

Andrei Protsouk

Alexandra Nechita

Ed Mesko

Ed Anikonov

Evgeni Gordiets

Hasam

Joe Todak

Jule Valtsifer

Konstantin Chmutin

Leonid Gervits

Natali Wieters

Nikolai Romanov

Oleg Zhivetin

Patricia Griffin

Richard Phillips

Sergei Danevich

Sergei Dorovenko

Shawn Queenan

Tatiana Eliseeva

Viktor Tichonov

Vladimir Cherebaev

Vladimir Pronin

Yuri Gorbachev

Yusif Mamedov

ELENA ZOLOTNITSKY

Dreams are the exit into other planes of existence. The internalized and directed "dreams", which serve as a basis for Elena's creation. These are not only an exit, but a reentrance, an attempt to bring the invisible into the realm of the visible. Elena's gravitation towards the medieval period can be sensed in many of her canvases. It is not accidental. It is the Middle Ages that people tenaciously tried to irradicate the boundaries between the

material and immaterial. But what is seen by the great Breigel as an overcoming of fear of "black holes" of travels into the hereafter, the art created by Elena Zolotnitsky becomes cinematographical (the age of cinema) reproduction of the dream with the absurdity of the conscious, where the splashes of ante-everlasting memory of a blessed world interchange with lapses into the unconscious of the yawning abyss created by Jean Pascal Blaise.

Dmitri Strizhov's

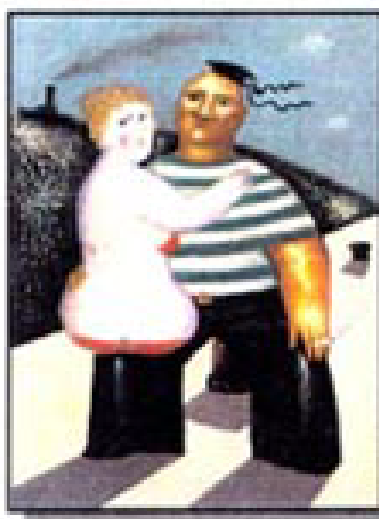
paintings are about conversation



"Man With Blue Circle", serigraph 24" x 27 1/2"

Dmitri Strizhov's paintings are about conversation. In a sense, he uses a formal vocabulary - one that is thoroughly understood to get into another world, another reality, another personal mythology that allows his own vocabulary of images to spring forth. This is the job of the real artist. This is what separates the inventive artist from the academician. It is the ability to invent a new vocabulary of imagery, but it is also about right conjugation through highly intuitive means.

Noi Volkov



"By the Sea," oil on canvas, 40" x 30"

"My theme is the good, happy, and funny human being," Volkov says, adding that his move from painting to sculpture and back, sometimes taking the form of a piece of furniture or a teapot.

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