

# WALERA MARTYNCHIK

RECONSTRUCTION OF EVENTS

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Walera Martynchik : art album with reproductions of paintings

*“The physical world made up not of material  
objects but actual entities or events”.*

Alfred North Whitehead

**WALERA MARTYNCHIK**

RECONSTRUCTION OF EVENTS

*“How extremely lavish the designer of our senses was  
when he gave us the faculty of sight and made objects visible”.*

Plato



*Wagner Reconstruction*, 2018  
Oil on canvas, 150 x 120 cm  
Private collection

Walery Martynchik was born in Belarus and spent the first forty years of his life in the Soviet Union. The fact that he studied art and began his career as a professional artist during the Brezhnev regime has had a profound though perhaps paradoxical influence on his work. First of all, it meant that he had a very thorough classical training as a painter, learning as an artist of the 17th and 18th centuries, he had to learn accurate draughtsmanship, the rules of perspective, procedures for preparing canvases and so forth: he was intensively schooled in the techniques for expressing precisely what he wanted to express within an artistic culture that prohibited him from even wanting to express anything except the clichés of Socialist Realism. Secondly, he grew into adulthood without feeling at home, or in any way at ease in the country of his birth. Most people who leave their homeland when already mature have something about them of the transplanted and the uprooted: Walery Martynchik never felt rooted in the first place, he felt alienated, frustrated and bored - Soviet society affected quite a few people that way - and today, in cosmopolitan London, he is a cosmopolitan rather than a Londoner, essentially above place. He is also above, or out of time. He is well informed about events, he lived through the transformation of his native country in the 1980s - as one of those struggling to secure permission to emigrate at a time when emigration was officially discouraged he can be said to have been more engaged than most with this transformation - and he witnessed the first years of Polish democracy before coming to Britain: but he is not particularly interested. He is more interested in art before 1917, and very much more interested in art the day after the day after tomorrow. He is concerned with the long view: to search within himself for the elements and the vocabulary, the building blocks, out of which the new sensibility of a future society will be composed during the centuries ahead. He is not in the game of making predictions about a necessarily indeterminate future he is trying to pull from within himself forms that have a feel of being oriented towards what is to come.

His search began in Belarus in the 1970s as a revolt against a compulsory Socialist Realism, which he recognised to be no more than a petite-bourgeois literalism. But that was perhaps merely an accident of location. If he had been brought up in the West his revolt might have been against what he calls "splashing", the self-indulgent so-called self-expression of Art College graduates who have never been taught how to hold a paint brush properly and think a palette knife is an instrument for making long thin diagonal holes. His revolt took the direction towards complexity and precision, initially inspired by the first hints of Digital Art to reach the Soviet Union. The new computer technology, which promised to supersede technology dependent on heavy machinery, suggested also a new art that went beyond the two - or three - dimensional and the limitations of charcoal, pencil and paint. The technology of the computer also suggested a realm of activity liberated from the physical constraints of society, a secluded inner space analogous to the inner space of the artist's own brain and sensibility.

It was above all the infinite possibilities of complexity that the computer - or the idea of the computer - offered that most appealed to him and which joined up with the technical mastery of painting that he had learnt as a student. His paintings are an explosion of different shapes, instinctive as much as well-schooled, in the massing and balance but Walery Martynchik slightly resents the suggestion that they are decorative. They are decorative but they are not meant to be. They are statements: statements about complexity, intricacy, precision, possibility, coherence. They look fun, but they are meant seriously.

In decorative terms these paintings would work nothing like as well if the shapes in them had not been so precisely executed or the colours so sharp: the same multiplicity, if put on canvas with the expressionistic 'splashing' technique fostered by art colleges in western Europe would simply be a swirl and a blur, nice enough in its way but suggestive of the aftermath of two visits to a Chinese takeaway and eight beers too many. As with the work of Salvador Dali, it is the hyper-realistic precision of technique which gives impact to conceptualizations which would look half-baked if presented in a half-baked style. Walery Martynchik admires Dali. Part of his training in Belarus involved learning a great deal about the (edited) history of Russian art and he has since built on this with what he has learnt about western art. He can talk about other artists in a way that suggests the art historian rather than the contemporary artist. Walery Martynchik doesn't want to be a contemporary artist, certainly not a contemporary artist like other contemporary artists in the West, any more than he wanted to be a Socialist artist. He just wants to be an artist, and he is interested in the work of other artists, irrespective of their time and place, because what they found in themselves helps him in his own search within himself. He is happy with the idea of being eclectic. He knew he didn't invent geometry or perspective, or three dimensionality, or acrylic paint, or the human face. But he does not see himself as being in any sub-variety of the eclectic tradition: the only tradition he would wish to place himself in is the tradition of the artist pushing forward to realize his own vision of what is what might be what will be.

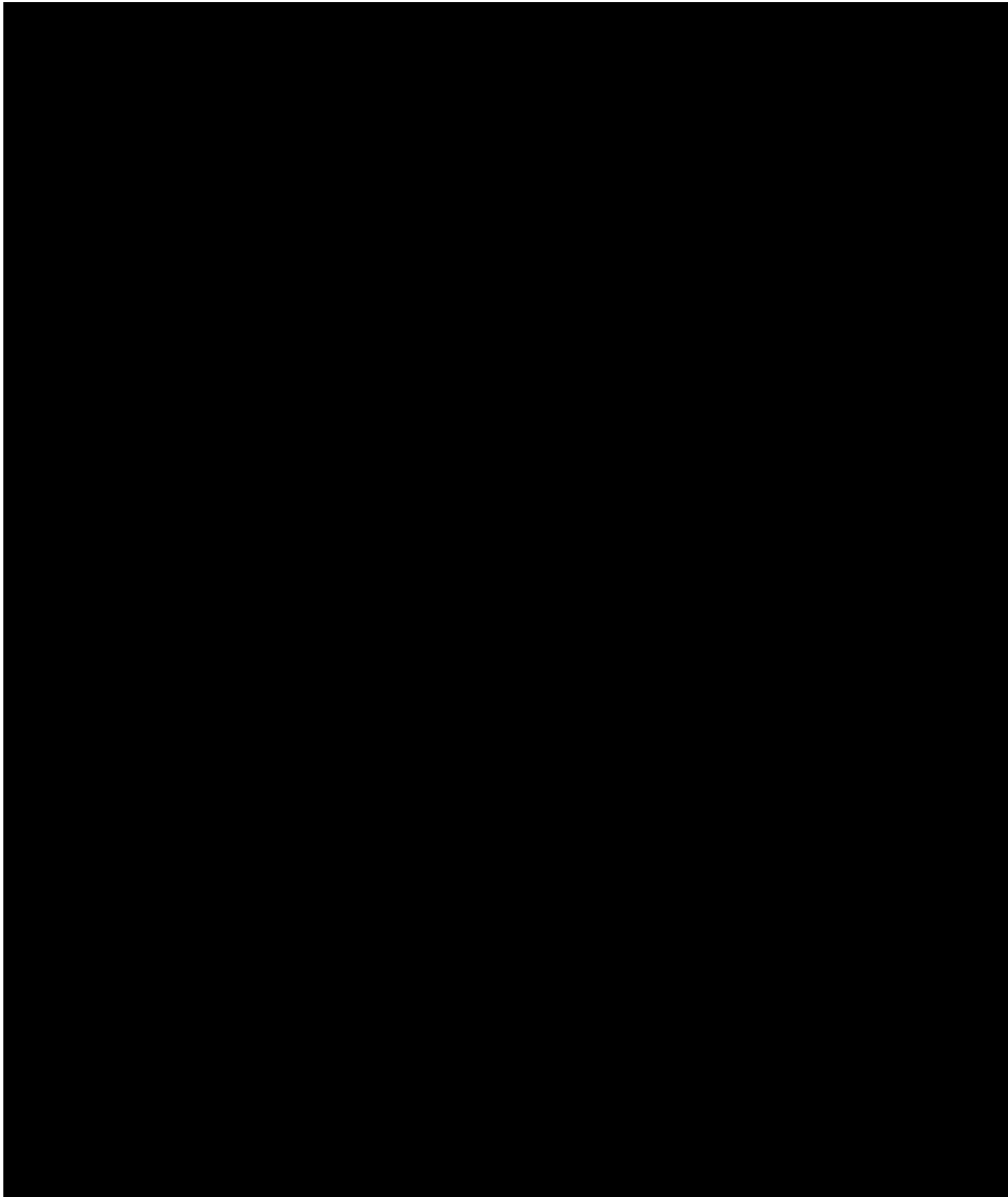
*A. D. Harvey. 2010*











WALERA MARTYNCHIK

RECONSTRUCTION OF EVENTS

THE HISTORY OF IDEAS IN PICTURES

*“Walera Martynchik is without any doubt, the heir of the highest tradition of Russian Avant-Garde and Abstract Art”*

The INDEPENDENT  
March 2013

*“Martynchik in particular, played a leading role in organising the Belarusian Underground Art in Minsk”*

Norton Dodge Collection of the  
Soviet Underground Art (Catalogue)  
1995

*“Walera Martynchik’s first exhibition in Paris is a revelation”*

LE QUOTIDIEN de Paris  
May 1992

# **ART OF MEMORY**

## Encyclopaedia Sovietica

*“The Great Soviet Encyclopaedia and my childhood were inseparable. It was mandatory for Soviet officials to subscribe to the Encyclopaedia by the Stalinist’s government in post war Russia.*

*My father was one of them and soon after the death of my mother, he had dumped fifty volumes of the Encyclopaedia and a myself, then just a baby, in my granny’s cottage and left for the city to make a career in the Justice system.*

*For many years those fifty heavy volumes, full of coloured images under semi-transparent paper, replaced the absence of children’s books and toys. They defined the nature of my approach to creativity which mostly depends on the written word from dictionaries and encyclopaedias.*

*This had allowed me to abstract the inspiration from the whole history of human thought; from the Euclidean atomic theories, history of visual culture and to the present philosophy of complexity”.*

W.M.



## Arcadia

*"It was a medieval existence in the post war Belarusian village. No electricity, no TV or radio but Nature was overwhelmingly close. Rivers, woodlands, fields, and marshes – everything has reminded me and complemented the images of Old Masters from the Encyclopaedia Sovietica.*

*Summertime - Arcadia. Poussin, Lorrain and Titian were my favourite. Arcadian magic was present everywhere. Rivers were full of nymphs, woodlands and fields were inhabited by dryads and fawns.*

*Winter in the Belarusian village - was the animated copy of the Flemish artist Breughel.*

*Snow, ice skating, animals, and children. Up to now I use Arcadian motives in my art. Visual and spiritual nostalgia".*

W.M



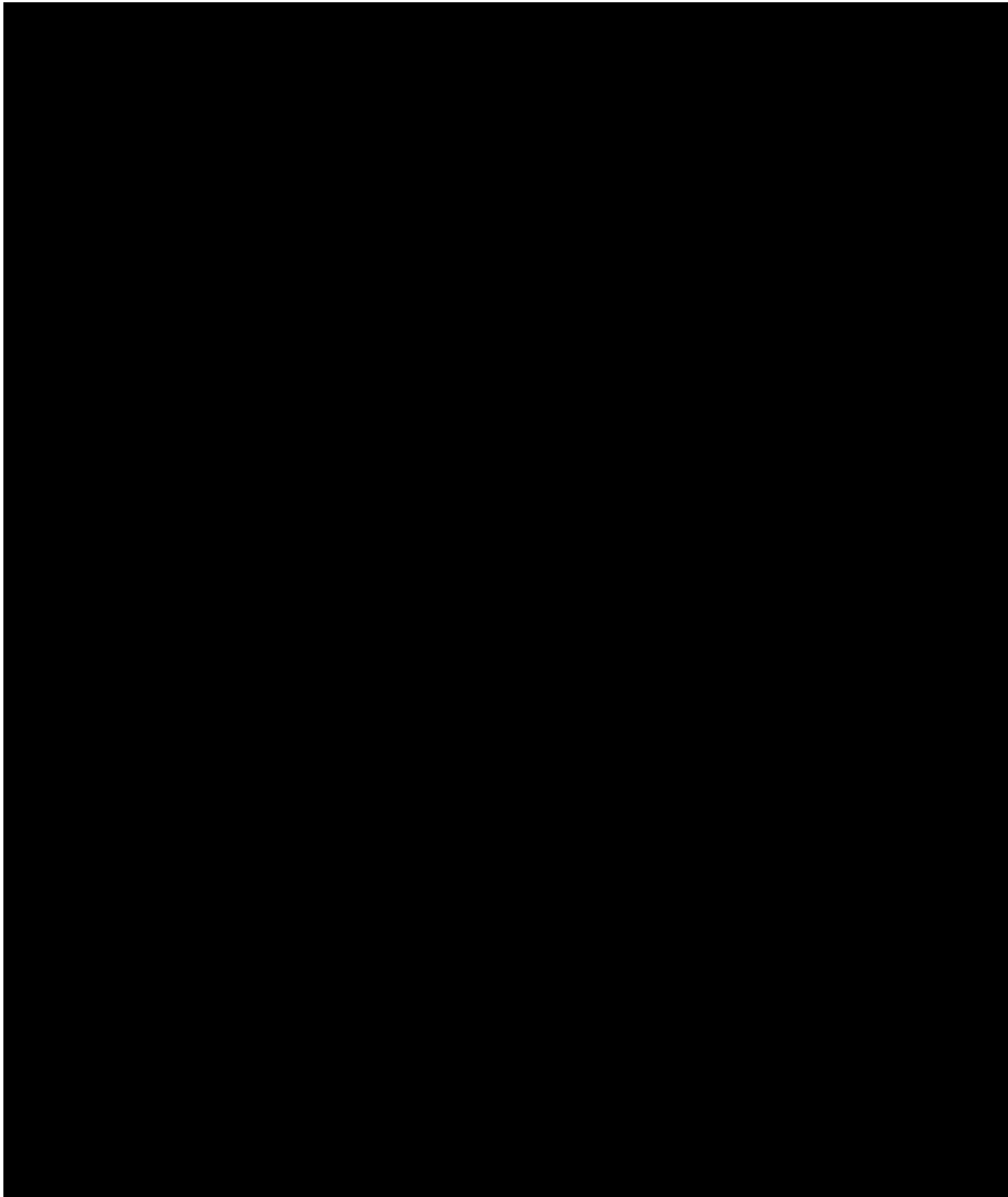
Winter Landscape With A Bird Trap  
Pieter Bruegel the Younger



An Arcadian Landscape with stories from the legends of Pan and Bacchus  
Nicolas Poussin



The Harvesters, Pieter Bruegel the Elder



# **THE BEGINNING**

EARLY WORKS



*Seascape Crimea*, 1972  
Oil on canvas, 30 x 40 cm



*Minsk Cityscape, 1970*  
Oil on canvas, 60 x 90 cm



*Minsk Cityscape, 1970*  
Oil on canvas, 60 x 90 cm



*Early works, 1967*



*Model*, 1968  
Oil on canvas, 65 x 60 cm

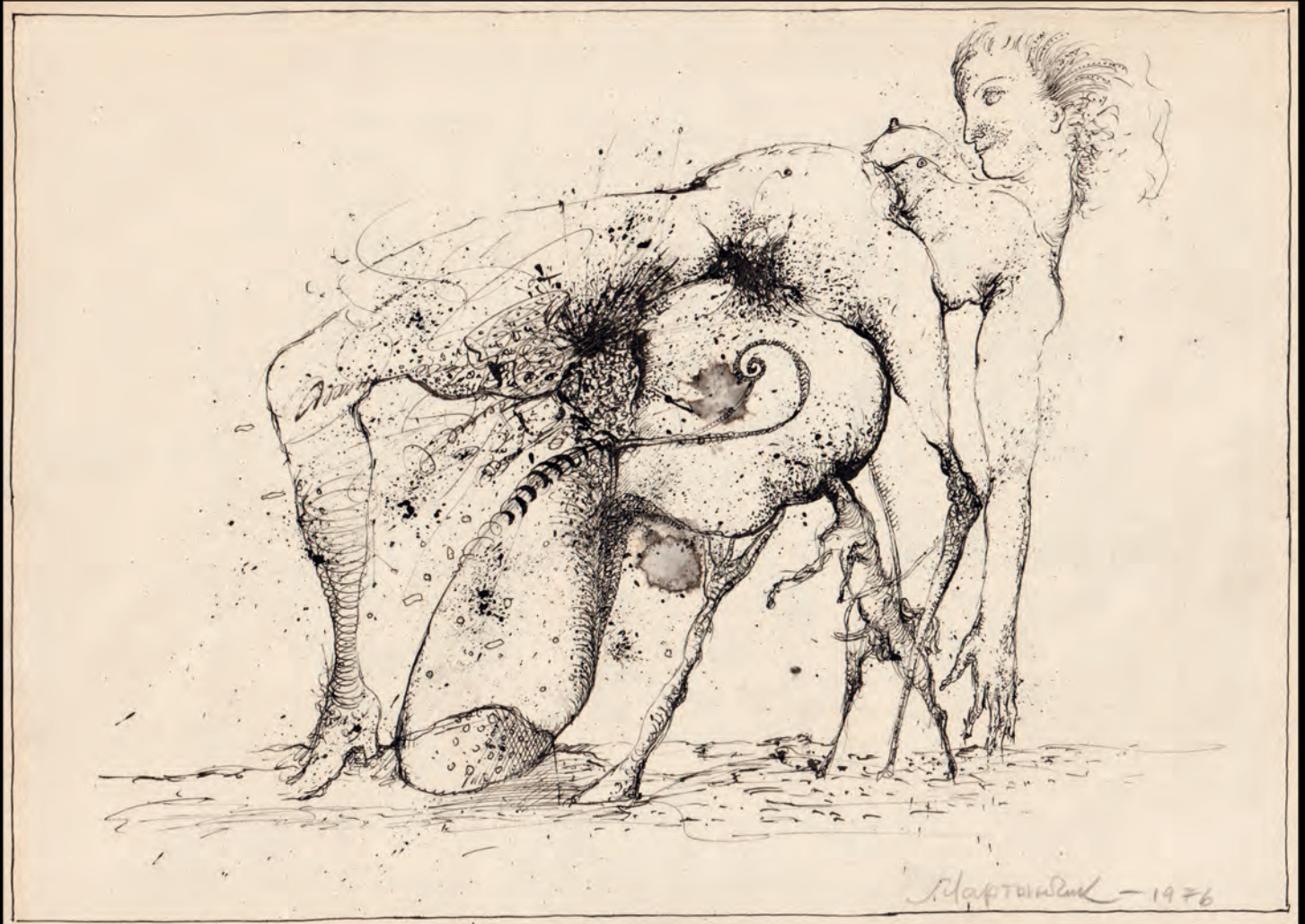


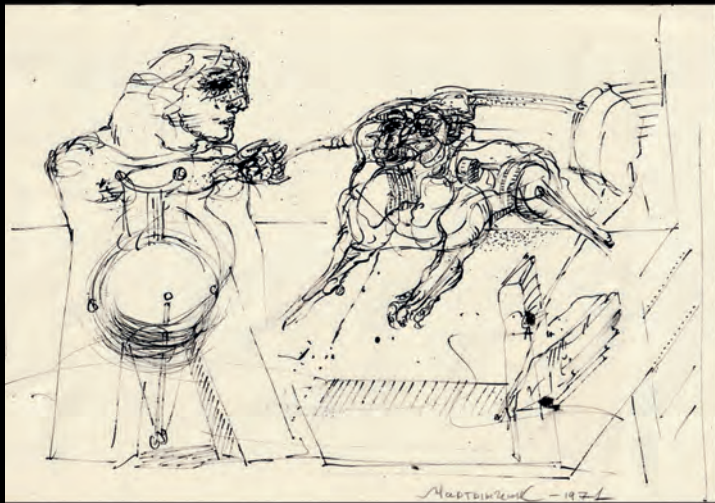
*Still life*, 1968  
Oil on canvas, 25 x 30 cm





*Minsk, 1968*  
Oil on canvas, 25 x 30 cm





Drawings, 1970 - 1976  
Ink on paper

# JOURNEY INTO UNDERGROUND

## Underground period 1967-1987

*“Communist state stripped artists of their right to independently create works of art; instead, they had to follow strict guidelines of production or behaviour. The piece of art existed no longer as an aesthetic entity but as tool of propaganda cloaked under the guise of “art”.*

WIKIPEDIA

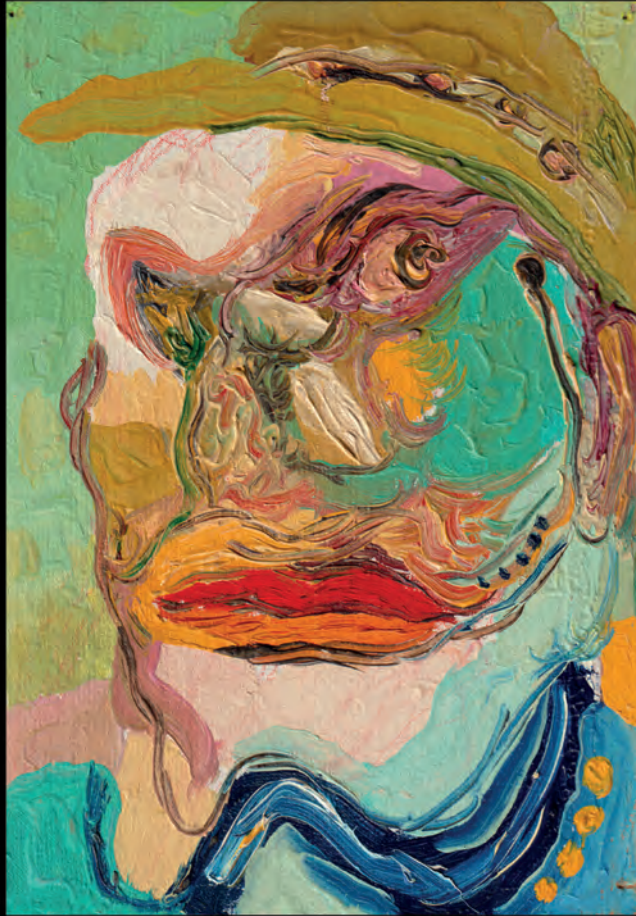
## ETHICAL AND AESTHETICAL RESISTANCE

*Walery Martynchik was born in Belarus in 1948 and thereby he grew up under Soviet Union rule. In his late teens in 1965 he won a place and a scholarship to study at the Minsk College of Art but within a year, regardless of his evident talent, he was asked to leave because the works he was starting to produce for student shows were not considered acceptable. In 1967 he won a further place and scholarship to study in the mural painting department of the Belarusian State Academy of Arts. Although he lost his scholarship again for submitting stylistically unacceptable works, and in spite of a ten-month period of hospitalization due to stress, he did manage to complete the course in 1972 - by submitting an officially acceptable piece of work! On this basis he was able to start a career as a muralist with a state public art company.*

*Annela Twitchin. Art Historian*



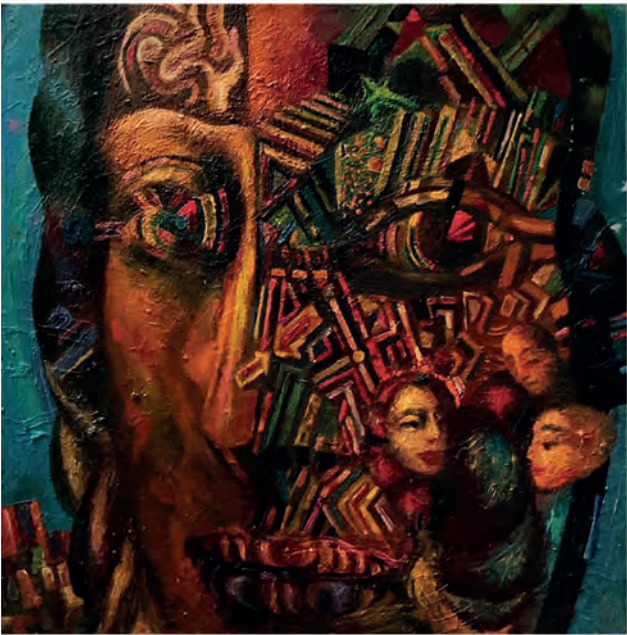
*Dialog*, 1970  
Oil on cardboard, 25 x 20 cm



*Postman, 1968*  
Oil on canvas, 20 x 30 cm

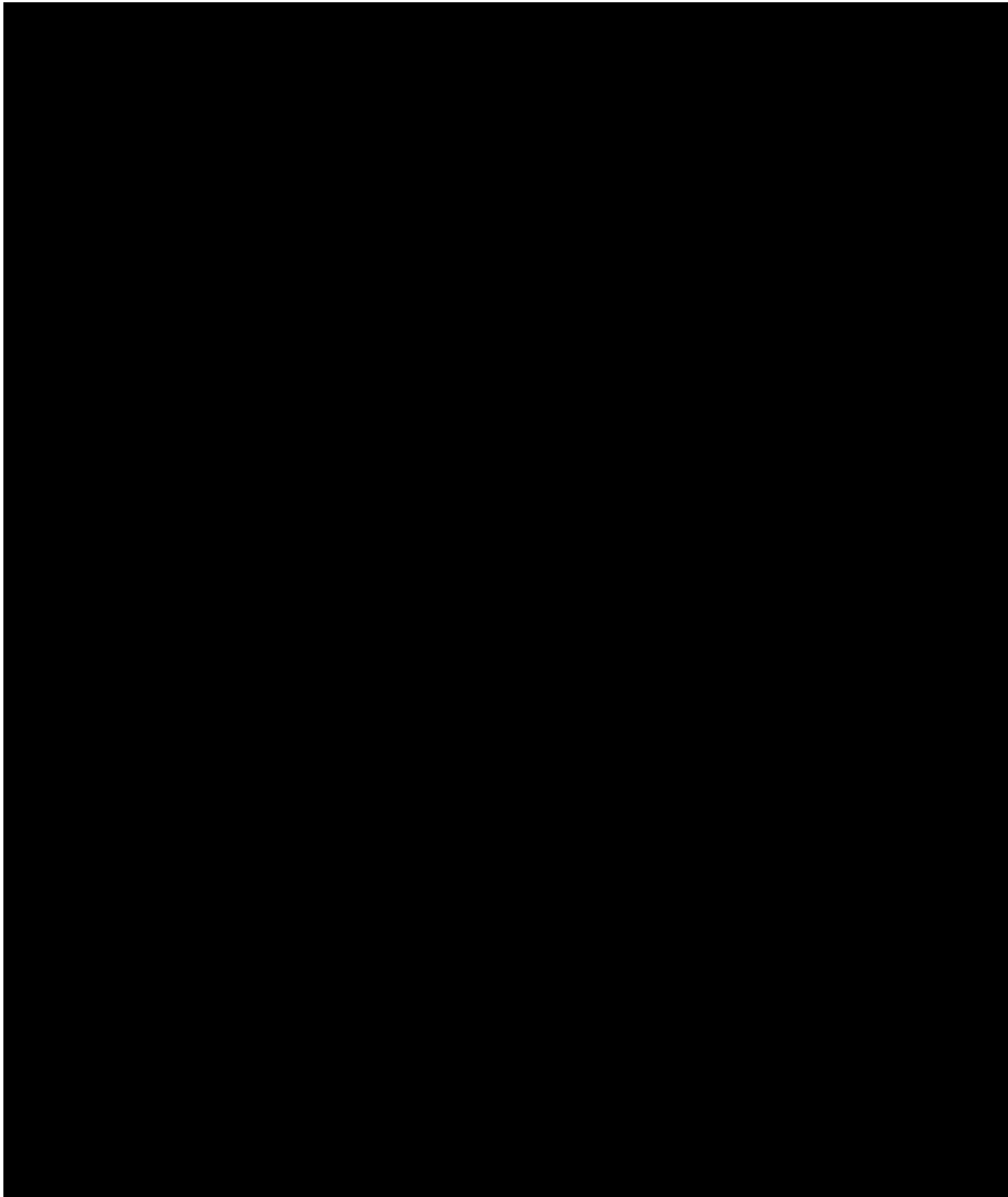


*Event No 18, 1974*  
Oil on canvas, 30 x 40 cm









## THE THAW

*“What his experiences reveal is that despite the fact that Stalin had died five years after his birth and a Khrushchev “thaw” was seemingly occurring, the strangulating structures of Stalinist ideology still dominated. In 1932, Stalin had ordered the abolition of all artist groups and state control was established through the institution of a single Union of Artists to organise the artistic life of the Soviet Union. It monitored every brush stroke for conformity of content and method in line with the ideological academic art called Socialist Realism. Although the Union of Artists retained its vigorous hold, changes occurred that it could not control. There had been in the late 1950s a series of exhibitions that re-established contact with what was happening in the contemporary art world of the West. In 1956 the Museum of Fine Arts, Moscow, held a Picasso exhibition. In 1957 an exhibition of 4000 works by contemporary artists worldwide was hosted by the Soviet Union and 1959 heralded the arrival of an American National Art exhibition. At the same time, the rediscovery of the works of the original Russian avant-garde was taking place aided by access to surviving private collections”.*

*Annela Twitching. Art historian*

*"For Martynchik this had special significance. He had stated that "his determination from the very beginning of his career was to carry on the early 20th century avant-garde painters' traditions of advancing Russian art." Already in the 1970s, while earning his living as an official muralist, he had begun seriously to develop his own style as an unofficial or underground artist".*

*Annela Twitching. Art historian*



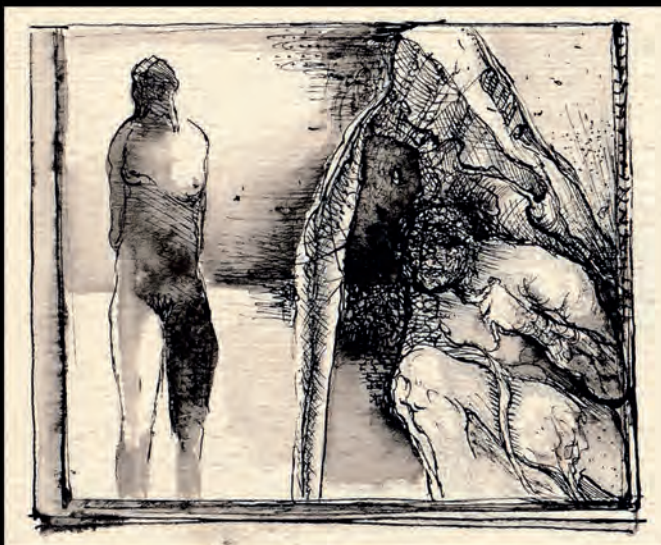
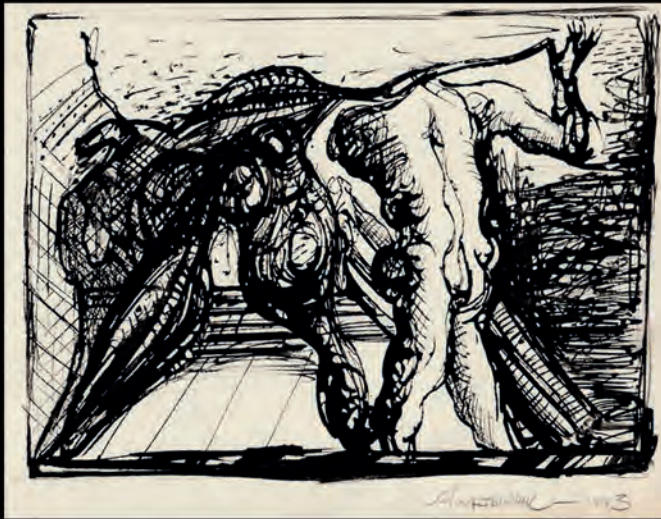
*Journey to Egypt, 1978*  
Ink on paper, 30 x 40 cm



*Drawings, 1975*  
Ink on paper, 25 x 30 cm



Self Portrait, 1968  
Oil on canvas, 55 x 60 cm



Drawings, 1976  
Ink on paper





A. Twitchin - *"We are talking about the Soviet Underground Art period. Can you compare the situation in Minsk with the situation in Moscow at that time?"*

W. Martynchik - *"In Belarus it was a much deeper underground existence. There were some diplomats, journalists and collectors in Moscow and Leningrad. They could visit studios, purchase art works, or even organise some apartment exhibitions. The American professor Norton Dodge managed to buy and save for history thousands of art works of underground artists in Moscow and Leningrad. There were neither diplomats, nor collectors in Minsk at that time as the secret police controlled everything. They had considered any unofficial artistic activity as unlawful and dangerous for the totalitarian state. Therefore, conspiracy was the only solution to survive as an artist in Minsk. This explains why Belarusian artists are usually not present in the recent exhibitions showing the Soviet underground Art."*



1947. 1975

*The Muse*, 1975  
Oil on canvas, 50 x 40 cm



*Invasion*  
Oil on canvas, 46,5 x 61,5 cm  
Private collection

# IN SEARCH FOR INNER FREEDOM

## ART OF ESCAPE

*"Amongst others, the meaning of the word "Zone" in Russian is the place of confinement, an ominous, damned place. The place which is not suitable for life. Surprisingly, this place is inhabited. What is more, if you were born in Zone and are not deprived of curiosity, your unique experience represents a certain interest. Many things in Zone can excite your inquisitiveness, such as: Physics and Metaphysics, Flora and Fauna, Sirens singing and Sphinxes howling. Sages and Prophets. Cookery Books and the History of Cultivation of Hemlock. There are some Festivals in the Zone; but the author must say that for many years he has been having the same dream: he is escaping from the Zone. We are approaching the main theme here - the theme of Escape. This, as you possibly realised by now, is the favourite, I would say the author's fixed idea. "Many years ago, when the author was much younger, he suggested the most radical approach to the escape problem. This was the Explosion and the Great Breakthrough. As a result, everything in the Zone is to overcome Zone Gravity, from being at rest, elements will start moving randomly. Chaos is the herald of Freedom. But with time methods and means of Escape are changing. Now the author and his heroes are preparing Escape more carefully. They are using: Predictions, Secret Signs, Black Light and Animal Skin. Invisible Dimensions, Fig Leaves and Thorny Crowns. They are trying to avoid: Provocations, Unexpected Visits, Mystery Meanings and Meteorite Showers. In case of failure, they are ready to go back to the Zone for another Escape Attempt".*

W.M.



