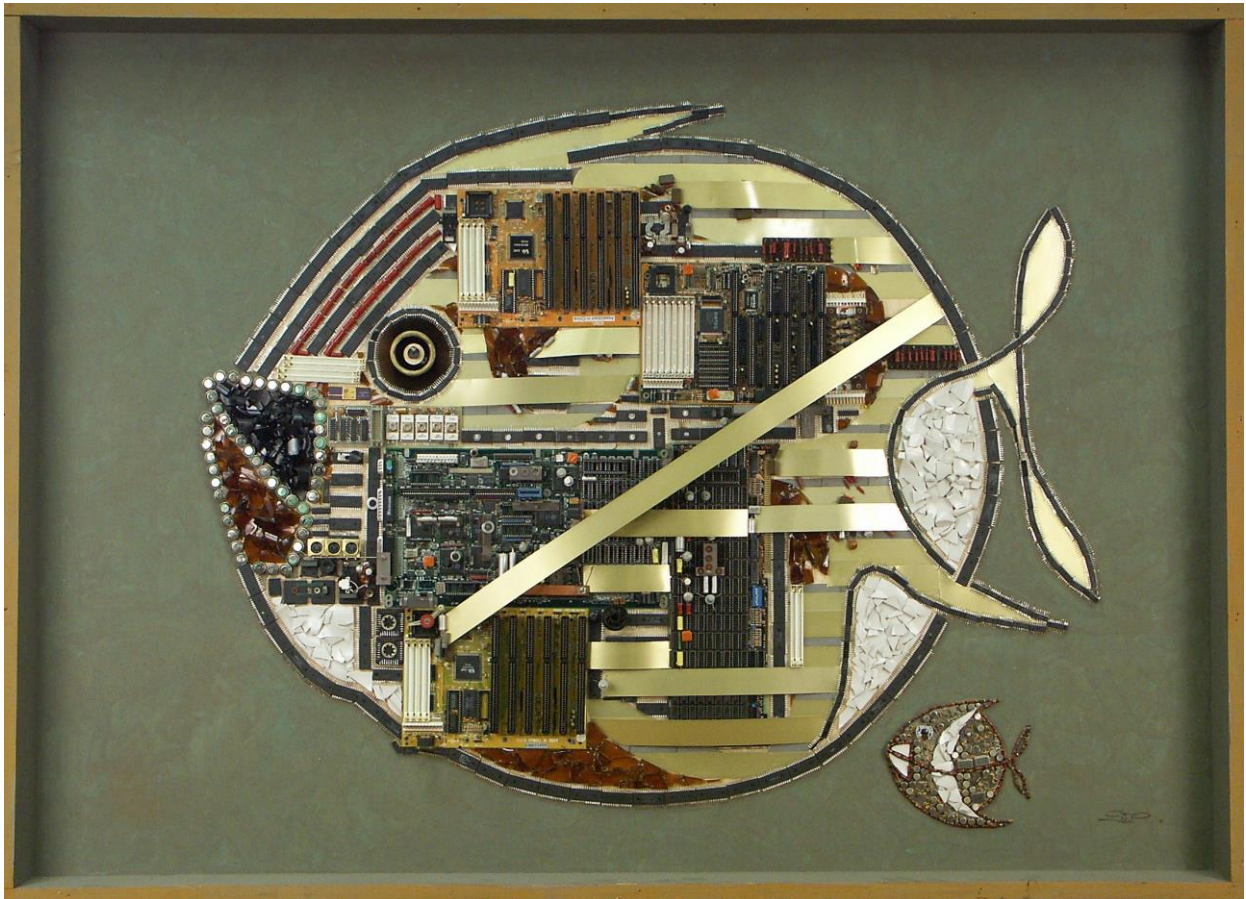
METHODICAL FLOOR-POLISHER oil on canvas 40x50 1982

OBJECTS

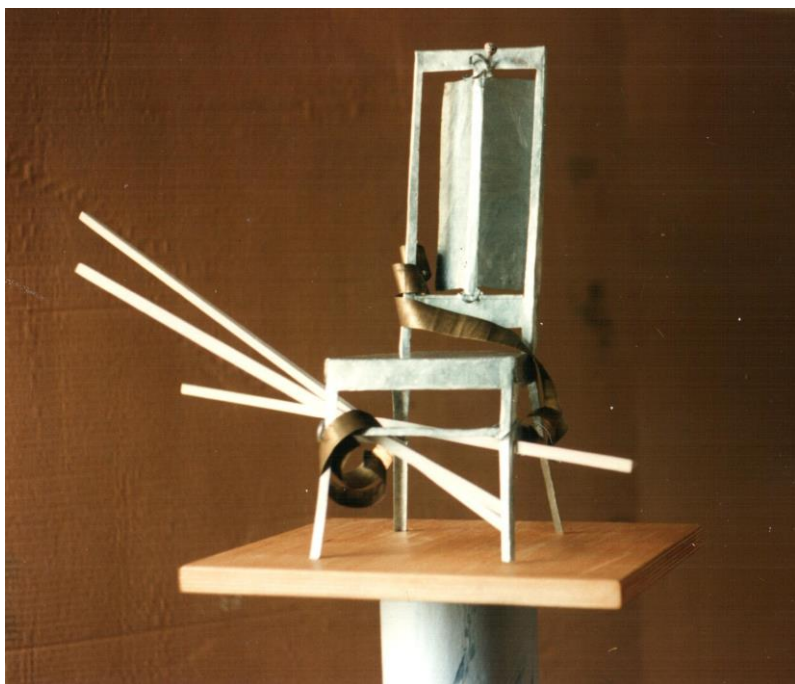
1988



DURAL CHAIR. REPRODUCTION metal, wood 90x30x20 1997



EPOCH OF PISCES mixed technique 105x145x7 1998



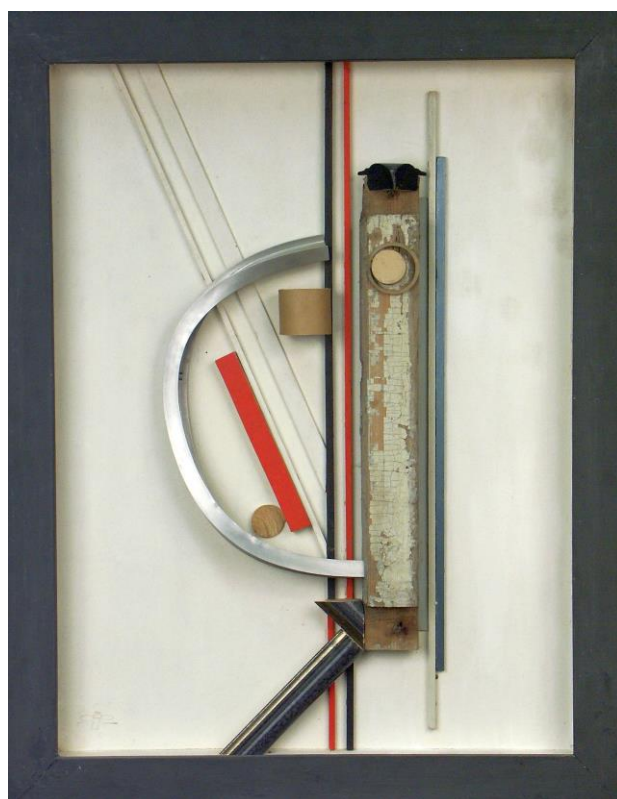
CHAIR IN PLASTIC SPACE metal, mixed tech. 30x40 1996



