

INTERNACIONALNI UMETNIČKI STUDIO

Radovan Trnavac Mića

INTERNATIONAL ART STUDIO

**BELORUSIJA NA PLATNIMA
VIKTORA TIHOVA**

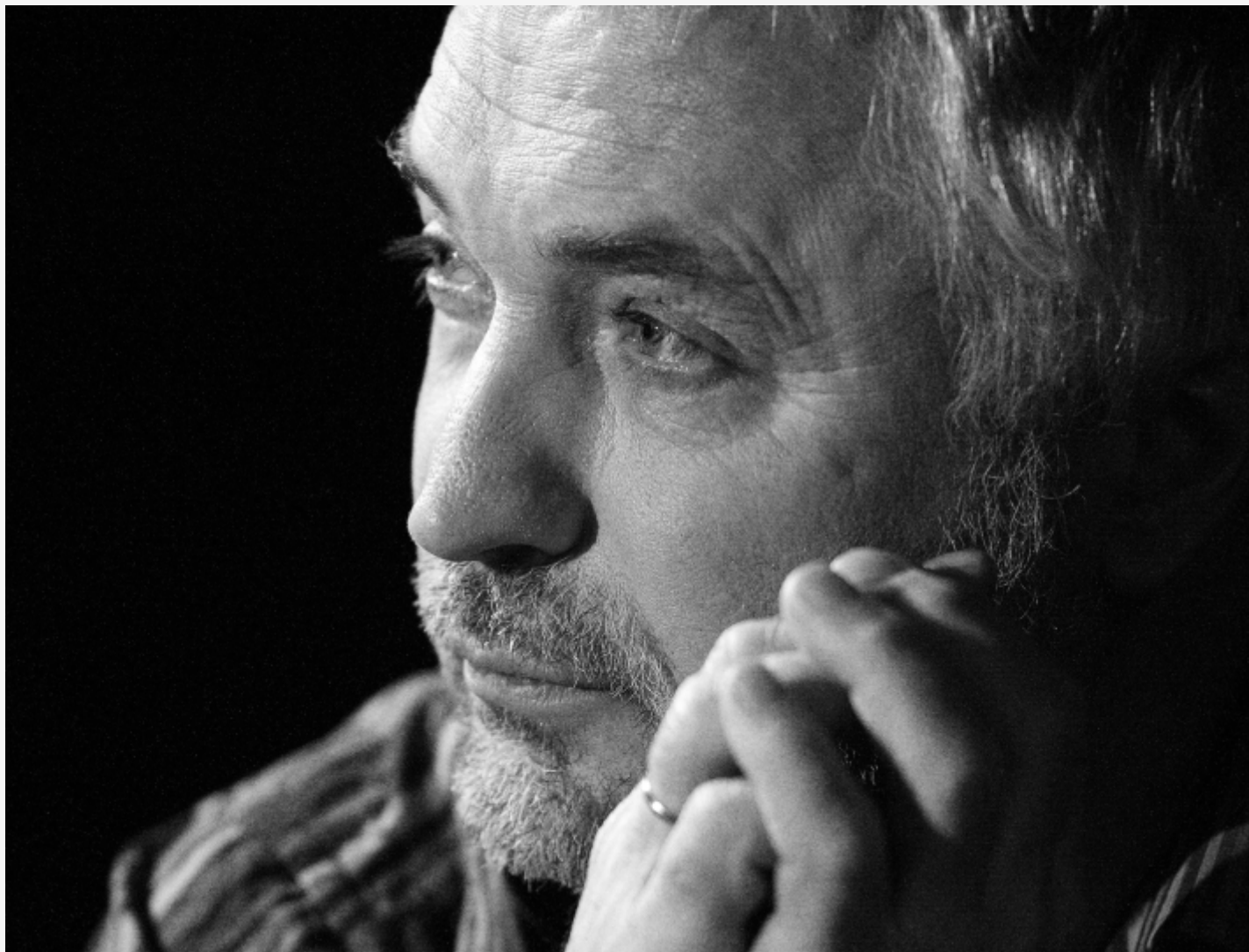
maj 2009.

V a l j e v o

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VICTOR TIKHONOV

Beloruski umetnik Viktor Tihonov poeo je da sti e prva saznanja o slikarstvu u gradu Vitebsku, gde je proveo svoje detinjstvo. Vitebsk je grad sa najbogatijom slikarskom tradicijom. Baš u ovom gradu su po eli svoju blistavu umetni ku karijeru majstori likovne umetnosti kao što su Mark Šagal, Kazimir Maljevi , El Lisicki, Mstislav Dobužinski, Robert Falk i drugi, koji su ispisali najblistavije stranice istorije, ne samo beloruske, ruske, ve i svetske umetnosti.