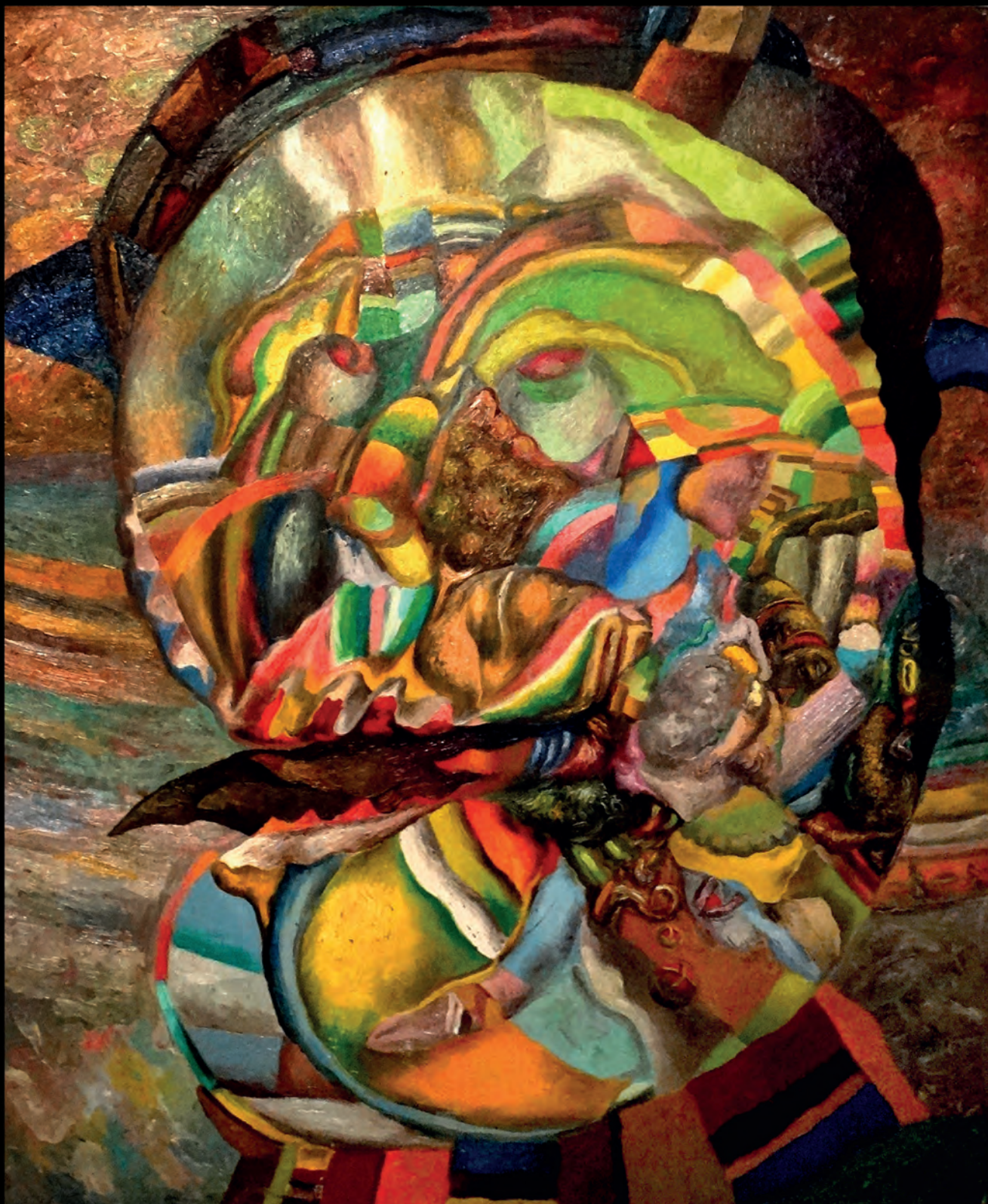
*Ganymede and Aphrodite, 1972*  
Oil on canvas, 25 x 35 cm



*Magic Performance, 1968*  
Oil on canvas, 25 x 35 cm



*Theatrical Scenery, 1970*  
Oil on canvas, 25 x 35 cm

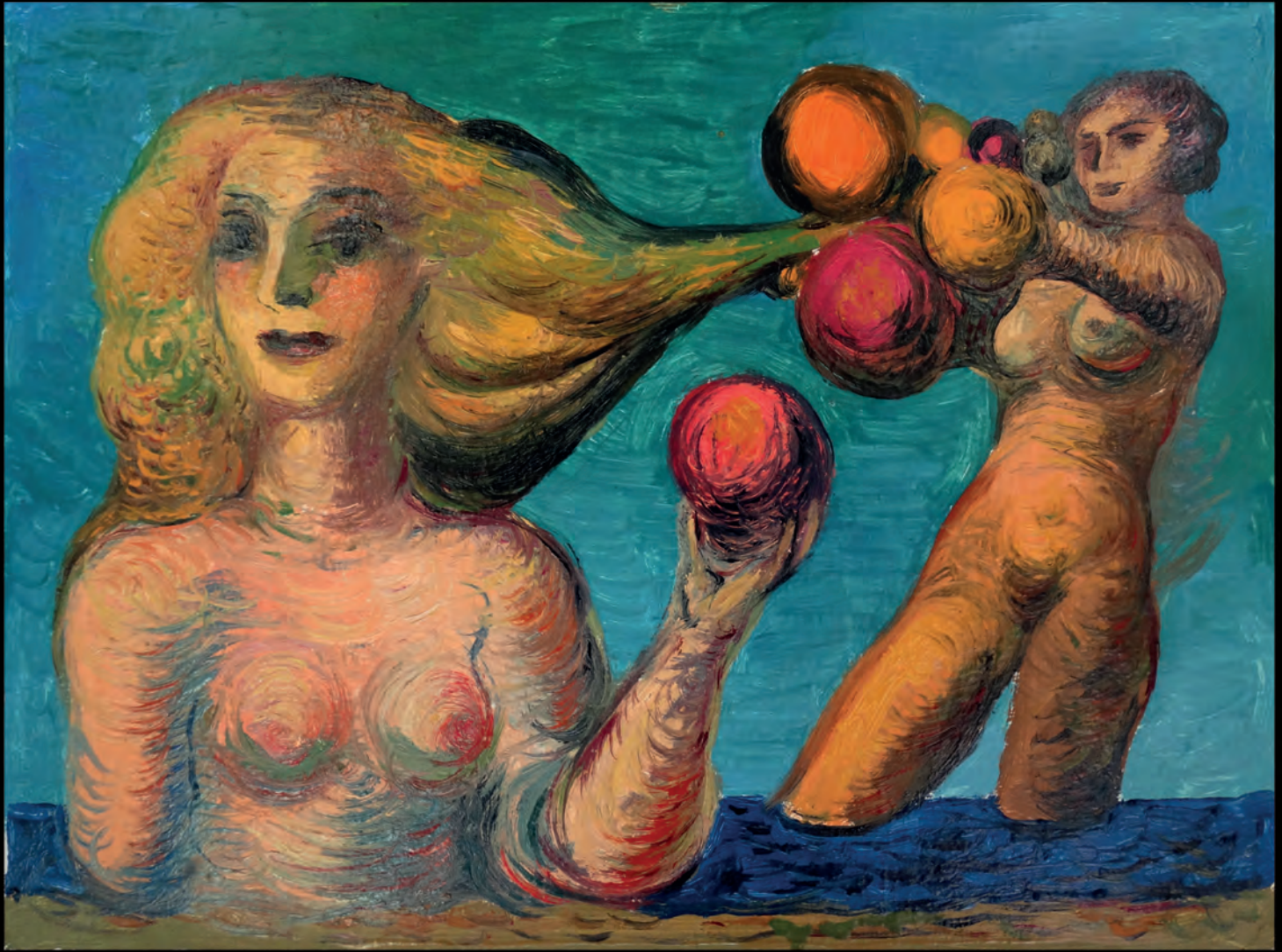


*Maharaja*, 1969  
Oil on canvas, 100 x 80 cm



*Seascape Crimea, 1972*  
Ink on paper, 40 x 50 cm





*Swimmers*, 1972  
Oil on canvas, 40 x 60 cm



*Walera Martynchik was born and studied Art in the former Soviet Union.  
A founder and a curator of «Forma» the first group of underground artists in  
Belarus (1987-1990)*

*Since 1990 lives and works in London*

### **Solo exhibitions**

- 2019 ARTery Art fair, Singapore*
- 2019 The London Ultra19, OXO Tower, , London*
- 2018 National Museum of Ukraine, Walera Martynchik Art, Lviv, Ukraine*
- 2018 The London Ultra18, OXO Tower, London*
- 2018 Willesden Green gallery, London*
- 2016 STAGE Art fair , Singapore*
- 2015 Bienalle of Light and Sound, Moscow, Russia*
- 2014 Museum of Decorative Art, Moscow, Russia*
- 2014 Walera Martynchik Art, Crouch End Open Studios, London*
- 2013 Walera Martynchik Art, Albemarle gallery, London*
- 2012 «Art of Memory» Walera Martynchik Art, drawings, Vyner street gallery,  
London*
- 2011 The Pink Floyd show, Walera Martynchik Art, O2, London*
- 2010 MTV Award, Walera Martynchik Art, Madrid, Spain*
- 2010 Unique Art Gallery, Chelsea, London*
- 2008 Walera Martynchik Art, Morozoff Galerie, Brussels, Belgium*
- 2008 Walera Martynchik Art, New End Gallery, Hampstead, London*
- 2007 «Consolation Zone» Martynchik Art Foundation, Pushkin House,  
Bloomsbury Square, London*
- 2006 Walera Martynchik Art, ArtLondon.com Gallery, London*
- 2005 Walera Martynchik Art, ArtLondon.com Gallery London*
- 1997 Walera Martynchik Art, Galerie Basmajan, Paris, France*
- 1994 Walera Martynchik Art, Vlissingen City Gallery, Holland*
- 1994 Walera Martynchik Art, Galerie Basmajan, Paris, France*
- 1992 Walera Martynchik Art, Galerie Basmajan, Paris, France*
- 1990 Walera Martynchik Art, Red Square Gallery, London*

## Selected group exhibitions

2015 *Red Square Gallery, Singapore* 2015 *Academy of Art, Moscow, Russia* 2015 *Na Kashirke Gallery, Moscow, Russia* 2015 *Beliaev Gallery, Moscow, Russia*  
2014 *Lounerdale House Gallery, Highgate Hill, London*  
2014 *Koller Abstract Art Gallery, Academy of Art, Moscow*  
2013 *Academy of Art, Moscow*  
2012 *Vyner street, Ostrovska gallery, London*  
2012 *Vyner street, Matt Roberts gallery, London*  
2012 *Abstract Art Group show, Vitebsk, Belarus*  
2010 *La Galleria Pall Mall, Art Bizzar, London*  
2010 *New End Gallery, Hampstead, London*  
2010 *Artige Fine Art, La Galeria pall Mall, London*  
2010 *Russian Art Fair, Mayfair, London*  
2010 *Artige Fine Art, Colomb gallery, Mayfair, London*  
2010 *Rickshaw House Gallery, London*  
2010 *Unique Art Gallery, Chelsea, London*  
2010 *Russian Art Fair, Mayfair, London*  
2010 *Artige Art exhibition, Mayfair, London*  
2010 *Rickshaw Art Gallery, London*  
2009 *Bedfordbury Gallery, Covent Garden, London*  
2009 *Rickshaw House Gallery, London*  
2009 *Albemarle Gallery, London*  
2008 *New End Gallery, Hampstead, London*  
2007 «21 Century Watercolour» *Royal Society of watercolour artists, Bankside Gallery, London, prise winner*  
2005 "21 Century Watercolour" *Bankside Gallery, London*  
2005 *New English Art Club, Mall Gallery, London*  
2004 *Royal Institute of Oil Painters, Mall Gallery, London*  
2002 *Demarco Art Foundation, Brooks University, Oxford*  
2001 *Dach exhibition, Gallery in Kunsthaus, Tacheles, Berlin*  
2000 *Demarco Art Foundation, Stanley Picker Gallery, London*  
1998 *Kensington Art Fair, London*  
1995 *Art from Belarus, Edinburgh Festival*  
1991 *Olympia Art Fair London*



*The Dialog*, 1968  
Oil on canvas, 60 x 80 cm



*Two Nymphs*, 1970  
Oil on canvas, 60 x 90 cm



*On the Beach*, 1971  
Watercolour on paper, 40 x 50 cm



*Demon*, 1972  
Oil on canvas, 60 x 90 cm

*After liberalisation of political and cultural lives in the former USSR an organiser and a leader of "Forma"-a group of nonconformist artists in Belarus*

*1989 "Forma" exhibition Union of Artists gallery, Moskow*

*1989 "Forma" exhibition Troitsk City-gallery, Moskow*

*1988 1st Festival of Soviet underground Art, Narva, Estonia*

*1988 "Forma" exhibition Na Kashirke gallery, Moscow*

*1987 "Forma" exhibition "Kadriorg" State Art Museum, Tallinn, Estonia*

*1987 "Forma" exhibition, Kohtla-Yarve Gallery, Estonia*

*Awards- Prize winner «21 Century Watercolour» competition, Bankside Gallery, London 2005*

Public and private collections:

*National Museum, Lviv, Ukraine*

*Singapore public collection*

*Museum of Modern Art, Minsk, Belarus*

*Norton Dodge collection of Soviet Underground art, New Jersey, USA*

*Private collections around the globe.*



## COSMIC PLAY IN THE SYMBOLIC UNIVERSE



K. Malevich, E. Lissitzky

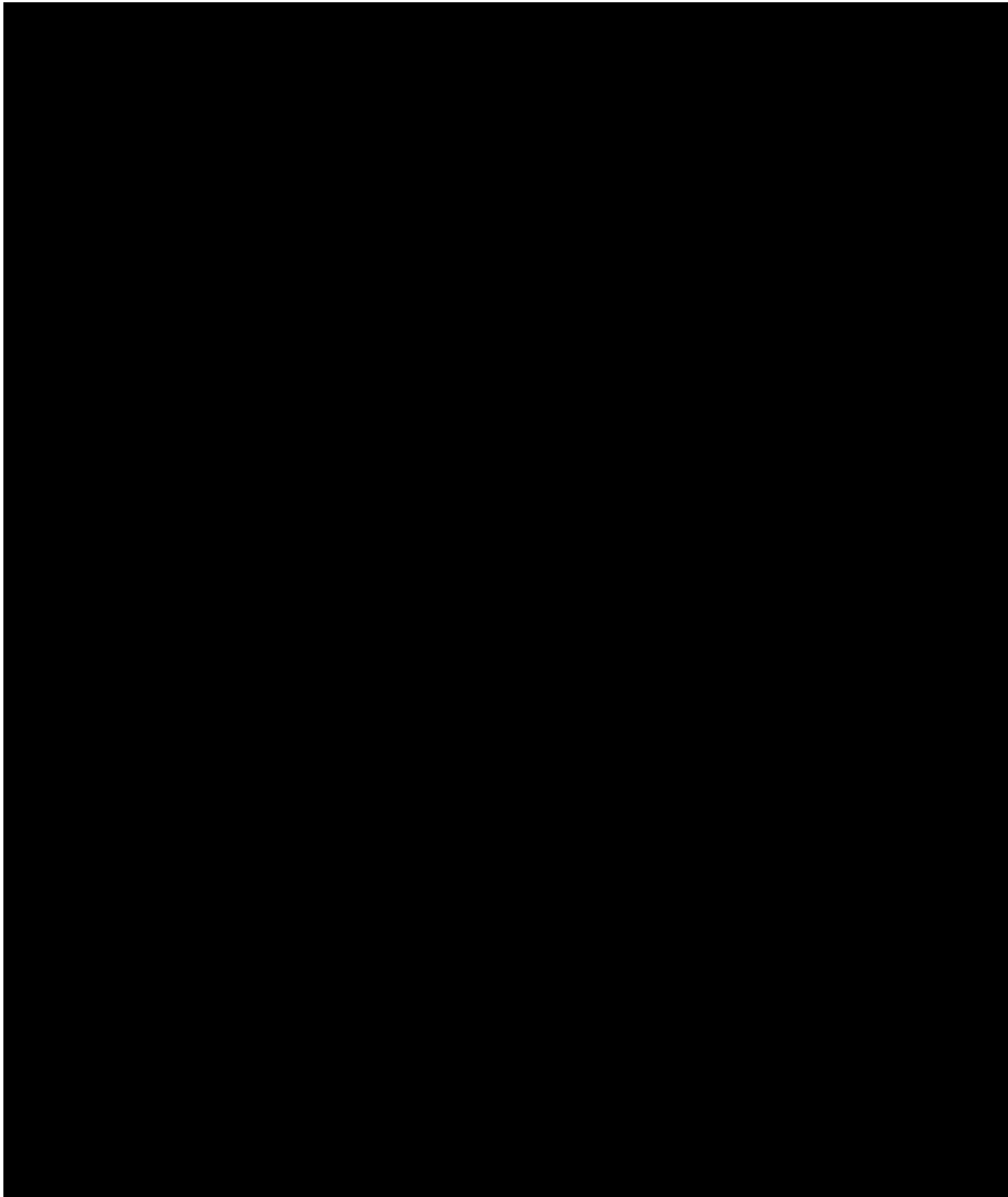
### REDISCOVERY OF VITEBSK

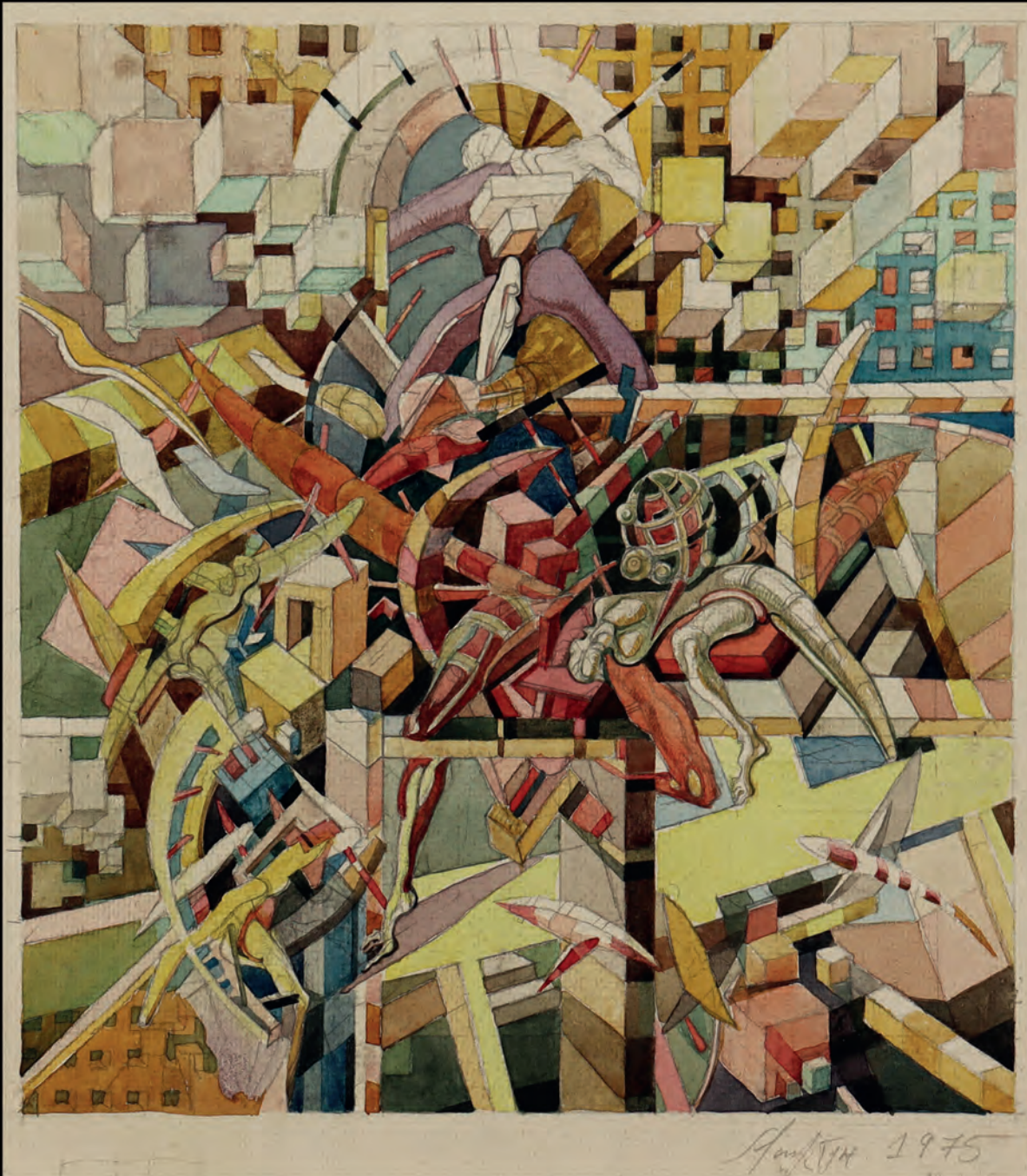
*"The other shocking thing we have discovered is that the state propaganda machine kept secret the cultural history of Vitebsk, a small provincial town in Belarus where M. Chagall was born, where K. Malevich, E. Lissitzky and other avant-garde artists taught their suprematism theories and where the aesthetic revolution of the world's importance took place".*

W.M.









*Losing Gravity*, 1975  
Watercolour on paper, 40 x 30 cm

*One of the attractions of the period of the first Russian avant-garde artists for Martynchik was its remarkable diversity of developments not solely in the arts. Amongst these, in Russia as much as in the rest of Europe, there was a growing fascination with more than just an imaginative possibility of a fourth dimension.*

*Lewis Carroll's 'Through the Looking Glass' of 1872 was an early precursor of the highly popular science fiction of H.G. Wells. His 'The Time Machine' of 1895 and other stories are explorations in literary terms of four-dimensional space. Apart from such literary explorations, mathematicians and philosophers were engaged in exploring the possibility of the existence of a hyperspace. The first important philosopher of hyperspace was Charles Hoover Hinton - he had trained in mathematics and physics at Oxford. His obsession with the possibility of enlarging man's 'space sense' led to the publication of two books: 'The New Era of Thought' 1880 and 'The Fourth Dimension' 1904. For Martynchik this had special significance. He had stated that "his determination from the very beginning of his career was to carry on the early 20th century avant-garde painters' traditions of advancing Russian art." Already in the 1970s, while earning his living as an official muralist, he had begun seriously to develop his own style that we apprehend the world, he firmly believed that could lead to the possibility of developing the space sense to intuit new kinds of space. To further this he developed a physical method of perceiving higher spatial dimensions rather than simply relying on mathematical manipulation of symbols. To this end he settled on multicoloured cubes, which would be aids to concentrate analysis but were also the basis of his system of learning to visualise a four-dimensional hyperspace. New horizons were opened up.*

*In France this provided a justification for the rejection of three-dimensional Renaissance perspective by the cubists in their work. In Russia the fourth dimension has been an active concern of a number of artists, writers and musicians for many years. In Russia the true successor to Hinton was Ouspensky who went on to create a uniquely Russian brand of hyperspace philosophy. His early training in mathematics was balanced by his passionate interest in arts. His two major books on hyperspace were 'The Fourth Dimension' 1909 and 'Tertium Organum' 1911.*

*For Ouspensky our world of physical phenomena represents an unreal three-dimensional section of the noumenal world of four dimensions, The ability to discern the world of the noumenal required sensitivity and emotion that lie in the visionary power of artists. Artists, for Ouspensky, were able to feel the reflection of the noumenon in the phenomenon. Ouspensky had also written of a need for 'a new language' for the time when the fourth dimension could be revealed. As history has shown, in pre- Revolutionary Russia the fourth dimension was understood in painting in terms of time - which was a symbol of the new vision for the future. Following the popularisation of the curved space-time world of Einstein's theory of relativity in post-Revolutionary Russia, the fourth dimension was redefined as time in the space-time world of Einsteinian relativity. The compositional structure of Martynchik's work clearly continues his engagement with past and present days, scientific developments in the exploration of the constituents making up space.*

*Annela Twitching. Art historian*



*The Cosmic Event After Van Gogh Cut of His Ear, 1984-1987*  
Diptych, oil on canvas, 200 x 400 cm  
Private collection









*Angels and Cannibals I*, 1978  
Oil on canvas, 160 x 140 cm





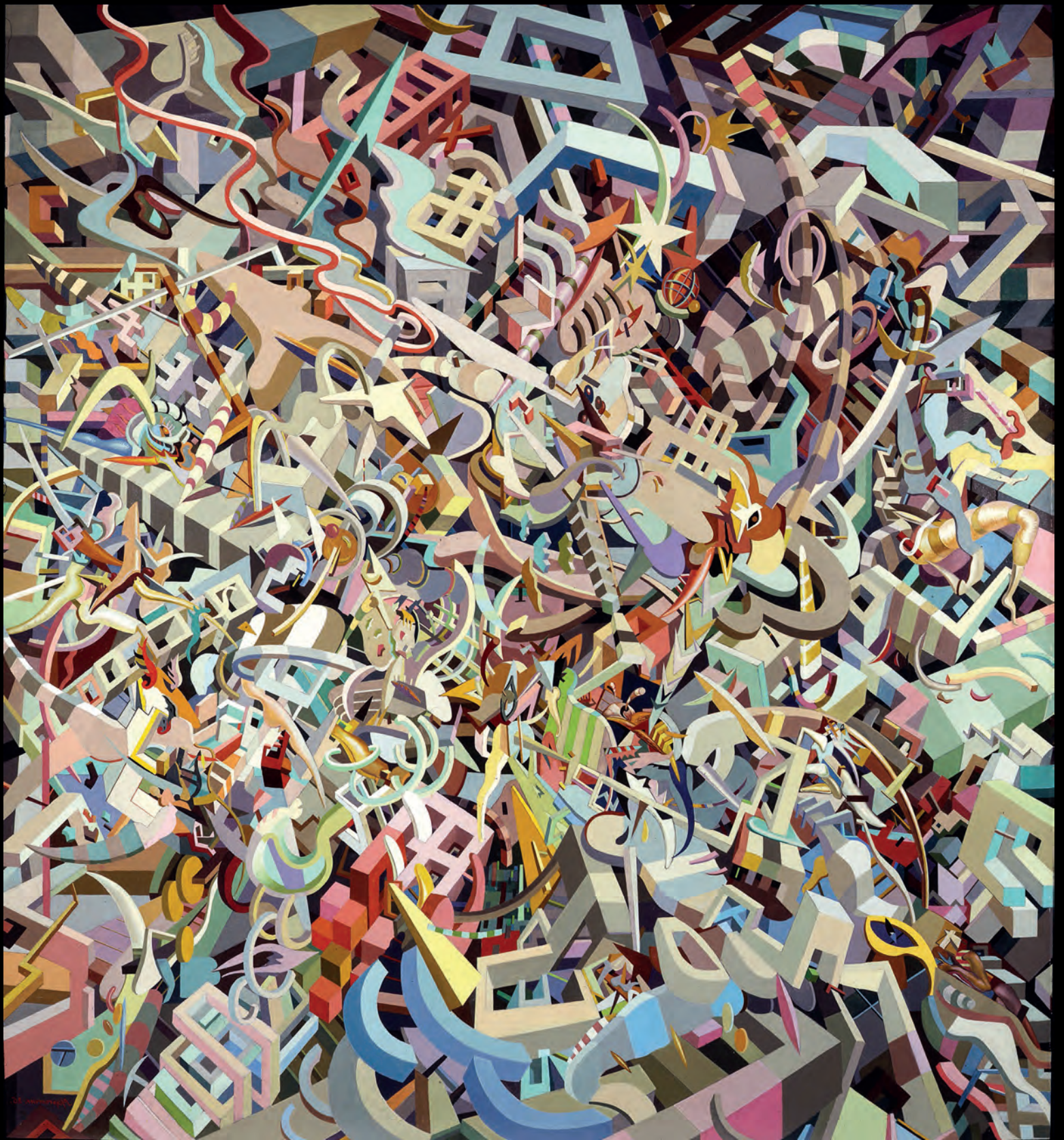
## THE ADDITIONAL ELEMENT

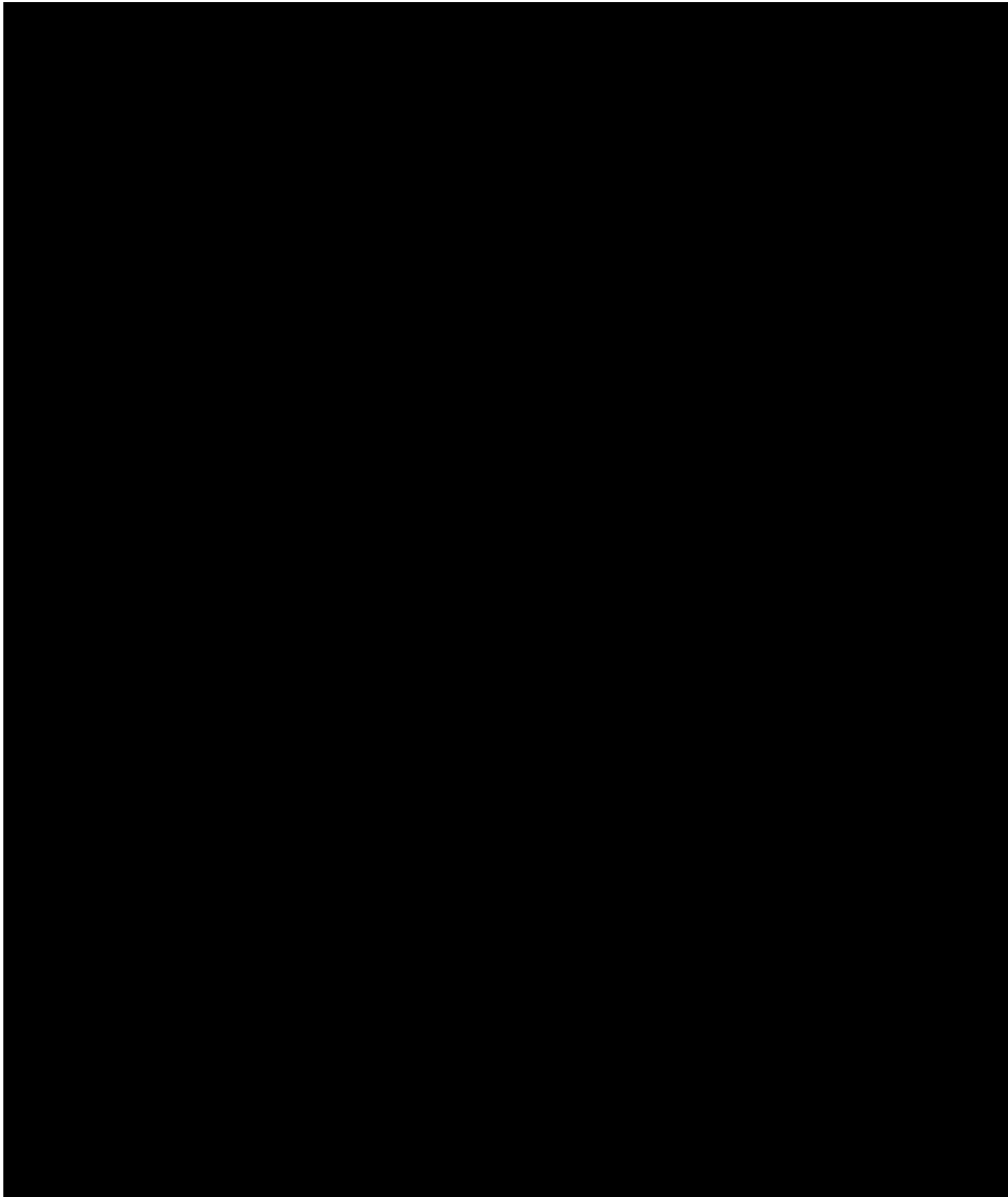
*"K. Malevich considered his art a stage of development in a universal culture. The results of this work served as the basis of the theory of the additional element in painting which Malevich developed.*

*By an "additional element" Malevich understood a new structural formative principle which arises in the process of artistic development".*

W. M.

*The Beginning, 1980*  
Oil on canvas, 220 x 200 cm  
Norton and Nancy Dodge Collection  
New Jersey





# **ESCAPE INTO COMPLEXITY**

VOLUME AS AN ADDITIONAL ELEMENT

## FROM MINIMALISM OF AVANT-GARDE TO MAXIMALISM OF MEGA-ART

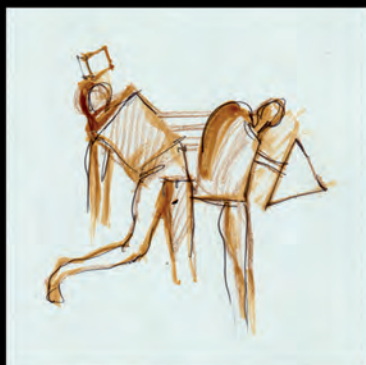
*“For decades flatness dominated the abstract Art of the 20th century. Pretending to be a computer and playing with 3-D, I wanted to add some volume to Kandinsky’s forms and shapes and to the spots and splashes of Pollock’s works. I did it and my curiosity has been rewarded with unexpected, growing, chaotic, self-developing structures which demanded a certain level of complexity before coming to the state of balance”.*

W.M.





