

# GALERIE IRAGUI

MOSCOU-PARIS

Gennady Zubkov • Carlo Pisa

## LIGHT OF SILENCE

15.12.2011 – 15.01.2012

The exhibition '*The Light of Silence*' of Gennady Zubkov, already presented by the Galerie Iragui and of Carlo Pisa shown for the first time would intrigue the viewers. Their alliance is inspired by the formal similarity of their light emitting visual images. Although the transparency level is low, they seem to be gleaming with the light of silence. St.Petersburg artist Gennady Zubkov presents Italian landscapes, while Italian photographer Carlo Pisa rewrites St.Petersburg. None of them intends to describe the place. They show it abstract, out-of-focus and not hard. Both create art within their own figurative system.

Carlo Pisa quit his successful career of photojournalist being disappointment of the values of the present time. As he lacked beauty and poetic charm in contemporary life he delved into photographic process and technology to find out his own esthetic formula. He created his peculiar style spirited by modernistic anticipation and ecstasy based on new technological basis. Modernism in photography is historically connected with pictorialism. By interpretation of the process of photo creation he forced the paper to lose the images kept inside. Carlo Pisa prints his negatives with the same approach. He does not smear the bichromates and pigment oil on the ensilvered paper, but magically pixelizes the silver halides of his negatives to let the bulky Italian paper be covered with plotter\* ink and produce the best effect on the viewer. As a result, the picture appears with a rich tonal gradation, with no discreteness to catch viewer's eye and with no terabytes of operational information about urbanistic style of today's life. One can meditate watching of the pictures of Pisa in quiet and solitude. I would not dare to say whether his art applies our understanding of visual life but it is obvious that his art turns visual experience into simple pleasure.

Gennady Zubkov belongs to the tradition that has a different logic of form-making. The artist comes out of Sterligov's circle continuing in the sixties research of the painting culture started by Russian avant-garde (mainly by Malevich). The main idea of their search activity lies in separating the visual flow into elements in order to find out a formula of visibility. The same approach is seen in the series of Italian landscapes. Zubkov refers to a great Italian tradition but also contrasts it with figurative accomplishments of Russian avant-garde.

Zubkov does not use the laws of perspective created by the masters of the Renaissance but pictures space balancing on the horizon like in post-suprematistic works of Malevich. His compositions are not of the result of precise modeling of light and shadow but eagle-eyed "knowing" that changes natural observation into spontaneously born graphic signs. Zubkov is the finest colorist, not following the tradition of Venetian painting, but using an analytical manner. He infinitely graduates tone and discovers new dimensions in his color-stratified space. Being painted in classical technique oil on canvas, Zubkov works are 'painting about painting' as Irina Karasik\*\* rightly noted, i.e. they develop avant-garde within the meaning of Grinberg.

Thus, the content of the Galerie Iragui project is much wider than the topic announced. The exposed series show two concepts of 'the light of silence'. They make us to take a fresh look on today's coexistence of the two cultures. Both are deeply rooted in the European visual perception but they are historically transformed - one through modernism, another through avant-garde. Actually, today they comprise only a fragment in the ever-present 'collage' views of the globalized world. This characteristic feature of contemporary epoch was explained once by Gennady Zubkov in one of his interviews.

*Contsantin Bokhorov*

\* wide-format printer

\*\* Irina Karasik, a Russian art critic, author of the book "Adventure of the Black square (2007), co-author of the album "Space of Sterligov" (2001)