

## Media Release

26 August 2015

### So, And Not Otherwise - Petr Kirusha

Exhibition: 28 August – 24 September 2015

Opening of the exhibition: Thursday , 27 August 2015, 5-8 pm

The first thing that comes to mind when thinking of Kirusha's works: murals. Imagine an antique fragment of an interior – a temple, private apartments... The shimmering walls take the place of missing images and become a screen where viewers can imagine missing figures, parts of landscapes and so on. These murals look older than well-preserved ones, showing the impact of time. Kirusha uses special techniques with paper and a mixture of different types of paints to create an artifact that is vulnerable and responsive to the effects of time and environment.

His specific approach to creating an artwork sees him maneuvering between different tendencies used in paintings in the 20<sup>th</sup>-21<sup>st</sup> centuries, between the material, figurative and abstract. In the early 20<sup>th</sup> century, Western European avant-garde and constructivism were both rethinking geometry. In the new language of art, geometrical shape was not only a mathematical construct, but also a model of life, or its modality. The difference between artists appears in the relationships they establish between geometry and metaphysics. For some artists, geometry and metaphysics are incompatible, while for others, like Mondrian and Kandinsky, they are quite close. Geometrical shape as a model represented various aspects of reality (physical and metaphysical), mostly taking its objectivity and existence for granted. With the development of new branches of sciences, such as psychology, the idea of the existence of objective reality became problematic and each of its models was no longer considered most adequate.

The profession of an artist is among the few that casts doubt on the existence of the objective reality around its owner. The artist is not sure and not always adequate to the world, time and place. The less the model is accurate – the more convincing it is. The geometrical figures in Kirusha's paintings intertwine, dissolve in ambience, leaving behind the common avant-garde logic of drawing and composition. By partially avoiding the inner structure and clear methodology in favor of emotionally driven decisions, the painter becomes almost incapable of creating something modelling reality.

Kirusha's paintings show an alternative approach to minimalism and other modernist movements that focus on reductionism and materiality (paint is paint; canvas is canvas and nothing more). Entities are still multiplied if not in the works of the artist, then in the consciousness of a viewer, provoked by unsettled space and remnants of the figurative in painting. Quasi-rational intellection exists in the background of distracting illusions, evoked by accidental similarity, inaccuracies, phantoms, doppelgangers, déjà vu, and often merges with it.

Works by Petr Kirusha are always something more than paint on canvas, or gouache on paper, but less than "suprematist composition X", or composition Y, which describe the world or create its own one with a few figures or brushstrokes. Balancing on the verge of the abstract and figurative, material, immanent and transcendent, Kirusha escapes any attempts to tie himself to a certain tradition or a school of painting. His art, like his country, exists between Eastern and Western Europe and speaks many languages, as does he.

Curators: Alina Glazoun and Alexander Zhuravlev

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Nadja Brykina Gallery

Nadja Brykina Gallery was opened in the centre of Zurich in 2006 by Nadja Brykina and is one of the international most famous galleries for Russian art and culture with headquarter in Zurich and Moscow. Owner Nadja Brykina knows how to provide Russian art and culture in her whole variety. The concept focuses on Russian art from the second half of the 20th century up to present time.

Many of the artists rank among the Nonconformists who lived in the Soviet Union under desperate circumstances. The Soviet regime refused them every visibility and the access to the international art scene and in the end also the art trade. The quality and the potential of these artists win in the western world increasingly recognition.

The Nadja Brykina Gallery has taken care of the job to offer a platform to the Russian artists and to make her art of a broader public accessible. Nadja Brykina is a publisher and author of numerous art books.

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