Upisavši se 1966. godine u Republikansku umetni ku školu u Minsku, Viktor Tihonov je završava 1973. godine. Belorusku Umetni ku akademiju završio je 1978. godine. Od kada je postao lan Beloruskog slikarskog saveza, on od 1976. godine aktivno u estvuje na izložbama u rodnoj zemlji i u inostranstvu.

Došavši u slikarstvo iz monumentalne umetnosti sa svojim individualnim stilom pisma, slikara su odmah primetile zapadne galerije i dobio je pozive za saradnju. Od po etka 1990-tih on u estvuje na mnogobrojnim samostalnim izložbama u Španiji, Švedskoj, SAD, Švajcarskoj, Nema koj. A, u estvovao je i na ART-EXPO u Njujorku 1998. godine.

Formiranju snažnog i prepoznatljivog stila slikara, predhodio je ogroman rad na mozaiku, vitražu, fresci, poznavanju tehnike ikonopisanja. Baš taj rad je na neobi an na in uticao i doprineo izradi li nog slikarskog stila, donekle podse aju i na mozaik, „puantilizam Sera“, stila koji predstavlja prvi savremeni primer potpuno jednako obojene materije, sastavljene kao mozaik i na povezanosti centralnog elementa, koji je i element tekstone i element ose anja...

Priroda je za Viktora Tihonova naiscrpni izvor sižea za izražavanje svojih osecanja. Konkretni delici prirode, prelomljeni kroz prizmu njegove licne percepcije, dobijaju u umetnikovim slikama izvanrednu meru simbolicnosti i dekorativnosti, unoseci u njih autorsku energiju. Koloristicki dar mu omogućava, ne samo da reprodukuje lepotu realnog sveta, vec i da ispuni platno organskim jedinstvom realne prirode i originalnog impresionistickog opažanja iste.



Trebalo bi naglasiti jednu osobenost Viktora Tihonova, a to je da on voli nove utiske. Putovanja po Centralnoj Evropi, Španiji, Švedskoj, pružaju najbogatiji materijal za stvaralaštvo. Ta putovanja obogatila su slikarevu paletu. U njegovim slikama pojavilo se više Sunca, obojenih kontrasta. Aktivna Sunceva svetlost stvara svojevrsnu igru boja. Jarki zraci svetlosti u travi, cvetu, žbunju, drvecu, treperavi

refleksi i odsjaji svetlosti na vodi, kao magični kristali, svojim svetlucanjem privlače našu pažnju. Oni kao da vode ka nečemu neobičnom, reklo bi se, davno poznatom, a tako nepoznatom...

U estvuju i na me unarodnom projektu „Švajcarski ciklus - 2000“, koji je organizovala Galerija „Siemer“ iz Švajcarske, umetnik je otkrio sebi jedinstvenu lepotu Alpa. Taj zanos planinskim motivima razvio se u novom ciklusu „Jesen u Bearnu“ i izložbi u Galeriji „Webkunsthaus“ („Web Art House“) u Nemačkoj. I gde god da ode, Viktor Tihonov se uvek seća neupadljivih, punih tišine i poezije, pejzaža rodne belorusije, koje sa zanosom on crta kada se vrati kući.

U novijim radovima slikar teži da pojača aktivnost boje, što neminovno povlači za sobom slikarsko preuređivanje celog platna.

Baš tim dinamičnim upoređivanjima, on postiže verno pogodnu kombinaciju boja toplih i hladnih preliva. Strukturu platna ovde ne stvara crtež, već svetlost i senka, kontrast obojenih treperavih mrlja, koje zajedno stvaraju osećaj zagonetnosti, promenljivosti, prolaznosti stanja Prirode. Ovde kao da se „narušava“ istina spoljašnje slike, a u potpunosti otkriva istina skrivenog unutrašnjeg osećanja, i ako je to uverljivo, onda nestaje i samo pitanje slike realne prirode sa onim što stvara slikar na svojim platnima.

Nikolaj Pogranovski, likovni kritičar,
direktor galerije „Onik“, Minsk, Belorusija

Victor Tikhonov, a contemporary artist from Belorussia, began his art education in Vitebsk, where he spent his childhood days. Vitebsk is a town of extraordinary painting tradition. It was in Vitebsk that the likes of Marc Chagall, Kasimir Malleovich, El Lissitzky, Mstislav Dobuzhinsky, Robert Falk and many others gave birth to some of the most magnificent creations of not only Russian and Belorussian, but also international art heritage.