*Conspiracy of Silence*, 1984  
Oil on canvas, 220 x 200 cm  
Private collection







*Danse Macabre Choreography, 1977*  
Ink on paper, 60 x 65 cm

## DYNAMIC BALANCE IN THE DYNAMIC LABYRINTH

*“One day the visitor in my studio, a nuclear physicist, exclaimed: “Wow! Your compositions are the illustration of the Second Law of Thermodynamics”. He introduced me to the concept of entropy which can be interpreted as the amount of disorder the system contains. This provides a way of connecting the microscopic world where Newtonian and quantum mechanics rule, with macroscopic laws of thermodynamics. In the isolated systems (the surface of the canvas in my case) entropy continues to grow until it reaches its maximum value at what is called thermodynamic equilibrium. Interestingly, this explains the fact that my compositions cannot be considered finished until they reach the equilibrium state, or maybe I can call it Dynamic Balance in the Dynamic Labyrinth”.*

W. M.



*Messenger, 1979*  
Oil on canvas, 220 x 200 cm  
Private collection





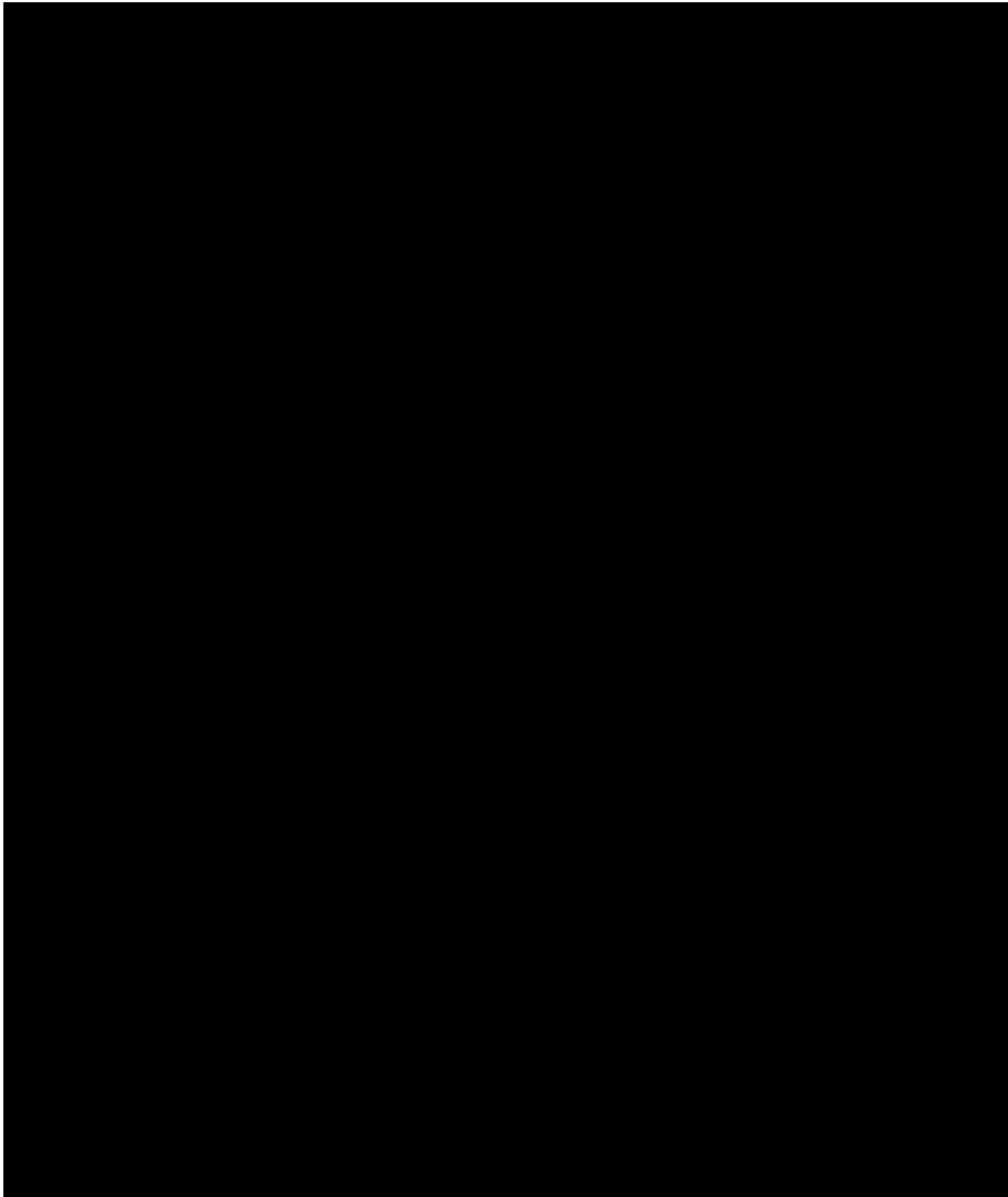
## THE ZONE

*"I called my first large compositions Zones. I had been working on them deep underground for almost twenty years because only in secrecy could I survive as an artist at that time in my country. Those canvases were the only place where I could ignore the then current weird political and social life".*

W.M.



*Expulsion*, 1989  
Oil on canvas, 220 x 200 cm  
Private collection





*Danse Macabre Choreography, 1977*  
Ink on paper, 60 x 65 cm

“He called these works “zones”. Zone of course within Soviet vocabulary stood for the prison camp. Martynchik’s vast canvas zones are where he liberated and organised his own creative vision. They are the products of internal freedom - expressions of internal freedom as opposed to external constraints. Each of the vast canvases is composed of complex structuring and just a positional interweaving of clearly defined objects both animate and inanimate. They represent or re-structure the elements of experience not as a continuous reality but as they appear in inner vision.

In 1979 Tarkovsky made his film “Stalker”, the location for which was a no longer functioning power station on the outskirts of Tallinn. The desolate dereliction becomes the zone in which two men are guided by a third to reach the ‘room of desires’ in which their wishes will reorganise their world; but once arrived at whether they cross the threshold or not is never determined - what are the forces that control our external or individual desires?

Annela Twitching. Art historian

*The Goldmine*, 1992  
Oil on canvas, 220 x 200 cm  
Private collection







## THE GAME

*"The 'Glass Bead Game' by German novelist, Hermann Hesse, first published in 1946, was a major inspiring provocation. The sound of those scattered beads, their kaleidoscopic combination of shapes and forms became for me a visual translation of the Conceptual Game which integrates all Fields of Human and Cosmic Knowledge through forms of Organic Symbolism".*

W.M.



*Last Attempt*, 1997  
Oil on canvas, 145 x 145 cm  
Private collection

*"We can see a perfect analogy for his style in the titular game of Hesse's novel, a complex puzzle in which calculus, myth and classical composition play equal part. A cursory glimpse at one of his images reveals a morass of contrary styles and substances, yet they never seem over-crowded-busy, certainly, but each of the apparently scattered elements are carefully framed within the image..."*

*Annela Twitching. Art historian*



*Lost Angels*, 2000  
Oil on canvas, 100 x 125 cm  
Private collection

## THE COMBINATORY PLAY

*"Combinatory Play seems to be the essential feature in productive thought"*

*A. Einstein*

*"Combinatory Play is an extraordinary method to generate ideas. It allows one to reshape and reconstruct. To fragment and to transform. Combining ideas dramatically increases the complexity of a system and changes our perception and nature of interactions. Endless dynamics. New combinations for new futuristic possibilities".*

*W.M.*



*In Search of Gravity*, 2000  
Oil on canvas, 200 x 180 cm  
Private collection







## THE DIVINE

*"In ancient Indian thought, the goal of human existence tends to involve Escape from Time.*

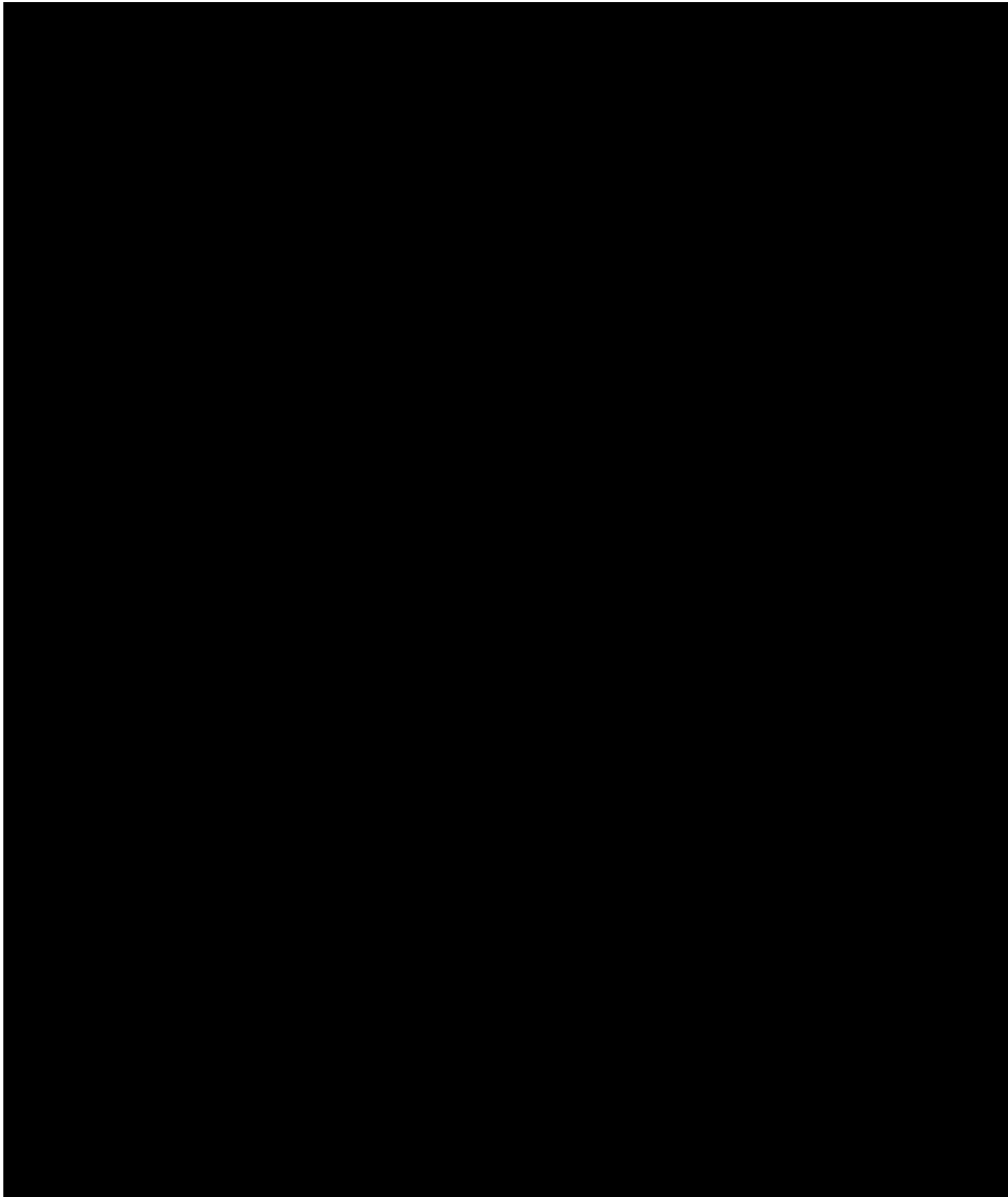
*The Intuition, Curiosity and Metaphysical ambitions brought me to the conclusion that Art and Philosophy could express the same content - The Divine.*

*After the cosmogony of the Avant-Garde, the only logical way to add my contribution was to look out to the other side of our physical reality. Using metaphor as a language, a sense of humour as a tool, imagination as a magic wand, I arrived eventually to visualize the Divine World of "After Physics", as defined by Aristotle. The Divine Laboratory, where new Universes are being created, the Divine Kitchen where new primordial soups are being cooked from the new primordial ingredients".*

W.M.



*Angels Revolt*, 1997  
Oil on canvas, 120 x 90 cm  
Private collection



# THE FORMA

## PERESTROIKA MEANS RECONSTRUCTION

*"My studio in Minsk was a meeting point at that time. Everyone could come without invitation. Central location and proximity to local bars attracted young, educated, urban people of Minsk. Artists, scientists, poets, philosophers had in my studio the place where they could talk without fear of secret police. Tea, coffee, sometimes wine. Crowded, but cosy, friendly place. I never complained because the only bench in my studio was usually occupied by guests and I had no choice but to keep working while others were sitting, drinking and chatting. The more guests I had, the more productive I was".*

*Nobody expected that long night of totalitarianism and total isolation would come to an end but it happened. Unbelievable things started to emerge. One day amongst my guests was the lady-curator of the Estonian State Museum. In the middle of the night, I was woken up by the telephone call. Ninel Ziterova, the lady-curator, said that she was so impressed with my art works that she could not sleep and decided to call me to offer me the solo show in the State Art Museum Kadriorg in Tallinn. After her call, I could not sleep. Even in my dreams I could not imagine the possibility to show my works publicly during my lifetime.*

*1986 - the first year of the Perestroika - things started to change. The curator of the Estonian State Museum Kadriorg, Ninel Ziterova, visited the artist studio in Minsk and suggested the solo exhibition in Estonia. In spite of the exciting proposal, without transport and money the practical realisation was difficult. The only solution was to involve some more Belorussian underground artists. The idea proved to be successful and after visiting some artists' studios, a number of artists were selected and the group was named 'Forma' to make clear that the major interest of artists represented is in developing the aesthetical part of Art rather than political. At that time, the majority Moscow and Leningrad Underground artists had been involved by means of their Art into criticism of the Soviet political system".*

W.M

"None of his works has ever been exhibited in Minsk. And, most probably, not one is ever going to be. Recently he has decided to immigrate. I do not know whether everybody will agree, but for me it is obvious that his works are on the apex of our versatile and multinational "underground art". The tragedy is that it remains under the ground after all".

M.Shashkina. Curator of the Russian state Tretiakov Gallery. Art magazine *Decorativnoie Iskusstvo*, 1998.



*Dimension Visible*, 1990  
Oil on canvas, 220 x 200 cm  
Private collection





*"...It is important, then that the Dodge collection also contains a modest sample of the kind of art produced during these years in Belarus and Moldova. As in the Ukraine, in those republics one could sense an emphatic tendency toward an artistic development focused on aesthetic issues. Drawing heavily on the avant-garde of the 1910s and 1920s that emerged in such centres as Vitebsk and Minsk, contemporary Belarus artists offered the western world a glimpse of the kind of art that had been flourishing all along outside the rarefied artistic environment of Moscow and Leningrad..."*

*...Evoking the balanced measures of Malevich's paintings, the shapes in Martynchyk's works are at once centred and weighted while projecting beyond the parameters of the painting's frame. What is most striking about these paintings is their monumental scale, a particularly bold direction for the late 1970s, when had to be transported covertly and displayed in clandestine quarters. Martynchyk, in particular played a leading role in organising the Belarus underground in Minsk. The group emerged in 1987 under the name "Forma", which has now allowed us to recognise the existence of organised nonconformist movement in Belarus."*

*Norton Dodge collection  
of the Soviet Underground Art. Catalogue. 1995*

*Purple Sunset, 2006  
Oil on canvas, 190 x 120 cm  
Private collection*



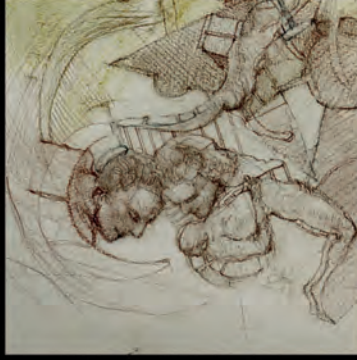


*“The “monumental scale” of my paintings was defined by the very simple fact that we, underground artists, couldn’t even imagine exhibiting our works in Minsk at that time. In absence of public opinion, foreign press, diplomats, tourists and heavy presence of secret police and their informers in every artistic group it could be suicidal to reveal what are we secretly painting. So that my art was pure art for myself - Art for the Art’s sake. My Ivory Tower”.*

W. M.



*Last Supper Reconstruction*, 2010  
Oil on canvas, 160 x 180 cm  
Private collection





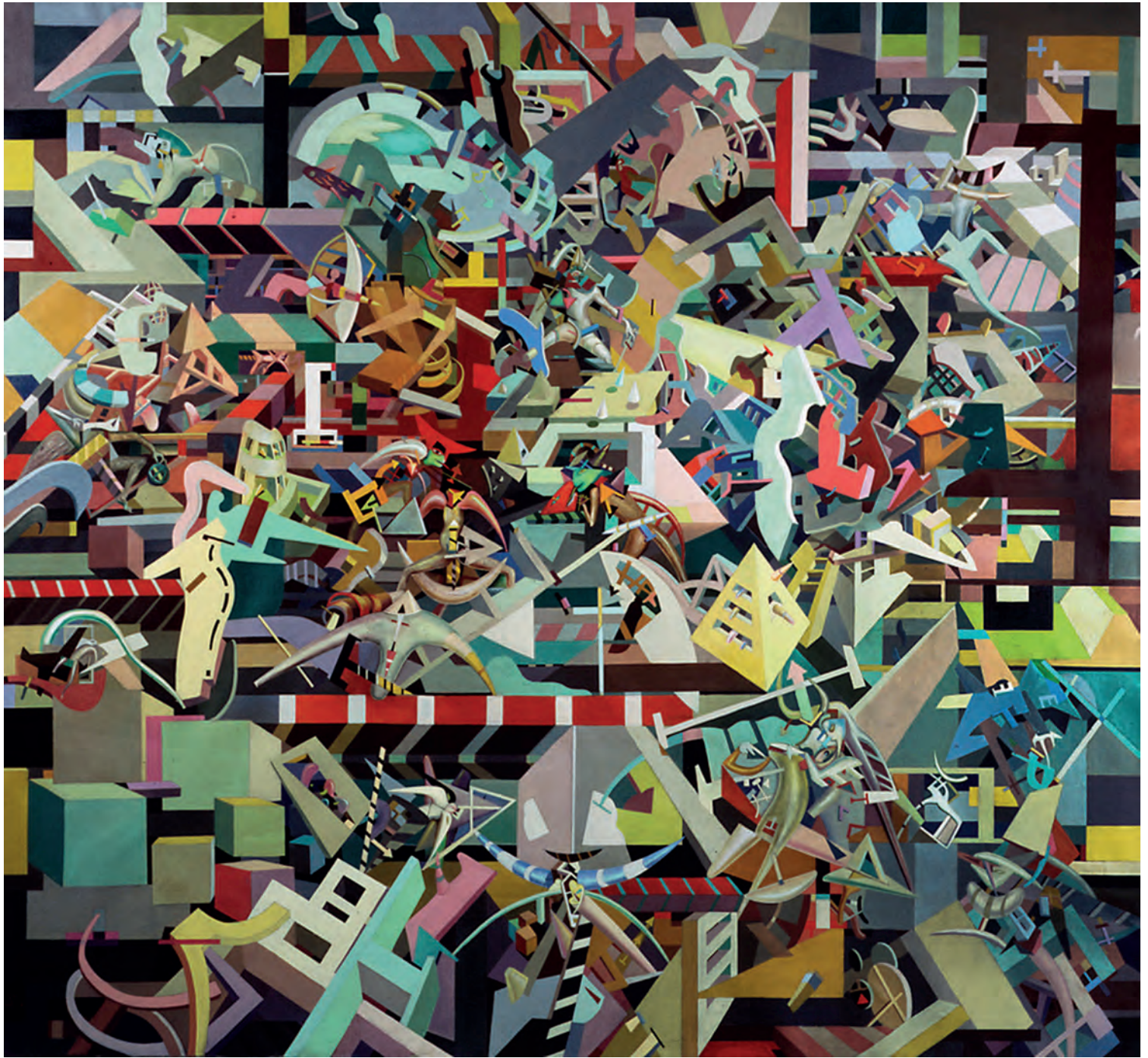


**LONDON, Red Square Gallery,  
1990**

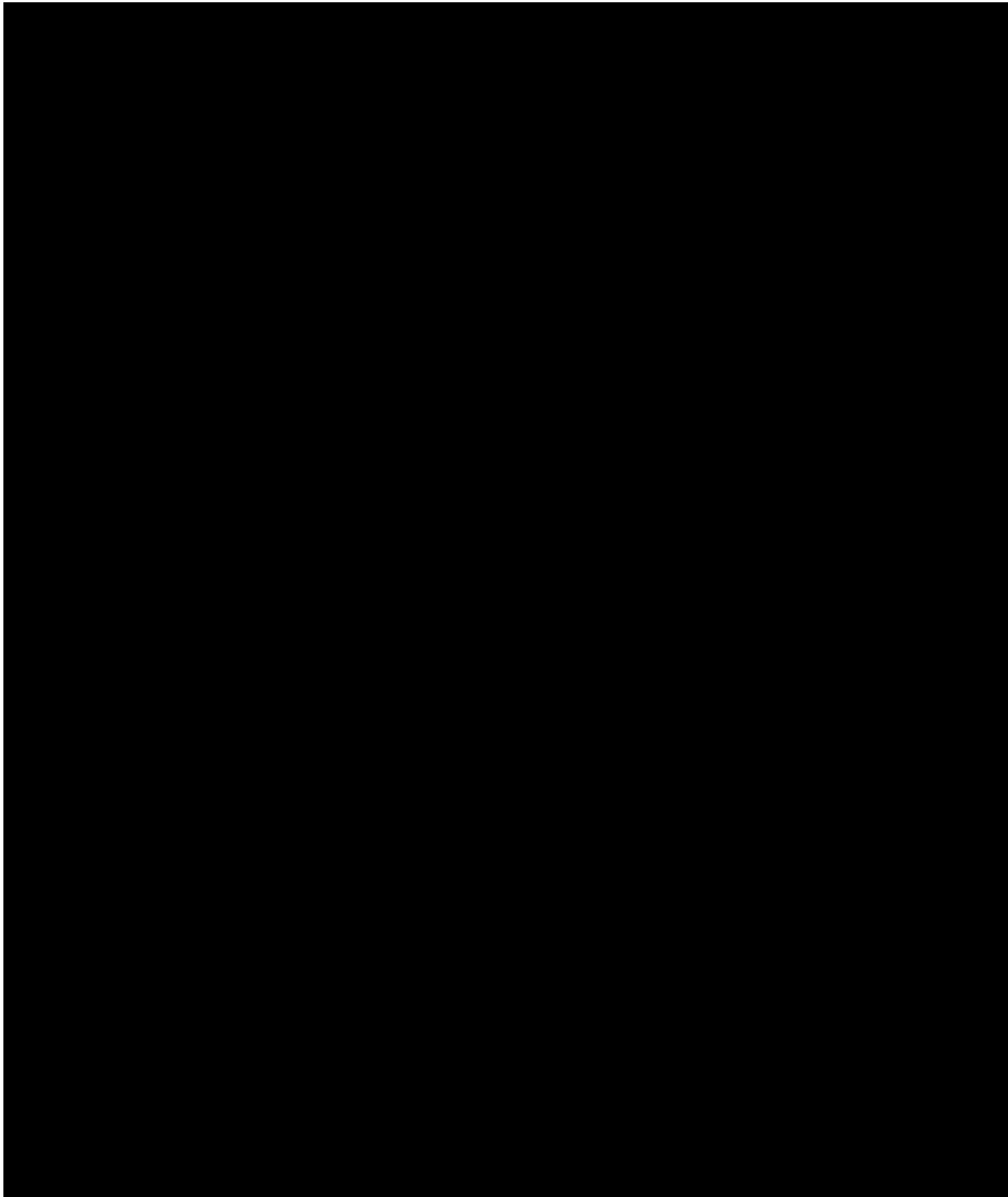
*"When we looked at the paintings of Walery Martynchik and Walery Bobrov we see the product of artistic personalities formed without any commercial consideration. Although they both trained at one of the USSR's best art colleges these two artists never expected their work to be sold or even to be seen by appreciative public.*

*Both these artists belonged to the dissident/underground side of the Soviet art world. The Russian underground artist painted because he or she needed to and it is this need which gives their art such power to communicate. To be an artist in the pre-Gorbachev era, (if you did not paint pictures of victorious communists), was to invite repression, ridicule, professional persecution and abject penury".*

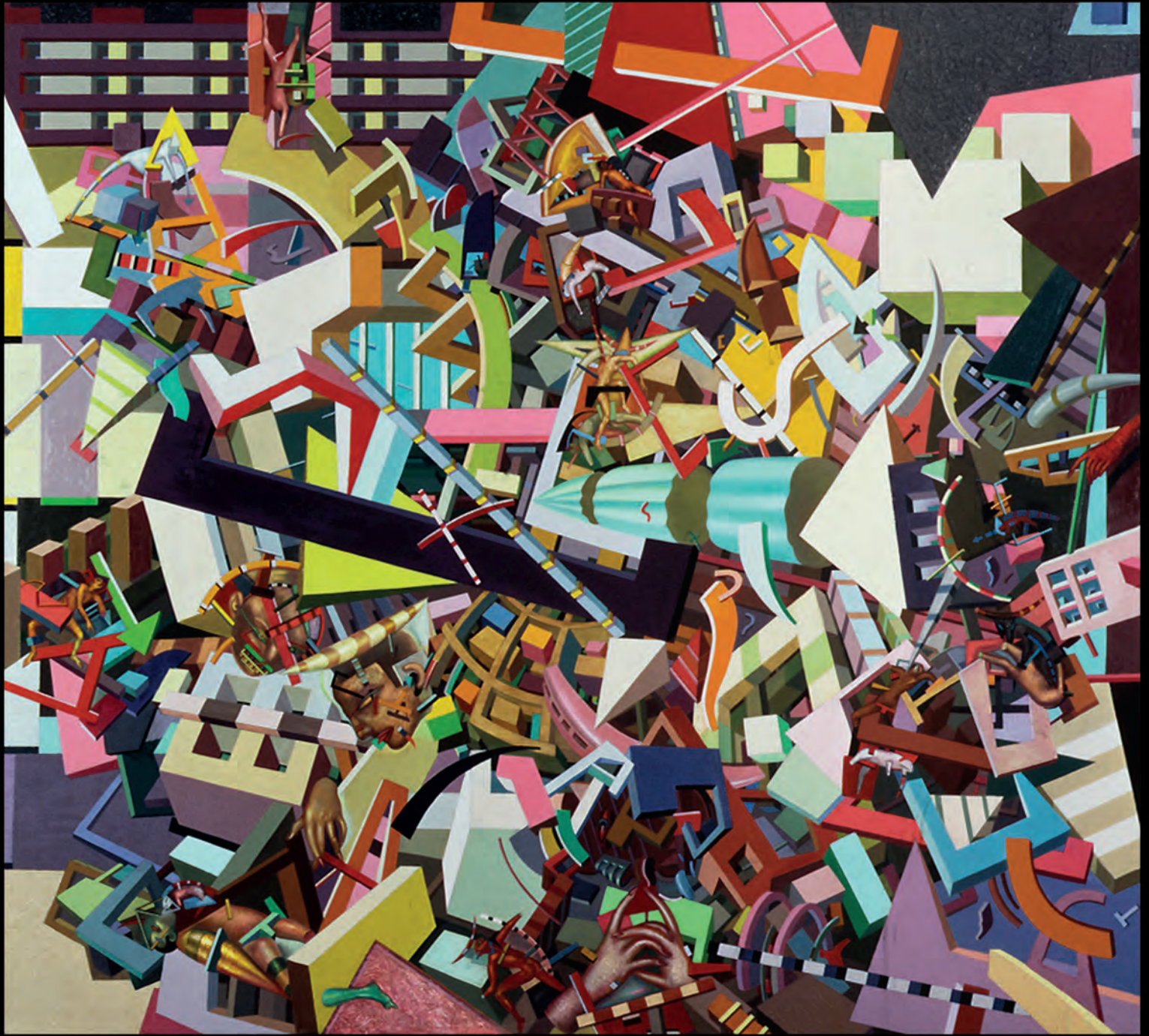
Melson Wingate, London  
April 1990



*Consolation Zone*, 1985  
Oil on canvas, 200 x 220 cm  
Norton and Nancy Dodge Collection  
New Jersey







*Breakthrough*, 1990  
Oil on canvas, 200 x 220 cm  
Private collection

## "Le Mond Suspeuple de Martynchik"

Le Quotidien de Paris, 1992

*"Originally from Belarus, Martynchik settled in London, after spending some time in Poland. His first exhibition in Paris is a revelation, as he has already found, at the same time the height of his powers, his savoir-faire and his own domain (Field, Province) which resembles no other. He paints endless canvases, whose every recess is covered with multiple colours, layered geometric shapes, with half-objects and small figures. The whole forms an inextricable tangle, as if our world were irremediably destined for the dustbin or for a traffic jam from which it was no longer able to extricate (free) itself. The paintings can be viewed from all directions, as there is no longer high or low, north or south, nor beginning, nor boundary. Within this heap, if one looks closely, one can discover geometric elements, boxes, tiny armed warriors, a pitiful Icarus, squares, tubes, taps, an unfinished stucco Madonna, masks, pyramids, rockets, architect's models, scaffolding: all the means necessary to furnish a carpenter's workshop. But there are also lizards piping, clock mechanisms. Generally, when bric-a-brac and found objects are piled up like this, in the work of gesture painters, one has impression of a gigantic disorder, of suffering on a grand scale. This is not at all the case with Martynchik, who remains master of his overabundance and who paints each detail with absolute precision. Although the anthropomorphic part of his art is minimal – are we not details of a universe which structures itself without us? – one infers from this that man is only one ant in an enormous flood. This realisation brings no fear; there is joy and rhythm in the quivering of this painter, who knows – and is this not rare these days? – the meaning of work, and the requirements of a true oeuvre, worthy of the name".*

