Sergey Kovalski

Sergey Kovalski's artistic practice is always a dialogue with a creative person into

which he wanted to rope his viewer. Kovalski himself has a many-sided

personality: he is a poet, an artist, a traveller, a naturalist, a humanist, a

misanthrope, a president, a recluse, a polygamist and a rowdy.

In the end of sixties the poet and a music lover Kovalski for the first time started to

use canvas and oil in order to express his delight in music in the language of his

friends-artists. In 1969 Kovalski gathers his first artistic group "Inaki"; (Kovalski,

Mitavsky, Bogorad) and creates the Manifest of nonconformist artists.

Kovalski's artistic activity during the Soviet years brought to mind the art of the

theatrical guerilla (partisan war). Organization of underground exhibitions,

takeover of empty buildings for the artistic studios, spreading of the forbidden

music and literature, usage of planes in public places for the expression of personal

opinion on here and now.

In 1989 Sergey Kovalski became the initiator of the takeover of the empty building

in the centre of Leningrad (now Saint Petersburg). He roped into it several

hundreds of artists and gave each one of them a space for a free creative

interaction. Unpredictable and spontaneously developing process turned out to be a

really survivable and productive project.

During the 2000s the artist makes up the idea of the Parallelosphere while

reflecting on the history of the artistic group's development.

Kovalski sees his art commune, which was created by himself, as a artwork that

came to live. It's characters start not to follow the artis's plan, they act on their

own and turn into co-authors. The history of art the commune's development is being

documented right along and artists are permanently creating artefacts which also

are some kind of a document prove of Parallelosphere's existence.

Parallelosphere, a kinetic object of collective creation, a living and variant work,

exists but how one can exhibit it?

During the visualization of this idea a set of artworks, installations and video

projections is being created, telling about the Parallelosphere, the virtual energy

space of the art commune on Pushkinskaya 10.

The gallery of Sergey Kovalski: http://www.p-10.ru/#!kovalskij/owwzy

An installation proposed for the exposition:

Sergey Kovalski's Parallelosphere. Spectrography.

Explication:

The Earth's rate relating to the Sun - 30 km/s.

The Sun's rate relating to neighbor stars - 20 km/s.

We all are on a carousel Earth which is flying 1 kilometer in two seconds. But the

Earth, as we are told in school, is only a small rotating cabin of the attraction Sun

that is driving us at the speed of 30 km/s. Does anybody know where we are going?

A man, having only an unassuming speed of a pedestrian, can't imagine at once his

real speed compared to the Sun, which is moving 10 km/s slower than a simple

man.

So, which is the human energy compared to the Sun? Maybe humans are chasing

the Sun, constantly pushing the Earth with their legs? Or are they riding the cabin

Earth of the Solar System attraction?

Kovalski's Parallelosphere is an author's plain dissection of himself on the

operating table of russian avant-garde.

His creative energy the artist considers as a suprematism sphere, inscribed in a

black box of his inner world.

Movement over time is shown as a periodic rotation and a free displacement of

light particle on the whole spectre.

The documentation of the movement from 1990 to 2016 years is projected on

screens of the internal device through hemispheres of the energetic model.

Two continous video streams help the viewer feel the intensity and tension of the

artist's creative process. The documentation of the movement touches and partly

mixes with black-and- white photos, which are coloured with Kovalski's personal

colour markers.

The artist has done everything just so that the viewer could take the creator's place.

Kovalski's message isn't addressed directly to the viewer, it is a self-wishing of

carefree existence and enthralling journey.

Technical construction.

There is a black cube 3х3х3 meters in size, which is constructed in the estimated

exhibit room. A garland with 11 colours is disposed on the cube's exposed walls.

The cube's interior walls are symmetrically painted in black and white, creating a

white angle with the ceiling and a black angle with the floor.

A motor, 1,5 turnovers in a minute, is attached in the ceiling at a range from the

white angle 1/3 diagonal towards the black one. There is a model of a sphere which

is placed on the middle of his axis. Two video projectors, which are projecting

images on the floor and white walls, are attached nearby each black wall, in the

middle of the height. Both projections touch each over and mix up right on the

suspended model.

A viewing area is specially marked.

The projector №1 shows a photocollage slide-programme founded on photographs

from the artist's family album. Cycle contains 11 photos which are shown in a

random manner.

The projector №2 shows a video recording of flash mobs and performances and

other newsreels of the Art-centre Pushkinskaya 10. Cycle lasts 30 minutes.