Victor Tikhonov enrolled in the Republican Art School in Minsk in 1966, where he graduated in 1973. He then graduated from the Belorussian Art Academy in 1978. As a member of the Belorussian Association of Painters, Tikhonov has taken active part in many exhibitions held both in his home country and abroad since 1976.

After the period of dedication to monumental art, which Tikhonov was initially preoccupied with, the artist's focus moved on to painting. His skill was immediately noticed, and before soon, he received numerous invitations for exhibitions in Western galleries. Since the early 1990s, he has held a number of solo exhibitions in Spain, Sweden, USA, Switzerland and Germany. He also took part in the ART-EXPO exhibition in New York in 1998.

The formation of Tikhonov's truly recognisable style was preceded by his extensive work on mosaics, vitrage, fresco painting and iconography. It was this experience that moulded and shaped Tikhonov's unique art style, which bears certain resemblance to mosaic and could be described as a sort of 'Pointillism Seurat' type

of style. He was probably the first contemporary artist whose compositions made use of uniformly coloured matter organised in a mosaic form, in which the central element attempts to unify the texture and the emotions.

The world of nature has always presented an abiding source of inspiration for Tikhonov to express his sentiment. Particular motives from nature, seen through the prism of his perception, lavish symbolism and decorativeness, and transmit the author's creative energy. Tikhonov's colouristic skills enable him not only to reproduce the simple beauties of the real world, but also fill the canvas with the organic unity of nature and his incomparable impressionist vision.



A trait of Victor Tikhonov's character that is probably worth mentioning is that he loves the benefits of new impressions. His extensive travelling

throughout Central Europe, Spain, Sweden and elsewhere has incessantly provided him with abundant creative material. His pallet was enriched by these experiences. His paintings gave way to pools of sunlight and colouristic contrasts. The omnipotent Sun illuminates a unique dance of colours. One's attention is immediately drawn by the bright sun rays gleaming through the grass leaves, flowers, bushes and trees, and by the shimmering reflections of light over water. These magic crystals seem to lure us towards an unusual apparition, which some would deem familiar and yet so confusingly vague and indescribable.

Having taken part in the Swiss Cycle – 2000 international art project, which was organised by the Siemer gallery from Switzerland, Victor Tikhonov found himself enchanted by the unique beauty of the Alps. His infatuation by the mountainous motives released a new cycle of paintings entitled “The Autumn in Bern”, which were exhibited at the Webkunsthaus (Web Art House) gallery in Germany.

However, wherever he may roam, once he gets back home to his native Belorussia, Victor Tikhonov always tenderly reminisces and passionately draws the unpretentious, quiet and poetic landscapes of his homeland.

Tikhonov's latest work tends to emphasize the importance of colour, which inevitably leads to the artistic restructuring of the whole canvas composition. These dynamic comparisons manage to create a convincing combination of warm and cool colour tones. What lies in the core of the canvas is not the drawing, but light and shadow, the contrast of flickering coloured dots as constant reminders of Nature's volatile, mysterious and unpredictable character. The paintings seemingly shatter the reality of their outer resemblance to reality and unveil a new reality, based on hidden intimate sensations. The mere question of whether real nature has been successfully transmitted onto the canvas eventually becomes quite irrelevant.

Nikolai Pogranovsky, Art Critic
and Director of “Onik” gallery in Minsk, Bellorussia

ISTOVETNOSTI RAZDVOJENE KOLORITOM

Danas, kada savremeni na in života sve više briše granice koje su označavale opšte razlike između država, nacija i kultura, dok nas globalizam izjednačava u mnogo čemu (pa i u razlikama!), multikulturalizam, kao ideal o zajedničkom životu različitih etničkih i kulturnih grupa, ali i kao poštovanje i prihvatanje različitih kultura, može da se doživi na različite načine. Optimisti bi rekli da on predstavlja put ka jedinstvu, a pesimisti da vodi podjelu društva.

