

## Statement

Creation is the spiritual practice of gathering Light and getting closer to the Creator. It is similar to praying, meditating, practising yoga etc. Creation includes the process of purging oneself from the wish to expose one's ego and showing off, and leads to humility. Creation means letting the divine light pass through oneself, while attempting to prevent deterioration through the small ways and means that one is accustomed to use.

On completing a course of training in visual arts, an artist or photographer must forget all about the techniques and everything he was taught, just like an expert of the martial arts does, and has to start looking round him through his heart.

Being into art for 20 years now, I try to overcome the tendency to use embellishments, stop relying on virtuosity in techniques, and get rid of art snobbery, mannerism, and stereotypes.

Of all the things existing in the world and in art, I choose heartiness, childishness, naivety, and, to some extent, the viewpoint of the punk movement. I choose simplicity (essentially the state of being free from redundancy). I prefer simple and basic things, things that are not mixed up: water, bread, timber, grass, jeans, sand, canvas, and the like.

I choose a democratic, even a careless way of presenting my works (as opposed to exerting force on them), a way of expression not encumbered by hi-tech matters, so as to make spectators replace '*I wonder how this was made*' with '*Why didn't this idea occur to me? I've got a similar jar at home*'.

There is no need to use special means: the work is characterised by spontaneousness, expression, roughness, some degree of clumsiness and asceticism, as opposed to refinement, pretentiousness, and stylishness.

Every work has its essence, point, idea, gist, energetic value. This is what actually matters; there is no need to embellish the work by topping it with a sweet layer of textures and effects.

I don't devise any concepts in my head, followed by looking for suitable images and adapting the reality to them afterwards. I merely take pictures, I take note of whatever appears interesting to me, then I use it all to assemble a complete unit. This is similar to composing poetry and songs. Words and phrases fit into a single piece of creation. It's a sort of distinctive visual poetry, a mixture of film frames, cartoons, and rhyme.

I employ all types of media: videos, drawings, photographs, paintings, objects. Thus one thing adds to another, resulting in quite a solid outlook.

I prefer rock music. The culture of rock music has deeply penetrated my way of thinking, finding its way into pictures and texts. One may say that I'm a romantic punk. The combination of an electric guitar and the drum is how I would sound.

It's impossible to imagine Jimi Hendrix playing the guitar accurately. He played it precisely but not accurately.

The works of Klee, Cy Twombly, and Morandi serve as a foundation for me to rest on. This basis is old but sound.

I use my intuition as a compass, trying not to stick to specific definitions (they're so hard to change afterwards). Once you've defined something, you start seeing the world through the prism of definition.

Life is given to us so that we may, by absorbing the divine light as fully as possible, see the world as it is and get closer to the Creator

## Oeuvre

*Photographs, drawings, paintings, videos, objects.*

I take pictures and use them to create visual poetry and stories. Then I use them to compile books. When working within the book format, I use the rhythm of pages, diptychs, repeating frames, pauses etc.

The titles of my works and their texts are important to me. Words bring the spectator and the artist closer to each other, preventing the spectator from getting carried away by the debris of his own clichés and whims. Words can enhance the work. Without words, some works are meaningless.

When working within the framework of an exhibition, I try to merge the hall and the oeuvre into one so that the works get into contact with pieces of the interior: sockets, pipes, windows etc. If there's a table, it is not used merely as a prop; it becomes a constituent part of the work. Works are hanged in their places using primitive means: nails, adhesive tape, stickers. In my exposition, furniture and household items – a TV set, a fridge, a table etc. – are used.

I wish to get away from the coldness, the sense of sterility of a hospital, and snobbish importance in art. I want to 'warm up' the environment so that instead of stiffening the spectator would feel cosy, surrounded by things familiar at the level of his heart.