*Alain Bosquet  
Academic  
French Academy of Fine Arts*

PARIS, Basmadjian Gallery  
1992



BRUSSELS, Morozoff Gallery, 2008

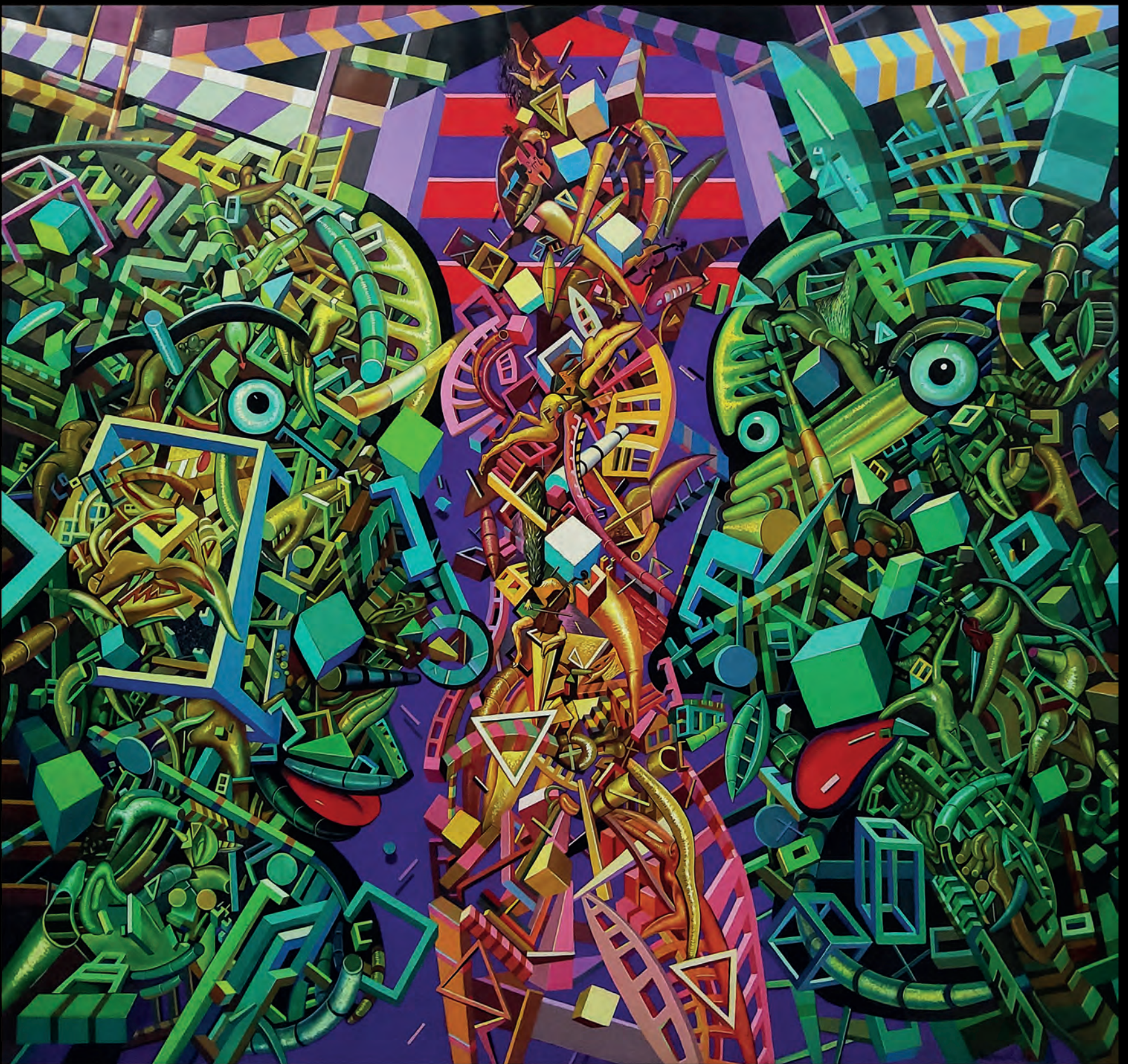
*Reconstruction of Heaven, 2000*  
Oil on canvas, 200 x 220 cm  
Private collection





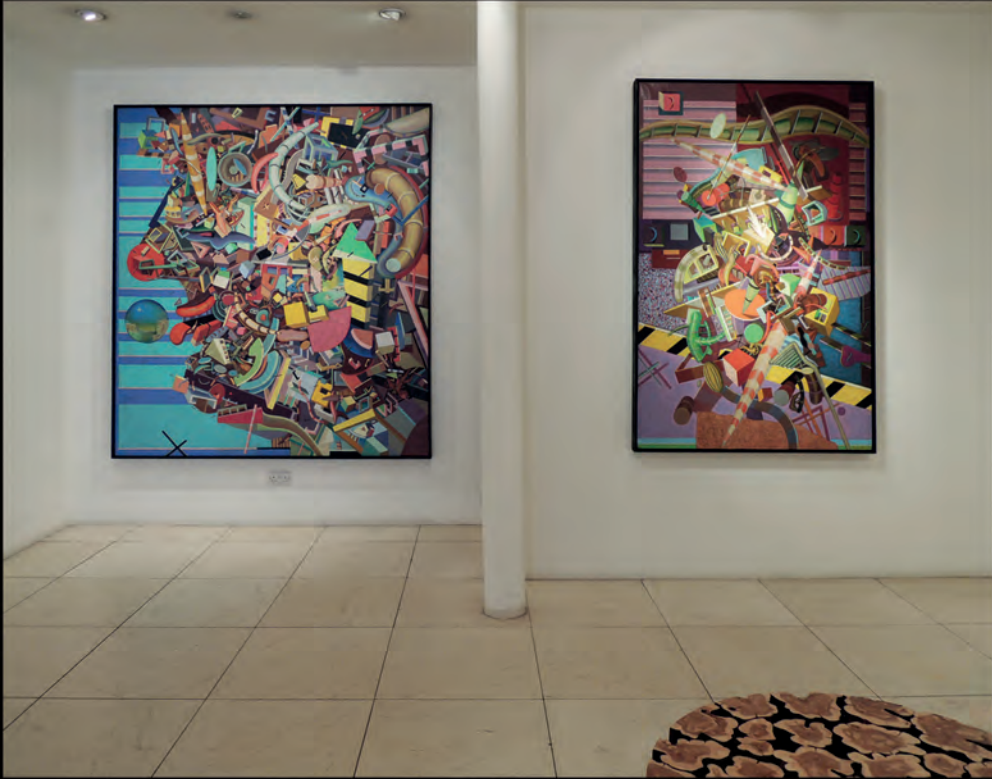
LONDON, Hay Hill Gallery, 2012



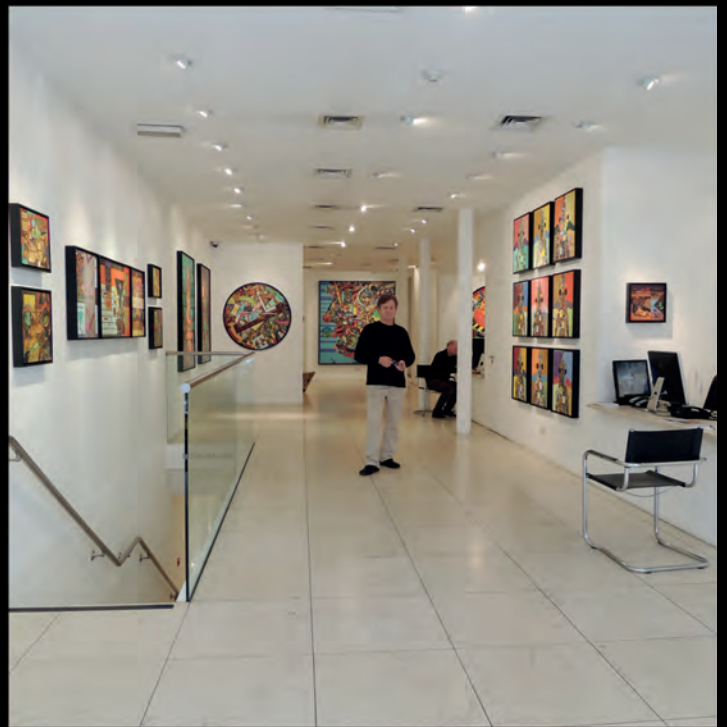
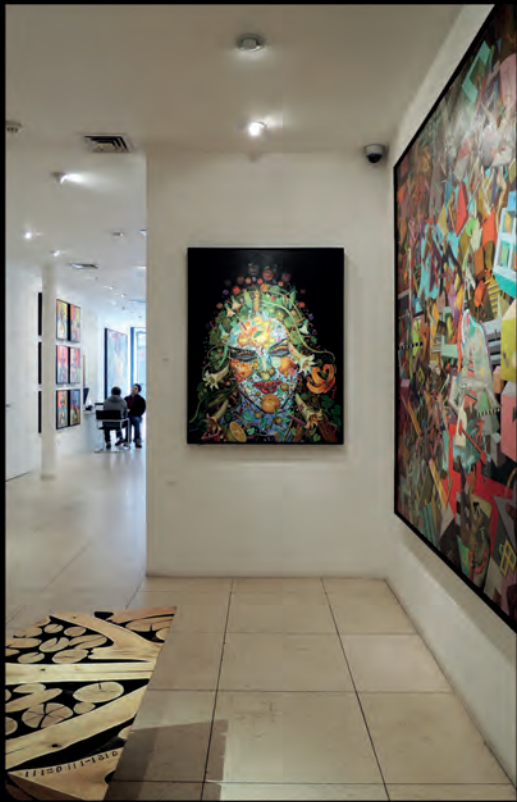


*Messenger III*, 2012  
Oil on canvas, 220 x 200 cm

LONDON, Albemarle Gallery, 2013



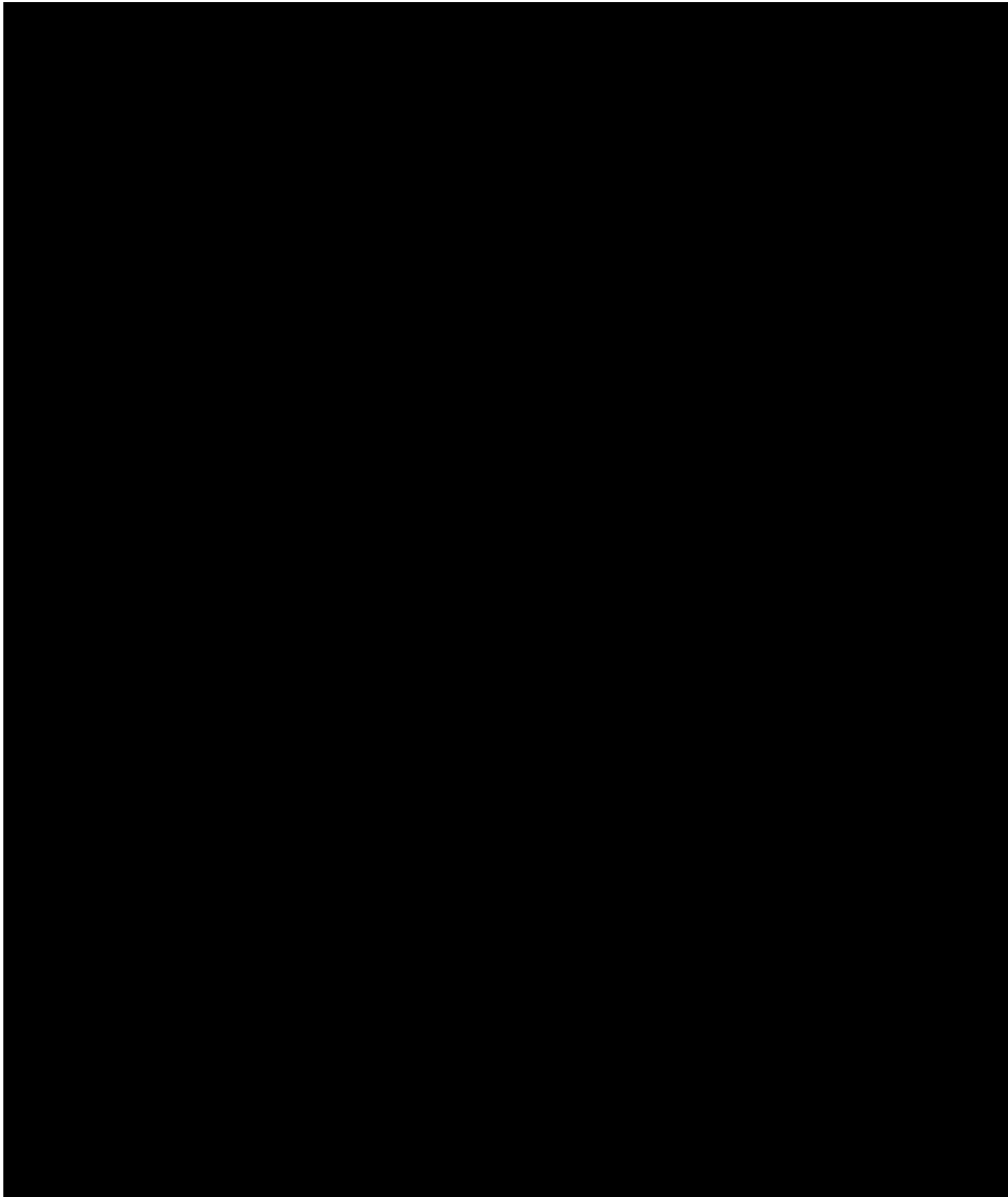


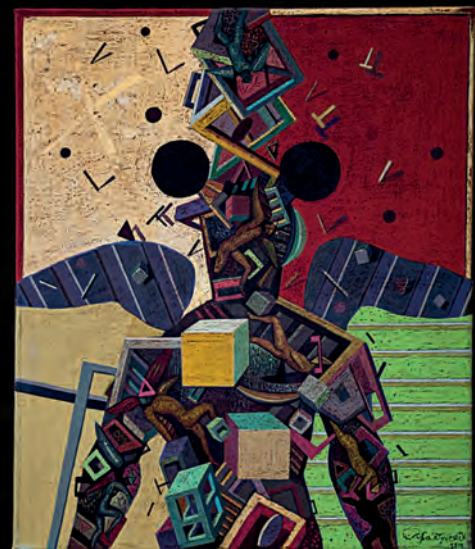




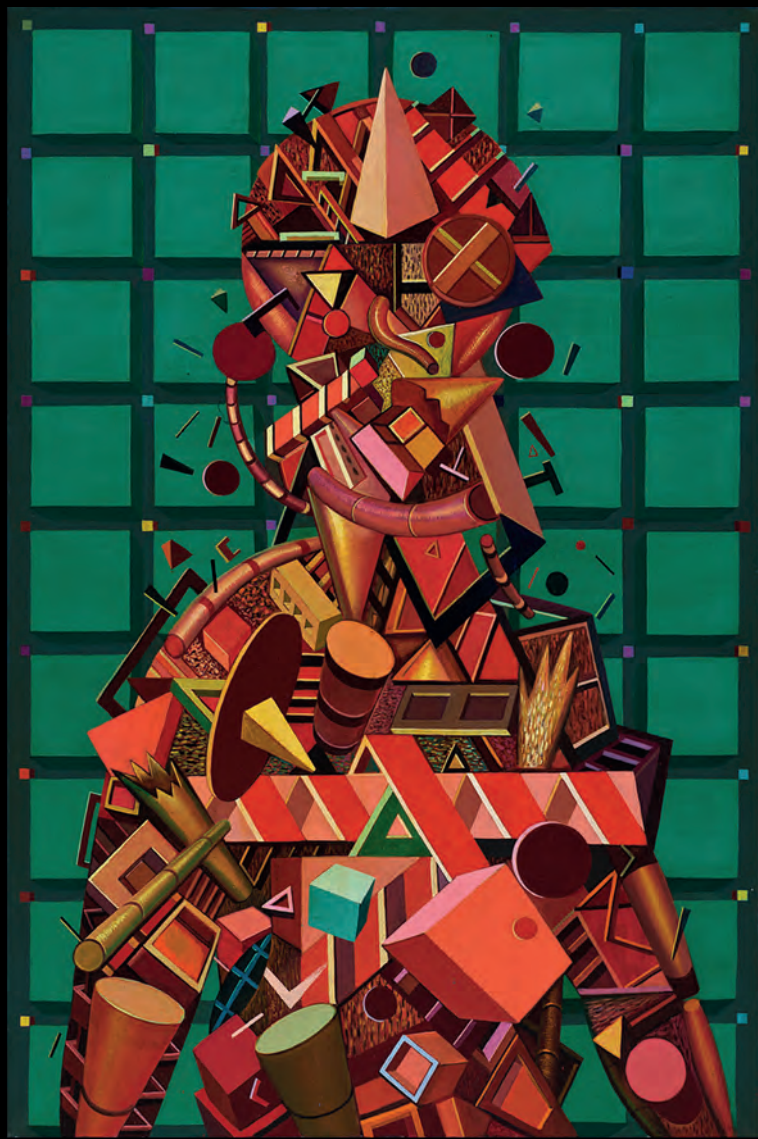


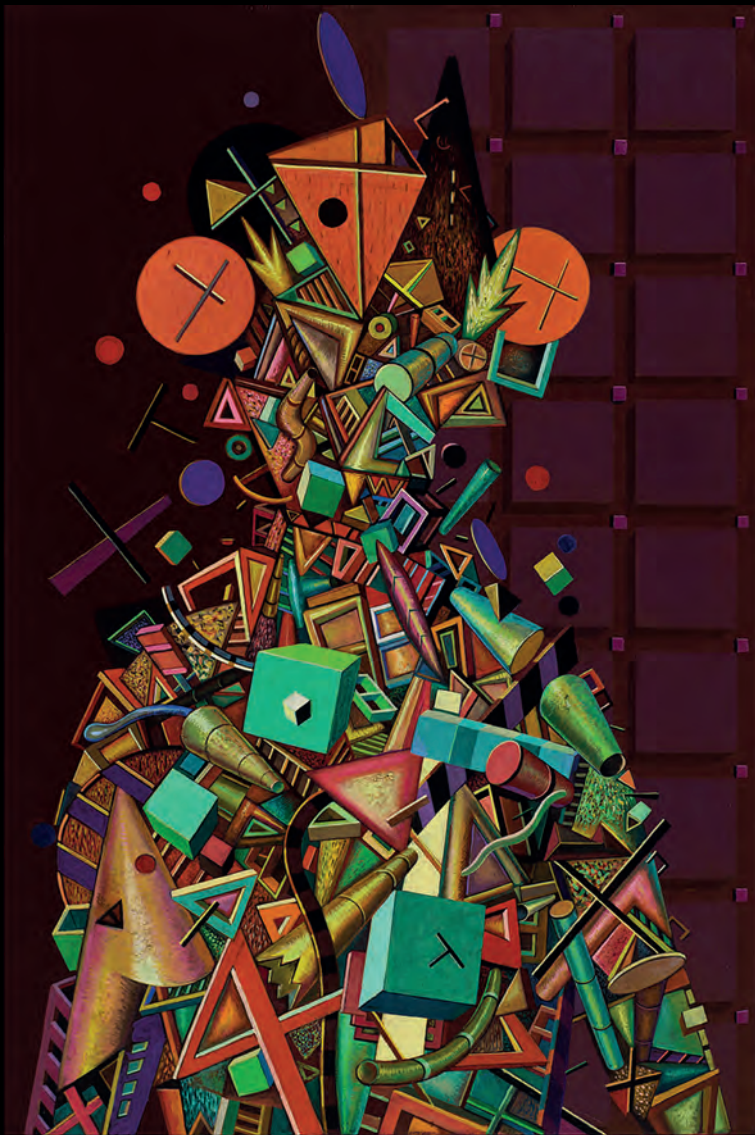
*Prophet*, 2013  
Oil on canvas, 220 x 200 cm  
Private collection





Angels with Colored Wings Series, 2012 - 2013  
Oil on canvas, 61 x 50 cm each





*Wise Man*, 2010 - 2018  
Oil on canvas, 152 x 102 cm each  
Private collection

# **Byzantine Reconstructions**

LONDON, Albemarle Gallery

2014









*Dynamic Harmony*, 2013  
Oil on canvas, 100 x 90 cm



*Byzantine Construction*, 2010  
Oil on canvas, 100 x 90 cm







*Byzantine Construction II*, 2009  
Oil on canvas, 100 x 90 cm  
Lviv National Museum



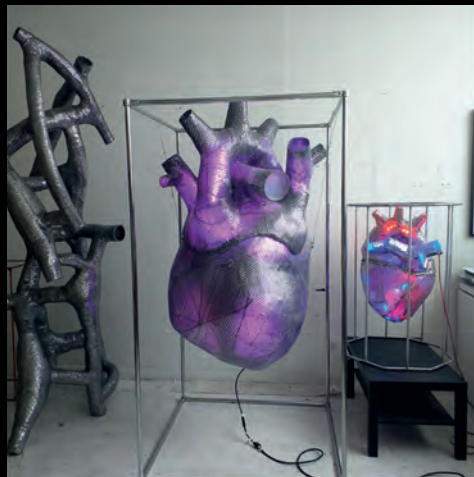
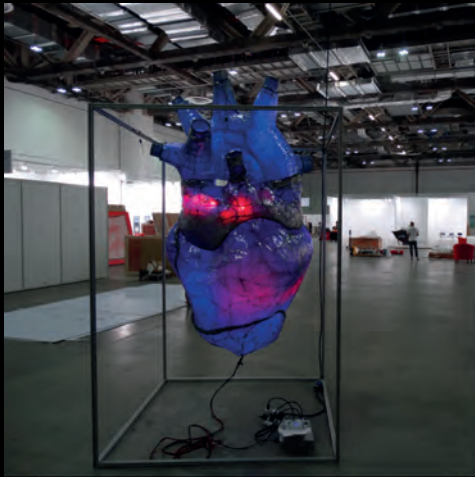


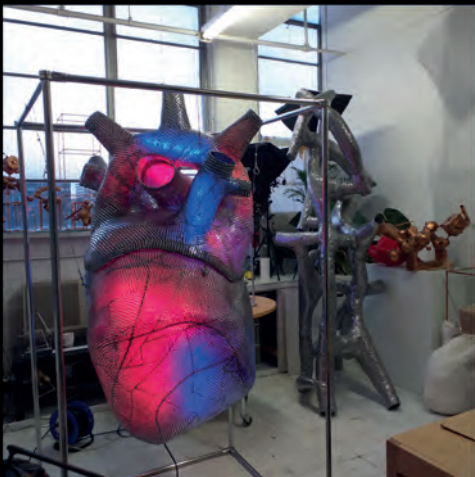
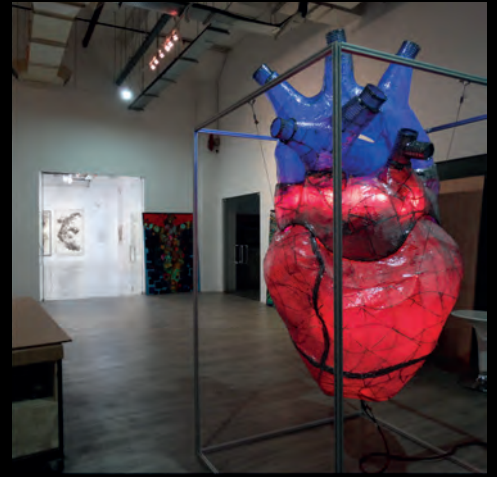
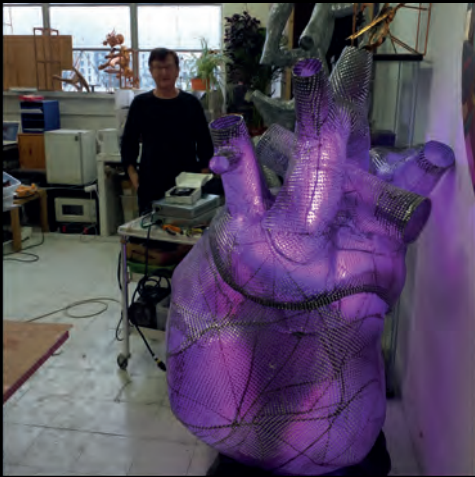


*Byzantine Construction Triptych*, 2013  
Oil on canvas, 100 x 300 cm  
Private collection

# MYSTERIUM COSMOGRAPHICUM

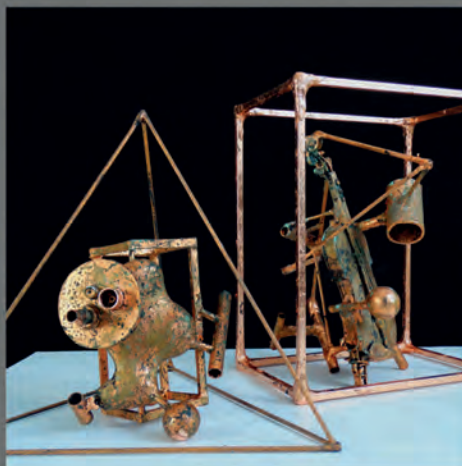
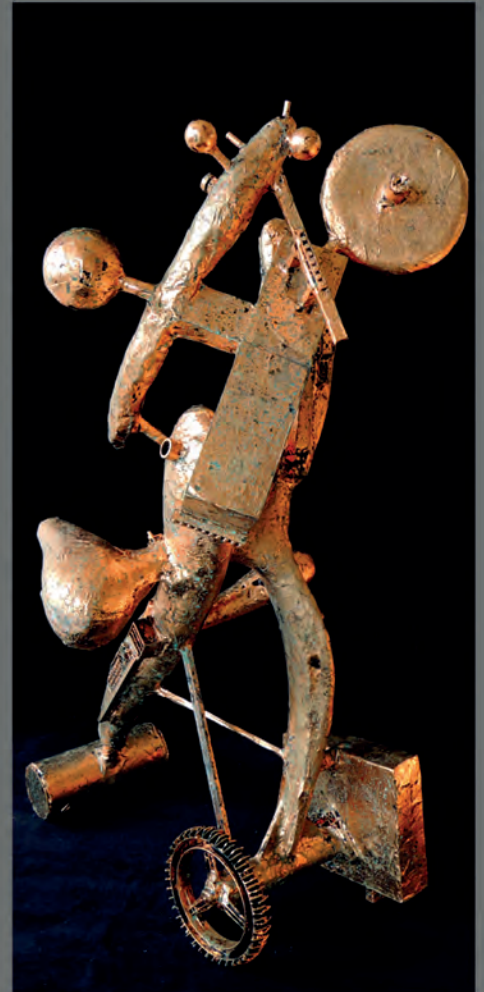






Out of place artifacts (Past)