Sa stanovišta mikro stvaralaštva, i nacionalna kultura predstavlja svojevrsan multikulturalizam unutar svog makrobića, gde kulturni pluralizam postaje pojam svojevrsnog azila za različite kulturne identitete. Ali, stvaranje sopstvenih i prihvatanje različitih kultura ne mora se shvatiti samo kao obaveza (ili pravo!) različitih grupa, već i kao obaveza (i pravo) svakog pojedinca. Prava na osobenosti, samosvojnost, ispoljavanje svog pogleda na svet nije isključivo pravo država, naroda ili grupa, već pravo (i obaveza!) svakog stvaraloca da gradi sebi svojstvene mikrokosmose u potrazi za sopstvenim identitetom. A, identitet Tihonova satkan je od slojeva iskustva u kojima jezgri se nalaze boje njegovog rodnog kraja. Kolorit je taj koji njegov samoodontitet vrsto ukorenjuje u nacionalnom biću u Belorusije. A, pejzaži?

Za Tihonova je priroda neiscrpan izvor stvaralacke inspiracije u iskazivanju ideja i percepcija. Tražeći sebe, od kosmičkog okruženja, preko okvira evropske kulture, do trezora nacionalne baštine, ali pre svega u samom sebi, slikar sebe otkriva u sličnostima i razlikama, u sopstvenim iskustvima i učenjem od drugacijeg. Osnovnu nit samospoznaje slikar otkriva u prirodi. Ovekovjećujući pejzaže zavicaja, on u njima pronalazi ona bogata iskustva koja je trasirao svojim izlagackim opusom.

