On December 13, Nadja Brykina Gallery in Moscow will present the works of nonconformist artists Vladimir Andreenkov, Alexei Kamensky, Andrei Krasulin, Boris Otarov, Nikolai Markarov, Marlen Spindler, Igor Vulokh, Valery Yurlov, Yuri Zlotnikov and Igor Shelkovsky and representatives of a younger generation: Mikhail Krunov and Oleg and Olga Tatarintsevs as part of the exhibition "Collection".

Their aesthetic position is beyond the realms of the current radical trends which attract public attention and investment today. They may well have covered their names in glory, but they had no marketing strategy. They were immersed in the mysteries of the combination of colors, textures, lines and were focused on the quest to find their own truths to make their own discoveries.

The works of Marlen Spindler are striking for their force, just like his personality was; his representations are profoundly bound up with important aspects of his life: the Russian countryside, iconography, but also the tragedy of the human condition, which he experienced in imprisonment and internal exile for fifteen years of his life. In his art another reality opens, in which people become one with their surroundings, with nature. Unique structures, totems and symbols, magic figures and mysterious creatures spring from his creativity which represents matters of his soul. Marlen's paintings are full of symbols of human life: the cross and the circle.

The great pioneer of Malevichstudies, T. Andersen, wrote about Igor Vulokh: "Almost all his paintings, however abstract they may seem, contain a core of sensation and observation, an emotional response to nature. They give the impression that not only the seasons, but even the months and time of day are rendered in their essence. "

Another painter who combined nature and poetry with intensity in his creations is Alexei Kamensky. His work rangesfrom the figurative to the lyric abstract to the non-figurative to non-objective painting (bespredmetnost’). His attempts at putting selectedRussian and French poems, from Pushkin to the contemporary French poet Yves Bonnefoy, into from – is impressive. Alexei Kamenskyhas often chosen difficult, hermetic texts which have allowed him to unfurl a whole panoply of polysemantic colourful signs and give his imagination total freedom of expression.

Vladimir Andreenkov came to his abstractionsby diminishing the detail and generalizing the concrete. His works contain the journey to mastering the pure poetry of geometric forms. Vertical and horizontal lines are an abstract model of space. The diagonal lines and circles give it life, fill it with emotion. Color is broken down into voices and fills the form based on "internal need". The result ispaintings that you want to listen to.

The combinations of textures in the works of Boris Otarov transform the surface of the painting into a field or clay, in its rough state. With the painter Boris Otarov there is a spirituality that brings these textures to life. A good part of his work consists in mixing into the loamon the surface fragments of objects and different materials which gives the work a playful, baroque character.

Nikolai Markarov was laconic not only in his life and poetry but also in painting and sculpture– it reflects the conciseness of strokes and lines. But every work is aresult of reflections about the meaning of life, about God, about love and happiness, about people, their relationship with each otherand withthe whole world.

Yuri Zlotnikov’s works are a series of experiments exploring the divine programme which moves the sun and the stars and guides the rhythm of time as experienced by the masses. They have been interpreted by wonderful critics and art historians, but still await their public, for whom the artist had ordainedthe role of devoted and assiduous laboratory assistant.

The artist experience as a quasi-scientific experiment became Valery Yurlov’s working style. He perceives the object as form inconstructiviststyle,he is endowed with a special sensitivity for it. By depriving forms of their concrete, objective framework, he re-instils psychology and carefully monitors their movements, changes and interactions.

It is an interesting and contradictory transition From Yurlov's scientific objects to Andrei Krasulin’s sculpture. The mood is similar - meditative, an empathy with the object – as are the roots: constructivism, an Eastern influence–yet the results couldn’t be more different. The object, or more often simply a nameless piece of material, maintains and even strengthens its individualityand is rendered beautiful by its natural imperfection.

Igor Shelkovsky's works are not just harmonious virtuously fulfilled designs, but the frozen chords of nature and human existence. Igor Shelkovsky's palette is simple: it disciplines and does not allow to relax, demanding full concentration during the creative process. With laconic methods the artist manages not only to reflect the form, but also to get closer to the essence of things.

Mikhail Krunov is the artist of the generation that came to replace the Soviet non-conformists of the sixties. He managed to touch their ambience and implementhisown creative impulses in the difficult atmosphere of the passing epoch. The impulses ingrained in Krunov'sart in the process of communicating with the nonconformist sixtiers artists enrich his painting with a special feeling - truly Russian, judging by the strength of its amplitude, colors and confident handwriting that reveals a genetic connection with the traditions.

For Oleg and Olga Tatarintsev ceramics has become the material in which they implement their plastic designs, express artistic views and inclinations, and their aesthetic credo. Tatarintsevs have chosen simple forms and lines, silhouettes and planes as their means of expression. Each ceramic object in the Tatarintsevs’ art is similar to a compressed spring, it absorbs the spatial forces of real impressions and radiates centrifugal artistic energy. The flow of colorful geometry is contained inOlga’spainting (including painting on glass): bright saturated color accents are added on canvas in constructively constructed compositions; the colored planes move, collide, rotate, creating the illusion of a complex dynamic space.

The exhibition is open from December 13 to January 26 in the Nadja Brykina Gallery, Moscow, Myasnitskaya Street 24/7, p. 2.