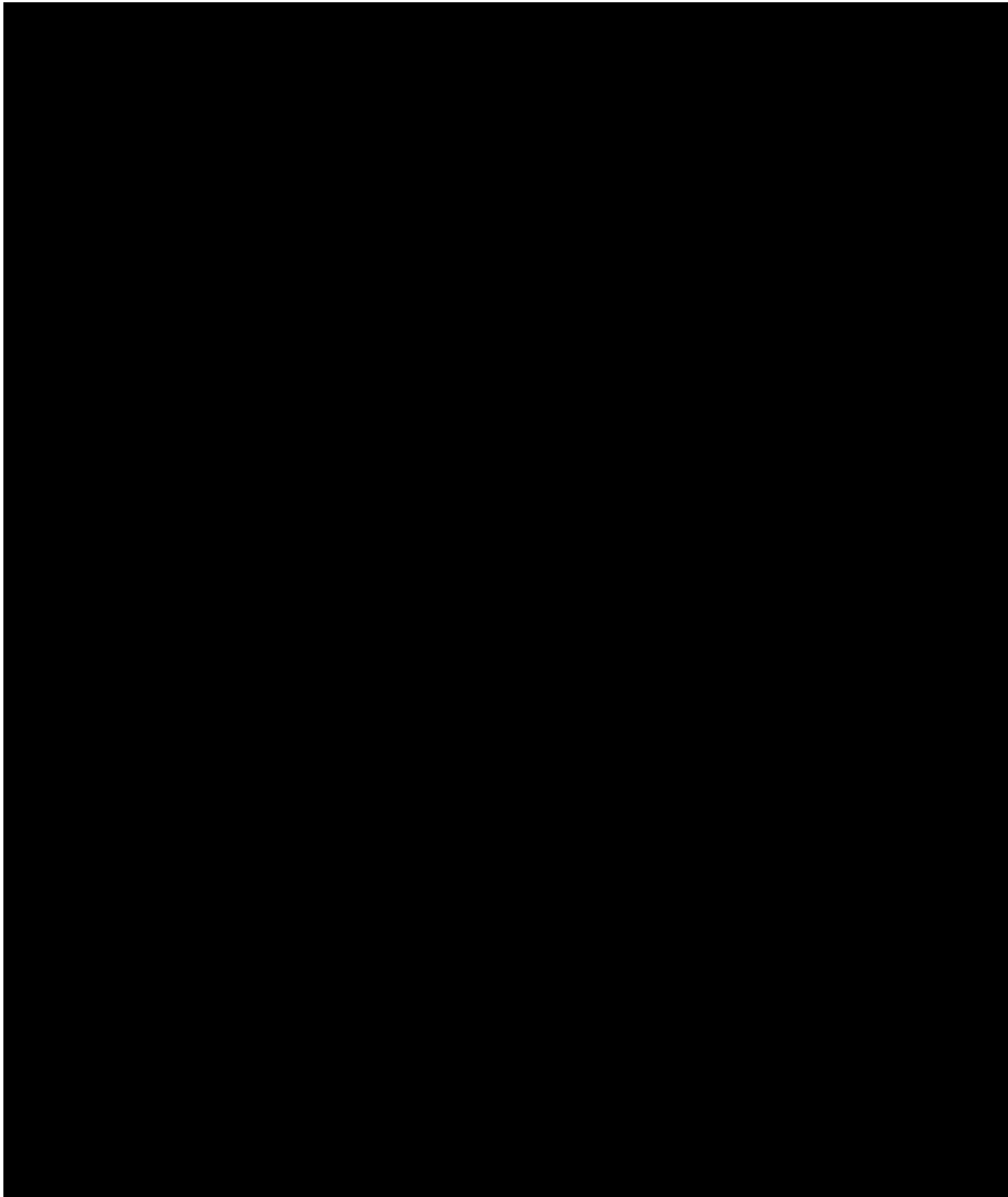




**Out of place artifacts (Present)**





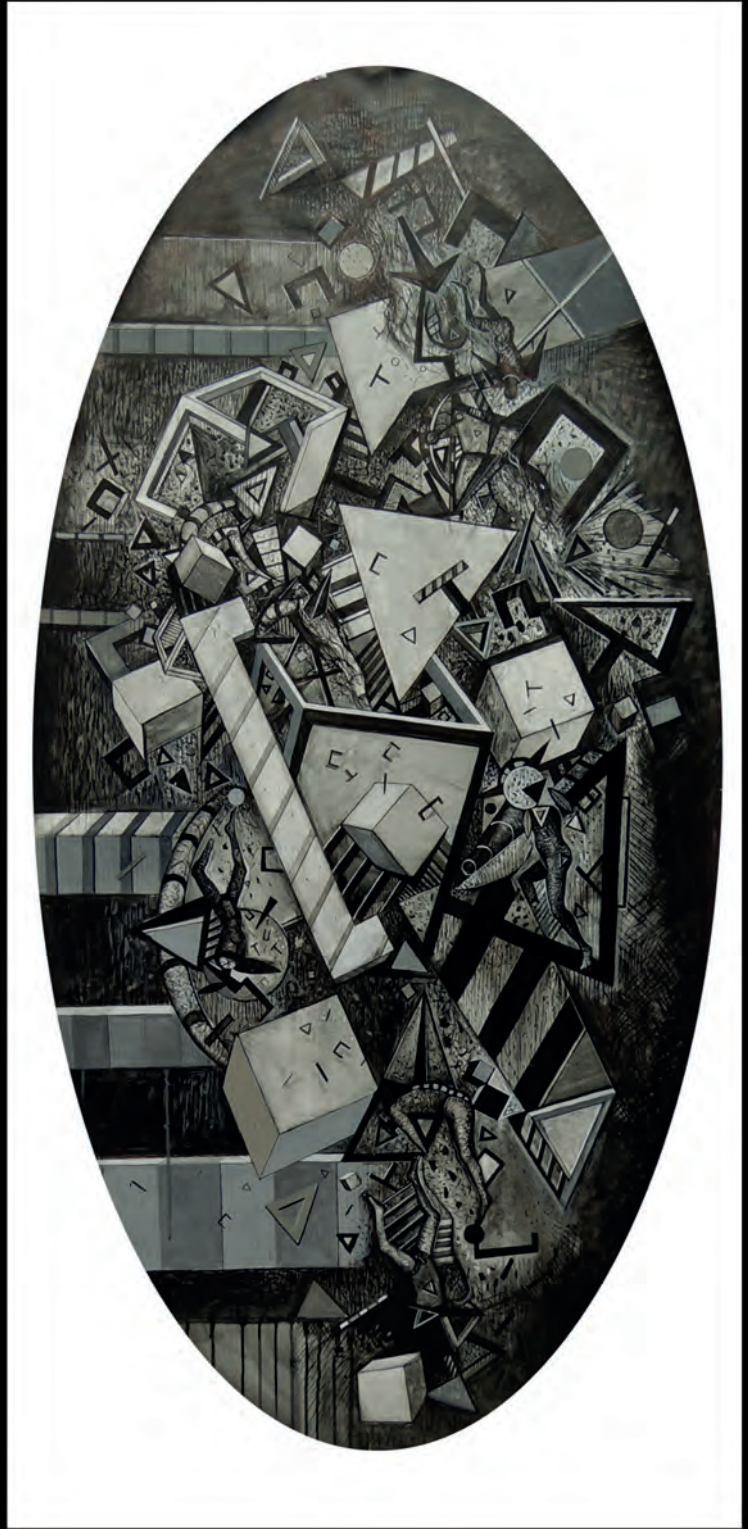




*Out of place artifacts (Present)*  
Sculpture

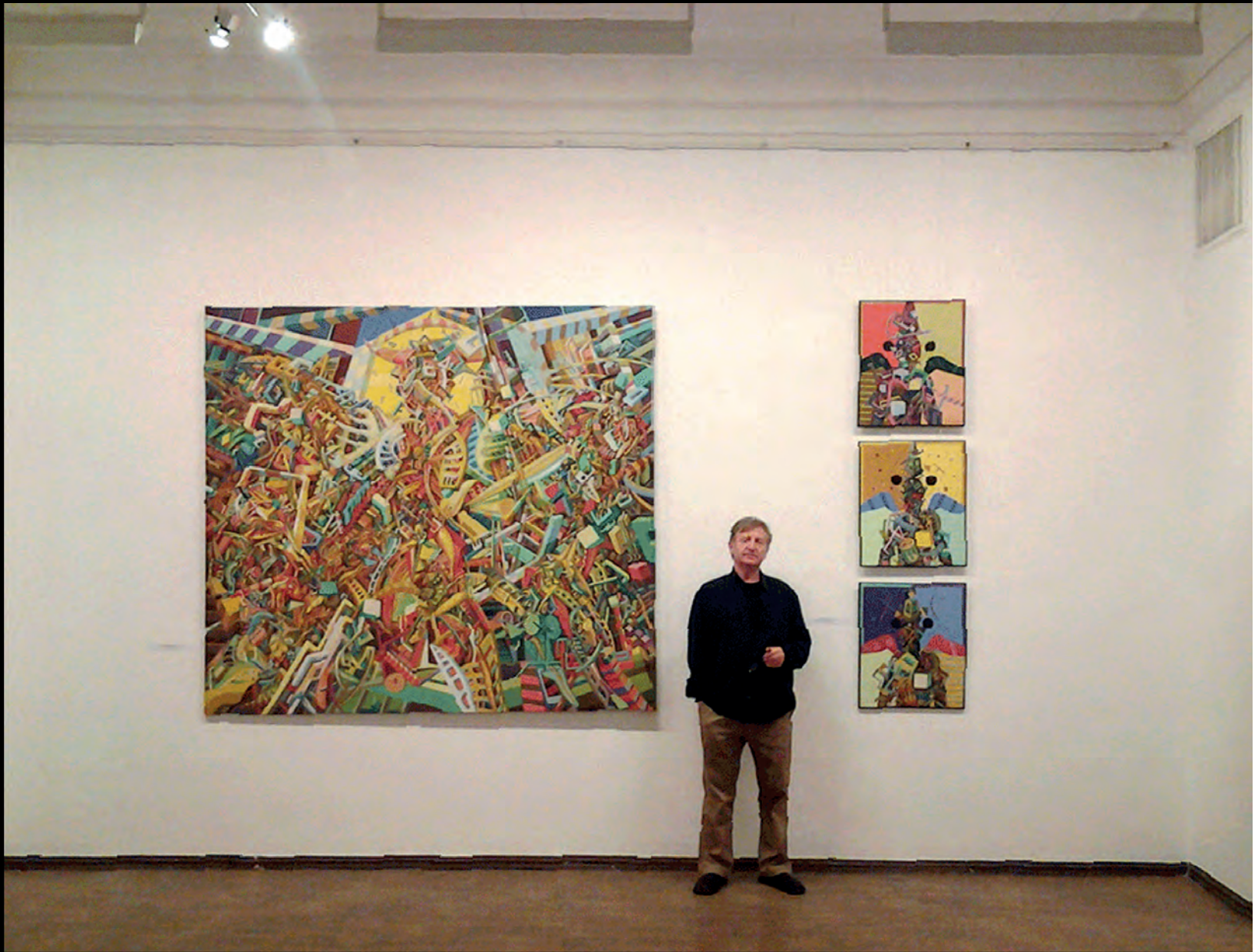
MOSCOW, Museum of Applied Arts  
2014





*Unexpected Eclipse*, 2013  
Acrylic on canvas, 200 x 100 cm each

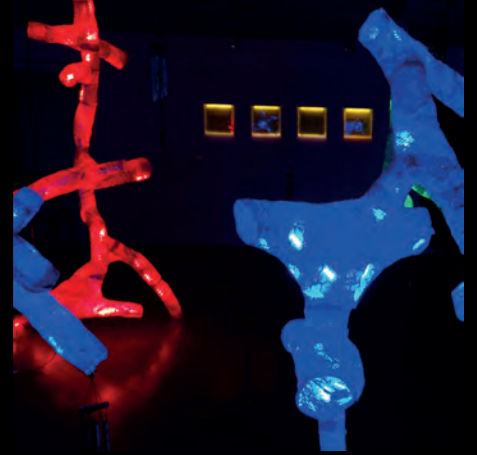
**MOSCOW**, Academy of Art  
2015



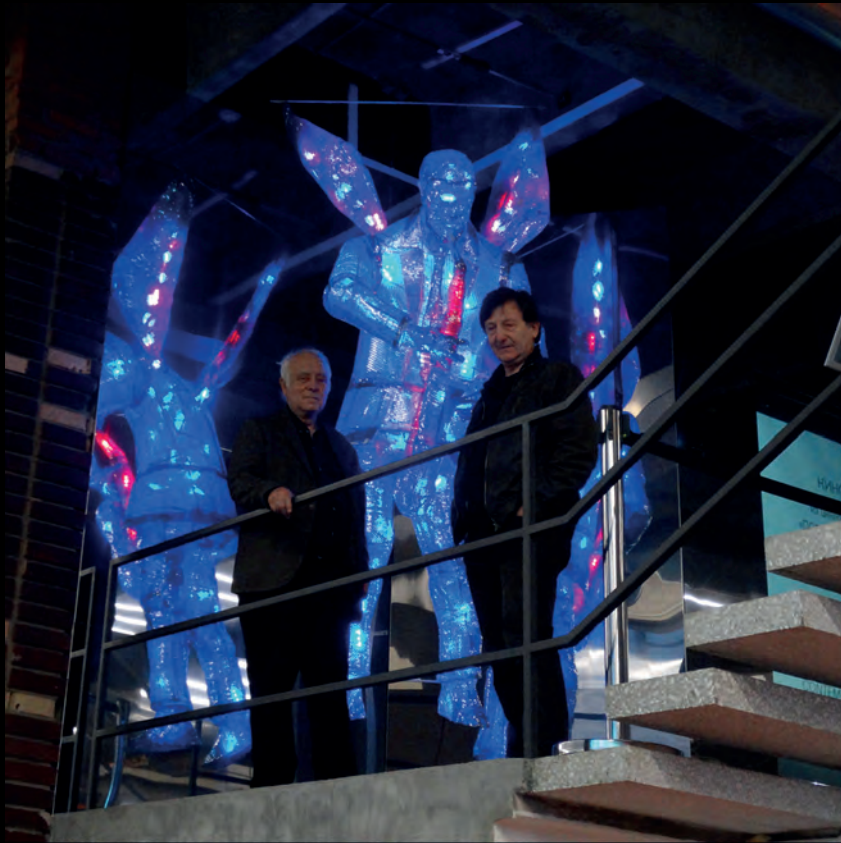
**MOSCOW**, Biennale of Light and Sound  
2015







**MOSCOW, Garage Museum**  
Coltrain light sculpture  
2015



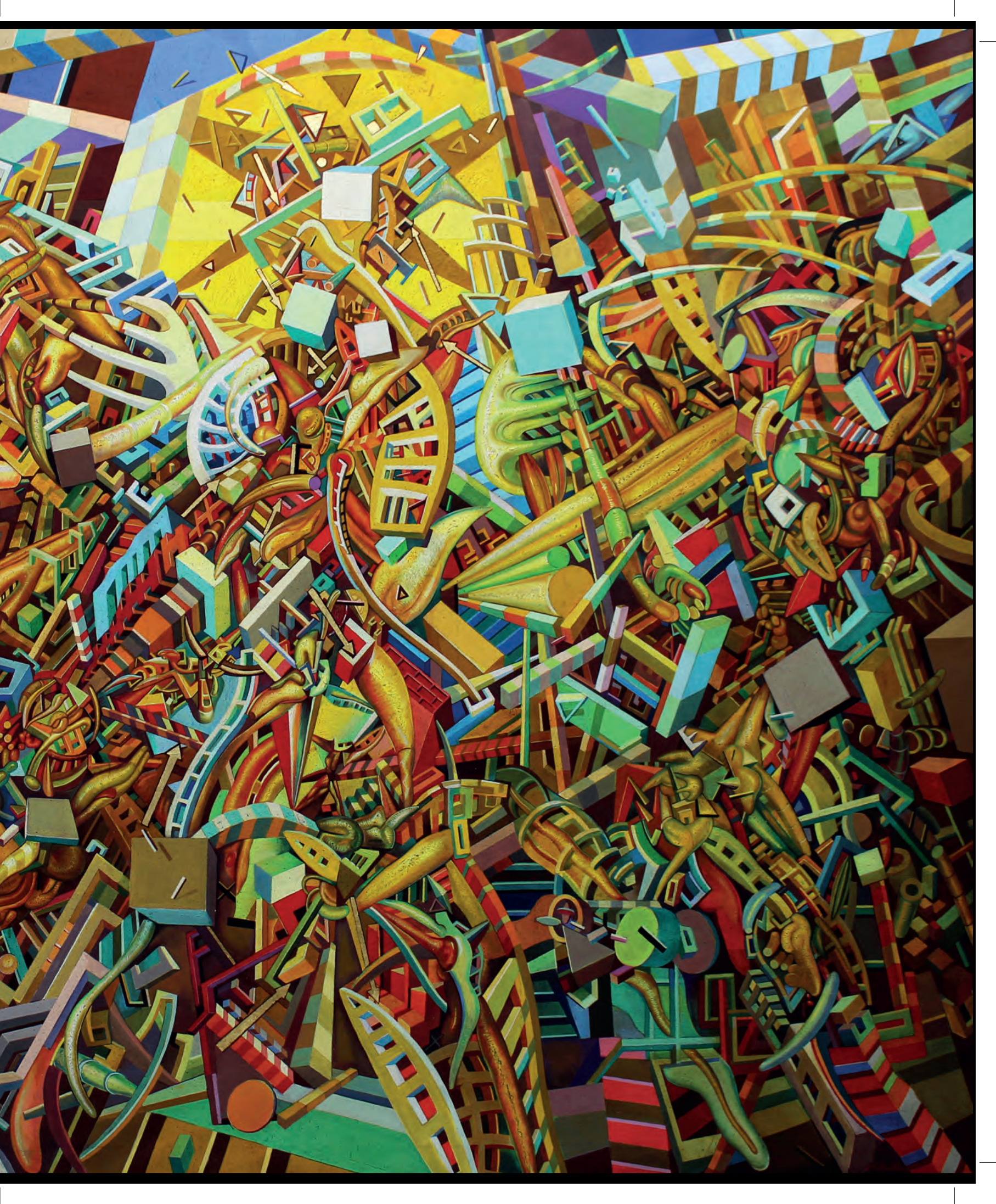


**SINGAPORE, Stage Art Fair**  
2015

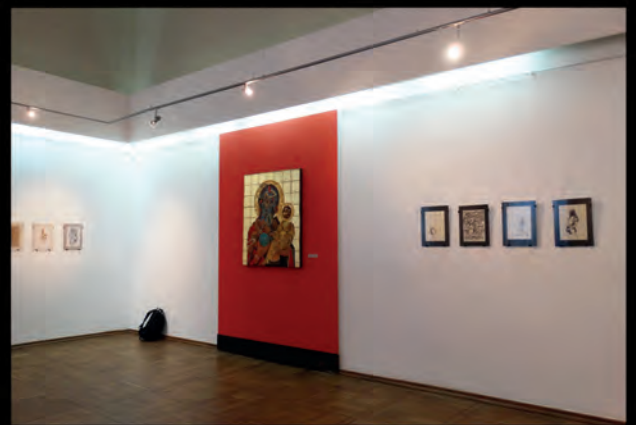
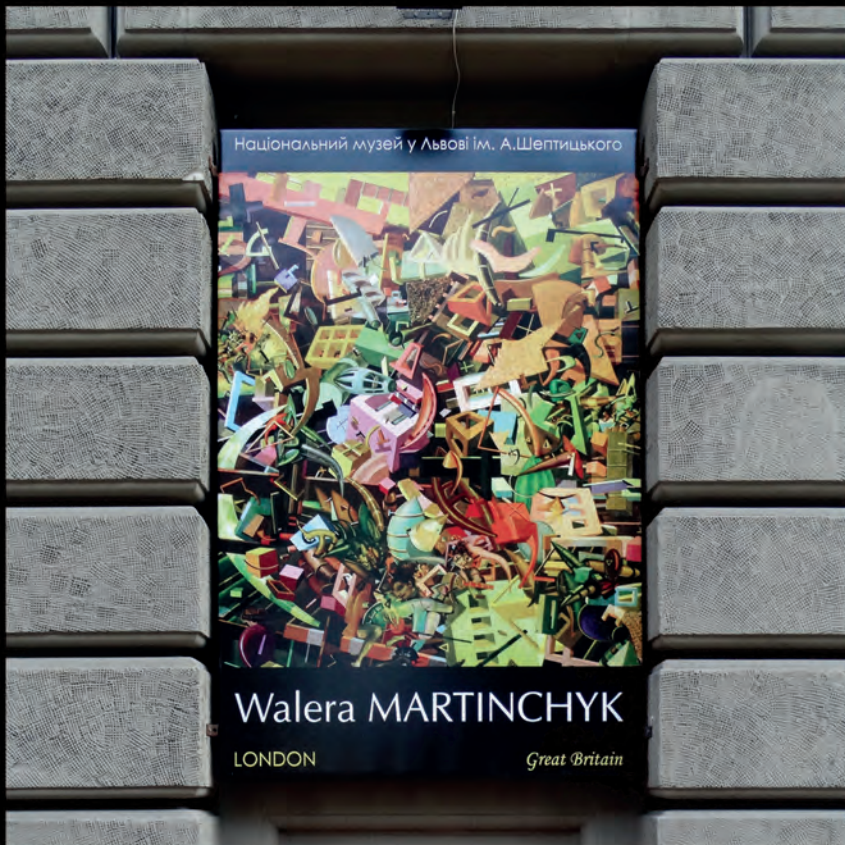


*Messenger II*, 2010  
Oil on canvas, 220 x 200 cm  
Private collection





LVIV, National Museum of Ukraine, 2018





**LONDON**, Brent Gallery  
2018



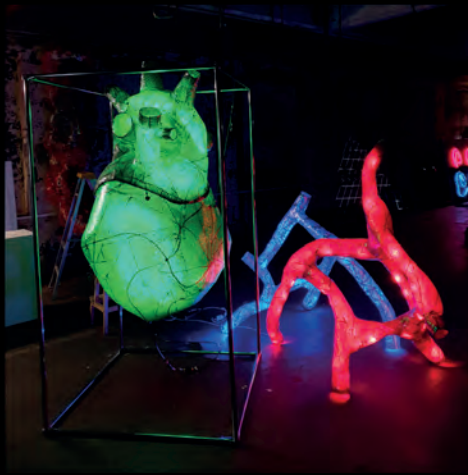
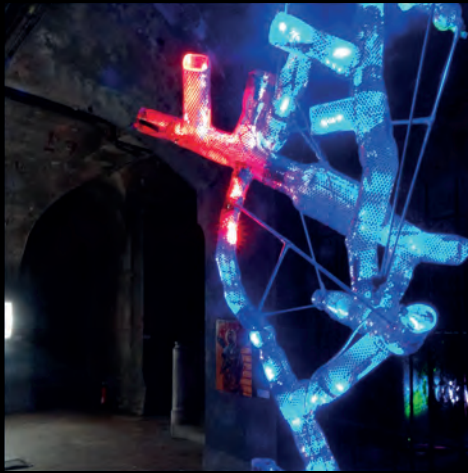
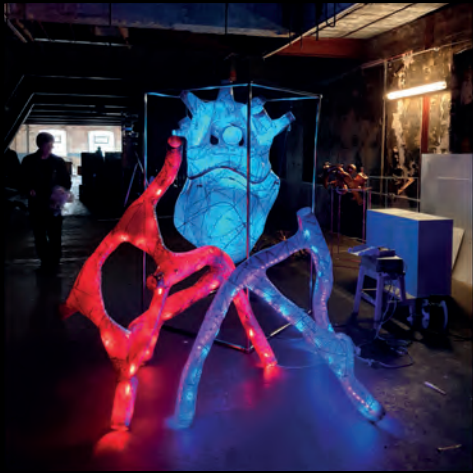




*Golden Sky I*, 2012  
Oil on canvas, 117 x 117 cm  
Private collection

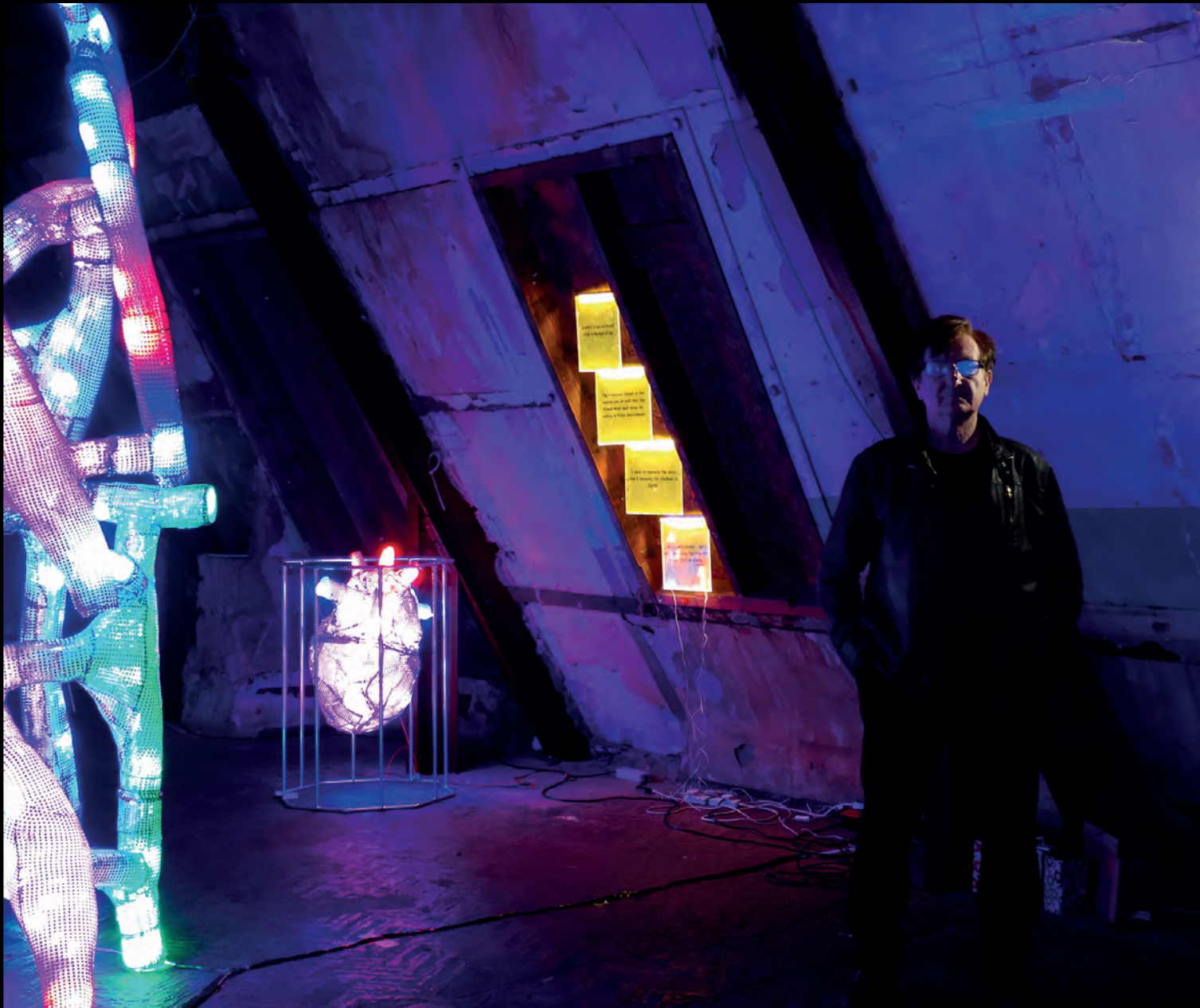


*Golden Sky II*, 2012  
Oil on canvas, 117 x 117 cm



Anatomy of Light

LONDON, OXO Gallery  
2018





# the ARTery

POP-UP BY ART OUTREACH



**SINGAPORE, The Artery Art Fair  
2019**



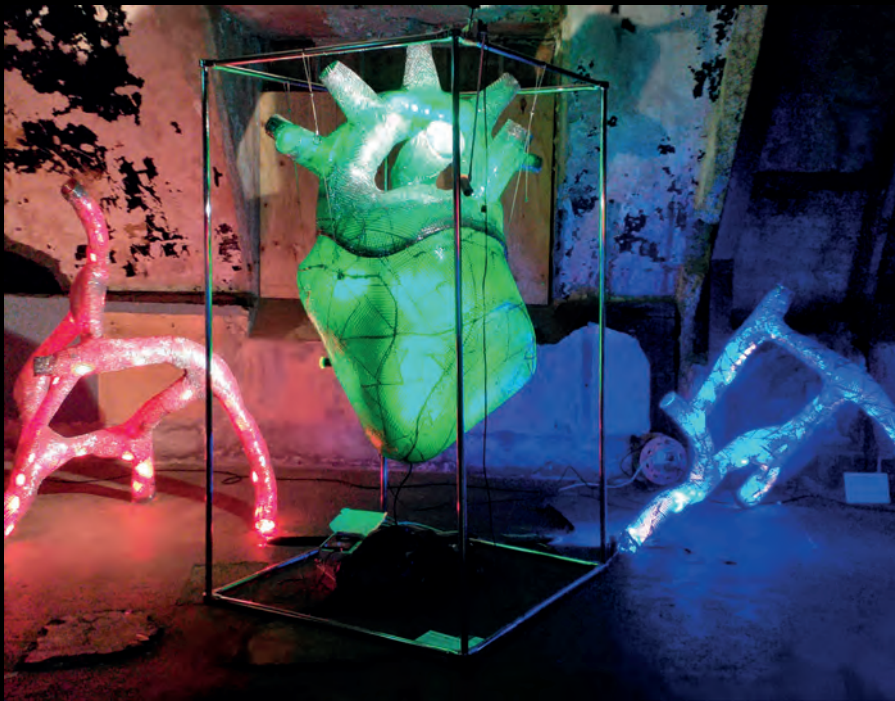


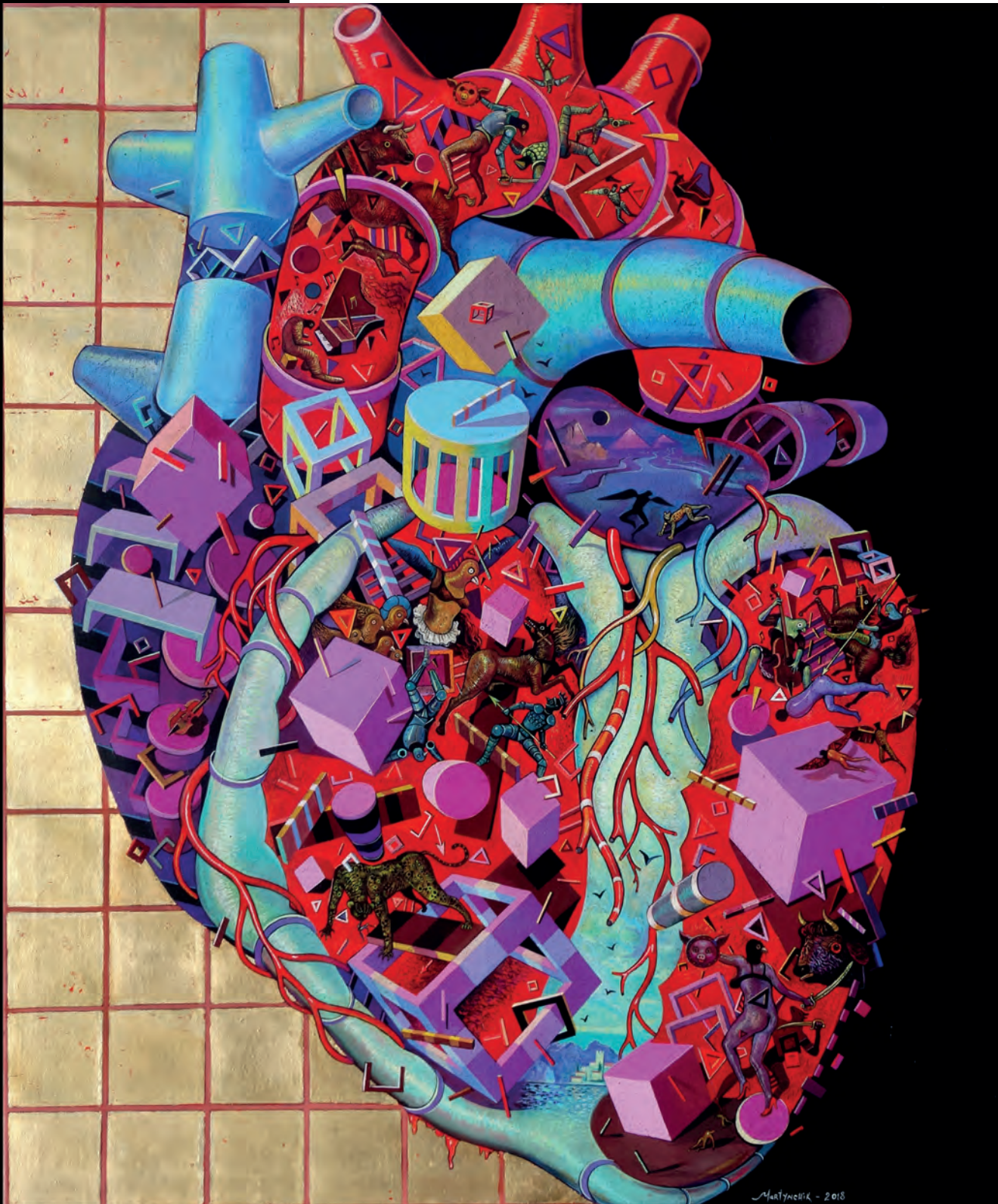
*Reconstruction of Love I*, 2020  
Oil on canvas, 140 x 160 cm  
Private collection



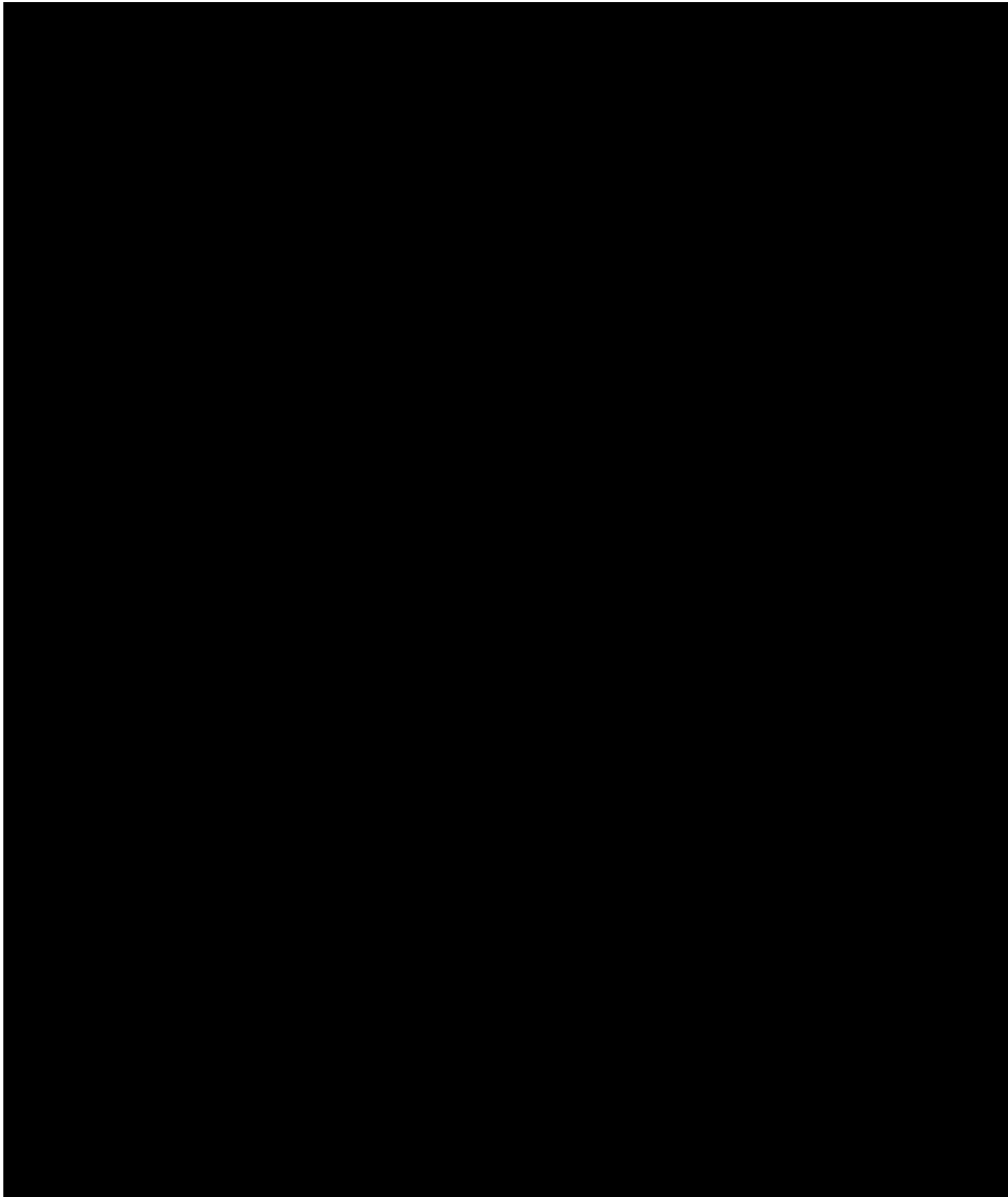


*Reconstruction of Love II, 2020*  
Oil on canvas, 140 x 160 cm  
Private collection