Put Viktora Tihonova trasirale su njegove slike. To je put od Vitebska, preko Minska, Medine, Granade, Filadelfije, Londona, Njujorka i Bratislave, do Valjeva. A, na njemu pejzaži. Uvek isti, a tako različiti. Krošnje pod snegom rodnog Vitebska se ne razlikuju od povijenih grana stabala na švajcarskim Alpima, rascvetale livade iz okoline Minska su slične zelenim prostranstvima visoravni sa druge strane Atlantika, a zlatno lišće pored ogolelih stabala beloruskih šuma podseca na jesen na Medvedniku... Razlike kao da nema, ali Tihonov je razlike, ali i svoj identitet, pronašao u univerzalnosti pejzaža, dodatno ga osnaživši nacionalnim koloritom. Tako univerzalno, a tako nacionalno. Tako lično.

Mr Vladimir Krivošejev, muzejski savetnik,
direktor Narodnog muzeja Valjevo

IDENTITIES SEPARATED BY COLOUR

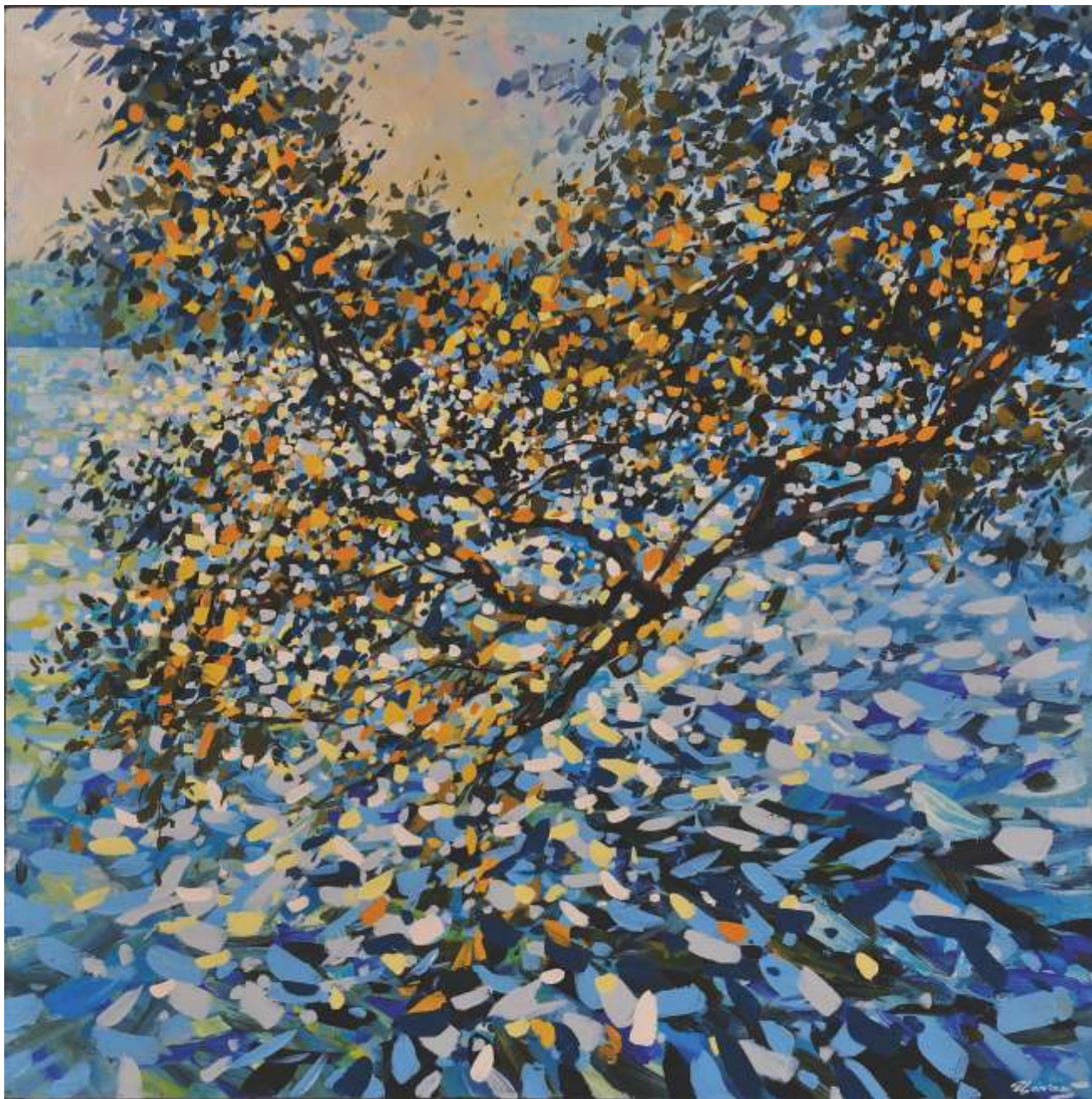
As modern life rapidly disintegrates boundaries that once separated different countries, nations and cultures, the effects of globalization strive to unify people on various levels, even through their differences. As a result, multiculturalism, being not only the ideal of different ethnic and cultural groups' co-existence, but also the principle of respecting and accepting other cultures, is now perceived in different ways. An optimist would understand it as a road towards global appeasement and unification, while a pessimist would blame it for the division of a society.

