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ORDER AND DISORDER INTERACTION IN ART

The series of canvases called "Notes on the Margins" has been painted by me in the 1990s. The basis of form-creating is geometric structures reflecting a proportional system or the geometric definitiveness of the suprematist compositions of Kazimir Malevich.

A model is constructed, which visually demonstrates not only the harmonic perfection of the artist's paintings, but also their "irreal" aspect. So, a plastic system is created which objectively follows from Malevich's system and exists parallel with it. Precisely their interaction produces an energy field, and space for a new work of art.

This is conceptual art based on the "vision of thought" and on a definite technological process, but expressed in a traditional form where the conditions the surface of a painting are preserved. These are "text-paintings," on which the text is expressed in the language of mathematics and geometry -- it is functional and objective and is not aesthetic arbitrariness of an artist. The plastic principle here is the organic inter-relationship of science and art.

Some canvases from my series may be analysed from the point of view of order and disorder expressed them. As I see it, the object of art is always a structure of order. Order as organized disorder. It is either the order of order ("Black Square" of Malevich) or the order of disorder (pictures by Jackson Pollock).

Photograph No. 1 shows a picture called "Red and Black Squares," 1995, canvas, oil, 105 x 71 cm. It had been inspired by the picture of the same name painted by Malevich in 1920, (82.7 x 58.3 cm). The squares on Malevich's picture seem to be in chaotic movement. But despite the visible (relative) disorder, the composition is based on rigid geometrical dependence, which together with the proportional system ensures the harmonious whole and originality of the painting. Nothing can be changed in it, otherwise the plastic idea of a picture will be distorted. As for my composition, it visually reveals the system allowing to speak of a high level of definite order in the art of Malevich.

In my view, the pictures shown on photographs 2, 3, ~~and 4~~ offer a possibility of analysing them in the context of the subject discussed at the conference.

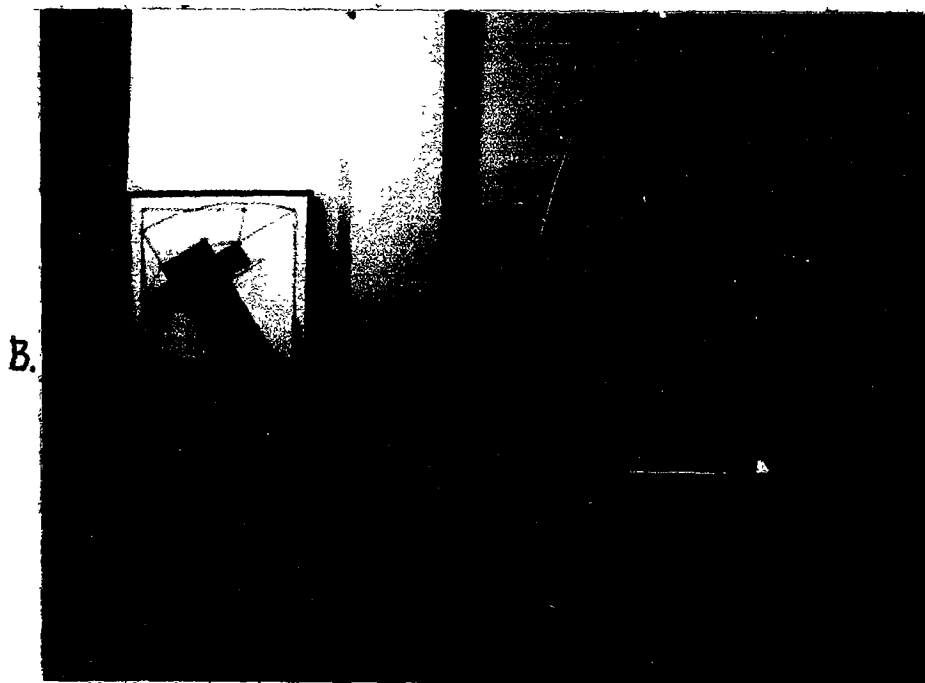
3 canvases (Nos. 1, 2, 3) will occupy about 10 sq. meters of the display area and canvas No. 3 will take 4.5 sq. m.

(See supplement on 2 sheets.)