GORBACHEV' VODKA mixed tech. 74x44 1997



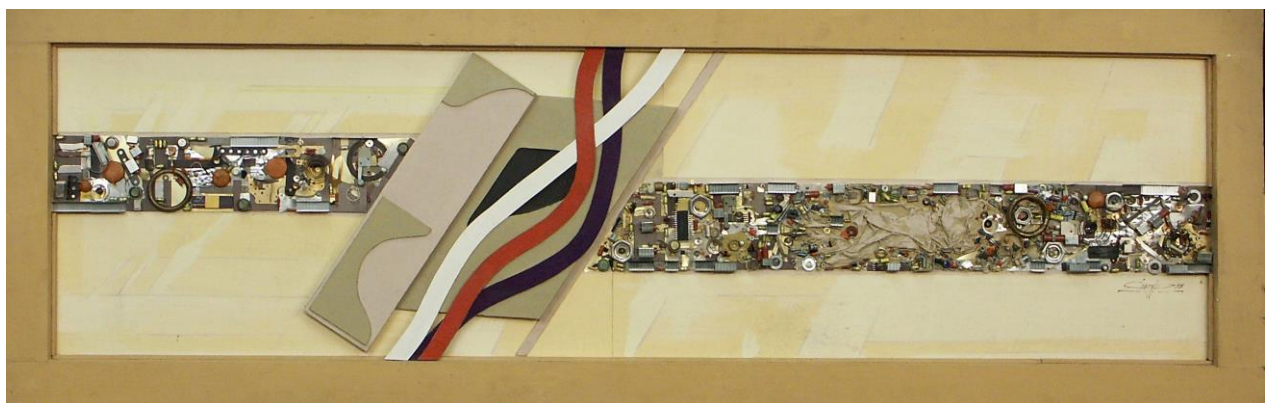
123 ELEMENTS mixed technique 83x69x6



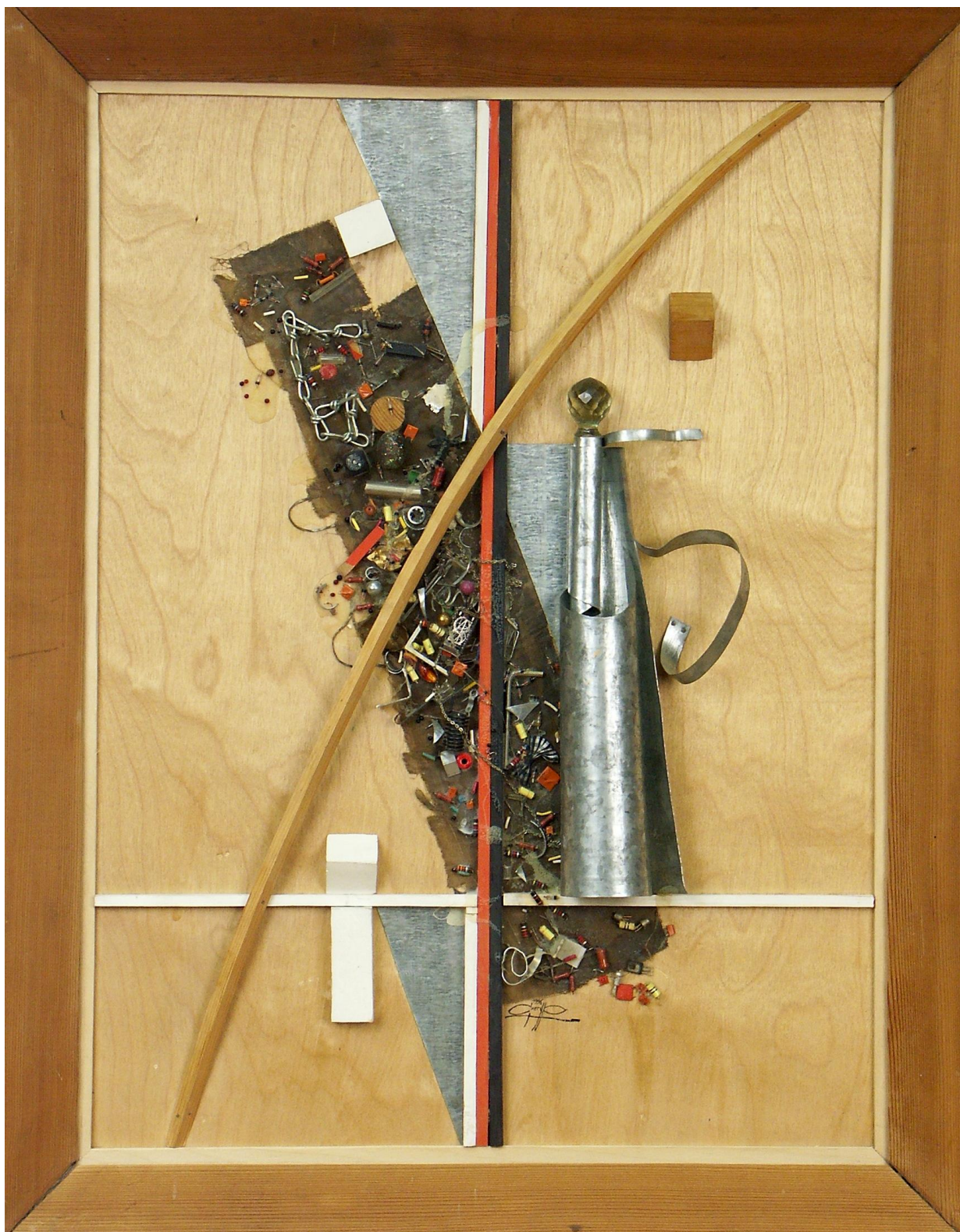
DURAL SEMI-OVAL mixed technique 89x70x6 1996



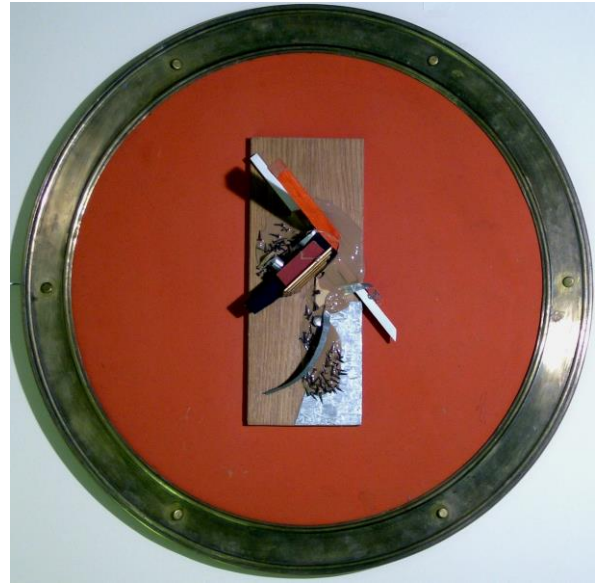
INTERVIEW WITH CHAIR mixed technique 82x130x4 1996



BLUE. WHITE. RED mixed technique 50x150x2 1996



VESSEL WITH ALIVE WATER mixed technique 80x62x5 1996



COLD FIRE mixed tech. diam. 66sm, height 7cm 1996

HOT ICE mixed tech. diam. 66sm, height 7cm 1996



THREE INVERSIONS mixed technique 60x98x3 1997



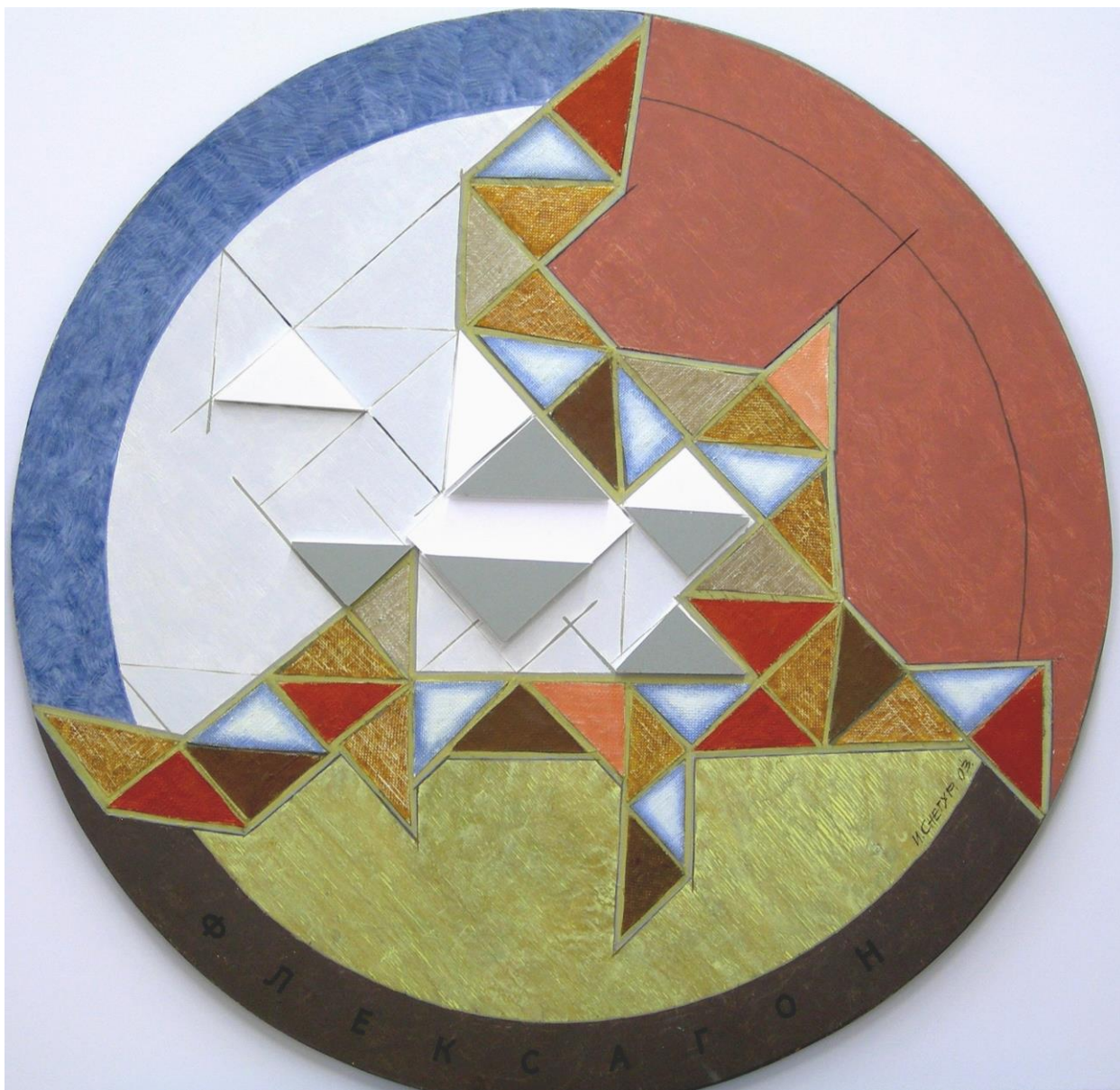
CROSS WITH A WOODEN RELICT mixed technique 89x89x6 1996



LOOK FOR A BOY! mixed technique 88x78x6 1996



GIRL WITH A VEIL mixed technique 89x89x6 1997



TUNING-FORK FOR FLEXAGON card-board, collage 74x74 2003



SHINING CHAIR metal 40x100 1996



COLUMNS mixed technique 140x30 1997

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*FIRST ART STUDIO
IN THE NAVY, SEVEROMORSK
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CINEMA
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EXHIBITION IN DUBNA
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"PCHELOVODSTVO" PAVILION, VGNH, MOSCOW 1975
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PETROVO-DALNEE VILLAGE oil on card-board 18x25 1953

28.07 1962 *My Diary*

Yesterday I had a few really wonderful magic moments after a long busy day. I was very tired, but anyway, when I sat down at my table I felt - it was the right time to start.

Silence. I have everything I need by my side. I am leaning on my table looking at the paper. At that moment some energetic impulse grasps my imagination and I am carried away, playing with it. Then I interrupt myself willfully with much effort. What exhilaration and delight is my work for me!

Days go by. I have just returned home from my friend. We studied in college together. He called his new-born son Igor. And now the whole family is completely occupied with this baby. It suddenly occurred to me, there is some contradiction: children are our precious gaining and a kind of loss - at the same time. Well, a man lives in this world. Life is passing near and - *in* him. Birth of a child is like marker of time and necessity. It is natural when, may be, there are no other motivations for life. Today, as in good old times, we create our own continuation like God Who creates Eve from Adam's rib. Looking at this little baby we estimate our life, the years that passed. Looking at our children we realize, like some travelers, that knowledge about life is not given to us: it is acquired in reflection. Long live this little boy and his big devoted teachers.

I tried to say simply about it, but now I see that my story sounds a bit high-flown.



LEMON TREE SEEDLING can., oil 18x25 1954



SETUNKA RIVER. MOSCOW. AUTUMN can., oil 25x30 1953



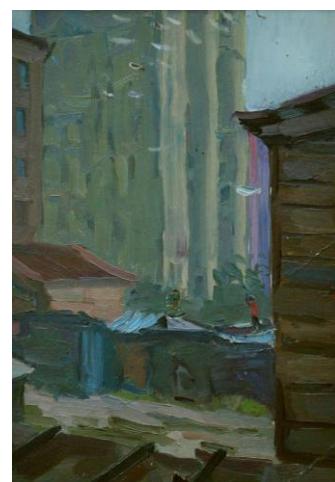
FILI PARK oil on canvas 25x35 1952



MY 1ST IZVOSNAYA STR. can. oil 39x29 1958



SELF-PORTRAIT 23,5x17,5 1954



VIEW FROM MY WINDOW 25x18 1959



WORKER'S CAFÉ oil on card-board 36x56 1956

27.10. 1963

Such a strange coincidence. In the evening a woman died in our house. It happened on Sunday, on Lord's Day. She was 87 years old; she was born in 1874. 1860 - Abolition of Serfdom. In 1874 the picture "Impression" by Monet was exhibited for the first time in France. In those days she was born in order to reach these days, to become an echo of the past reminding us about the only worth – our life, about the time and about the cost of human efforts. People around were anxious and busy, occupied with this event for two or three days only. Then life rushed to the future again - like a wild river running along its old everlasting channel.