Taking into account micro creations, individual national cultures can also be seen as multicultural entities, in which cultural pluralism allows for different cultural identities to find their common home ground. Bearing this in mind, the principle of creating our own, while accepting other cultures, is not only one nation's obligation or right, but rather both the obligation and right of each individual. The right to be unique, incomparable and free to express personal views is not solely limited to particular nations, countries or groups, but is the right and obligation of each artist to build their own micro universes in an attempt to establish their own artistic identity. Viktor Tikhonov's identity is composed of layers of experience encompassing the core of his art which is thriving with colours of his homeland. His self-identity is firmly rooted in the Byelorussian national entity and embodied in the colours he uses. What about the landscapes?

In Tikhonov's endeavour to express his ideas and perceptions, nature has always been an inexhaustible source of inspiration. In constant search of his own identity, he uses cosmological motives, refers to broader European cultural tradition, seeks in his national heritage, but first and foremost, rediscovers himself in his own similarities and differences, learning from his own experience. Tikhonov's self-recognition lies in nature. By eternalizing the landscapes of his homeland, he is able to further explore the very impressions and experiences that emerged through his extensive artistic work.

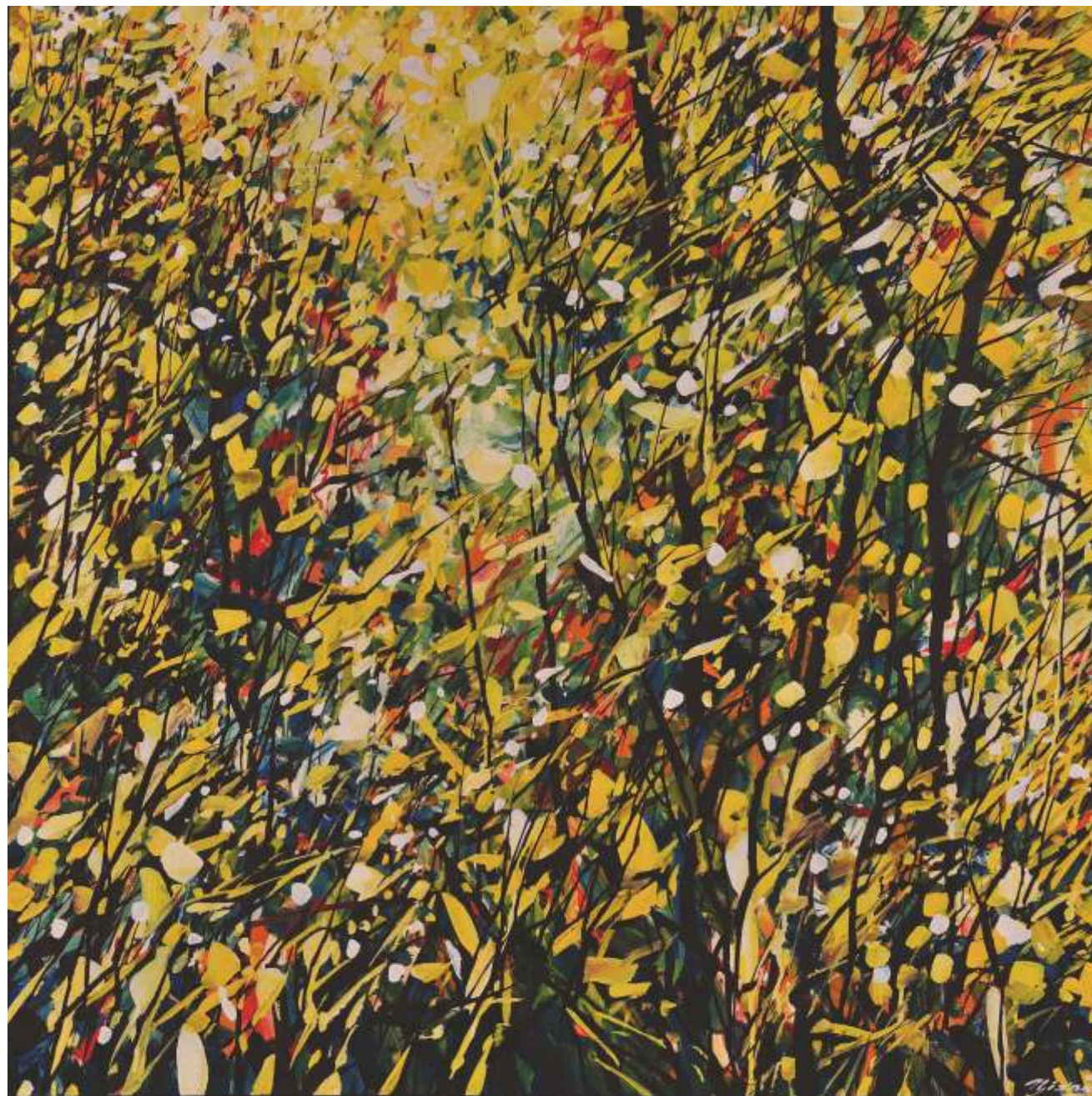
Viktor Tikhonov's creative road has been paved by his paintings. It has taken him from Vitebsk to Minsk, Medina, Granada, Philadelphia, London, New York and Bratislava, finally bringing him to Valjevo. All along this road you find landscapes, always the same and yet so inherently different. Snow-capped tree tops of his native Vitebsk have so much in common with the old, crumpled tree branches of the Swiss Alps. The blossoming meadows around Minsk reappear as vast green plateaus from across Atlantic, and golden leaves lying around barren Byelorussian trees summon images of autumn in Medvednik. Seemingly static and unchanging, Tikhonov manages to express these hidden differences, as well as his creative identity, in the universality of the landscape, reaffirming it using original national colours. He thus produces art so universal, and yet so national and so personal.

Mr. Vladimir Krivošejev MA, museum advisor,
General Manager of the National Museum in Valjevo



SUN AN DAN NA MAJNAU OSTRVU (SUNNY DAY ON MAINAU ISLAND)

