



Арт-объекты
Инсталляции
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Архив

Objects d'art
Installations
Exhibition
Archives



ВИКТОР РЕШЕТНИКОВ
VIKTOR RESHETNIKOV

Victor Reshetnikov's matrix combinatorics

We will go further...
Kazimir Malevich

I. Dialogues of natural and anthropogenic phenomena

Modern culture has a strong intent to return to lost integrity. Its imagery goes beyond the area of remote reality experience; its «flatness» becomes three-dimensional, getting closer to the surrounding world. This particular strategy is very close to the Victor Reshetnikov's art, which is inherent in the phenomenon of architecture, design, theater, and stage spaces. The artist is scrutinizing the nearby dimensions, their reliefs and niches, revealing his own meaning of the organic connections between a man and the world of objects, turning an object into ideality, and ideality into an object. William Shakespeare stated «All the world's a stage» and Victor Reshetnikov added «All the world's a work of art», and «artwork is all the world». Within this concept, the microcosm of figural life naturally transforms into the art universals, and the artist becomes its guide. At this very moment the artist realizes, that together with him we also realize that an object is not exhausted by its visible external appearance and that it can be perceived through its organic depth, its limits, where a person absolutely trusts him. The subject-object reveals its divine essence and idea in the Victor Reshetnikov's plastic art, appearing as a super object that overcomes its actual appearance. The sensual side of transformed objects specifies the border between the inner and outer, passing through the surface of an «ideal object», its living texture, and spiritualized tactility. Moreover, the image of all artistic communications in the Victor Reshetnikov's art is naturally formed as a uniform work of art. Within its subject concentrations, influxes and compositions, it appears as a horizontal model of a new artistic consciousness, which includes matter, history and culture.

The unique technologies of the artist, reduced to absolute simplicity, their ability to comment and describe the artistic reality build up a special aura of a creative process, which possess the ideal art gene. Here, in the midst of information density, the boundaries of new three-dimensional formations and the evolution of human life in the world, and its practical life activity are opened. Its multi-layered landscape, unconsciously and, at the same time, quite consciously aligned with all its associative series, disclose the artist's personality, his symbiotic relationships with the living process of culture, and the vector of return to natural values. He floats up and hovers over the images and styles of postmodernism, transforming its gene structures into material structures, artistic cosmology.

Using different technologies, Victor Reshetnikov reveals completely paradoxical states of reality, dialogues of relationships between natural formations and artificial anthropogenic phenomena. The artist's hand turns into a kind of laser beam, simultaneously dividing and uniting the intellectual layers of a newborn organism, in which the biblical primary schemes continue to be preserved. The images of V. Reshetnikov confirm the existence of universal creative energies and harmonic series in the reality directly surrounding us, generated at the intersections of the line, volume and matter.

II. The geometry triumph in the art object contours

Oh, human! Follow this law...!
Daniil Kharmis

The Victor Reshetnikov's plastic strategies brings the tradition of the Greek "techno" back to our postmodern time,

where internal energies of the matter are revealed and the formation is based on the own life of the material, naturally included into the modern visual strategies. The artist, referring to constructive principles, simultaneously releases the hidden being of matter, «allowing» its natural movement towards completeness. By integrating the «suprematist» lines of K. Malevich and the «organic» curve of M. Matyushin in his plastic, Victor Reshetnikov connects artistic systems, close to the drama of the conflict, but possessing their integral meaning in «nonlinear» harmony. It is postmodern instrumentality that allows the artist to include pole technologies into the uniform universality, where the sensory model, correlated with the natural world, is endowed with a reflection realized by the suprematist radicality. The geometry of its volumes is built on the natural consent of disciplinary ideas and free flow of the matter as a form, it undergoes complex metamorphoses, strains and condensations, goes through the stages of minimization and reduction, and acquires a new integral fundamental nature at the intersection of mutual opposites. The Victor Reshetnikov's «objects» are structured in canonical traditions, appearing in the images of prisms, cylinders, pyramids, spheres, but quite unexpectedly they transfer into the geometry of more complex surfaces and dimensions, intersecting their planes, including circular holes, oval apertures, rectangular sections. The avant-garde content, turned to plastic innovation, invention, is opposed to the desire to include a contextual experience into the artistic image, to diffuse and collect the meanings of the most diverse artistic systems, matching, «rhyming» them into a postmodern «text». The discoveries of Victor Reshetnikov arise at the context points, in the places of transition from «hard» forms to «soft», from fixed to free ones. Hollow reliefs invade his images, stable suprematist volumes turn into «saddle» spatial configura-

tions, similar to the implemented topographic models of Lo-bachevsky and Minkovsky. Curved surfaces of his structures are converted into flat pads, internal volumes of his vessels, changing their curvature signs, manifest postmodern «niches» and possible deconstruction, visibly revealing elements of «discourse» geometry. Ceramics in the artist's technology retains its traditions and at the same time refuses from their formal reproduction. Its texture is «living» with its inner life, revealed by tactile overlays, roughness, and creating surface paradoxes with help of «dull» glazes.