As a rule, old people go away unnoticed. They seldom catch our eye and usually people accept their departure quite easily. It is a natural human egotism when sense of loss is mixed with a sense of relief. I hope this woman will find her blissful rest in the place where somebody is already waiting for her.



SMALL VILLAGE. GARDENS paper, tempera 58x83 1961

1968 *Diary*

Satisfaction of needs is a one-day pleasure. Finally we feel pity, upset. When I think about painting I do not think about art. I think about people. If you take a brush you must be responsible. People forbid themselves to be open, to be sincere - this is the position is of those who are not strong, but for me it is oppressive. Very often I feel lonely among the people – they either do not understand me, or play cunning. When we stop to be children we lose our curiosity and inquiring mind, accepting only utilitarian activities and dubious values. As a result I lead a lonely life without anyone, without a smile.

09.04. 1996 In the Navy. Northern Fleet

(Discussion with Tatyana Snegur, Tatyana Duve)

Igor. – During my service in the Navy, in Severomorsk, it so happened that I had to pass twenty kilometers with 30 kilograms burden on my shoulders. My aim was to deliver special metal pipes for our cruiser “Ioseph Stalin”. These pipes were very important for our ship, but they were carelessly forgotten in the motor truck which had already left for its depot station at Shjuk Lake, 25 kilometers from Severomorsk. I was so upset and irritated that decided to walk to this Shjuk Lake myself without a slightest idea where this lake was. I only knew I could hitch-hike there.



THE BOY. WINTER 25X17 1955



VYBORG. MILITARY STUDENT 25x17 1955



MILITARY STUDENT 20x14 1955



SEVEROMORSK. MILITARY PRACTICE oil on card-board 13x18 1957



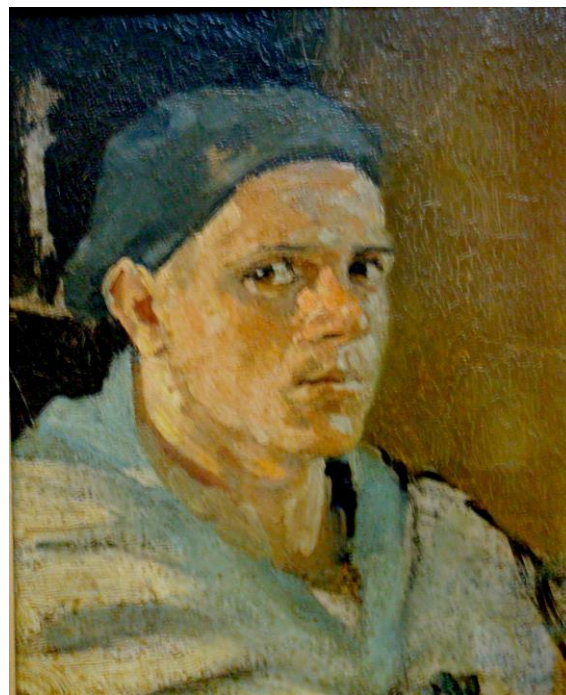
SEVEROMORSK. VAENGA RIVER IN THE PARK oil on card-board 15x25 1956



SEVEROMORSK. SKETCH oil on card-board 20x15 1957



SEVEROMORSK. SENIOR OFFICER 20x15 1955



SEVEROMORSK. SELF-PORTRAIT oil on card-board 21x18 1955

Anyway in spite of the cold winter night I reached the station and found the driver who took these pipes by mistake. It was already late and I tried to find a room for one night but they refused me everywhere – only military bases around.

The first bus was to arrive at 5 o'clock in the morning. Imagine Polar Circle, arctic night in January. But I was determined to go immediately, so I took the pipes and left. "It will take me no more than 5 hours to get to the point" – I thought. The frost was not sharp at that time: minus 15 degrees C and the wind was not too harsh yet. I was to pass 25 kilometers. I didn't think how I would manage to get there. Icy wind knocked me down. I was trying to get up with the pipes on my shoulders but fell down again and again. I was going along the road through the chill freezing wind. I saw Northern Lights sparkling and the stars bright in the Arctic sky – just admire! I had passed 15 kilometers and was so tired of falling down, that sat down on the snow. Suddenly I noticed a wooden barn not far in the distance. Its lantern was swaying and creaking, its light was faint. I hurried to this light, turned out of my way and went one kilometer to get there hoping there would be someone alive. But the barn was empty, no doors in it and the lantern was shining lonely in the darkness. But I was so desperately cold, I hoped so much to find a warm shelter there, that I believed this place would be a Heaven for me! I noticed another barn nearby and it was also abandoned. I was afraid of losing my way in this snowy solitude and got back to the road.

I was going for a long time when I realized that I was practically fallen asleep. I continued my way half sleepy, the right side of my body frozen in the icy wind. I was speaking to myself trying to move further, but then sat down for a short time, for two or three minutes only to fall asleep at the same second. I urged myself to stand up but it was more and more difficult, and I fell down again and again. I decided I would fall for a short time and then would get up immediately. The ground seemed so dear to me, so warm and cozy that I did not want to get up anymore, because it was such a pleasure to fall asleep in this warmest place in the world! Snowy ground was embracing me and I was turning cold as ice. It was enchanting me tenderly, magnetizing as love...

Tatyana D. – Oh, what was it?

Igor. – Well, I put the pipes across the highway, made a few steps and lay down near them. The moment later I fell into a deep sleep! And then - as if it were summer and the flowers were drifting slowly. It was such a sweet gentle feeling I had never experienced before in my life. I was going far into this summer, sleeping.



BRYANSKAYA STREET. MOSCOW paper, gouache 17x27 1959

I don't know how much time I was staying like this. But then I felt something disturbing in the distance...

Tatyana S. – Was it alarm?

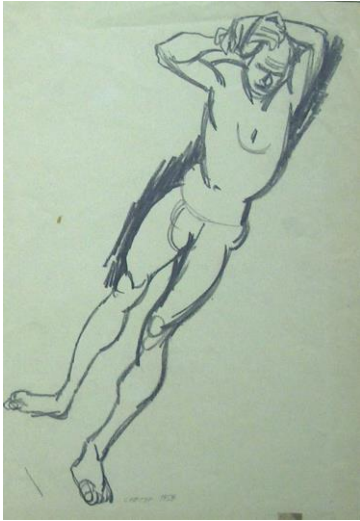
Igor. – Well, at first my eyes noticed some motion, not my mind or my soul. It turned out, that people had been trying for five minutes to wake me up. The bus was already there - ten kilometers left to get to Severomorsk. And here they found me. The driver thought I was already frozen, but the headlights of the bus dazzled me and I recovered. It was the first 5 o'clock bus that found me. On the landing pier I was met by the sailors from my platoon: they were going to search for me.

You see, each light always means hope! Hope, Belief and Love. I am sure that I am right when I say, that anyway I will live in that life or in another life - beyond this reality. I believe the light people see in the moment they die is the morning light of the next day: it is time to wake up - new life is going to begin. That is why each revelation you have in your creative work is always a new life; as a matter of fact, we are living and dying at the same moment and it is really the most wonderful feeling, that is ever possible.

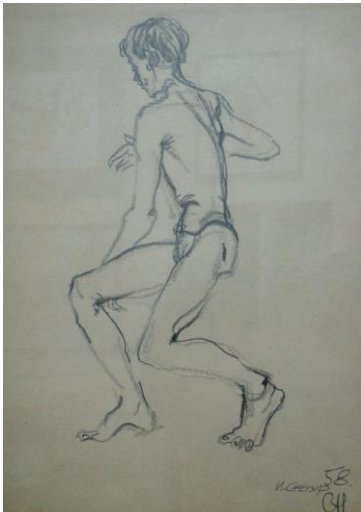
05.01. 1989 *About Myself*

I was born in 1935, my father was an engineer and my mother was an economist. I studied in Moscow Institute of Printing Technologies. 1951 is the time of my first serious experience in painting. Since that time and during all my creative life I hold to my basic method which I call Co-existential realism.

Until 1951 I did not work systematically – only occasionally. I rarely turned to famous artistic trends and even tried to keep away from them. To make it clear, I would like to start from the moment when I was 16 years old. I will speak about my first sketch, oil on cardboard 20x30. I chose a fragment of sunlit birch grove for my work. So I started very slowly from the upper left to the low right corner.



SENIOR OFFICER paper, pencil 20x15 1956



SKETCHES paper, pencil, sepia 30x20 1958

Thus I had been working for six days between 11 in the morning and 3 in the afternoon, so that the sun would not change the light. I think I succeed in reproducing birch leaves trembling in the breeze, sunlight on the cortex of the trees and the grass in the shadow of the birch trees. I also depicted fanciful ornament of leaves at the background and the wall of some wooden barn. There were some logs under the wall, the sunlight flashed on them through the leaves. On the sixth day I finished my work, looked at my picture and realized that it was really very good. Forty years passed. Today I am looking at my sketch again and have the same feeling: it is complete. Also I realized that color and tone are the sufficient plastic materials and I can trust them.

Since that time and during all my creative life I hold to this method which later, in 1972, I called Co-existential Realism. During this period I started to study and "explored" practically all possible artistic trends from impressionism to post-expressionism and cubism: Monet, Renoir, Cezanne, Deren, Vlaminck, Matisse, Braque and Picasso.



SEVEROMORSK paper, pencil 20x15 1957

Besides I studied metaphysical structures of Kis van Dongen, Chirico, Morandi, Borisov-Musatov. However I did not imitate - I was searching my own way. Each time I rejected this or that figurative structure where I was unable to express my "vague" inner feeling which I wanted to realize in my work. They all did not satisfy me.

In 1961 one of my sketches from nature put the end to this period. I made it in a state of meditation in Vasilsursk, the small town on the Volga.

FIRST ART STUDIO 1958-1961

Art studio in Gorbunov' Club, Fili, Moscow 1957-1958,
A. Shamagin, professor

Art studio in Culture Club of Railway Workers, Moscow 1958-1961,
L. Tanklevsky, professor



Portrait of L. Tanklevsky, professor, Art studio in Culture Club of Railway Workers
I studied there since 1958 till 1961 (my sketch)

IN THE NAVY

After the military training in Vyborg I was sent to Severomorsk, on the military cruiser "Ioseph Stalin". There was no art studio, but after my report to admiral of the North Fleet the room for art studio was found in the Navy Club of the city. I told the news to the sailors, gathered fifteen people and we started to work. At first I taught them myself but then a new teacher was appointed.