1999/2000, ulje na platnu, 90x90 cm



SVETAO DAN (LIGHT DAY), 2003, ulje na platnu, 90x90 cm



RANI SNEG (EARLY SNOW), 2005



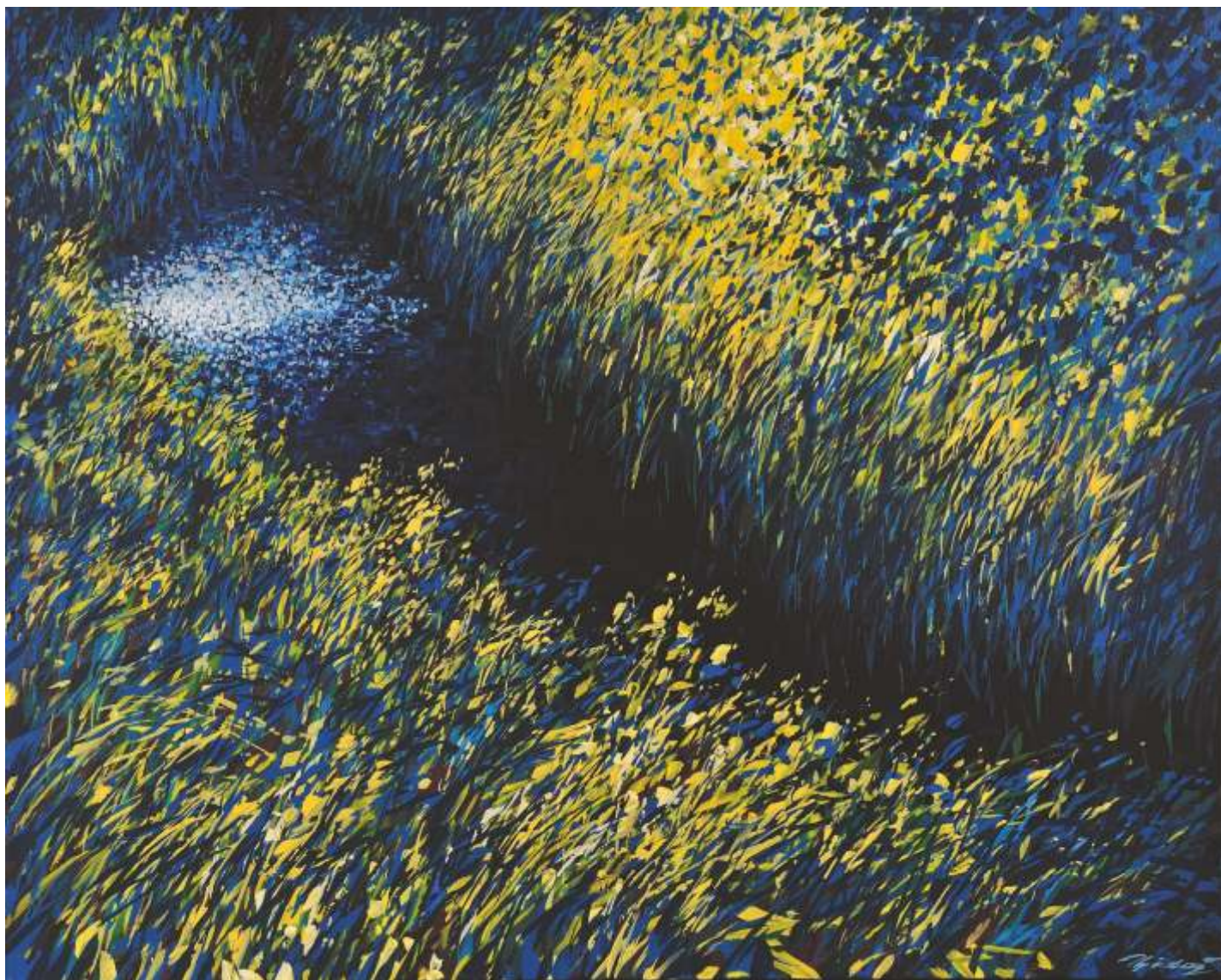
5, poliptih, ulje na platnu, 5x90x90 cm



NOVEMBAR (NOVEMBER), 1998, ulje na platnu, 90x90 cm



ŽUTO I PLAVO (YELLOW AND BLUE), 2000, ulje na platnu, 90x90 cm



ZARASTAO POTOK (OVERGROWN STREAM), 2008, akril na platnu, 80x100 cm



SVEŽ LETNJI DAN (COOL SUMMER DAY), 2000, ulje na platnu, 81x100 cm



POSLE SINO NJEG SNEGA (AFTER THE NIGHT SNOWFALL), 2003, ulje na platnu, 81x100 cm



MOSTI (SMALL BRIDGE), 2008, ulje na platnu, 100x120 cm



PREDVEČERJE U ŠUMI (EVENING IN THE FOREST), 2004, triptih, ulje na platnu, 3x116x81 cm



PUT DO JEZERA (ROAD TO THE LAKE), 2005, triptih, ulje na platnu, 3x116x81 cm

VIKTOR PETROVI TIHONOV - biografija

Viktor Tihonov je rođen 1955. godine u Vitebsku (Belorusija), rodnom gradu uvenog slikara Marka Šagala. Diplomirao je 1978. godine na beloruskoj Umetničkoj akademiji. Član je Udruženja umetnika Belorusije od 1983. godine. Od 1976. godine učestvuje na brojnim izložbama širom rodne zemlje i inostranstva. Njegove slike, mozaici, vitraži i freske krasi brojne javne građevine Minska i ostalih beloruskih gradova. Umetnik živi i stvara u glavnom gradu Belorusije, Minsku.