*Heart Reconstruction*, 2018  
Oil on canvas, 150 x 120 cm  
Private collection

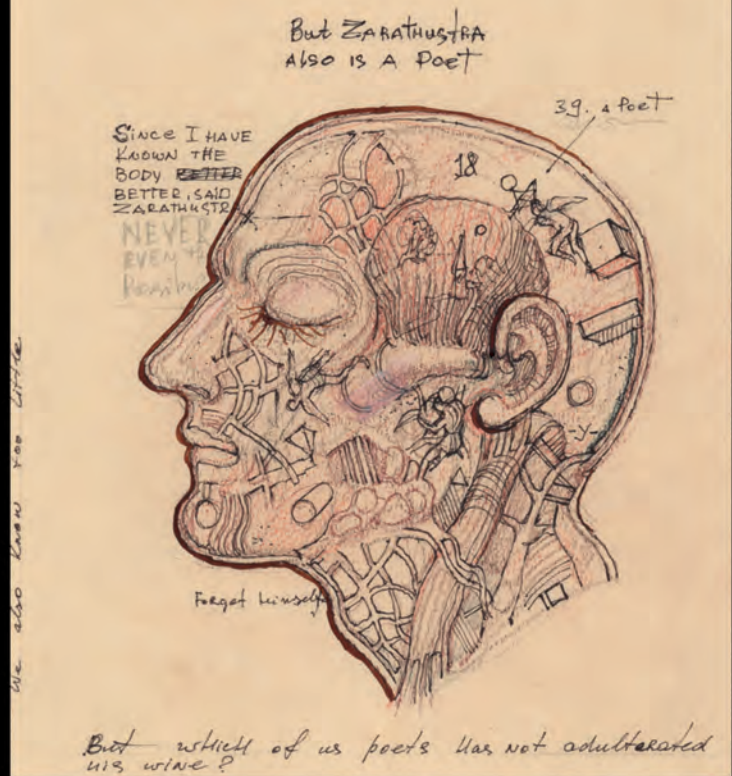


И ВОТ МЫ СТУЧИМСЯ СО  
ВЗВОЛНОВАННОЙ ДУШОЙ В ДВЕРИ  
НАСТОЯЩЕГО И БУДУЩЕГО

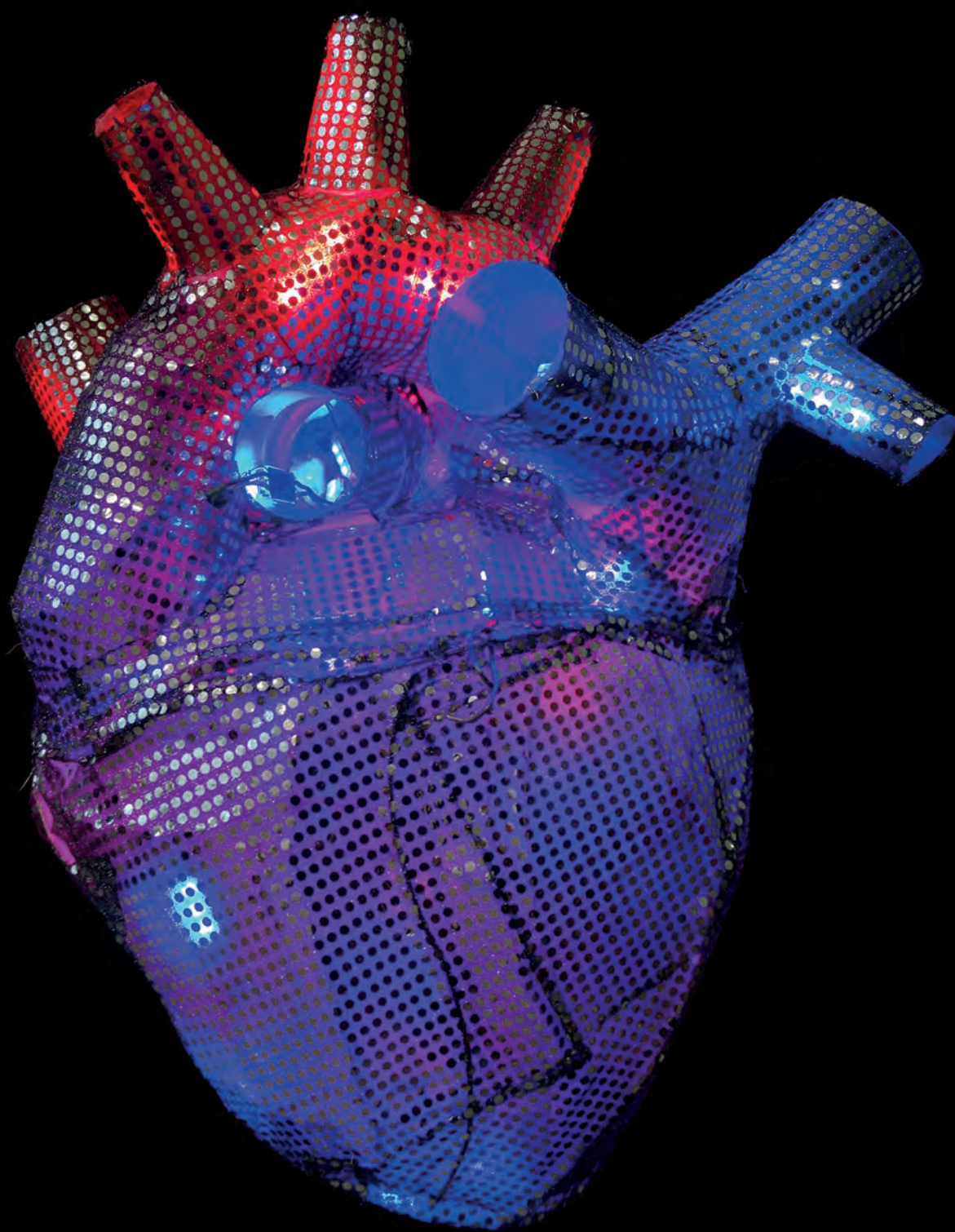


Book of Wisdom, 2019  
Mixed media on paper, 29 x 21 cm

Crooked is the path of Eternity



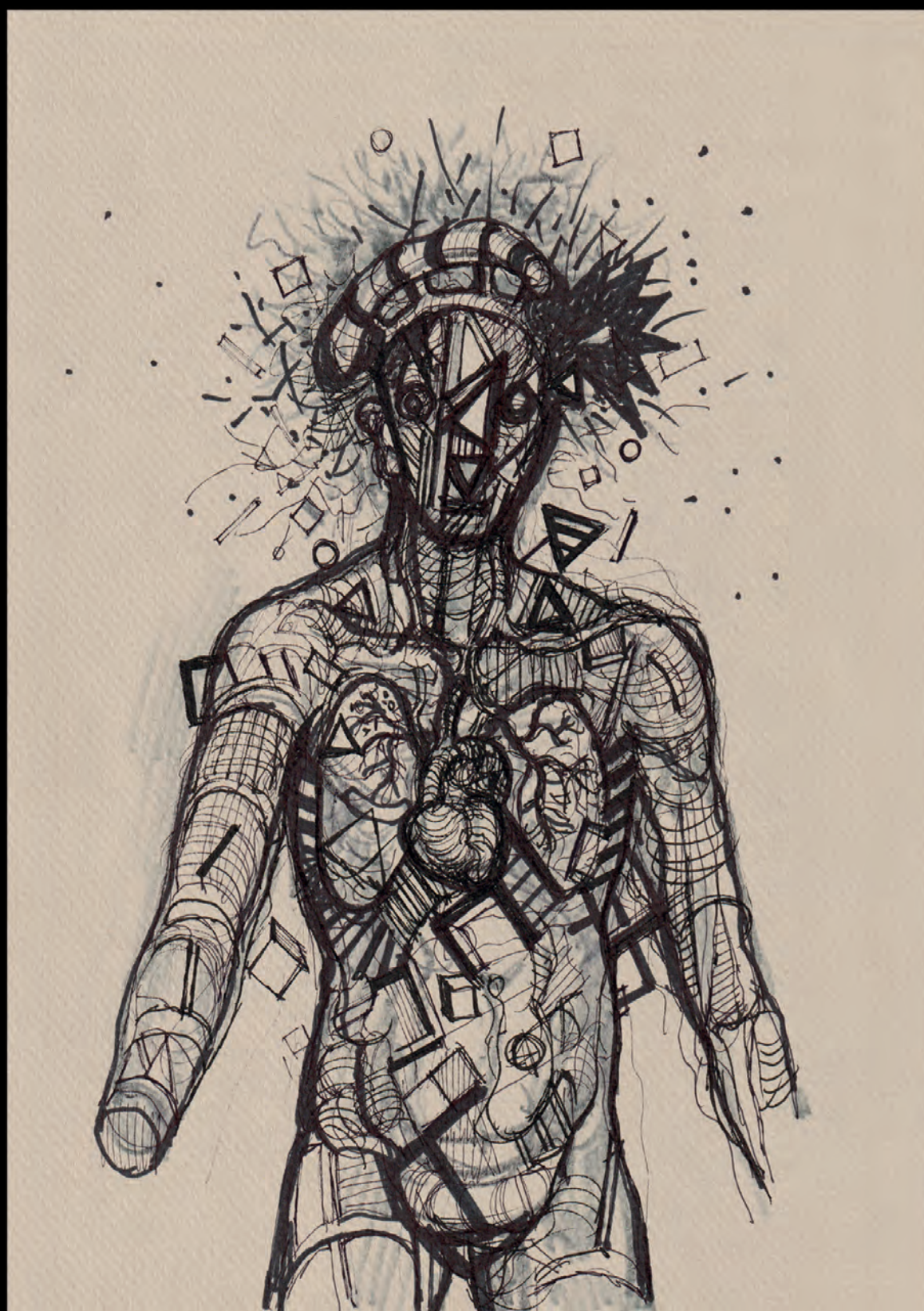
Book of Wisdom, 2019  
Mixed media on paper, 29 x 21 cm



*Heart Reconstruction, 2019*  
Mixed media, 70 x 40 x 40 cm



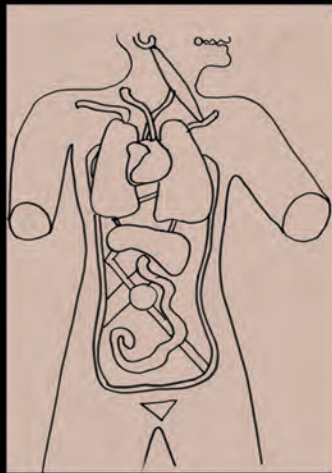
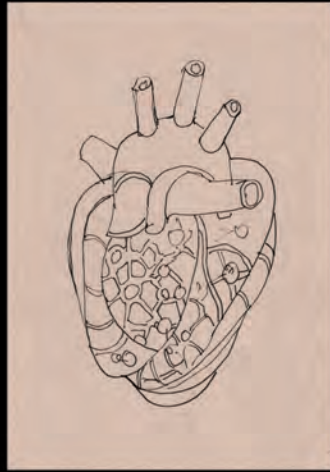
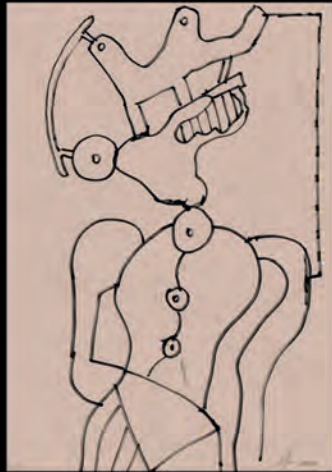
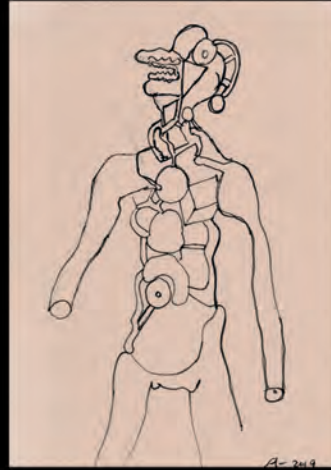
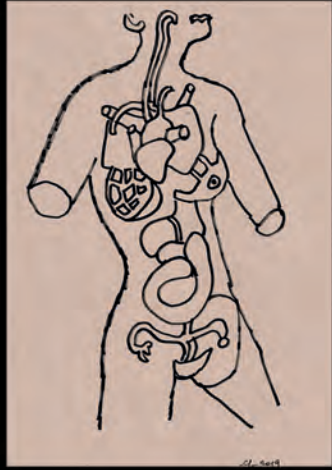
*Heart Reconstruction, 2020*  
Oil on canvas, 60 x 40 cm



*Untitled*, 2019  
Ink on paper, 29 x 21 cm



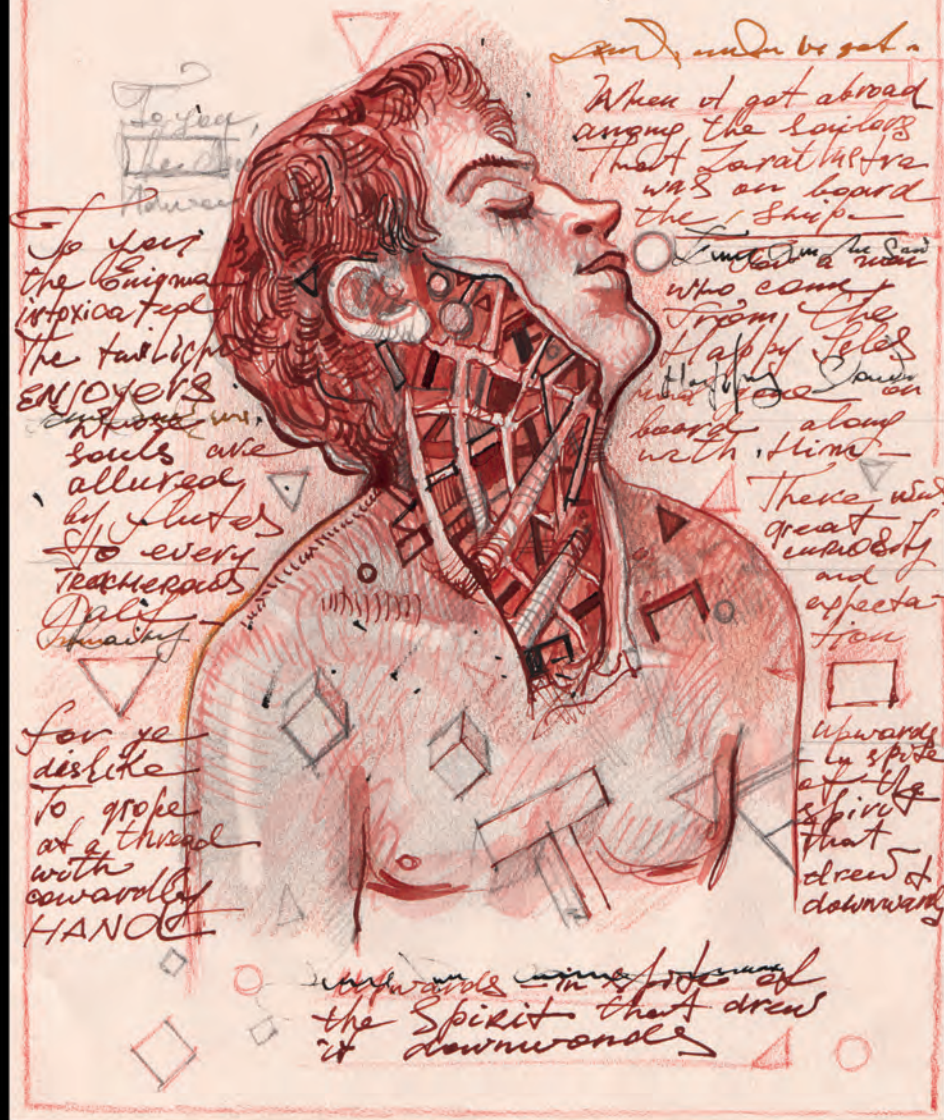






*Heart Reconstruction*, 2019  
Oil on canvas, 100 x 100 cm

# THE VISION AND THE ENIGMA



and, under the sea  
When I got aboard  
among the sailors  
that Zarathustra  
was on board  
the ship

To you  
the Enigma  
intoxicated  
the faithful  
enjoyers  
souls who  
allured  
by flutes  
to every  
tear-  
drop

who came  
from the  
happy Isles  
board along  
with him

There was  
great  
curiosity  
and  
expecta-  
tion

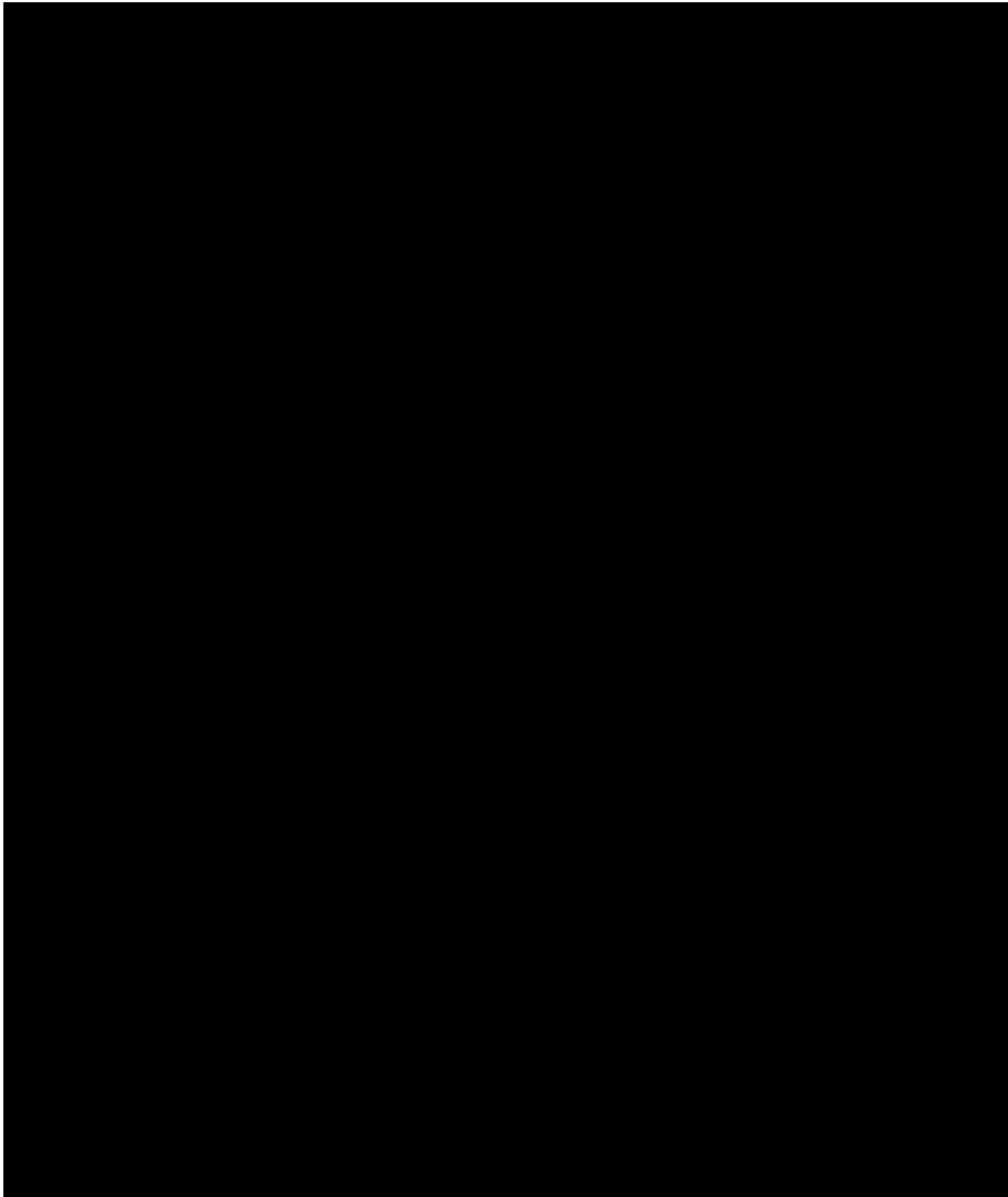
For ye  
dare  
to grope  
at a thread  
with  
cowardly  
HAND

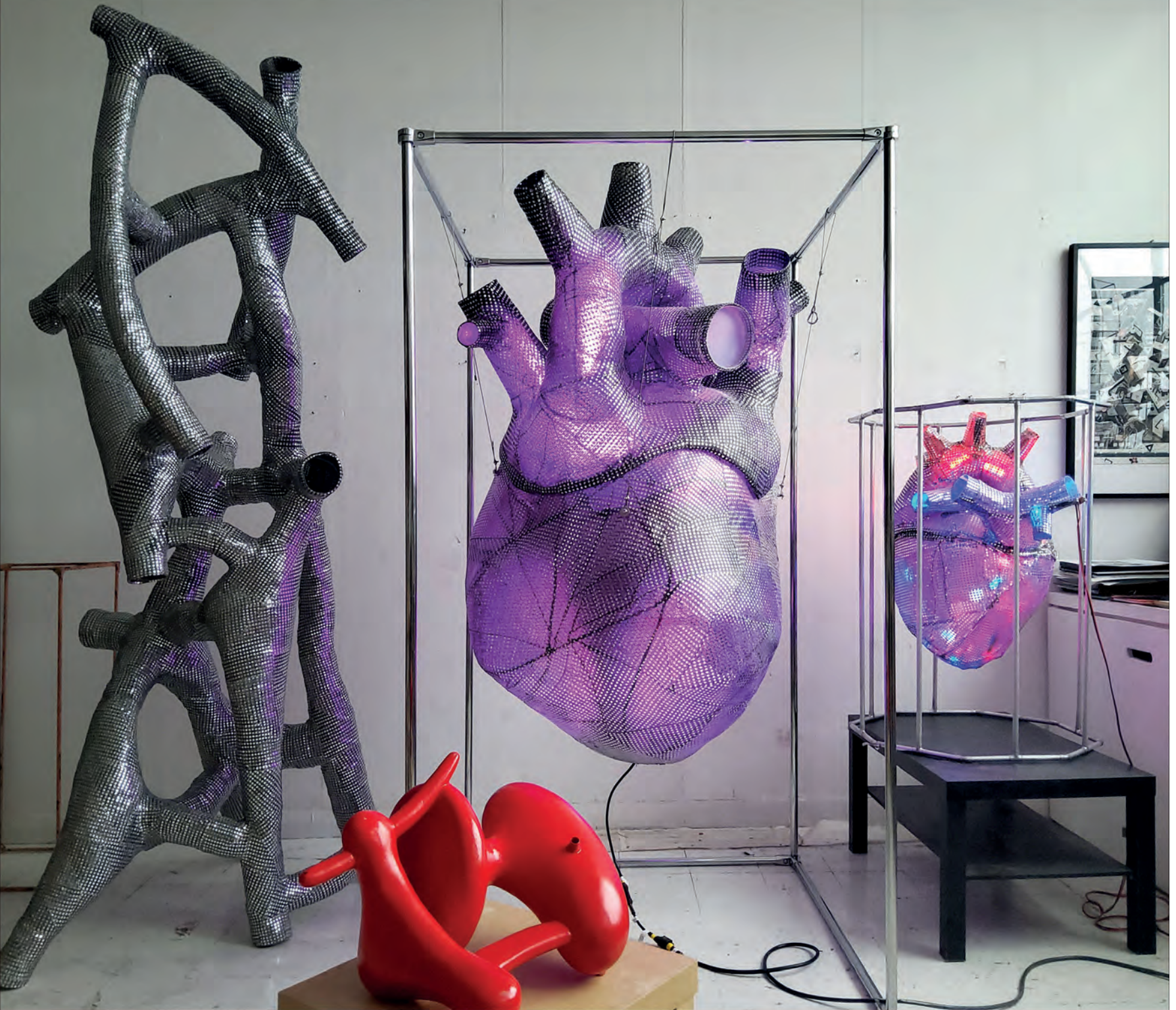
Upward  
by spirit  
at the  
spirit  
that  
drew  
downward

upward - in the face of  
the Spirit that drew  
it downward

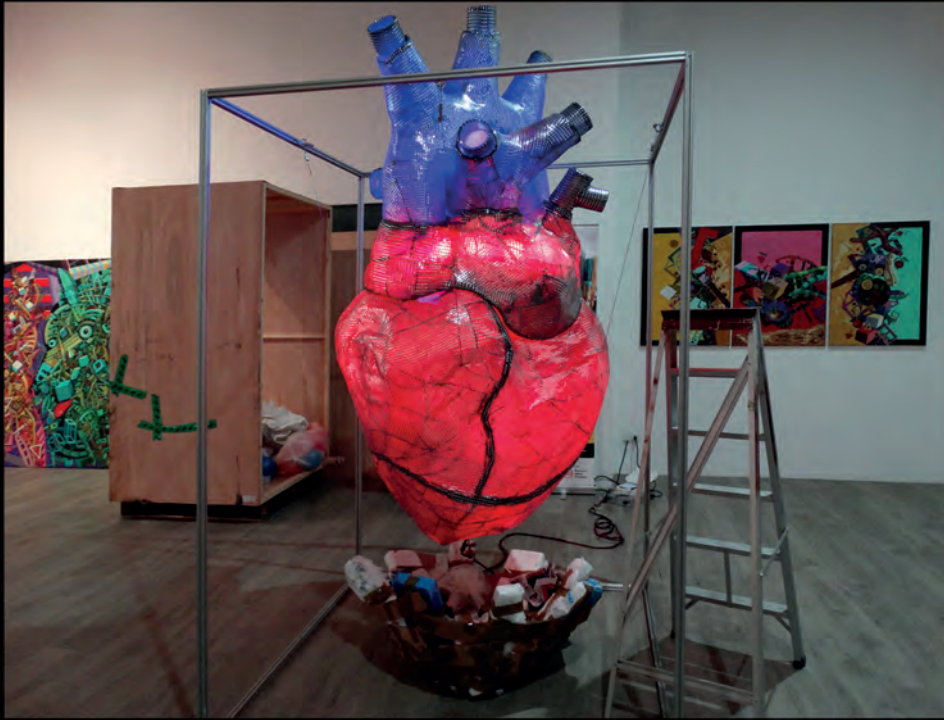


*Anatomy of Love*, 2018  
Oil on canvas, 150 x 120 cm each  
Private collection

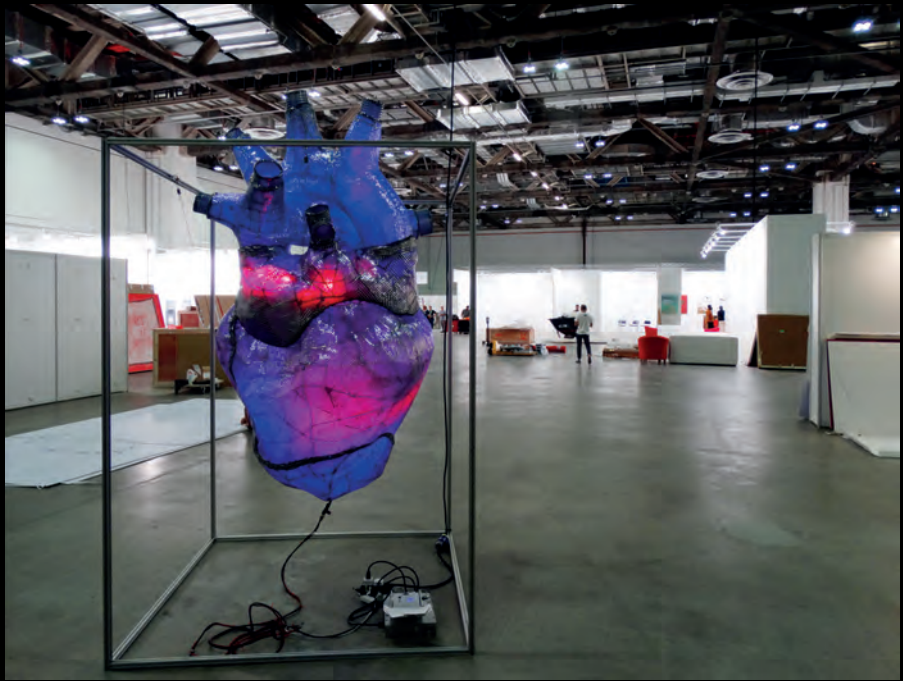




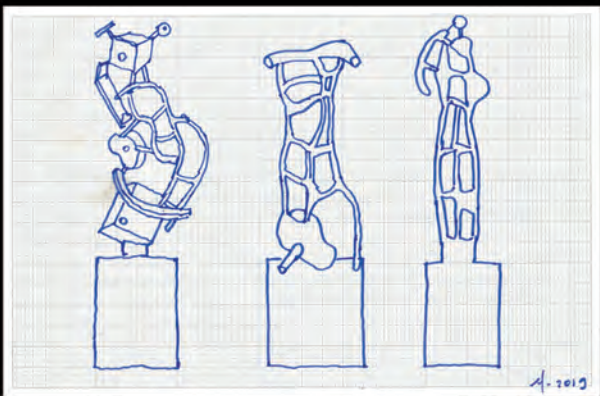
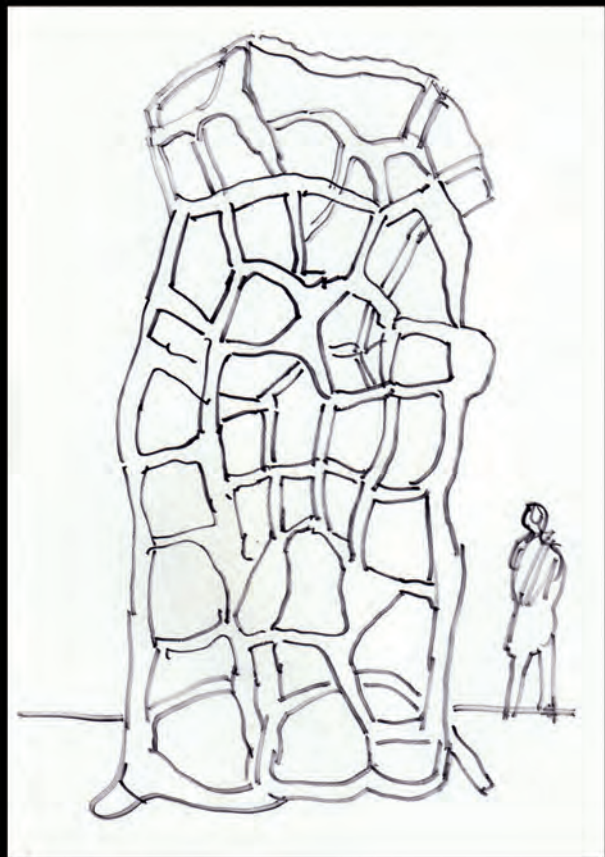
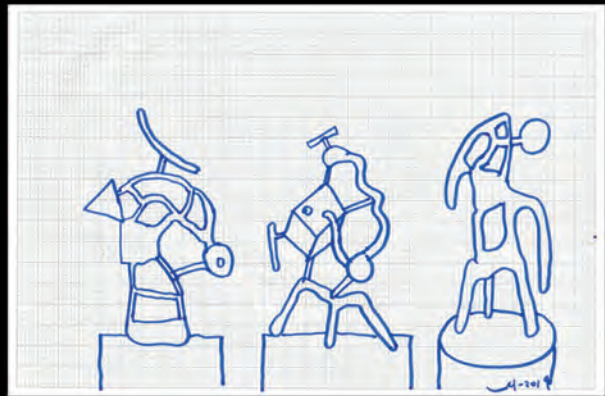
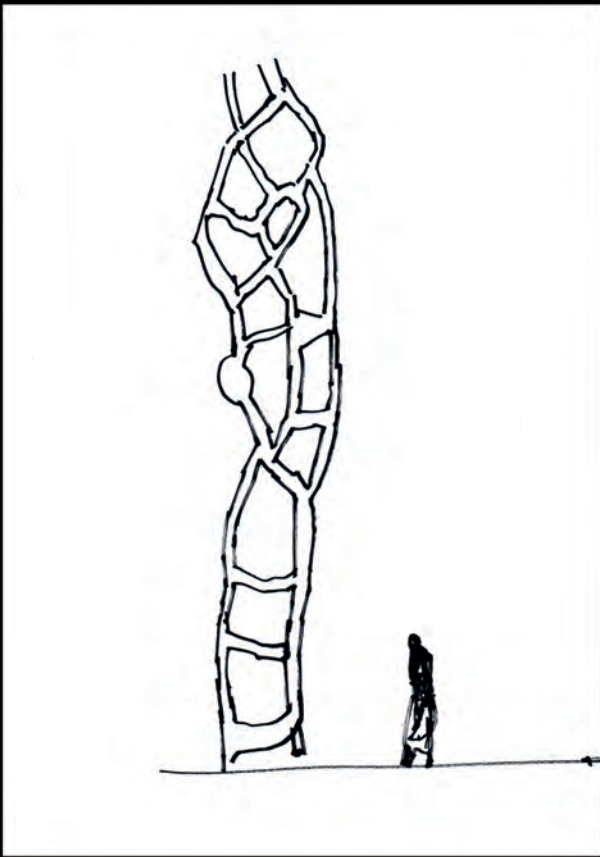
*Anatomy of Light, 2018*  
Hearts, Veins and Arteries