IN THE NAVY - SEVEROMORSK 1955-1958



On the photo: Jury Kushak (now a poet) and me, Igor Snegur on our cruiser "I. Stalin" 1956



At plain air with my student, Vaenga Park, Severomorsk 1957 Photo from the newspaper "The Guard of Polar Circle"



ELY BELUTIN' STUDIO
1958 – 1962 Moscow



On the photo: Ely Belutin's studio at plain-air. Krasny Stan 1961

Ely Belutin's art studio was opened at the Book Illustrators Professional Union of Moscow in 1957 and worked there in Kozhinsky Lane, near metro Mayakovskaya. It consisted of professional artists and was called Studio of intensified qualification. There were 200 artists. We worked at plain air and also traveled about the country.

Then our studio moved to the exhibition hall of Moscow Teacher's House; in June 1962 the exhibition of our works was opened there. Then this exhibition was shown at the all-union exposition "30 Years of Moscow Artists Union" in MANEGE.

This exhibition was visited by N. Khryshev. This visit initiated severe censorial persecution of all the exhibitions that followed - up to odious scandal on September 15th 1974 – the famous "bull-dozer" exhibition in Belyaev.

Besides I studied at the art studio of L. Tanklevsky in Railway Workers Club. In 1962 I stopped all my studies.

CINEMA. "Cinema Travelers Club"

In 1962 I began to work in Central Studio of Scientific and Popular Films in the program of V. Shneiderov "Cinema Travelers Club". V. Shneiderov, the director of Studio, was the initiator of scientific documentary film production in the USSR. He created many wonderful scientific serials describing the diversity of animal world in Russia.

I had been working in this studio till 1965 making color sketches and design of the text for "Cinema Travelers Club" from the 1st till the 22nd issue of this program.

TULA. Youth Theatre. 1966



On the left: E. Verigo, the author of "Footstep in Footstep", I. Snegur, on the right: R. Sokolov, theatre producer at the premiere 10.09. 1966





Эпиграф.
«Там, где небо встретилось с землей,
Горизонт родился молодой.
Я бегу, желанием гоним.
Горизонт отходит. Я за ним.»
Михаил Светлов

ДЕЙСТВУЮЩИЕ ЛИЦА И ИСПОЛНИТЕЛИ:

Владимир Швейниковский — Путник
 Людмила Вериго — Опа
 Альберт Рогачинский — Пестрый
 Валерий Жуков
 Александр Карасев — Серый
 Сергей Кашеваров — Поэт
 Михаил Брискин — Люди с гитарами
 Михаил Николаев
 Юрий Шестерень — Декабрист

Идут,
остаются,
молчат,
кажутся,
борются,
ждут,
возвращаются;

Наталья Бродская, Владимир Сергеев, Нина
 Полищан, Александр Замаев, Маргарита
 Палий, Светлана Киреева, Сергей Демидов,
 Раиса Гнесина, Александр Лашин, Татьяна
 Зубарева, Валентина Силко, Лидия Вояринова.

Пролог. Ладонь третьего
Часть первая:
 Глава первая. «Шаг».
 Глава вторая. «Колдунница».
 Глава третья. «Дом».
 Глава четвертая. «Тишина».
 Глава пятая. «Человек уходит от жилья».
 Глава шестая. «Горизонт».
 Глава седьмая. «Солдаты».
 Глава восьмая. «Возвращение».

Часть вторая:
 Пролог.
 Глава девятая. «Две дороги».
 Глава десятая. «Шагай, слышишь?! — Шагай!».
 Анкета.

ЦЕНА 3 копейки

г. Тула. Полиграф. ф-на, т. 3000 экз. 6625—66

**тульский
театр юных зрителей**

СЛЕД В СЛЕД

драматическая поэма
в двух частях с анкетой

Писал Эммануил Вериго
 Ставил Роман Соколов
 Оформлял Игорь Снегур

In winter 1965 I was invited to make the scenery for the play by E. Verigo

When I finished all the scenery for the play “Footstep in Footstep” by E. Verigo, the Department of Culture in Tula prohibited the rehearsals of the play, because its main idea was not expressed quite clearly, as they put it. At that time the author was not in Tula, so I had to revise the play. I suggested the new variant to R. Sokolov, the producer of the theatre and he accepted it.

So the author returned and we had to show our new variant to the censorial commission from Moscow Department of Culture. This commission intended to prohibit such innovatory plays in the theatre. To our surprise, members of the commission liked the play. We were really astonished when they accepted it enthusiastically, congratulated E. Verigo with such remarkable play and gave the permission to stage it.

But there were still many difficulties, which we had to overcome. R. Sokolov said that it was not easy for him to work with poetical texts. We had only one week left till the premiere, but only three scenes from Act 1 were ready. I offered my help – to work with actors myself.

It was my first experience as a scene-painter and I had been working hard with the scenery. There were 170 lighting sets, photo collages and show with shades at the background, lots of colorful flashes and scene effects which produced really powerful impression on viewers. The exhibition dedicated to the victory in the Second World War – “Victory Day” was displayed at the foyer of the theatre. According to the plot of the play young man falls in love, goes to war, fights and returns home to start a new life.

More than one hundred people arrived from Moscow for the premiere. Scientists from Kurchatov’ Institute, physics, artists and poets were among them.

These were the times we lived in.

The theatre was overcrowded. The premiere was unexpectedly the great success - storm of applause. After the premiere the house was full almost every day. People rushed to Youth Theatre to see “Footstep in Footstep” for several times. The play was discussed in mass media and in students groups. Tula is a city of students, and soon the new students unions appeared.

Unfortunately, such successful play could not live long at that time. After the 11th performance the same censorial commission closed it and excluded from the repertoire of the theatre.



EXHIBITION IN DUBNA

House of Culture, Dubna May 1974



In **May 1974** I was invited to Dubna, the town of physics, to show my works in the House of Culture together with Moscow artist Edward Drobitsky. I showed 25 pictures and Drobitsky - 25 posters.

Dubna, the town of physics, was the only place where artists who were not the members of the Artists Union could exhibit their works. Our exhibition was opened in the House of Culture of Dubna in May 1974 - four months before the famous “bull-dozers” exhibition in Belyaev, September 15th, 1974.

I want to admit, that our exhibition became possible only because the censorship in this town of scientists was not that severe as in Moscow.

During this period I also made some posters for “MOSCONCERT” (“Moscow Concerts”) and “ROSCONCERT” (“Russia Concerts”)





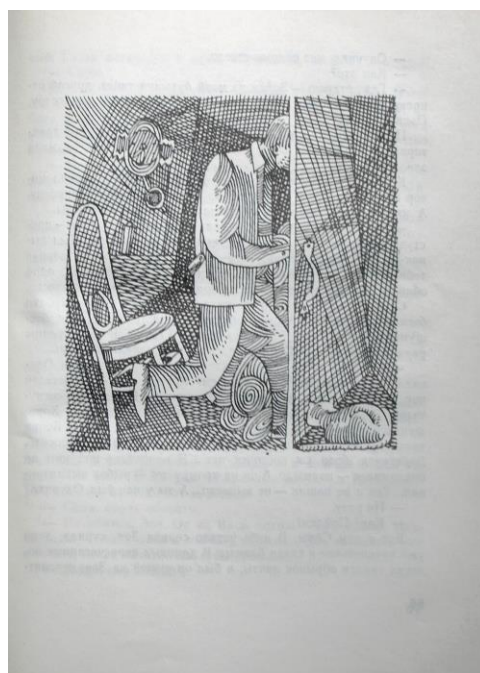
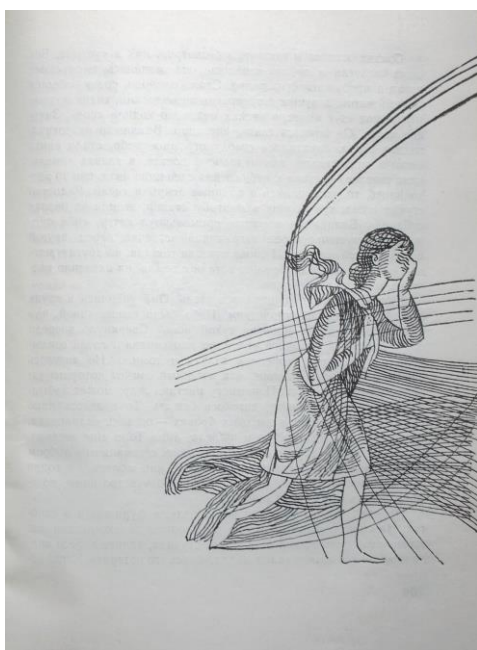
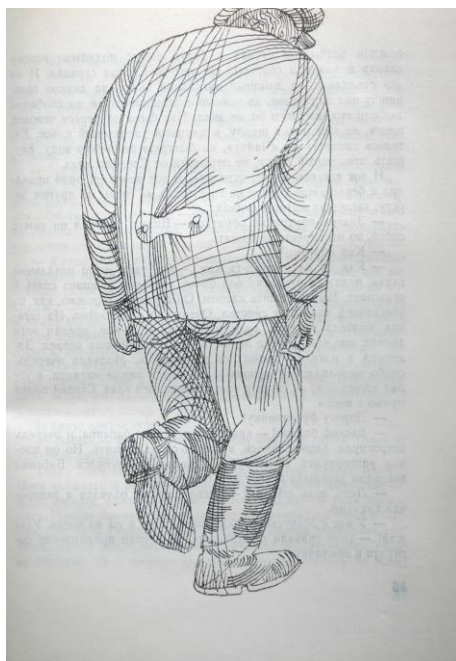
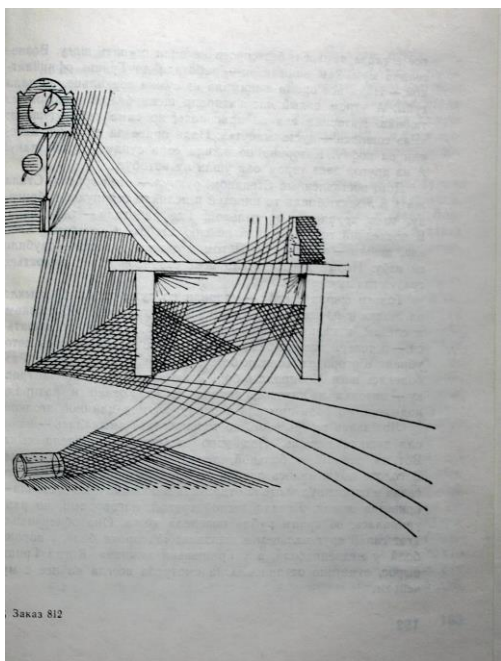


All posters for "MOSCONCERT" 1975 Moscow

PUBLISHING FIRMS

BOOK ILLUSTRATION

Since 1960 till 1980 I had been working in Moscow publishing firms, such as “Detgiz”, “Molodaya Gvardia”, “Soviet Literature” and “Sovremennik”, made illustrations for 100 books. During this period it was the only way to earn for living.





