

Andrey Savich's bold searches and bright discoveries

Young painter's contemporary experimental style on show

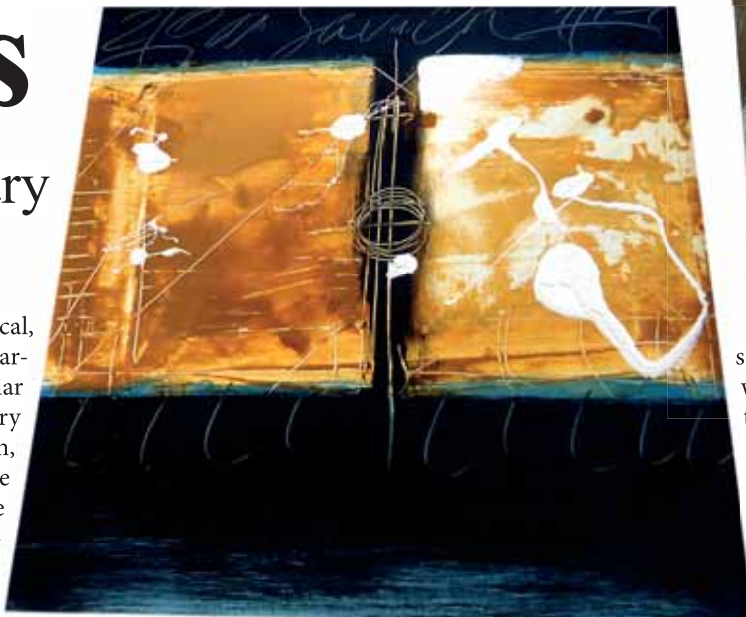
By Victor Mikhailov

Andrey Savich is creative in so many ways, producing sculpture, photography, book illustrations, canvas paintings and polygraphy. After training in Belarus and abroad, he has developed his own style as a bright and original representative of contemporary Belarusian art. His painting is mostly experimental, as his *Dots* exhibition, at the Artistic Salon in Minsk, proves.

His latest experimental works are on display, united in their style: abstract expressionism inspired by the traditions of 'classical' expressionism. His exhibition is both

original and philosophical, rethinking modernism's artistic legacy — a peculiar feature for contemporary art. Viewing the exhibition, you can't help but notice his interesting figurative forms, which are transformed with uniquely individual features. His works are completely unexpected — both in form and content.

Mr. Savich's stylistic peculiarities are clearly influenced by European and American abstract painters from the 20th century, but his themes are solely Belarusian, inspired by his native landscapes.



Figurative forms by Andrey Savich

Most are dedicated to natural beauty, with titles such as *On a Lake Bank*, *Autumn*, *Vezha and Cloud*, and *Winter*. Early 20th century Russian avant-garde artists explored the same themes, and use of colour. Mr. Savich combines often colour

solutions, as we see even by the titles of his works: *Red*, *Movement of Red to White*, *Gold*, *White and Silver*. Most of his works follow associative and figurative paths, but his ideas are clearly seen in all canvases. Mr. Savich is allured by dynamical forms; these are primarily triangle configurations which may be placed statically but they move conceptually: *Vertex*, *Triangle*,



Abstract expressionism as it is *Broken Diagonal* and *Sail*.

Mr. Savich's pictorial means are diverse for easel painting. He often uses black, introducing it into a delicate chromatic palette or stronger achromatic palette. He applies embossed fractures, with expressive calligraphy. His formal compositions are centred around geometric or improvised spots — bright 'blobs' dominate most of his works, as seen in *Movement*, *Red* and *Lightning*.

Despite the apparent chaos of his use of spots and calligraphy, which almost rush beyond the borders of the canvas, you immediately sense his care for exact placement and compatibility. He conveys his ideas simply, while preserving their initial message vividly and with a fresh eye. He transforms the canvas while remaining aloof.

Mr. Savich believes that painting is one of the strongest art forms through which an artist can reveal his world perception. "Painting as a form of self-expression can rival music and can even surpass words in precision; it has its own unique means and basic unit — colour," he asserts. The *Dots* exhibition is evident proof of his theory, vividly demonstrating his passion for painting, and the creative legacy of Belarusian and foreign modernism.

Savich's *Dots* vividly proves the author's love towards painting, as well as artistic legacy of Belarusian and foreign modernism. This exposition is both a beginning and a continuation of Savich's experimental creativity, leading to new discoveries.



Exhibition makes clear that the author's experimental works are united by a single style

Original designs and patterns reproduced

Reproduction of unique 17th century *Granting of Princely Title to Mikołaj 'the Black' Radziwiłł* tapestry to occupy honorary place at Nesvizh Palace after restoration is complete

By Tatiana Pastushenko

The original tapestry probably decorated the halls of Nesvizh Palace but is now kept at a museum in Polish Neborowo. It's impossible to buy it or have it on loan, so a copy has been made by masters from Borisov Combine of Arts and Crafts. The tapestry was chosen as it features an important moment in the life and career of Mikołaj 'the Black' Radziwiłł (1515-1565): he received a princely title from Holy Roman Emperor Charles V in 1547.

He did much for the Grand Duchy of Lithuania, particularly, giving patronage to printing houses in Brest and Nesvizh, to allow religious, polemic and secular literature to be disseminated. Symon Budny, Maciej Kawęczyński and other enlighteners aided in the

venture. Duke Mikołaj was considered to be the uncrowned king of the Grand Duchy of Lithuania, for his contribution to politics, his wealth and his authority in Europe. He was among the first in authority to adopt Calvinism and significantly influenced the spread of reformation ideas.

Museum staff and specialists visited Poland to thoroughly study the original tapestry and take photos. Sadly, it is much deteriorated, so efforts have been made to compensate for this. Moreover, the Latin text in the right upper corner has needed special correction and decoding. The restoration work has been headed by a member of the Artists' Union and laureate of the State Award of Belarus, Nina Pilyuzina. The tapestry is rather small — at 90x160cm; this has made the

process even more difficult, since more attention is required to correctly copy figures, faces and objects.

In fact, Ms. Pilyuzina is to oversee other works for Nesvizh Palace (to be included on the UNESCO World Heritage List). An official launch for tourists lies ahead. A tapestry featuring the Black Lady is also planned. According to legend, the ghost of Barbara Radziwiłł (once married to the King of Poland, the Grand Duke of Lithuania, Sigismund Augustus) walks the halls, dressed in black to symbolise her ruined love. Drafts for the tapestries are ready and, interestingly, feature the Black Lady in bright clothes. Ms. Pilyuzina wants her Black Lady to appear at different corners of the palace.

Nesvizh is currently showcasing an exhibition of Ms. Pilyuzina's



Cultural and historical treasures replenish Nesvizh Museum

tapestries and batik works, which have been many times exhibited in Belarus and abroad — including in

Russia, Ukraine, Germany, Poland, Belgium, Finland, Lithuania, Latvia and Iran.