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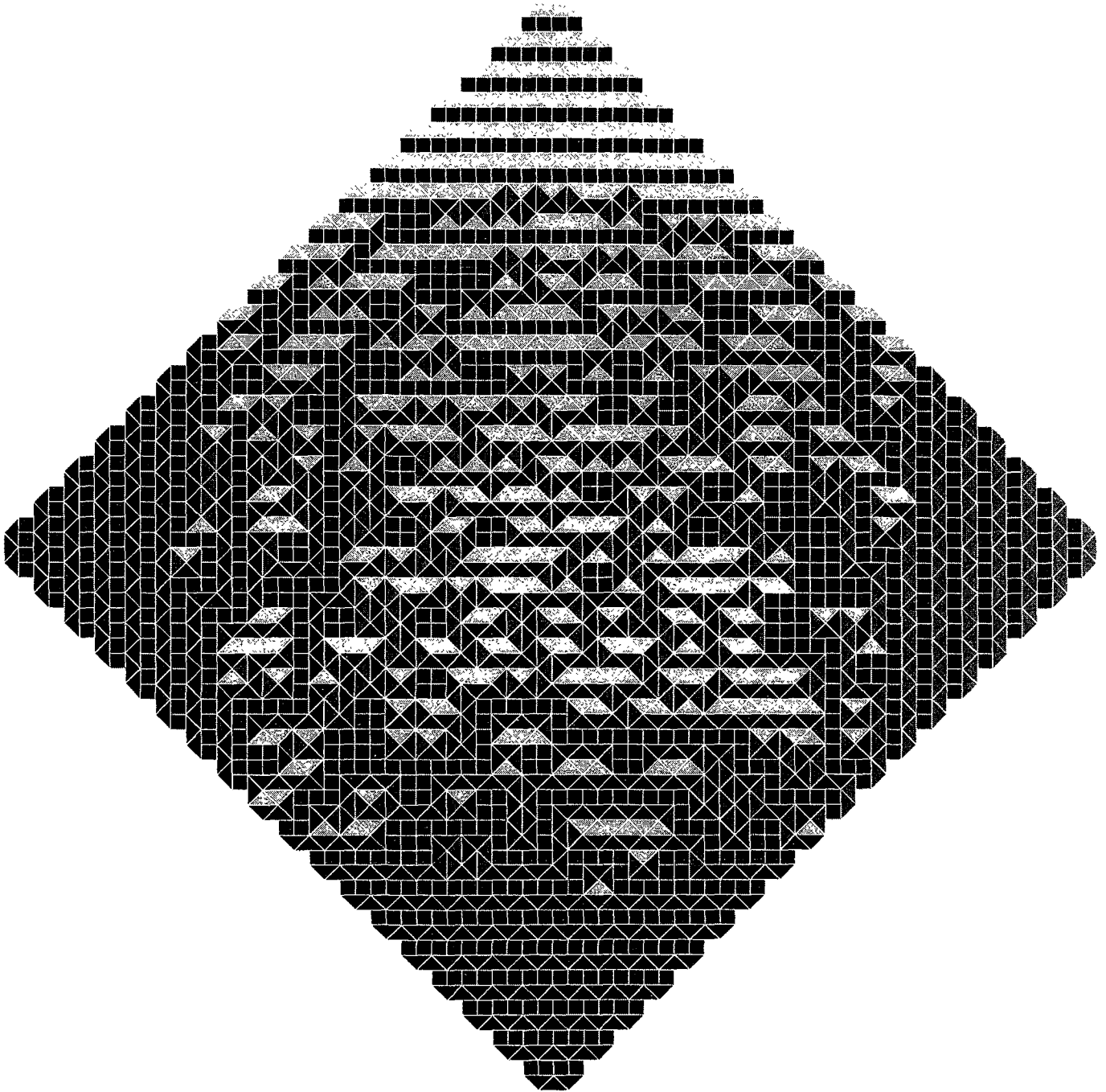
The installation "Malevich — Point of View — Space" (1997) may be displayed at the conference with the help of a series of photographs. Its meaning is as follows. Malevich's structure shown on his drawing made in the 1920s is changed into a three-dimensional one with the help of a special technology. As a result, the structure, instead of one point of view, gets their infinite number. A considerable number of these points of view presents a structure as a disordered system. But there exists only one point from where the three-dimensional object looks exactly as the object in definite order on Malevich's drawing.

(The display area of the photographs is about 1.5 sq. m.)



A. In the foreground is a three-dimensional object, one of the elements of the installation.

B. On the right hand is an object seen from a special point of view (angle). On the left is an analytical picture representing a drawing by Malevich. Pay attention, please, to the resemblance between the two pictures.



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