After N. Khrushchev smashed the exhibition in MANEGE «30 Years of Moscow Artists Union» in September 1962, the results of this event were discussed at the meeting of Moscow intelligentsia in State Residence at Vorobiev Gory.

At the same time A. Kibrik, the academician, wrote an article in the newspaper “Moscow Artist”, where he criticized “formalism” in book illustration and “formalist artists”. As a result of this obstruction there appeared a black list of artists which were not recommended to cooperate with. This list was sent to all Moscow publishing firms. I was also mentioned in it with my illustrations for the book “Mayakovsky – for Children” in “Malysh” publishing firm, 1963. As a result I lost my work in all the publishing firms for a very long time.

I wrote about these facts to show the atmosphere of cultural life during the soviet period of our history – in art, in literature, in theatre, in music and cinema. Only twelve years later, in 1974 the new horizons opened for the free development of culture.

EXHIBITIONS OF NON-CONFORMISTS

MOSCOW 1974

After 15th of September 1974 - "the bull-dozer" exhibition in Belyaev and 25th of September - the exhibition in Moscow Izmailovsky Park the events started to develop rapidly.

First exhibition of non-conformist artists in municipal hall was held in Central House of Culture, Pushechnaya str., in November 1974. The artists-participants: O. Rabin, D. Plavinsky, N. Nemukhin, N. Vechtomov, I. Snegur, D. Krasnopevtsev, O. Kandaurov, E. Steinberg and others.

In February 1975 the exhibition of 20 artists was opened in "Pchelovodstvo" Pavilion, VDNH. In September 1975 autumn exhibition of 150 artists was opened in VDNH House of Culture.

Soon Book Illustrators Professional Union (*Gorcom*) united 200 artists into the Section of Painting at the exhibition hall on Malaya Gruzinskaya str., 28.

For the next 10 years this place on Malaya Gruzinskaya str., 28 had become the most popular exhibition hall in Moscow. During this period we had organized 10 exhibitions which were a great success. I must say that it was the only place in Moscow, where people could see the works of non-conformist artists. E. Drobitsky became the chairman of this section. V. Nemukhin and me, I. Snegur were vice-chairmen.

FIRST EXHIBITION OF NON-CONFORMISTS

FEBRUARY 1975 MOSCOW, VDNH, "PCHELOVODSTVO" PAVILION

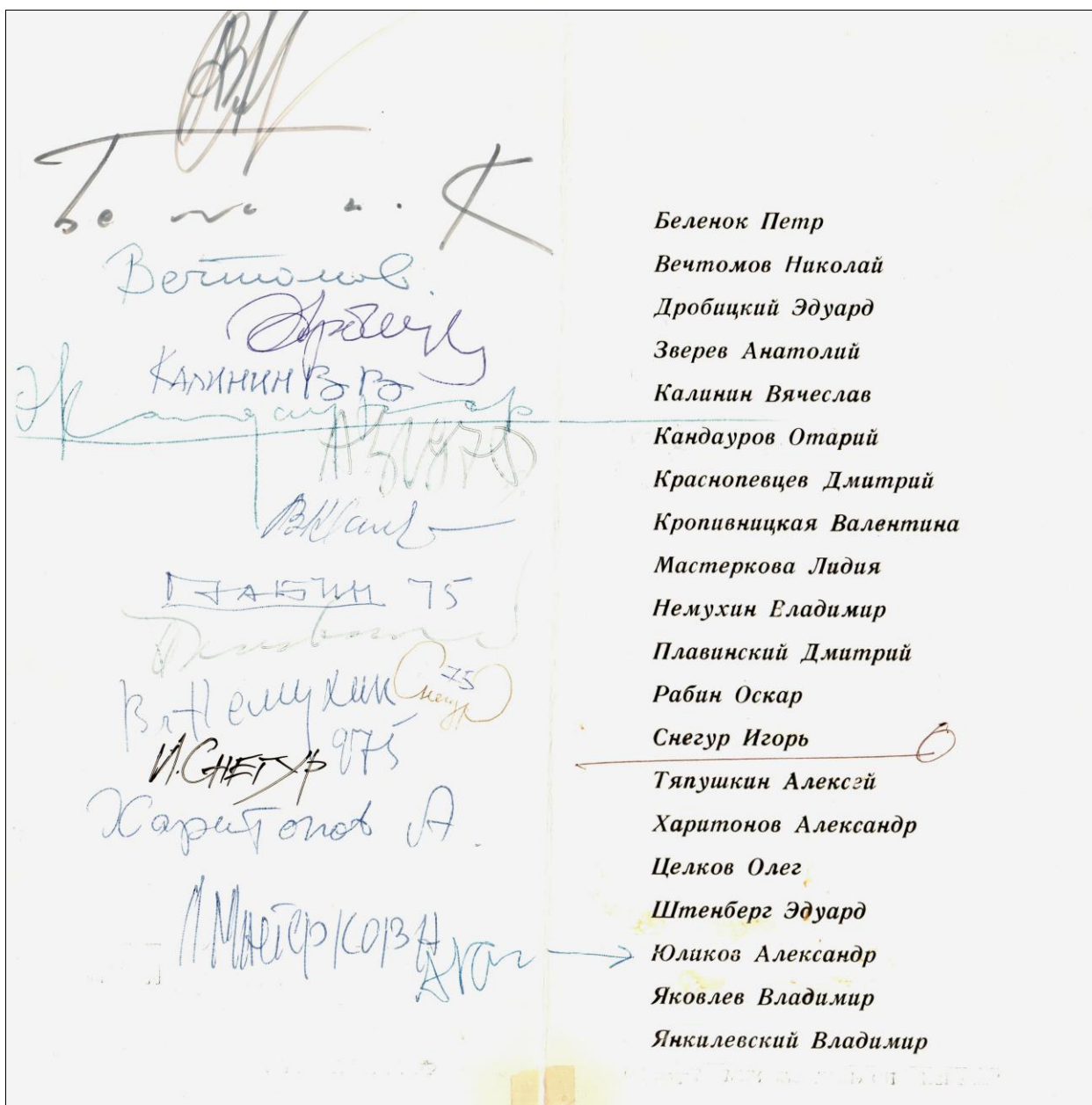


On the photo: Discussing the exposition in "Pchelovodstvo" Pavilion, VDNH. Moscow, February 1975: V. Nemukhin, I. Snegur, O. Kandaurov.



On the photo standing from the left to the right: V. Asheulov (chairman of Book Illustrators Union), A. Julikov, E. Drobitsky, N. Vechtomov, V. Jakovlev, L. Talochkin (avant-garde archivist), I. Snegur, P. Belenok, O. Rabin, V. Kropivnitskaya, O. Kandaurov, V. Kalinin. A. Kurkin (did not participate in this exhibition), V. Nemukhin. Sitting from the left to the right: A. Tyapushkin, A. Kharitonov, E. Steinberg, L. Masterkova.

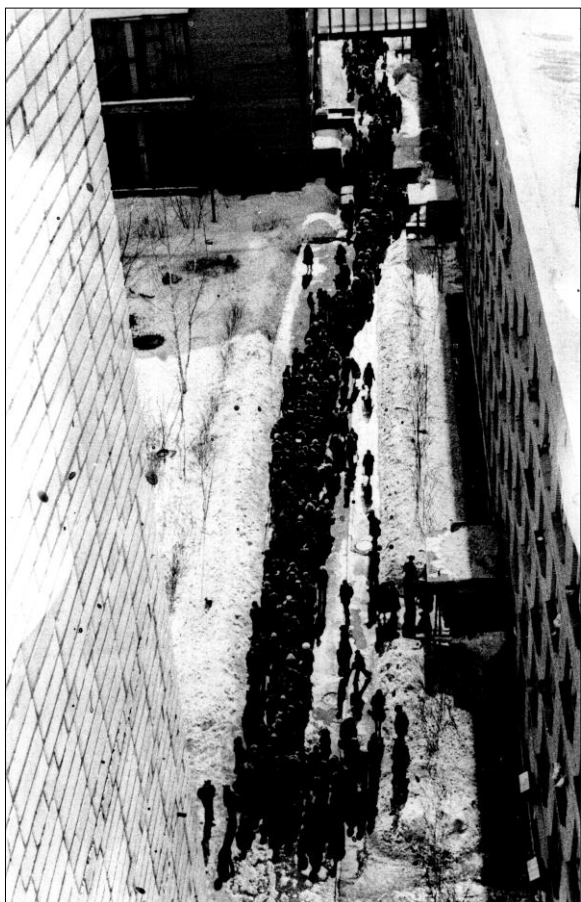
CATALOG OF THE EXHIBITION IN "VDHN", 1975
WITH AUTOGRAPHS OF THE PARTICIPANTS



GROUP “20 MOSCOW ARTISTS”

MALAYA GRUZINSKAYA STR., 28

*MOSCOW
EXHIBITIONS:
1976-1987*



People standing in a queue for the 1st Exhibition of
Group “20 MOSCOW ARTISTS” March 1978
Moscow, Malaya Gruzinskaya str., 28

The First exhibition of “20 MOSCOW ARTISTS” was opened in March 1978 though the group was organized in 1975. Period from 1975 till 1978 was the time of non-stopping struggle with the administration of Professional Union which was categorically against the exhibitions of our group.

Our history began in 1975 when the new plan of expositions on Malaya Gruzinskaya str., 28, was discussed. It was very difficult for us – for me and for V. Nemukhin - to convince V. Ascheulov, the chief of administration, that it was very important to create one more group of artists in addition to V. Nemukhin’s group of nine.

At that time Moscow Department of Culture permitted to organize only collective exhibitions in two small halls belonging to Professional Union. However we got the permission of V. Ascheulov to create a new group. Then we had to bring the list of artists to the State Department of Culture for approval. And we had to compose this list for one day.

I invited K. Nagapetyan, the artist, to work together. I suggested that we should create a new group so that the different trends of Moscow contemporary art could be represented. It was decided that there would be no more than 20 artists in this group.

Next day the list with the names of 20 artists was ready. K. Nagapetyan brought it to V. Ascheulov and introduced the new group. At that time I was so much occupied working in expository committee, that I had no time to go and introduce the group myself. Since that time the group “20 MOSCOW ARTISTS” used to meet either in my studio on old Arbat street or in K. Nagapetyan’s flat. In 1978 we had the press conference with foreign mass media and only after that episode we got the opportunity to open our First exhibition on Malaya Gruzinskaya str., 28.