Tendency towards the series allows Victor Reshetnikov more definitely to realize the «wave» processes of his own art and to form the whole series and sequences in his variative plastic strategies. He develops the dynamics of color structures in his vertical cylindrical forms, changing their heights and radii, building up installations resembling organ pipes or ship groves. They naturally multiply as an organism, as a cellular combinatorics, forgetting about their individuality, discreteness, autonomy, dictating to the artist the color, rhythm, dimensions, pauses and duration, becoming a genus. Their total mass becomes lighter, the gravity decreases and all the energy strengthens the verticality, rushing into space.

«Wave» phenomenon of Victor Reshetnikov's plastics forms a «circle», like in his plates, focusing all the form transformations and its evolutionary qualities. All kinds of shifts, axial displacements, invasion of three-dimensional volumes, color collapsing turn a plate into a sculpture, a structure, an object, without interfering with its natural functionality, but endowing with postmodern redundancy or, on the contrary, new laconicism and classicality of pure configurations. In this case, Victor Reshetnikov's «objects» start to border on minimalistic

objects and pop art realities, emphasizing their «aristocratic» context within the framework of the nearby pop culture, correlating with the objects - Klas Oldenburg's memorials or Donald Judd's reductions. In such contexts reflection naturally turns into a sensual beginning, becoming a substantial substance, penetrating matter, material and technology. And further, if we consider the whole creative process of Victor Reshetnikov, his ability to move from «active» to «passive» voice, becoming a mediator, to immerse himself in archaic forms of artistic consciousness and to return to intellectual structures, we suddenly find his explicit «textual» essence, in the blinking of meanings, like on a computer screen, when a plastic unit turns into a letter, and the element integral, its sequence forms the words and phrases. And this undoubtedly opens up new opportunities for small plastic forms, for their «interior» being, when the concept of «small» is completely erased, the size loses its dimensions and the form acquires universal qualities without leaving the near world of man. We will try to read this new «text» where the meaningful ecological unity of all living and non-living is found and where the design philosophy returns to its original projective qualities, reminding that man is the measure for all things.

III. Fractal geometry structures, square as organic creative principle

Tell me, dessert designer,
Quick sand geometrician ...
Osip Mandelshtam

Victor Reshetnikov's images, building the ideal artistic realities, at the same time preserve natural connections with the life immediacy, its creative matter and organic forms. Refer-

ring to the art of ceramics and to the objects-things, in which aesthetic virtues are inseparable from functionality and utility, the artist creates unique designs that can overcome plastic limitations and expand the semantic context. In his works, Victor Reshetnikov comes back to the discoveries and innovations that appeared in the Russian avant-garde culture in the first decades of the last century. The plastic «square» of Kazimir Malevich becomes the matrix, image, and genetic code of the artist's visual and semantic position. Its geometry is considered by Victor Reshetnikov as a source of creative energy, as a generator of constructive creative forces, providing any forms of life-building. By actualizing contemporary art, Victor Reshetnikov's plastic views turn to the cultural memory of the civilization, to its origins, to those first seeds, when the geometry of the square determined the place of our planet in the cosmological picture of the world. In his work, the artist reminds us that in all ancient cultures the planet Earth embodied a symbol of square, its integrity, revealed symmetry and sides equality. This sign that became the basis for the artistic testimonies of Victor Reshetnikov's visual philosophy does not lose its fundamental and universal qualities today, linking achievements in the field of nanotechnology, gluing any matter with radical scientific research on the origin of our Universe. In Victor Reshetnikov's art, the image of the square is transformed into the model, into a tool that connects artistic practice, technology, matter and ideal creative phenomenon. The artist considers it as a living organism, as a subject, as a mediator of human thought. Victor Reshetnikov builds multi-dimensional structures on the principle of self-similarity, forming a continuous process, close to the development of the crystal. In this technology, the phenomenality of fractal geometry is clearly manifested. The cells in fractal strategy, considered as infinitely fractional units, form a set that pos-

sess surprising properties. When repeating, they create complex dynamic systems, approaching the developing nonlinear natural forms, such as, for example, the structure of a snowflake. In reality, the artist's plastic formation contours are able to approach the structures that just recently disobeyed the modeling. They have the ability to describe the paradoxical geometry of the tree crown, the silhouette of a floating cloud or a curved, rugged seacoast. When changing the metric, Victor Reshetnikov's «squares» are moving to the infinity or, on the contrary, opening void zones, areas of silence and mystery. Visually, these spaces without constant boundaries are becoming denser, shifting along the vertical, and changing their levels, or resulting in a rarefaction, varying not only in their scales, but also in their optics, never losing the coordinate system. The image of the different states in this process in each case manifests the rate of their changes, as insisted by the pioneer of the fractal geometry Benoit Mandelbrot. The artist, using the variability of his theory, experiences a drama of continuous evolution in his work, that mobility that does not actually obey the traditional methods of geometric abstraction. It is impossible to express the configuration of Victor Reshetnikov's works with the help of classical mathematics. It proceeds from the operation, from the route of the process itself, constantly remaining in the phase of continuation, in the phase of the future.