SAMOSTALNE IZLOŽBE

- 2002 - Međunarodna izložba „Art-Manezh”, Rusija
- 2003 - Moskovski Međunarodni salon umetnosti „CHA-2003”, Rusija
- 2003 - Galerija „Siemer“, Bischofszell, Švajcarska
- 2003 - Međunarodna izložba „Art-Manezh“, Rusija
- 2003 - 9. Međunarodno bijenale, Kairo, Egipat
- 2005 - Aukcijska kuća „Cristie“, London, Engleska
- 2005 - Muzej moderne umetnosti, Minsk, Belorusija
- 2006 - Državna umetnička galerija, projekat „Sneg u crnom kvadratu”, Minsk, Belorusija
- 2006 - Muzej umetnosti, Mogilev, Belorusija
- 2006 - Hugentottenhalle, Novi Izenburg, Nemačka
- 2006 - Biblioteka kantona Glarus, Švajcarska
- 2007 - Nacionalni muzej umetnosti, projekat „Tuga napuštenih sela”, Minsk, Belorusija
- 2007 - Ruski kulturni centar, Beograd, Srbija
- 2008 - Muzej umetnosti, Vitebsk, Belorusija
- 2008 - Ruski kulturni centar, Bratislava, Slovačka
- 2008 - Film „Tuga napuštenih sela” prikazan je u okviru njegovih samostalnih izložbi u Darmštatu (Nemačka), Bratislavi (Slovačka), Beogradu (Srbija) i Minsku, Mogilevu, i Vitebsku (Belorusija)

MUZEJI I KOLEKCIJE

Muzej moderne umetnosti, Minsk, Belorusija
 Muzej umetnosti, Mogilev, Belorusija
 Muzej umetnosti, Vitebsk, Belorusija

Privatne galerije i kolekcije u SAD, Nemačkoj, Španiji, Francuskoj, Poljskoj, Izraelu, Rusiji, Turskoj, Mađarskoj, Irskoj, Japanu, Švedskoj, Norveškoj i Švajcarskoj.

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www.faellp.com
www.artishock.ch
www.avimos.com

VICTOR TIKHONOV - biography

Victor Tikhonov was born in 1955 in Pukshino, Vitebsk, (native town of Marc Chagall) in Belarus. In 1978 he graduated from the Belarusian Academy of Arts. In 1983 he became a member of the Belarusian Union of Artists. Since 1976 Victor Tikhonov has participated in numerous exhibitions in Belarus and abroad. His paintings, mosaics, stained-glass windows and frescoes are in numerous public buildings in Minsk and other Belarusian cities. Artist lives and works in Minsk.

SOLO EXHIBITIONS

- 2002 - International Exhibition Art-Manezh, Russia
- 2003 - Moscow International Art Salon "CHA-20, Russia
- 2003 - Galeriesiemer, Bischofszell, Switzerland
- 2003 - International Exhibition Art-Manezh, Russia
- 2003 - 9th Cairo International Biennale, Egypt
- 2005 - Auction Christie's, London, England
- 2005 - Museum of Modern Art, Minsk, Belarus
- 2006 - Project "Snow in the black quadrate", Republican Art Gallery, Minsk, Belarus
- 2006 - Art Museum, Mogilev, Belarus
- 2006 - Gugenoten Halle, New-Isenburg, Germany
- 2006 - Cantonal Library, Glarus, Switzerland
- 2007 - Project "Sorrow of abandoned villages", National Art Museum, Minsk, Belarus
- 2007 - Russian Culture Center, Belgrade, Serbia
- 2008 - Art Museum, Vitebsk, Belarus
- 2008 - Russian Culture Center, Bratislava, Slovakia
- 2008 - Film "Sorrow of abandoned villages" was shown at the exhibitions of the artist in Darmshtadt /Germany/, Minsk /Belarus/ Belgrade /Serbia/, Mogilev /Belarus/, Vitebsk /Belarus/, Bratislava /Slovakia/.

MUSEUMS AND COLLECTIONS

Museum of Modern Art, Minsk, Belarus
 Art Museum, Mogilev, Belarus
 Art Museum, Vitebsk, Belarus

Private galleries and collections in the USA, Germany, Spain, France, Poland, Israel, Russia, Turkey, Hungary, Ireland, Japan, Sweden, Norway and Switzerland

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