This First exhibition and all the following ten exhibitions till the 10th in 1987 - were extraordinary successful. People stood in long queues only to enter the exposition hall. During ten years since 1978 till 1987 one million people visited our exhibitions on Malaya Gruzinskaya str., 28. I am sure that variety of styles and genres represented by our group was the decisive factor of their success, because the works demonstrated in the official expository halls of Artists’ Union were all restricted by socialist realism as the only form of permitted ideology.



On the photo: I. Snegur, V. Nemukhin, N. Smirnov, A. Tumanov. On the right: I. Snegur, V. Petrov-Gladky, T. Glytneva, K. Khudyakov, V. Provotorov. sitting: V. Saveliev, A. Chernov.



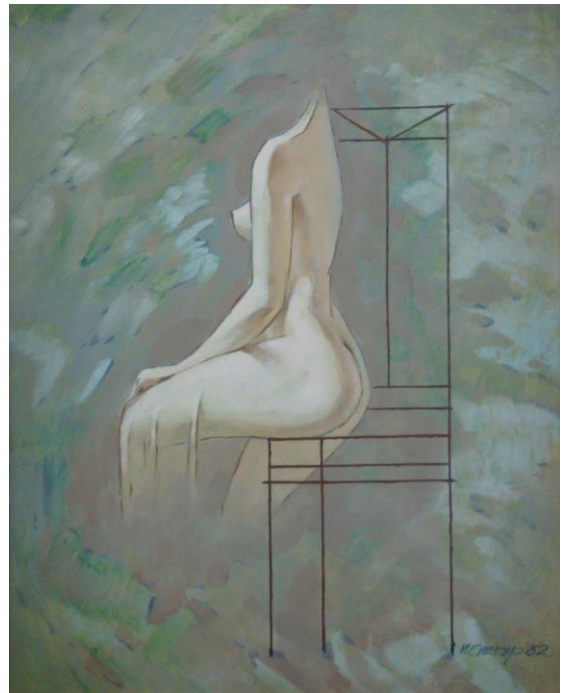
On the photo from the left to the right: D. Plavinsky, V. Saveliev, I. Snegur, V. Provotorov, V. Nemukhin, V. Kalinin, N. Smirnov on the opening of the First exhibition of "20 MOSCOW ARTISTS" on Malaya Gruzinskaya str., 28.

WORKS OF IGOR SNEGUR

SHOWN AT DIFFERENT EXHIBITIONS
OF THE GROUP "20 MOSCOW ARTISTS"



SCULPTURES IN THE PARK oil on canvas 100x90 1982



FLORA oil on canvas 60x50 1982



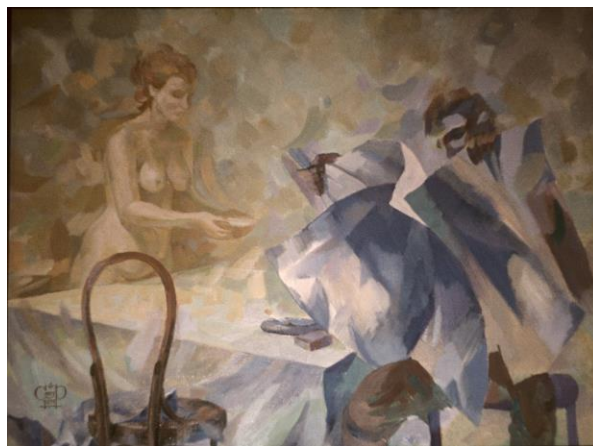
EXODUS FROM EGYPT can. oil 100x80 1979



NEAR TWILIGHT oil on canvas 80x100 1986 (State Tretyakov Gallery)



THEY WILL COME AND SIT DOWN oil on canvas 68x90 1979



BREAKFAST oil on canvas 60x80 1980



BLUE GUEST oil on canvas 68x90 1979



ART FLORAL oil on canvas 80x100 1981



DANCE WITH A SHADOW oil on canvas 80x100 1983



TWO NATURES oil on canvas 100x80 1984



JESUS CHRIST AND FISHERMEN oil on canvas 100x200 1981 (Panno)



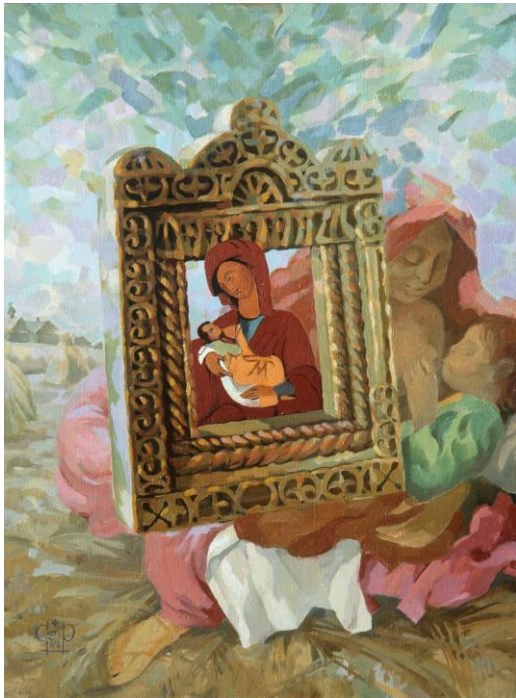
PASTORAL oil on canvas 110x160 1982 (Panno)



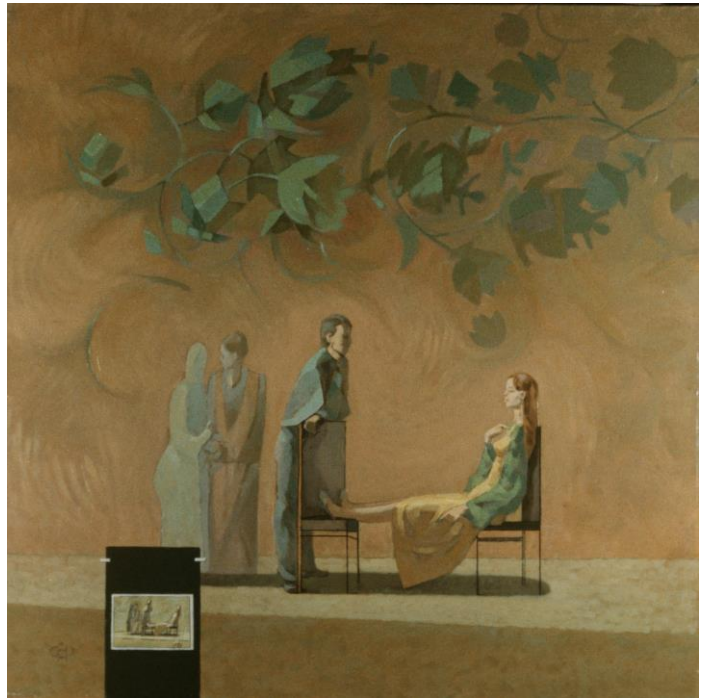
NEWS oil on canvas 90x68 1983



GIRL WITH A PIGEON oil on canvas 100x100 1983



HOLY VIRGIN oil on canvas 90x60 1978



ATTRACTION oil on canvas 100x100 1981



BAZAAR OF BIRDS canvas, tempera 50x100 1987



TABLE AT THE CAFÉ oil on canvas 80x100 1982



RED GUITAR oil on canvas 70x72 1982



TWO GIRLS AT THE PLAIN AIR oil on canvas 110x150 1980



GUESTS ARE ARRIVING oil on canvas 80x80 1985 (in State Tretyakov Gallery)

EXHIBITION OF GROUP “ARS”

KREMENCHUGSKAYA STR., 22 MOSCOW

MAY 1988



May 1988

On the photo from the left to the right: Vasily Pushkarev (ex-Director of Russian Museum in Saint-Petersburg), Konstantin Khudyakov, Vladislav Provotorov, Igor Snegur, Evgen Petrenko

GROUP “ARS”

In February 1988 I organized the new group of artists “ARS”. On 27 of April our First exhibition was opened in Moscow, at the expositional hall of Kuntsevo district, on Kremenchugskaya str., 22.

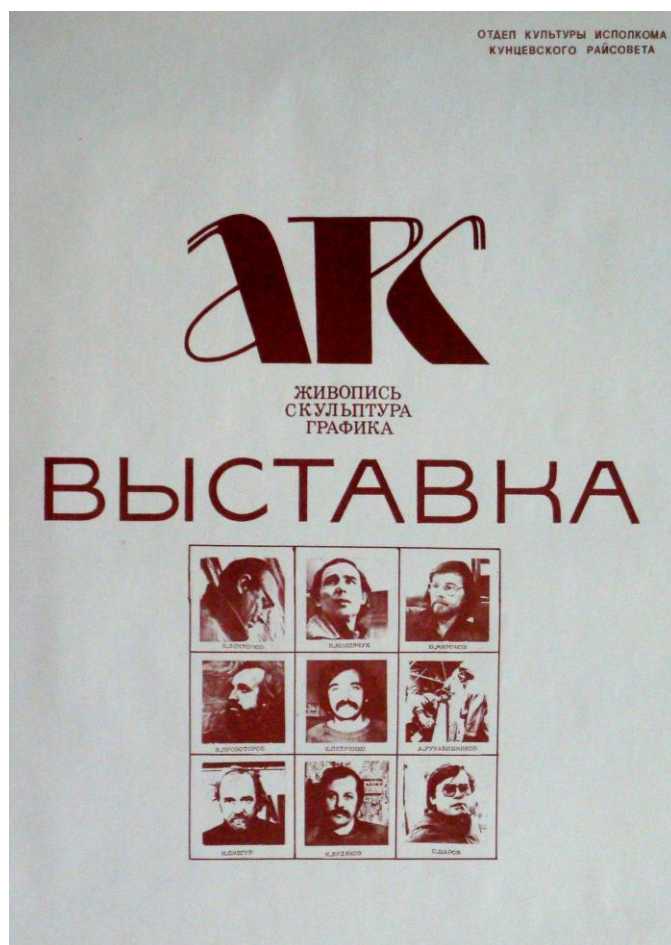
The participants: Nickolai Vechtomov, Vyacheslav Kolehuk, Jury Mironov, Vladislav Provotorov, Evgen Petrenko, Alexander Rukavishnikov, Igor Snegur, Konstantin Khudyakov, Sergei Sharov.

The exhibition was opened by Vasily Pushkarev, the director of Modern Art Museum (*before that during 20 years V. Pushkarev was the Director of Russian Museum in Saint-Petersburg*).

On 14th of May, after the end of the exhibition, “ARS” organized the first Auction of contemporary art in Russia. Foreign collectors and curators from art museums all over the country visited this Auction. Fifteen works of artists were bought by the museums.

GALLERY "MARS"

11.09. 1988 Moscow Malaya Filevskaya str., 32



"Moscow ARS", or "MARS" - the continuation of tradition. In May 1988 Igor Snegur together with Boris Kazin, who worked in "ARD -1" German TV channel at that time, organized "MARS" cooperative under the jurisdiction of "VNESHTORGIZDAT", the largest publishing firm in the USSR.