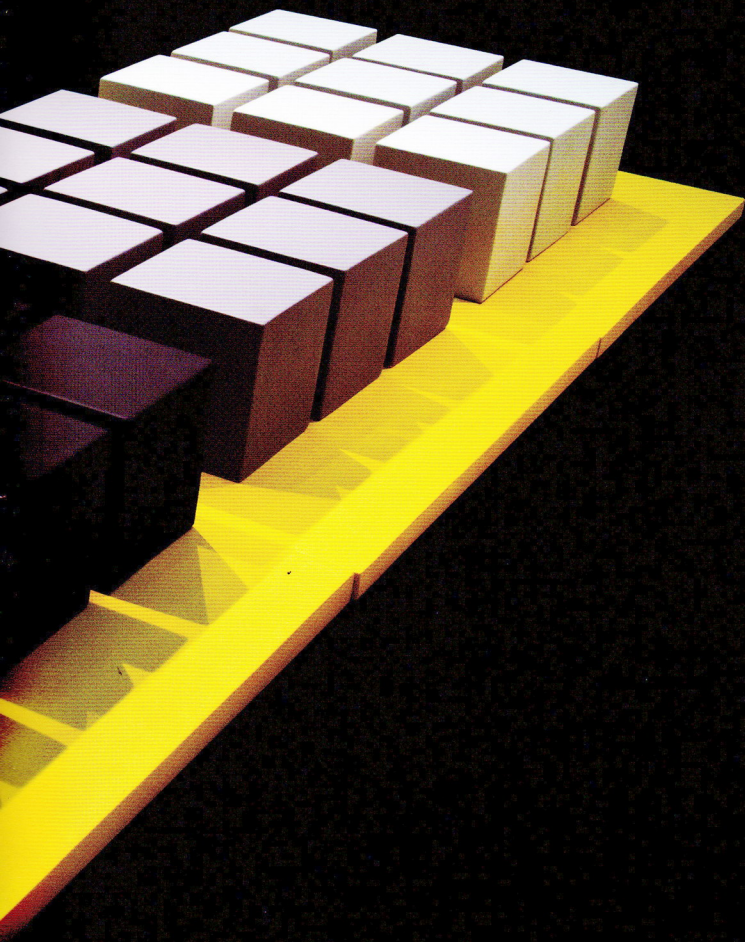
In Victor Reshetnikov's art, the square as a symbol, as an artistic program, reveals not only new aesthetic possibilities in the space of culture, but also ethical principles that bring appearing social structures in harmony. By forming exhibition zones, Victor Reshetnikov's visual mythology freely crosses the boundaries of the artistic and social, possessing the ability to focus in any dimensions.

IV Work of art as a living space

The world is the revelation of a Person, the projection of a person.
Pavel Florensky

Victor Reshetnikov's art lives in a special symmetry with the "functional" vector of a radical and at the same time traditional culture, where the principles of geometry constantly celebrate a triumph, pointing the living space coordinates to us. They are completely inseparable from human existence, from the artist's personal experiences, reacting as a sensitive sensor to many changes in the topography of our destiny, our civilization and our history. V. Reshetnikov's plastic position in the art of geometry indicates sacred values, really inconspicuous, absolutely natural, like the matter of reality, but constantly transformed into sacral values. In his works space, the artist discovers organic, systemic and matrix states that can easily unfold, draw us into their essential manifestations, extending our corporeality into the external world, which already ceases to be external. Atomized spatial matter considered by Victor Reshetnikov not only shows our ultimate situations in the new coordinates, but brings back to us the memory of the unity of all living things, its dramas and accords that pass through us, not knowing the boundaries between our life, its society and the tense environment of our habitat. By fixing the topography of the living space, the artist attaches it to us with all the traces of its passions, predictions and hopes, trying to harmonize its unstable equilibrium, turning the experience of actual existence into the historical universality, into the understanding of its physical and sensory meanings.

Vitaliy Patsyukov



Абсолют. 2012
шамот, эмаль. 250 × 120 × 22

Absolute. 2012
chamotte, enamel. 250 × 120 × 22



Порыв. 2013
глина, глазурь. 45 × 150 × 65

Impulse. 2013
clay, glaze. 45 × 150 × 65

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