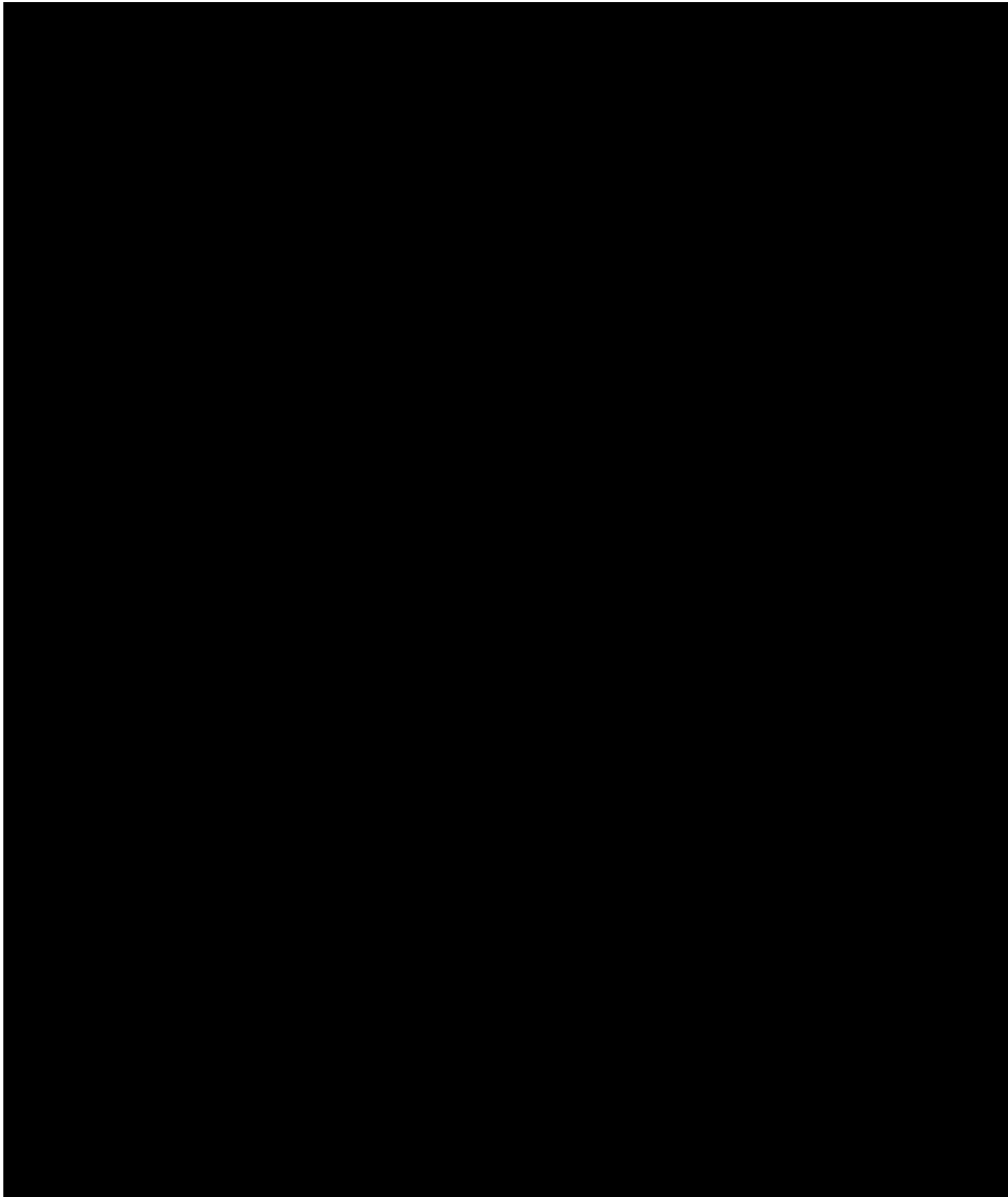






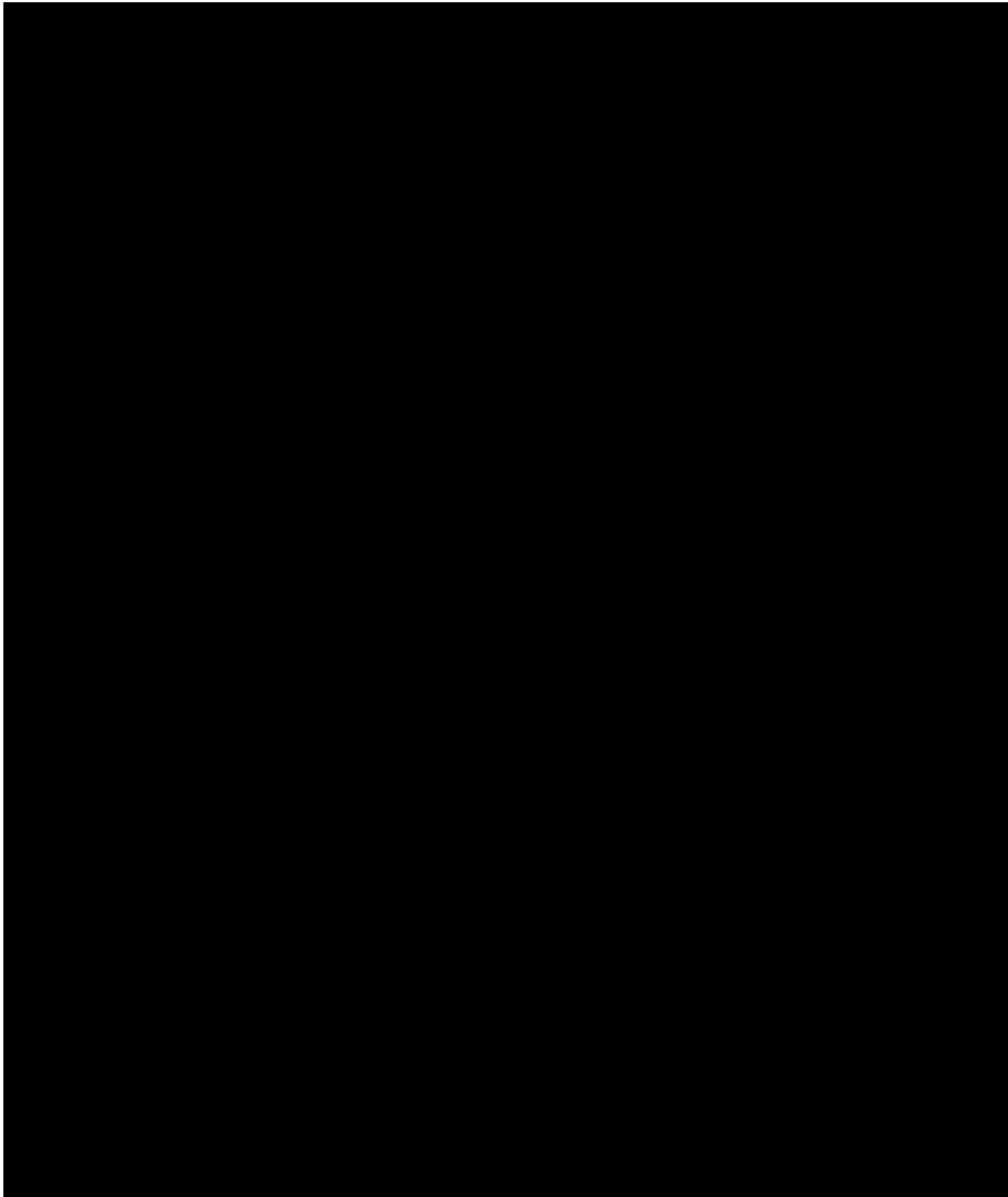






# **THE BATTLE FOR REALITY**

Reconstruction of wars





*Einstein*, 2014  
Oil on canvas, 150 x 120 cm  
Private collection

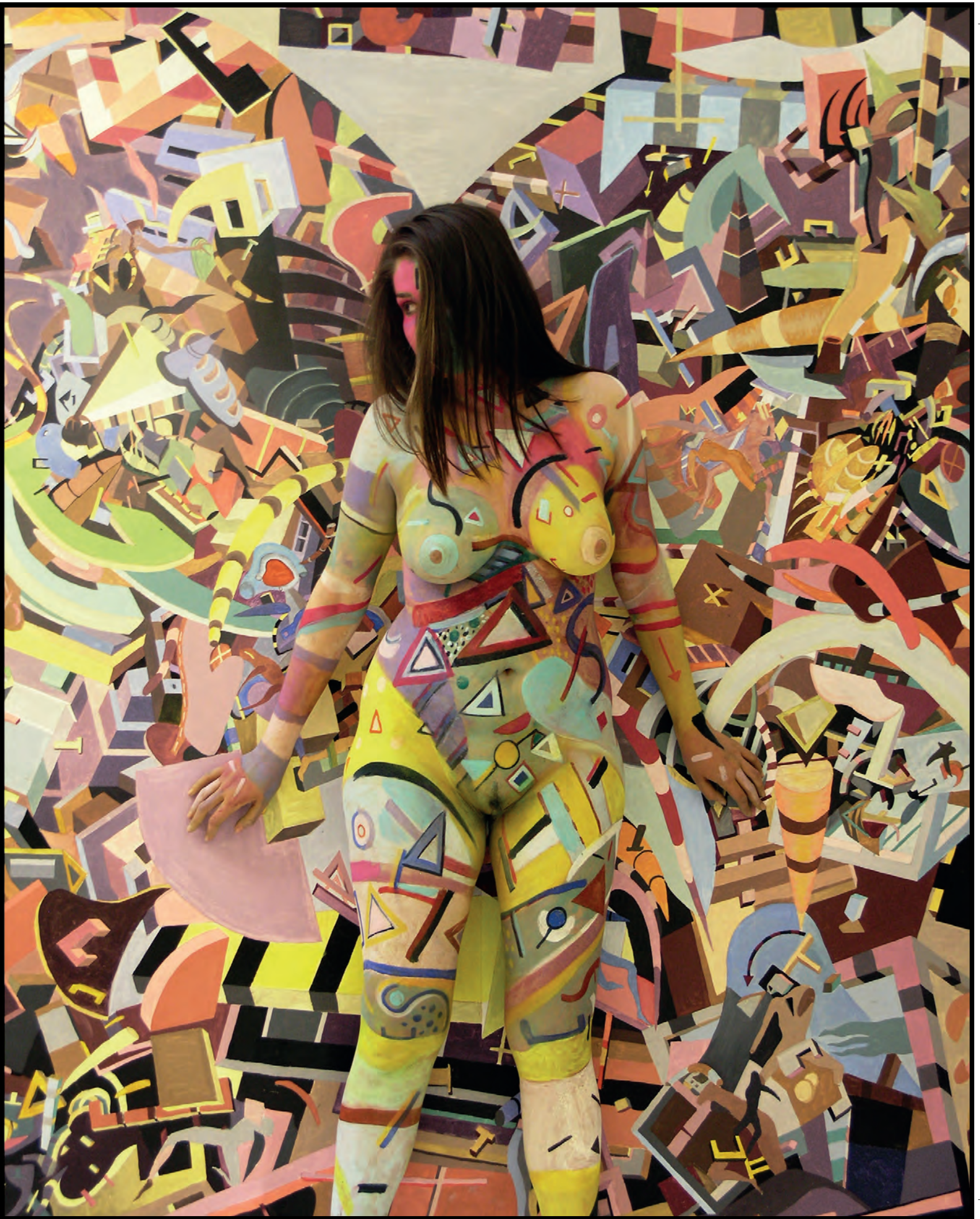
*"Constantly think of the Universe as one living creature, embracing one being and one soil; how all is absorbed into the one consciousness of the living creature; how it compasses all things with a single purpose and how all things work together to cause all that comes to pass, and their wonderful web end texture"*

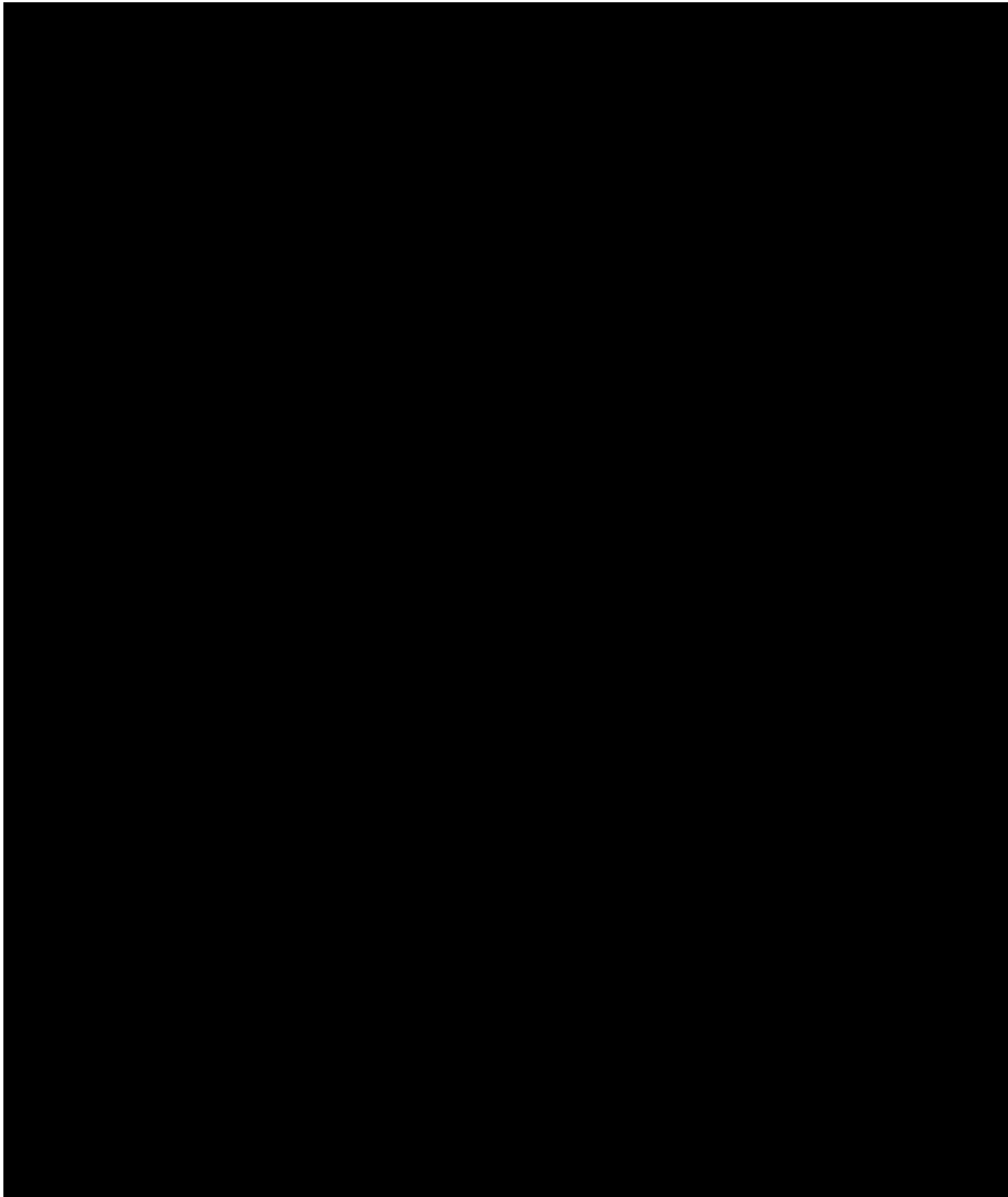
Marcus Aurelius  
170 AD



*Mimicry*, 2012  
Body art





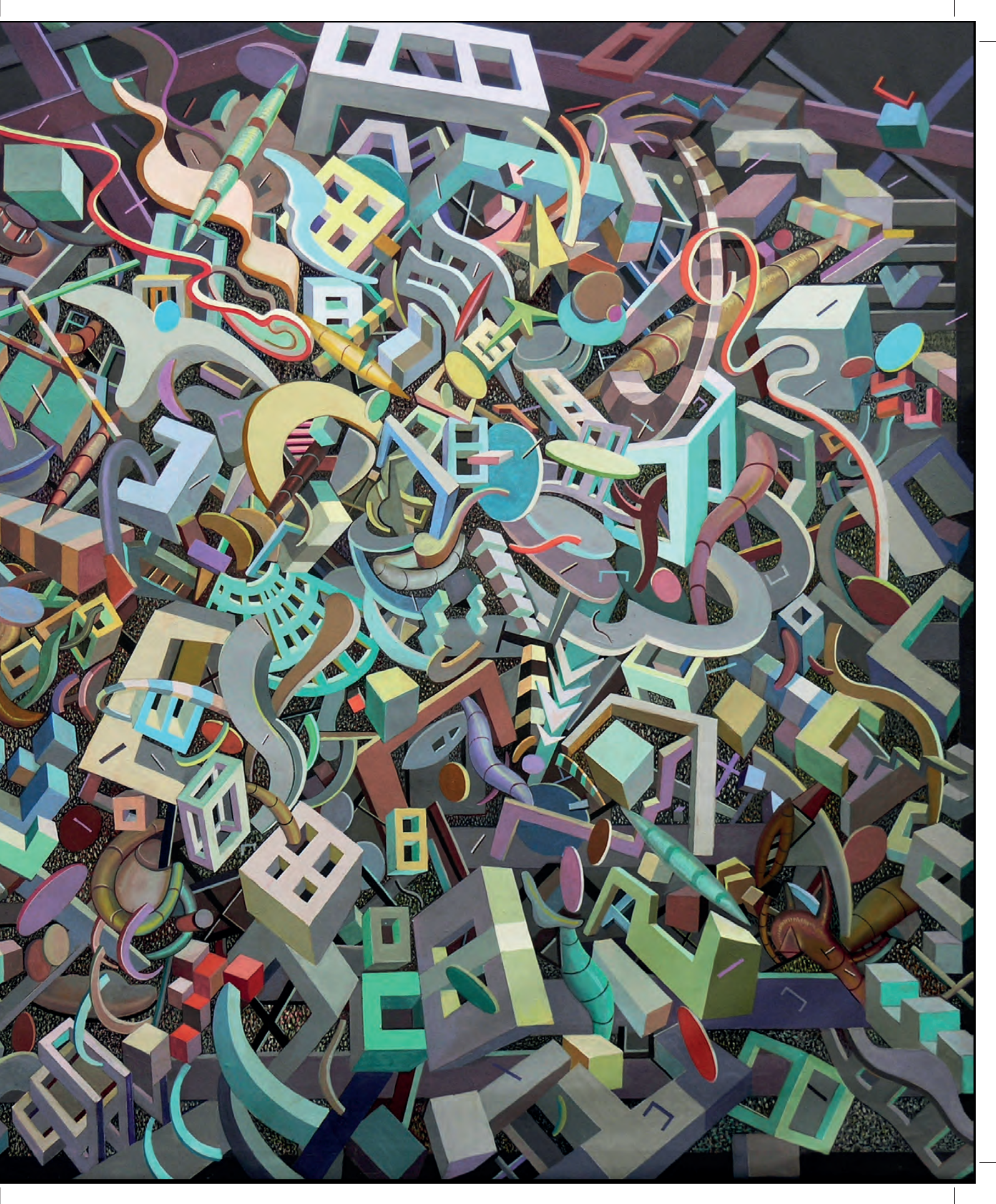




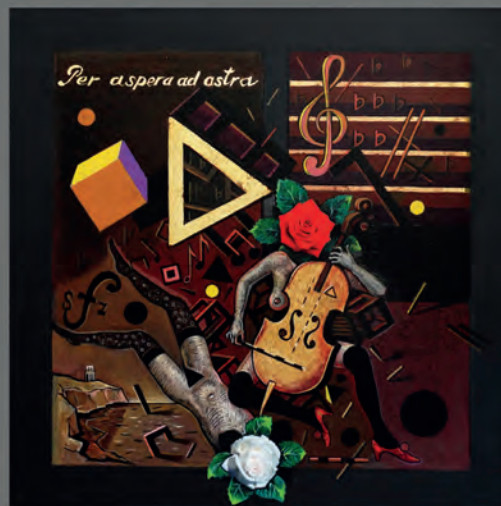
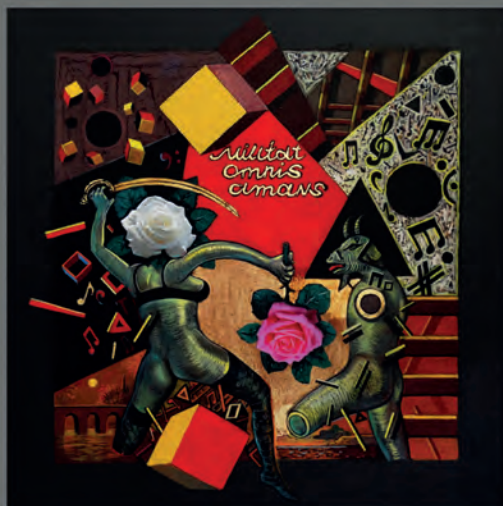
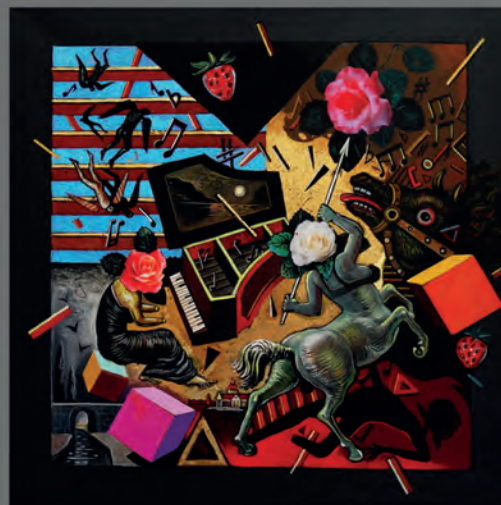
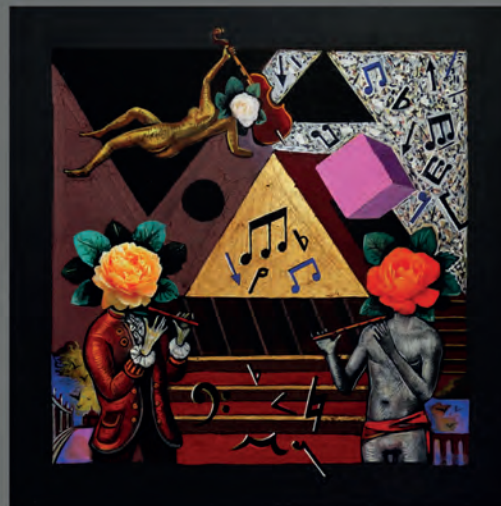
*Bacchus*, 2012  
Oil on canvas, 180 x 120 cm  
Private collection

*Babylon*, 2013  
Oil on canvas, 220 x 200 cm

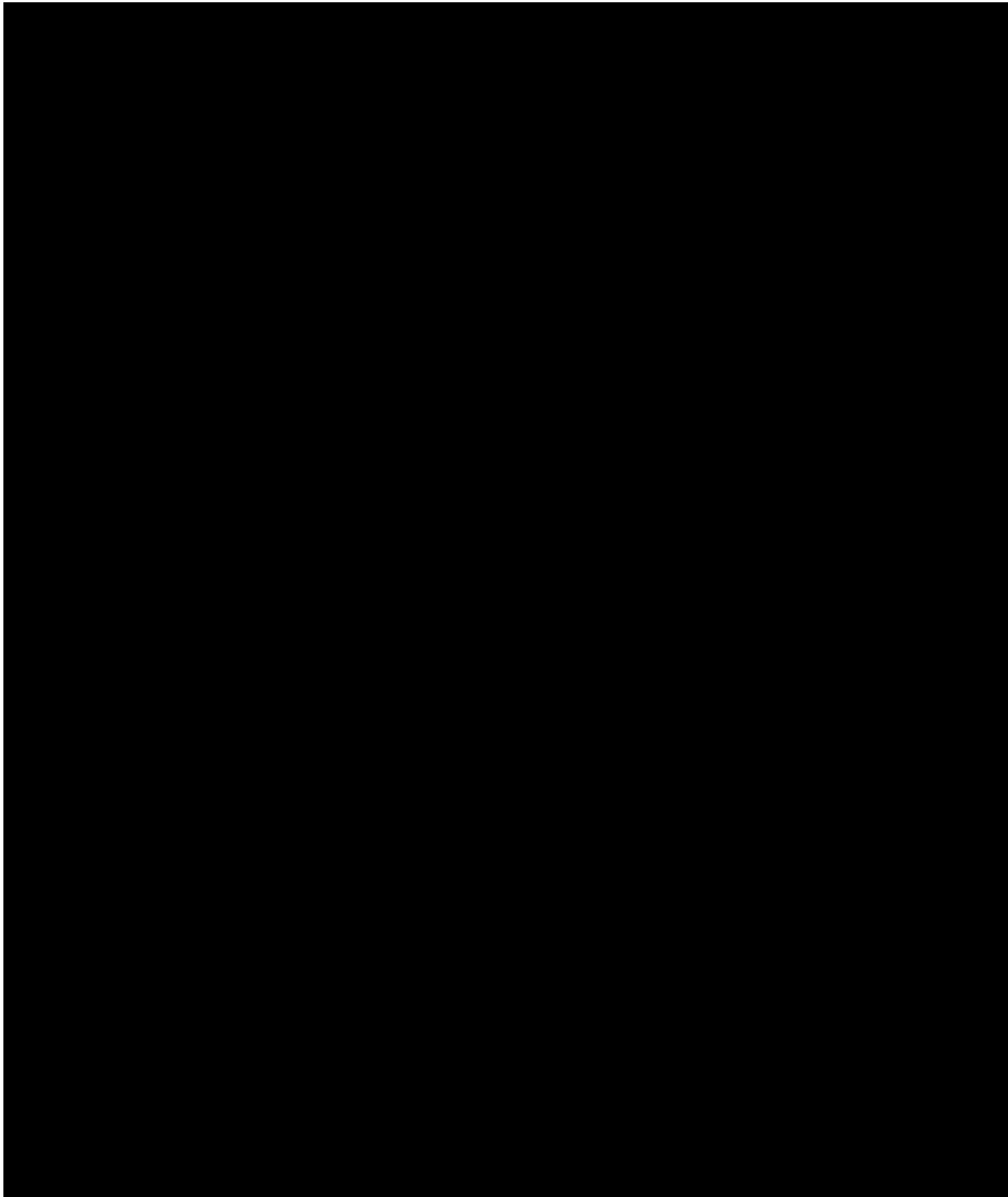




# WAR OF ROSES



War of Roses, 2017  
Mixed media on canvas, 150 x 150 cm







*War of Roses II*, 2017  
Mixed media on canvas, 100 x 100 cm

# TRIBAL WARS.

CANNIBALS, ANGELS  
AND MAHARAJAS



*Cannibals*, 2020  
Oil on canvas, 30 x 30 cm each



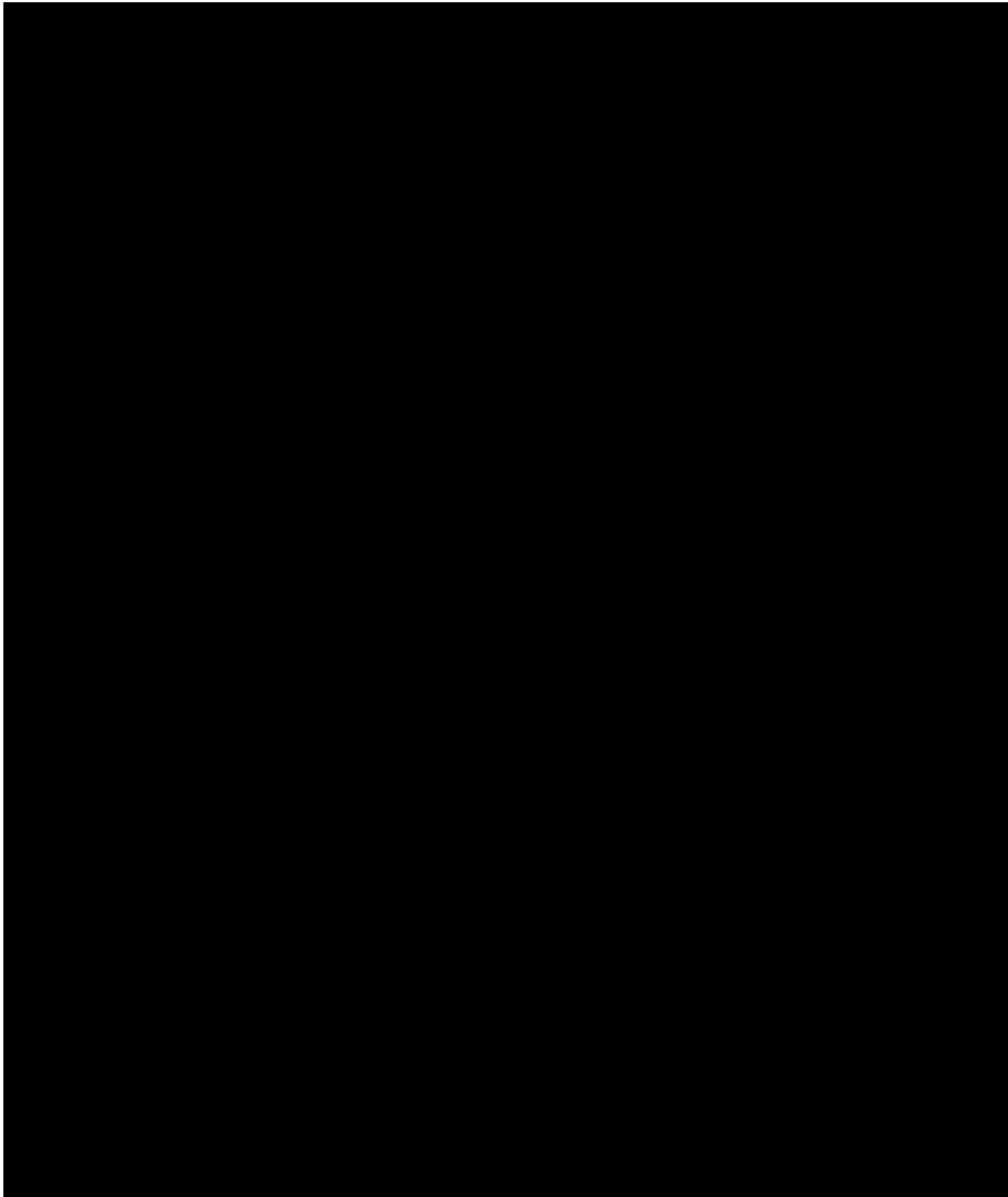


2019



*Cannibals II*, 2017  
Oil on canvas, 25 x 20 cm each

◀ *Untitled*, 2019  
Ink on paper, 29 x 21 cm



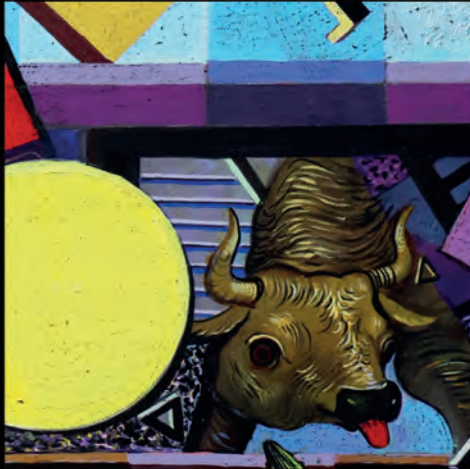


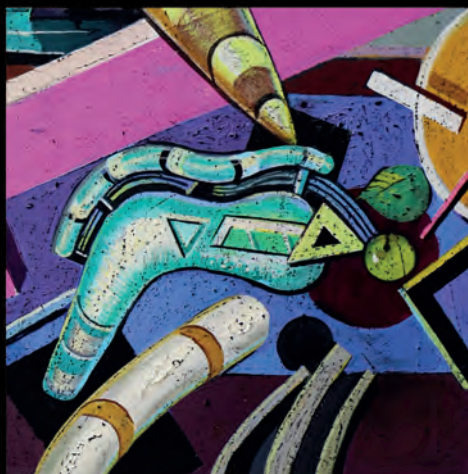
War Against Demons of suprematism, 2020  
Oil on canvas, 30 x 30 cm each

*Angels and Mannequins*, 2020  
Oil on canvas, 180 x 120 cm









*Angels and Mannequins (details)*



*Happy Findings*, 2005  
Oil on canvas, 40 x 40 cm  
Private collection

*Dancing Moon*, 2005  
Oil on canvas, 40 x 40 cm  
Private collection

*Farm Eclipse*, 2005  
Oil on canvas, 40 x 40 cm  
Private collection

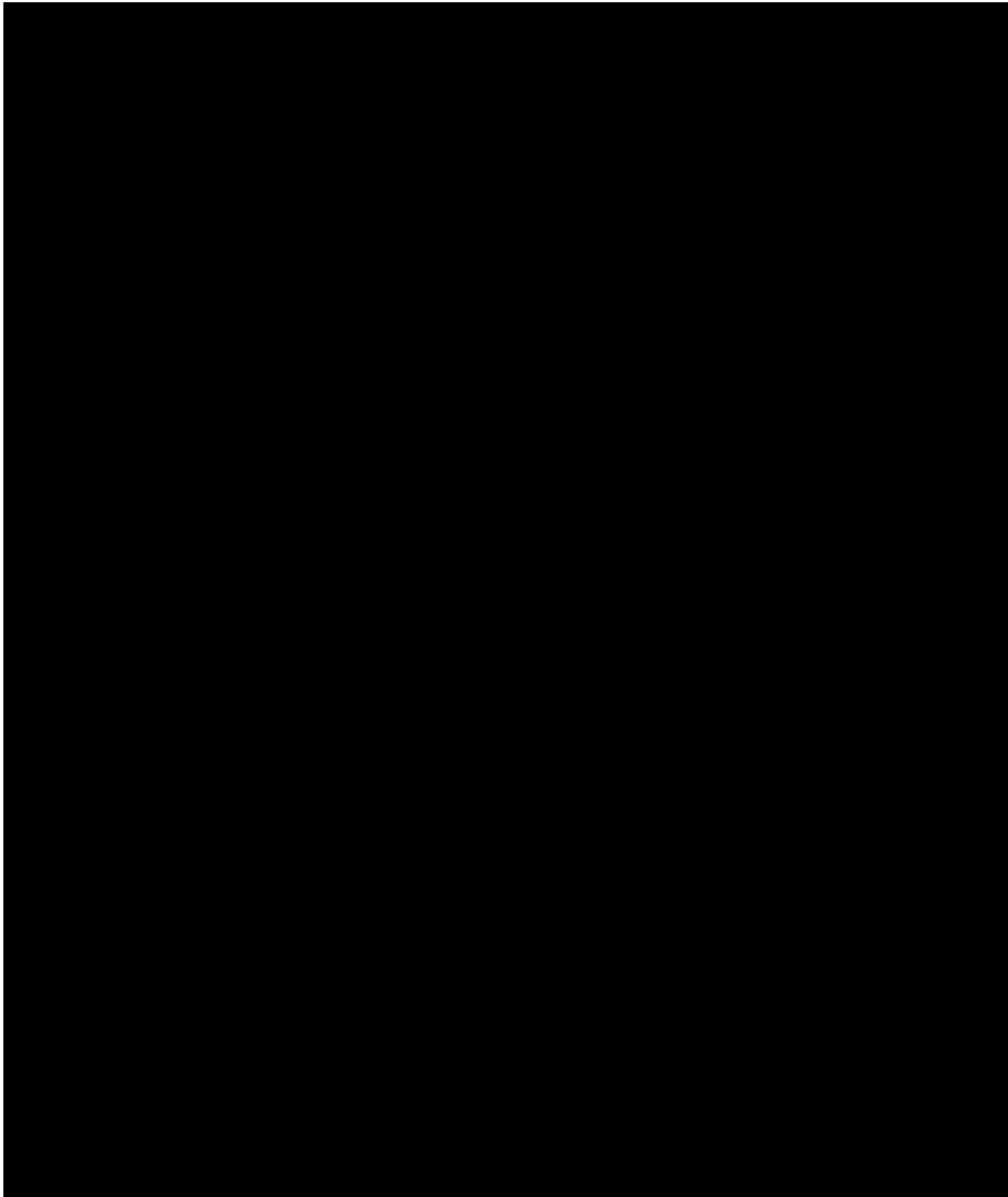
*Odalisque*, 2005  
Oil on canvas, 40 x 40 cm  
Private collection

COLLECTIVE FARM EVENTS

DO I COUNSEL YOU TO  
CHASTITY?