During three months we had been reconstructing the new exhibition hall (400m) on Malaya Filevskaya, 32, which previously belonged to the public library.

On 11th of September 1988 the 1st exhibition was opened in "MARS" cooperative

K. Khudyakov, Ju. Mironov, S Sharov, V. Kleichuk, I. Rukavishnikov, A. Rukavishnikov and E. Petrenko were invited to work in the Administration of the cooperative.

The first president of the cooperative was B. Kazin, then – Igor Snegur.

When the exhibition was opened Igor Snegur, K. Khudyakov, J. Mironov, S Sharov and E. Petrenko were invited to work in Greece on island Crete, Limin-Khersonesos. The big exhibition of their works was organized at the end of this creative trip.

When the artists returned from Greece Igor Snegur left "MARS" Gallery and did not cooperate with it any more in order to save the time for his own creative work.



History of "ART-PANORAMA"

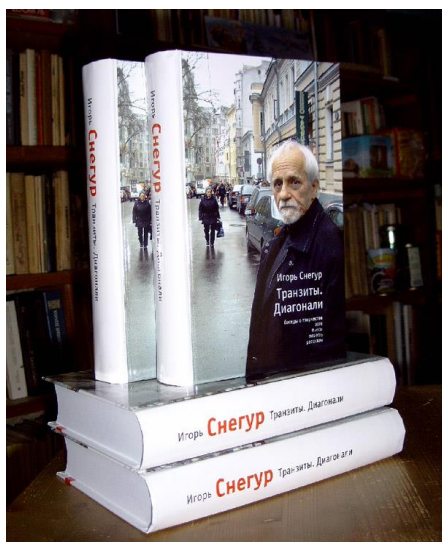
On 19th of August 1991 Putsch and chaos burst into Moscow. I became the witness of the night fight when the people living near Smolensky boulevard fought against the armored motorcars of the Putsch supporters at the crossroads of New Arbat street and Sadovoe Koltso. These events are well-known today and I will not go into details. When I came back to my studio on Old Arbat street that night, I was really terrified. I thought that communist party guards could possibly return and regain the power.

It was such a disturbing time of total disorientation. I was afraid that soviet censorship could possibly return. So I decided to create a new art magazine and show the works of the period from 1974 till 1991, inviting the artists from different cities of our country. Before 1991 it was impossible to publish any edition without permission of Artists Union and without censorial control.

Two months later I organized a small publishing firm "Bureau ARS". Next year I made the original design of "ART-PANORAMA" based on the material which had been sent to me by 140 artists from 40 cities of Russian Federation. After that I found a big publishing house in Kostroma and signed the agreement for the edition of 25 000 copies of the new magazine. For this aim I had to take credit in the Bank.

In January 1993 I received "ART-PANORAMA" from Kostroma. Unfortunately I could not distribute the magazines in the 90s – the years of collapse and disorder – and kept them. During all the following years till today I have been disturbing them freely at the exhibitions and among the artists. Besides it took me three years to return credit which I took for this edition.

It is the first periodical magazine - catalog in color issued in January 1993 on the territory of new Russia about the artists of the former USSR.



THE BOOK "TRANSITS.DIAGONALS"

2009



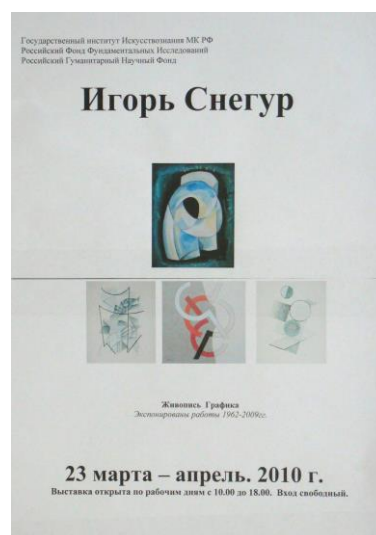
On the photo: presentation of the book "TRANSITS.DIAGONALS" in "ZURAB" Gallery, Moscow, 2009. Slava Len, art-critic and Igor Snegur, the author of the book.

For a very long time I had been meeting with many artists and art-critics in my studio on Old Arbat street. As a rule we discussed art - this became a tradition. Many times my guests asked me to put down our discussions but only in 1988 I started to record some of them on a tape-recorder. These discussions-improvisations, without concrete themes usually began spontaneously. We did not record all of them, but some were really brilliant and impressed greatly.

I also included my philosophical essays "Co-existential realism" - the theory of painting - in my book. And thus the book "TRANSITS. DIAGONALS" appeared.

INSTITUTE OF ART HISTORY. MOSCOW

Kozitsky lane, 5
24.02 – 26.05 2010
Personal exhibition



On the photo from the left to the right: I. Solovieva, art-critic, N. Khrenov, vice-chairman of the Institute, O. Kostina, editor-in-chief of "Russian Art" magazine, Igor Snegur, Slava Len, art-critic.



On the photo: standing in the right: V. Novikov, director of "Clear" Gallery, I. Solovieva, art-critic.

BIBLIOGRAPHY

I was born on 27th of March **1935**. My father, Snegur Grigory Nickolaevich, was born in Ukraine and belonged to the noble family of Snegur-Sugak-Volkovinskys. He was an engineer-technologist and worked on a Moscow factory. My mother Snegur (Baikova) Alexandra Dmitrievna was an economist. She worked on the factory named after Khrunichev.

In September **1941** I was evacuated together with my mother and little sister to Saratov on the Volga. There I together with the other evacuated children was sent to a boarding school "A'nton" situated in the former residence of German colonists. I told about this period of my life in the story "Something Akin" included into my book "TRANSITS.DIAGONALS" issued in 2009 by "KNIZHNY SAD" publishing firm.

My father was mobilized in 1941 and returned home in 1945.

In **1945** our family returned to Moscow.

In **1949** my parents convinced me to enter the Instrumental Machine College on Mosfilmovskaya str., in Moscow. I graduated from the college in 1953 and was sent to Serpukhov to work on the factory.

1951 - My first serious painting. In this time I have come to a decision about my future profession: I decided to become a painter.

1952-1953 – I attended art studio in Gorbunov' Club, Fili, the teacher – A. Shamagin, professor. I remember that at that time students from Stroganov' Institute of Art made mosaics for Metro stations. I remember one student, Ushakov, who later on became the teacher in this institute.

1954-1958 – I was in the Navy, North Fleet. There I initiated the opening of art studio in Severomorsk in 1957 (*after my report to the Admiral of fleet*). I taught drawing in this studio during one year. Also I was asked to decorate Officers and Fishermen Clubs for the festivals.

1958. After demobilization I entered Ely Belutin' Experimental art studio organized at Professional Union of Book Illustrators. (*This studio was situated in Kozikhinsky lane near metro "Mayakovskaya"*). From 1958 till 1960 being in studio I participated in the first exhibitions of abstract art and in creative trips of the studio. I left it in 1962.

Also at that period I was eager to study art and to visit Tretyakov Gallery and Pushkin Museum of Art: in 1958, 1959, 1960 I was there nearly one hundred times. During that time I came from figurative painting to impressionism and then to expressionism. I was really absorbed by expressionism. So the moment I entered Ely Belutin' studio I was already "experienced" in artistic experiments and could specify my own creative tasks myself.

Since that time till 1979 I worked as a book illustrator in Moscow publishing firms.

In 1957 I succeeded in visiting the exhibitions of art in Gorky and Izmailovsky Parks during Moscow International Youth Festival in 1957. To tell the truth, I was greatly impressed. As I already mentioned, at that time I worked as a book illustrator and visited art studio in Railway Workers Club, the teacher - professor L. Tanklevsky and the studio in Zuev' Club. In the evening I had been studying at Moscow Central Art School for two years.

1959 - 1974. I worked in the Expositional committee of Moscow Professional Union of Book Illustrators. During the period from 1959 till 1974 I participated in the organization of 12 exhibitions of artists – the members of this Professional Union - in Central House of Culture. The chairman was Jakov Dneprov. Efim Skakalsky, Jury Bazhanov, Igor Snegur were the members of the committee.

In **1960** I entered Moscow Institute of Printing Technologies. Then I decided to stop my studies, because I already worked in Moscow publishing firms. So I left the institute after the fourth course.

EXHIBITIONS (80 exhibitions since 1954 till 2017)

1954 – Art studio in Gorbunov's Club, Fili, Moscow.

1954 - All – Union exhibition of folk art. Manege, Central expository Hall, Moscow

1959 – 1962 – Exhibitions of Ely Belutin's Studio, at Teacher's House, Moscow.

1962 – Participation in the notorious exhibition "30 Years of Moscow Artists Union", Manege. Ely Belutin's Experimental studio was invited. N. Khrushchev expressed his fury and indignation looking at the works of the artists of studio, represented on the second floor of Manege. The artists were so shocked and terrified, that after that they all gathered at V. Galatsky's studio and were discussing uneasily their future destiny.

1963 – 1965 – "Flat Exhibition" in the studio of Vladimir Shortz, the artist.

1974, May – Exhibition in Dubna "Moscow Artists Igor Snegur and Edward Drobitsky" where I showed my paintings. (*Four months after on 15th of September the notorious "bull-dozer" exhibition took place in Belyaev and on 25th of September the exhibition of "Non-Conformists" opened in Izmailovsky Park. It was a bright sunny day and thousands of people visited this exhibition.*)

1974, December – Collective exhibition of painting in Central House of Culture. The participants: O. Rabin, N. Vechtomov, V. Nemukhin, O. Kandaurov, D. Krasnopevtsev, E. Steinberg, E. Drobitsky, I. Snegur.

1975, February – Famous exhibition in "Pchelovodstvo" Pavilion, VDNH (*People stood for many hours to get to this exhibition*).

1975, September – Exhibition – report: Artists' creative trips, in expo hall of Artists Union on Vavilov str. (*Three of my drawings were bought by Artists Union*).

1976, October – First collective exhibition of artists – members of Section of painting on Malaya Gruzinskaya str., 28.

1976 – 1987 – 10 Exhibitions of the group "20 MOSCOW ARTISTS". (*The first four exhibitions were so much overcrowded that it was even difficult to breath in the expo hall because of oppressive stuffiness. People stood for hours in the street to get to the exhibition.*)

1983 – 17.05 – 04.06. - Exhibition "Water-colors. Drawings. Prints" on Malaya Gruzinskaya str., 28. The participants: I. Kabakov, M. Schvartzman, E. Bulatov, O. Vasiliev, D. Krasnopevtsev, D. Lion, V. Nemukhin, E. Steinberg, I. Chuikov, V. Jankelevsky, I. Snegur, N. Vechtomov, V. Sidur, A. Zverev, A. Kharitonov, E. Gorohovsky, B. Zhutovsky, E. Drobitsky, L. Kropivnitsky, V. Kalinin, V. Jakovlev.