CHASTITY IS A VIRTUE WITH  
SOME, BUT WITH MANY ALMOST  
A VICE







*Animal Farm Party I*, 2001  
Oil on canvas, 40 x 40 cm  
Private collection



*Animal Farm Party II*, 2001  
Oil on canvas, 40 x 40 cm  
Private collection



*Animal Farm Party III*, 2001  
Oil on canvas, 40 x 40 cm  
Private collection



*St. Sebastian the Duck*, 2001  
Oil on canvas, 40 x 40 cm  
Private collection





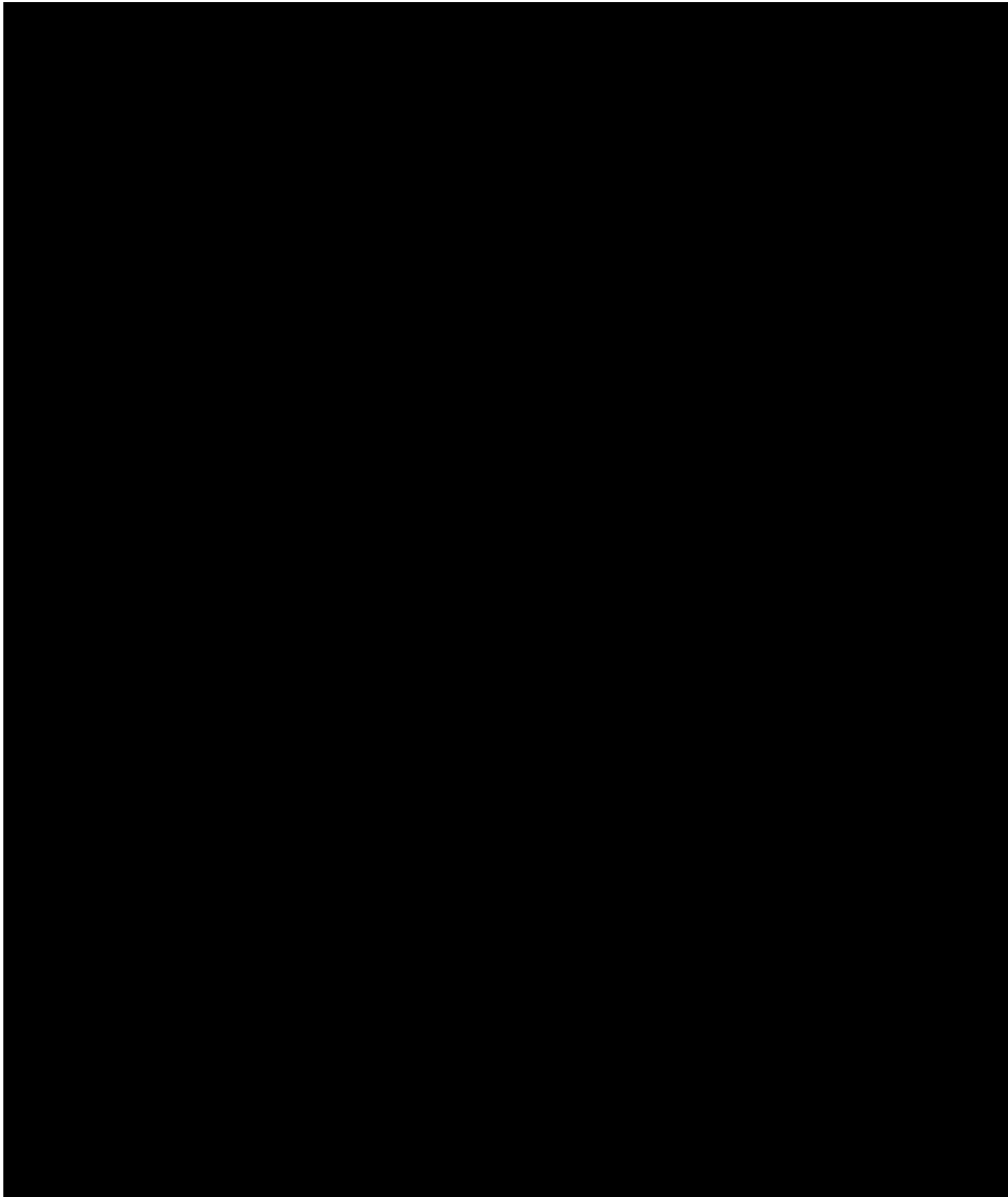


Punishment of Angels, 2012  
Oil on canvas, 80 x 100 cm





*Botanical Madonnas*, 2008  
Oil on canvas, 150 x 150 cm





*Cherry Picker*, 2020  
Oil on canvas, 120 x 120 cm

COLLEGIUM MUSICUM





*Collective Farm Baroque*, 2015  
Oil on canvas, 40 x 120 cm

*Mozart*, 2015  
Oil on canvas, 150 x 120 cm  
Private collection



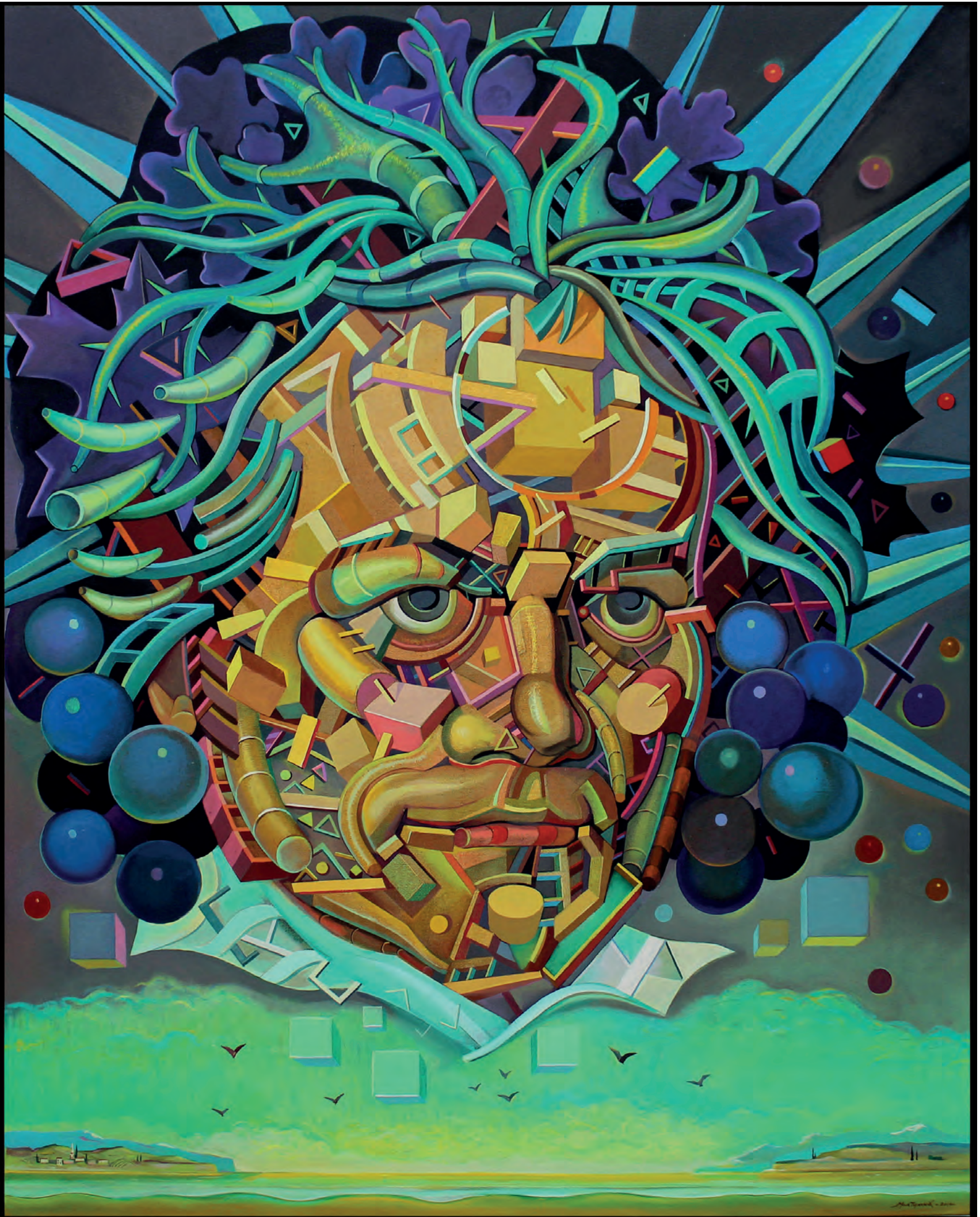




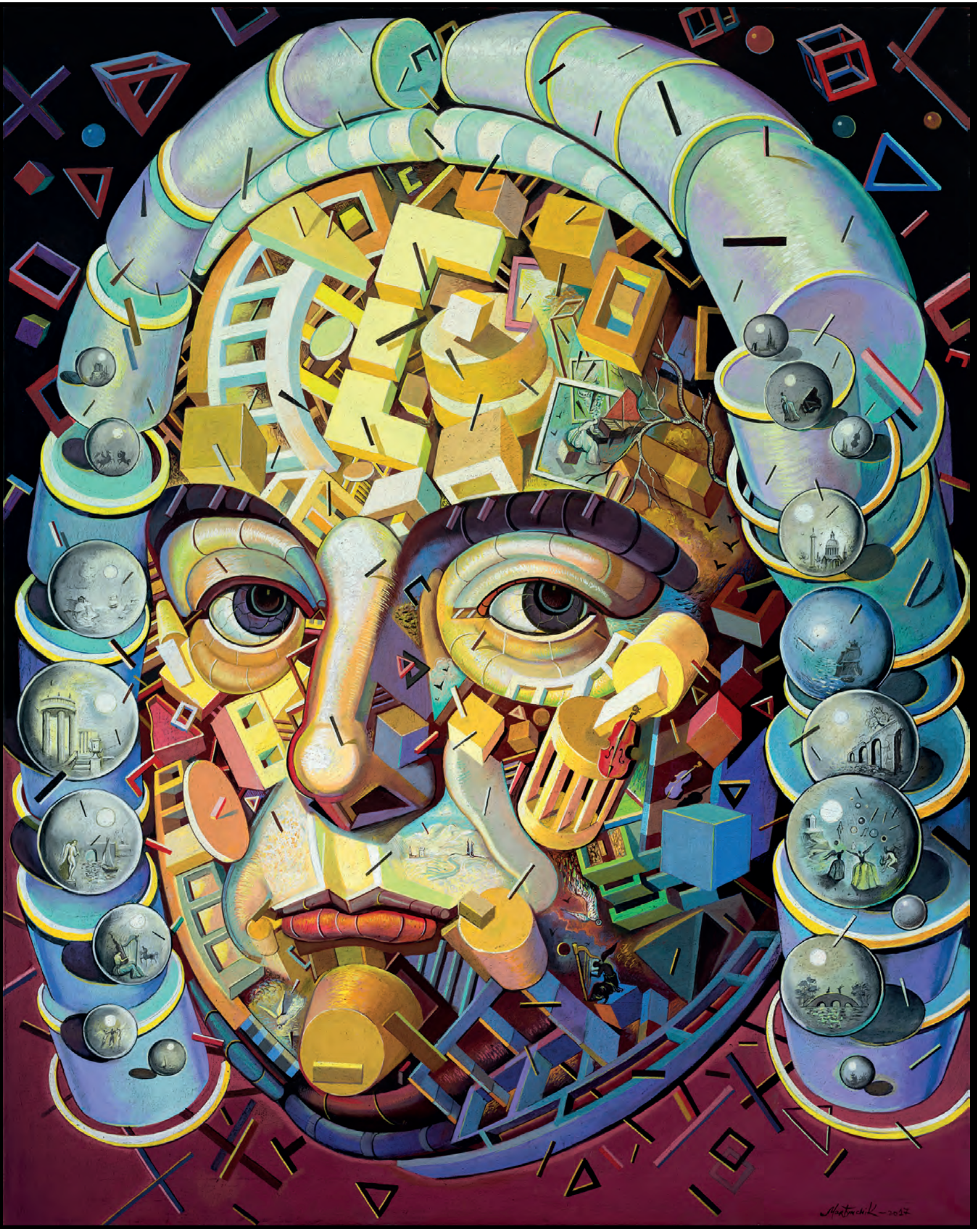


Wagner, 2015  
Oil on canvas, 150 x 120 cm  
Private collection

*Beethoven*, 2014  
Oil on canvas, 150 x 120 cm  
Private collection



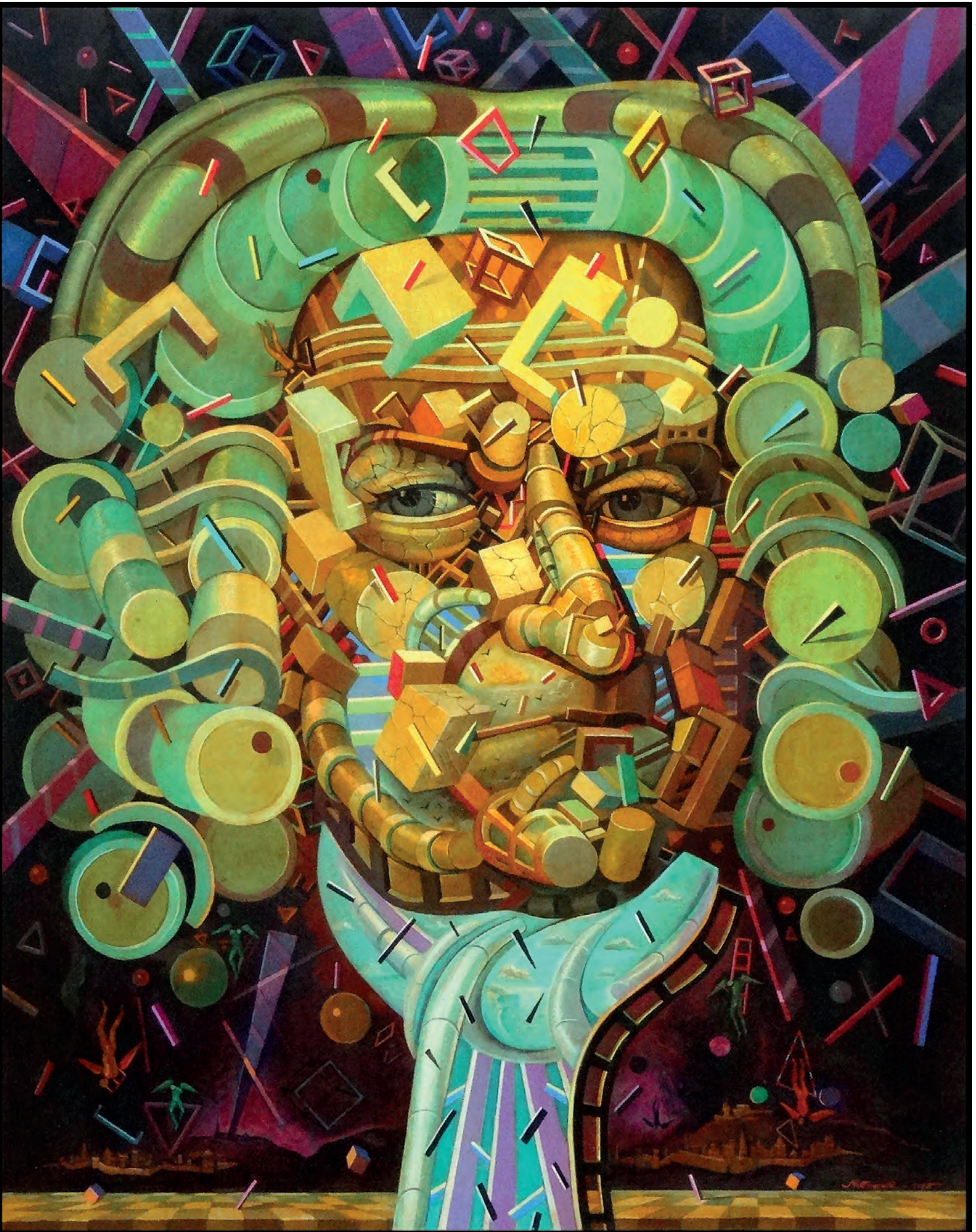
*Handel*, 2017  
Oil on canvas, 150 x 120 cm  
Private collection



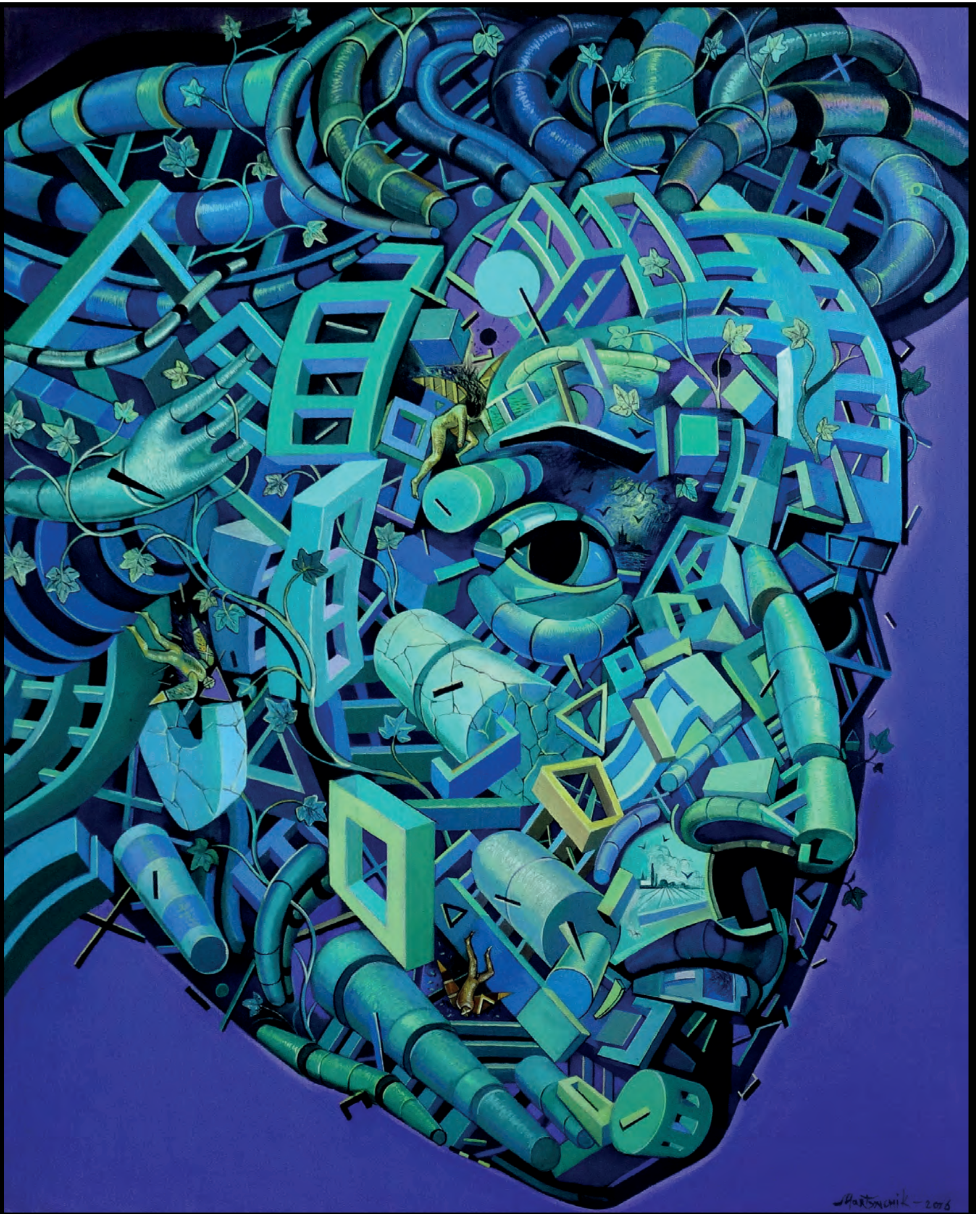
Abstrachik - 2012

*Bach*, 2015  
Oil on canvas, 150 x 120 cm  
Private collection





*Chopin*, 2016  
Oil on canvas, 180 x 120 cm  
Private collection



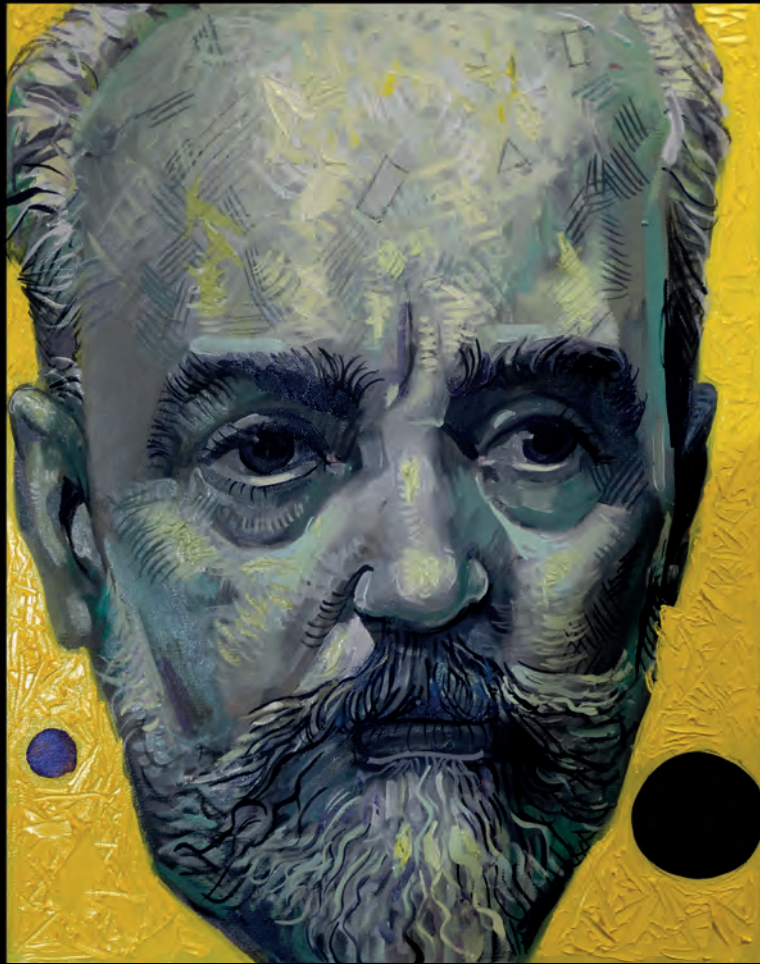
Barbich - 2016

*Haydn*, 2017  
Oil on canvas, 180 x 120 cm  
Private collection



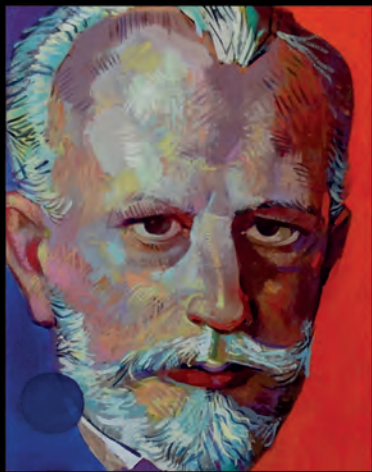
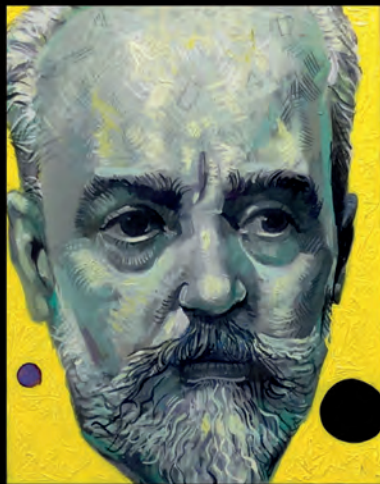
*Wagner*, 2015  
Oil on canvas, 150 x 120 cm  
Private collection





*Dvorak, 2017*  
Oil on canvas, 50 x 40 cm





TORONTO, GVA Lighting Collection  
2019

*Messenger IV*, 2019  
Oil on canvas, 220 x 200 cm  
Private collection



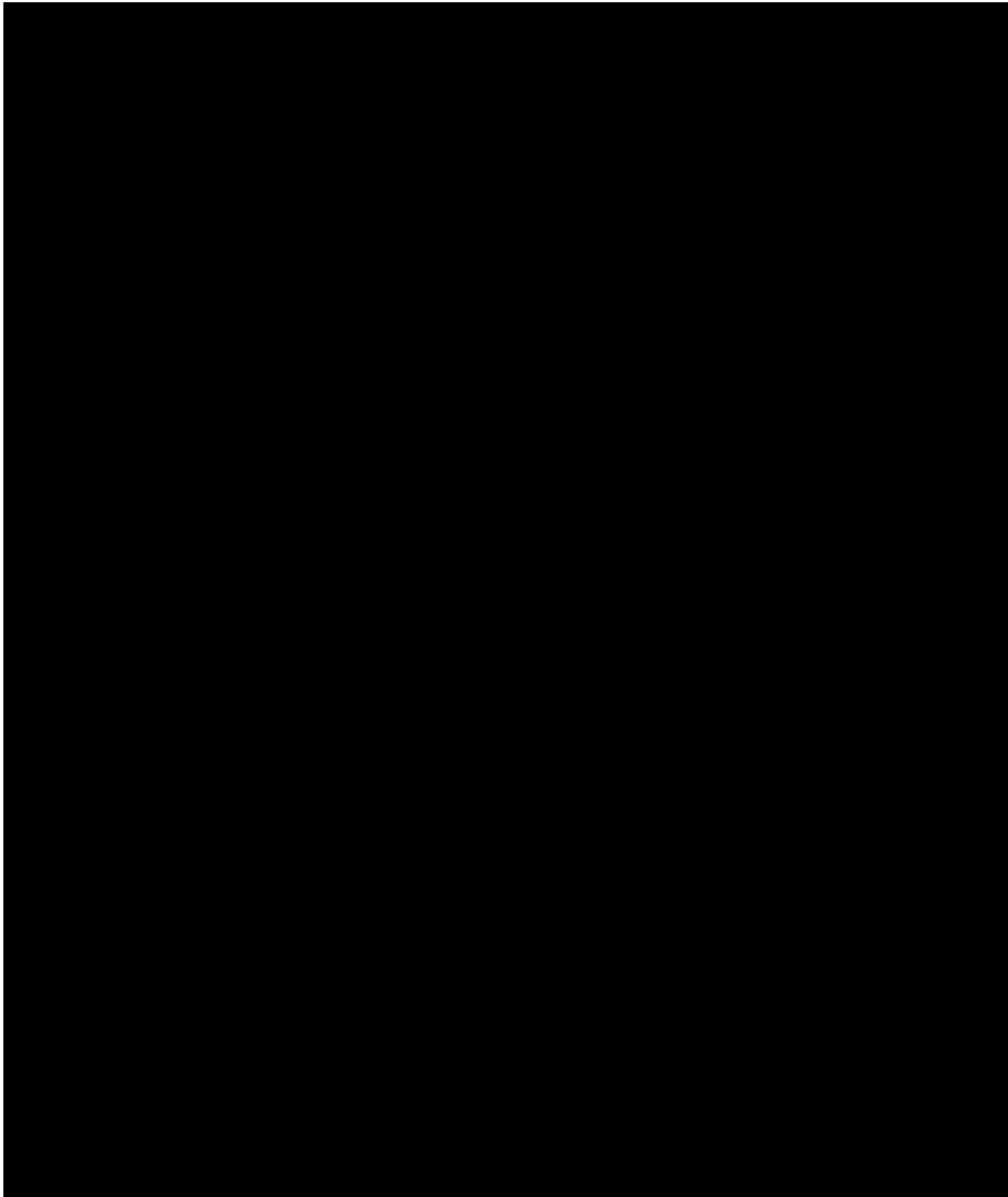




with Vladimir Grigorik  
Toronto, 2019



*Enigma*, 2015  
Oil on canvas, 200 x 250 cm  
Private collection





*Einstein II*, 2021  
Oil on canvas, 185 x 185 cm



*Maharaja's Garden*, 2021  
Oil on canvas, 76 x 230 cm  
Private collection

*Geisha*, 2018  
Oil on canvas, 100 x 75 cm  
Private collection









*Green Man Reconstruction, 2022*  
Oil on canvas, 250 x 200 cm

I am very grateful for the support of my friends and colleagues:  
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