1987, June – Personal exhibition "IGOR SNEGUR" on Malaya Gruzinskaya str., 28. 80 works were shown. After that quit the group "20 MOSCOW ARTISTS".

1988, February – Collective exhibition "ARS SOVIETICA", Helsinki, Finland.

1988, April – May – Exhibition of the group "ARS" on Kremenchugskaya str., 22. Participants: I. Snegur, K. Khudyakov, J. Mironov, A. Rukavishnikov, V. Provotorov, E. Petrenko, N. Vechtomov, V. Koleichuk. Out exhibition is opened by V. Pushkarev, ex-Director of Russian Museum, Saint – Petersburg.

1988. 14.05. – First Auction of contemporary art in Russia, on Kremenchugskaya str., 22. Group "ARS" participates. (15 artworks were bought by the museums of Russian cities and by foreign collectors.)

1988, July – "Second exhibition of the group "ARS" in "MARS" Gallery. The participants: I. Snegur, K. Khudyakov, S. Sharov, J. Mironov, V. Provotorov, E. Petrenko, A. and I. Rukavishnikov, A. Semenov, V. Slepyshev, N. Loginova, V. Koleichuk, N. Vechtomov.)

1988, September – Collective exhibition on island Crete, Greece, Limin – Khersonesos (Hotel "Belveder"). Participants: I. Snegur, K. Khudyakov, S. Sharov, J. Mironov, E. Petrenko.

1988. – Exhibition "Moscow Artists", Helsinki, Finland.

1991. 24.01. – 24.02. – Personal exhibition in "RUSS" Gallery, Helsinki. (*This exhibition coincided with the beginning of the war in Iraq (The USA against Iraq "Storm in Desert")*).

1991. July – Personal exhibition in Athens, Greece in “Costas Palamas Hall”. 85 works were shown.
1992. 21.01. – 20.02. – Collective exhibition “Another Art” in State Tretyakov Gallery - “Artists of the 60s”.
1993 – 08.10.- 09.11 – Collective exhibition “Artists from Russia” in “Russisches Haus”, Berlin.
1993 – Collective exhibition in Osnabruck, Germany, Gallery “Rusship”.
1995. 05.08. – 13.09. – Collective exhibition “Painting After Conception”, Central House of Artists.
1995 – Solo exhibition in “Dialogue – Bank”, Moscow.
1995 – Exhibition of A. Glezer’s Collection in Pushkin Museum of Art, Moscow.
1996 – 05.03. – 15.04. – Personal exhibition “Chairs of Igor Snegur” in “Moscow Fine Art” Gallery.
1996. – Solo exhibition in “American Carnegie Fund” Centre, Moscow.
1998, 2000, 2001 – Personal exhibitions in “Moscow Fine Art” Gallery.
1999. 17.03. – 13.04. - Personal exhibition “Second Russian Avant-garde. Igor Snegur. Retrospective: works from 1962 till 1998” in “ZALMAN” Gallery, New York. (Gallery Building, 24 West 57 Street, Suite 303, New York 10019 USA Manhattan).
2000. 08.08. – 20.09. – Personal retrospective exhibition in “Russia Fund of Culture”, Moscow, Staraya Basmannaya str., 15. 100 works were shown since 1978 till 2000.
2001 – Exhibition “Abstract Art of the 20th Century in Russia”, Russian Museum, Saint – Petersburg.
2003. 10.12. - Exhibition “Acquiring Freedom” from the Collection of Tatyana and Natalya Kolodzei in Moscow Cinema House during the festival “Stalker”.
2004, September, October – Exhibition of the Second Saloon “The Best Art Galleries”, “U JARA” Gallery, in the International Expo Centre Info-Space, Moscow.
2004. 15.10. – Exhibition “20+1”: “30 years of “Bull-dozers” exhibition” in “Vernisage” Gallery.
2004. 28.09. - 24.10. – Personal exhibition in Moscow Cinema House.
2005. 10.04. -24.04. – Participation in the exhibition “Malevich and his Successors” from A. Glezer Collection, Jersey City, USA.
2005. 13.07. – 25.08. – Exhibition “Igor Snegur: Painting. Olga Pobedova: Glass” in Cultural Centre “Roslin” on Seleznevskaya str., 54, Moscow
2005. 06.11. – 06.12. – Personal exhibition in art-club “Vernisage”, Moscow.
2006. 10.05. – 05.06. – Exhibition “SUPREMACISM” Russia – Hungary, Petrovka str., 25, Moscow.
2006. 16.11. – 17.11. – Sixth exhibition of the Competition named after Victor Popkov. Moscow Art Fund. (Second Prize of the Competition, silver medal and certificate)
2006. 20.12. - Auction “Christie”: “Art of Impressionism and Modern”, London
2007. 15.06. - Auction “MacDougalls”, “Russian Art”, London
2007. 29.11. - Auction “Christie”: “Russian Icons, Artworks. Non-conformists”, London
2009. 20.03. – 12.04. - Personal exhibition “From Expressionism to Abstract Art: from 1959 till 2009” in “Zurab” Gallery, on Tverskoy bul., 9. Moscow. 72 works were shown.
2010. 23.03. – 23.05. - Personal exhibition in the Institute of Art History on Kozitsky lane, 5. 35 works were shown.
2011. 29.01. – 26.02. - Personal exhibition “50 Years of Creative Life: from 1960 till 2010” in “Clear” Gallery; 80 works were shown.
2015. 15.11. – 28.12. Personal exhibition at “RONIN” Firm, Moscow; 35 works were shown.
2016. January - February. Personal exhibition in “Open Club” Gallery; 40 drawings were shown.
2017. 07.03. – 04.04. Personal exhibition “**ENDLESS JOURNEY**” in Tsereteli Gallery, Academy of Arts of Russia, Prechistenka str., 19; 120 works were shown.

CATALOGS

- 2012.** "Encyclopedia of Russian Painting. 20th Century. 500 Artists", published by "Seasons" Gallery, Moscow, "Knigi WAM"
- 1981.** "Third and Fourth Exhibitions of "20 MOSCOW ARTISTS" Group 28.01. – 16.03. / 10.03. – 28.03. Moscow, printing house №5
- 1985.** "Fifth, Sixth, Seventh Exhibitions of "20 MOSCOW ARTISTS" Group: Fifth 19.08. – 30.08. 1982. Sixth 10.03. – 3.04. 1983. Seventh 05.03. – 05.04. 1984, Moscow, printing house №5
- 1988.** "Eighth, Ninth and Tenth Exhibitions of "20 MOSCOW ARTISTS" Group: Eighth 05.03. – 07.04. 1985. Ninth 12.03. – 20.04. 1986. Tenth 27.03. – 30.04. 1987
- 1988,** February "ARS SOVETICA" Catalog, Finland
- 1988,** April – May "ARS" Group Catalog, Moscow
- 1988.** "MARS" Group Catalog (12 artists participate), Moscow
- 1991.** "ANOTHER ART 1956 – 1976" published by "Moscow Collection" Gallery, "Interbook" Moscow, Vol.2, p. 36
- 1991.** 24.01. – 24.02. "IGOR SNEGUR. PAINTING" Personal exhibition in Finland, published by Marttinen Oy Finland, Erweko Oy
- 1993** "ART-PANORAMA" periodical art magazine, published by "Bureau ARS" printing house, Moscow
- 1999.** 15.05. – 12.06. "Inter Art Gallery" 389-a New York, Hansington avenue 11743 USA
- 1995.** 22.09. – 22.10. "22 American and Russian Artists" Catalog Moscow – Washington
- 2000.** "CONTEMPORARY RUSSIAN ARTISTS" ScanRuss, Russia p.196,197
- 2001** "ABSTRACT ART IN RUSSIA. XX CENTURY" published by Russian Museum, Saint – Petersburg, Vol.1, p. 258,259
- 2001,** February Gallery "Arte Vita Style" Catalog www.vitastyle.ru
- 2003.** "IGOR SNEGUR. Painting from 1959 till 2003", "Vympel" printing house, Moscow
- 2005.** "AVANTE-GARDE" Catalog of International Festival of Contemporary Art, Magnitogorsk
- 2005.** "Another Art. 1956 – 1988" published by the Centre of Modern Art, Moscow, "GALART"
- 2005.** 10.04. – 24.04. "Malevich and his Successors", Gallery of Alexander Glezer
- 2006.** "Impossible Connections" published by "A-3" Gallery, Moscow Culture Committee
- 2007.** 15.06. Auction "MacDougalls", London, Vol.2, p.163
- 2015.** "SEGNALATI 2015" Catalog. Participation in the Exhibition: Edinburg, Scotland – Palermo, Italy "EFFETTO ARTE", Palermo, Italy (article by Salvatore Russo, art-critic)
- 2015.** "THE BEST Modern and Contemporary ARTISTS 2015", EA Editore, Palermo Italy
- 2015.** "EFFETTO ARTE" art magazine, publication Palermo, Italy
- 2016.** "International Prize Leonardo DA VINCI. The Universal Artist" General artworks catalog 2016, EA Editore, Palermo
- 2015.** "International Contemporary Artists" Vol.10, ICA Publishing 2015 New York USA
- 2016.** "International Contemporary Artists" Vol.11, ICA Publishing 2016 New York USA
- 2016.** «The First Berliner Art Book" 2016, Berlin, Germany
- 2015.** "Artists of the Castle", 2015 EA Editore, Palermo Italy

Collections

1. State Tretyakov Gallery, Moscow
2. State Russian Museum, Saint-Petersburg
3. Moscow Museum of Modern Art
4. "INCOMBANK", Moscow
5. "ASTEP" Association, Moscow
6. "Capital-Moscow" Bank, Moscow
7. Collection of Alexander Glezer, (Centre of Modern Russian Culture, Mangeron)
8. Museum of Arts, Jaroslavl, Russia
9. Museum of Arts, Orel, Russia
10. Museum of Arts, Vladivostok, Russia
11. Far East Museum of Arts, Khabarovsk, Russia
12. «Kolodzei Art Foundation», Tatyana and Natalya Kolodzei
13. University Museum, Costa-Rica
14. Collection of Jaque Amiel, Nice, France
15. Collection of Metaxa, former Ambassador of Greece in the USSR, Athens, Greece
16. Collection of Michael Kennedy, Boston, USA
17. Collection of Dushko Lazich, former Ambassador of Yugoslavia in the USSR (1985), Belgrad, Serbia
18. "First Republican Bank", Moscow
19. "RONIN" Company, Moscow.

DESIGN AND LAYOUT BY IGOR SNEGUR

TRANSLATED BY TATYANA SNEGUR