

**Oleg Khvostov**



Self-Portrait. 2001  
Oil on paper. 210 × 210 cm

# OLEG KHVOSTOV

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Landscape with a Red Field. 2015  
Oil on canvas. Detail

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## Oleg Khvostov: *the art of BRICS*

Ekaterina Andreeva

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Each time, when I visit the Navicula Artis gallery, I stare at Oleg Khvostov's impressive painting, "The Anatomy Lesson", as if I see it for the first time. It depicts Ivan Dmitrievich Chechot with his students, dissecting the cadaver of art like Dr Tulp. I stand on Chechot's right hand side; a fox stole draped over my bare shoulders, as if I've just dropped in on a lecture after a night at the casino. Looking at my portrait, I'm thinking that it could have been painted by, say, Frida Kahlo in her Paris period. Khvostov's paintings, like crimson shades on his characters' faces, reflect the Mexican theme in Russian art and history of the 1920-30's. Today's Mexico is a stagnating state, unlike Brazil, which gave the first letter to the acronym BRICS. But in the 1920's Mexico was viewed by Russian revolutionaries, from Eisenstein to Trotsky, as the motherland of the perfect revolution in both art and politics. (In the 1960's our passions switched to Cuba, as our sympathies tend to wander around the perceived paradise of Latin America, like Ostap Bender dreamed of Rio).

What is peculiar about this type of creativity, which I prefer to call "the art of BRICS"? First of all, it is, of course, primitivist, as it prefers colorful forms and content. But it doesn't exist without its paradoxes. The form, like the country itself, is still developing, it is somewhat young in a historical sense, but it's in the form where we feel the glow of the ancient ages, where the pagan consciousness reveals itself on every level. At the same time, the vibrant colors and patterns, if you look closer, cannot be interpreted as ancient, but rather are inspired by the latest trends in pop culture. Development, like everywhere else, drifts towards the replacement of traditional textures: people don't especially value their folk arts and crafts, preferring aniline aesthetics. Such is the strange fusion of old and new in the BRICS countries, and some of them are represented to be much more ancient than many developed states.

Khvostov's paintings, besides the notional "Mexican", which is entirely inspired by Russia, are also deeply rooted in Saint Petersburg, or more specifically Leningrad. The "New Idiots" (Novye Tupye) artists group, where Khvostov began his career in the late 1990's, rediscovered an absurdist performance art and 'wild' paintings. This genre ruled over the Leningrad artistic scene in the 1980's and followed by being dominated by the "New Artists" (Novye Khudozhniki). The word "stupidity" was also included in the war cry of the "Necrorealists", an offshoot of the New Idiots that took their passionate "vivacity" and "boldness" with them. Khvostov is the only member of the Idiots who had artistic courage and was not labeled a postmodernist "parasite" (which is how the Idiots called their gallery). He created his own unique style of painting.

Anatomy lesson. 2000  
Detail

The Leningrad forebears in Khvostov's portrait paintings are the early necrorealists, the jolly and colorful duo of Andrey Myortvy and Lyonya Trupyr described as the 'cool punks'. Compared to them, Khvostov, only does 'necrorealism-light'. Therefore, it is no coincidence that he was the only one to make a successful career in glamorous Moscow in the mid-2000's using the support of the period's most influential Russian art ideologist Marat Guelman.

Khvostov's early paintings are inspired by St. Petersburg's absurd museum experiments, as evidenced by his "Anatomy Lesson", Navicula Artis's most prized possession, or "Venus of Urbis", painted on cardboard boxes. In St. Petersburg during the mid-1990's the so-called "Kharms-fests" were held. Then absurdist creativity was perceived to be the pillar of the St. Petersburg myth in the 20th century. Khvostov as an absurdist primitivist artist who belonged to the museum culture of the Hermitage, he subscribed to the primitivist tradition of not just Rousseau and Botero, but to the founder of oil painting itself, Jan van Eyck. The van Eyck brothers' masterpiece, Adoration of the Lamb, also known as the Ghent Altarpiece, overwhelms the viewers with its images of heavenly glory: lush meadows overflowing with flowers, glowing like sapphires and rubies; the blinding radiance and mysterious flickering of majestic lights symbolizes the immaterial, spiritual light penetrating the universe. In his mature period Khvostov turned to landscapes. His paintings are more or less traditional: there are landscape scenes with cows, a homage to a popular museum genre "landscape with herd", and ones with airplanes – also a museum staple, but of the modernist variety. As far as Khvostov's technique is concerned, it's anything but traditional: in his landscapes he uses rainbow colors, they are vibrant, and in each painting there is an interference effect of several color waves, each at the peak of brightness. All landscapes, whether it's the view of a Naryshkin Baroque church in the village of Ubory outside of Moscow, the lavender fields of Provence, a park next to the Kashchenko mental clinic, or the hills of Tuscany, are unique but look as if they're made from the same multicolored polymeric substance. At times it resembles Play-Doh, plastic, and that sugary mass from which candies are made. The texture of the world in Khvostov's paintings – even verbally – is constantly mutating within a fixed set of color elements. The world is seemingly familiar, it's not natural, but rather technogeneous. Khvostov's paintings are often thought to belong to an especially colorful and glamorous strain of pop art. What ties one case to the other is a common synthetic nature, rather than cultural proximity. Khvostov's aniline landscapes belong to the latest generation verses the older, such as Rosenquist and Warhol. They wouldn't look out of place in a video game or a screen saver. It's interesting to note that in an earlier landscape, which stands on an easel in a 17th century artist's workshop, Khvostov still sees the world in its "natural" light. Now, a decade later, all his paintings are illuminated by that steady glow of a computer screen that makes both "light" and "dark" elements of his art look surreal.

Both neoexpressionism and primitivism were always associated with the Leningrad painting tradition of the 20th century. In the 21st century, Khvostov and his landscapes appear to be floating outside the window on a spaceship as a memory of the Earth, opening up a new virtual horizon for this style.

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## Oleg Khvostov: *From Under the Rocks*

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### Dmitry Pilikin

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Almost every romantic bio-pic dedicated to the life of a Parisian artist comes complete with toponyms that are easy on the ear, such as Montmartre, Moulin Rouge and Saint-Denis, accompanied by a light accordion motif of French chanson. The paintings of the Petersburg artist Oleg Khvostov begin with austere toponyms - "The right shore", "Vesyoly Posyolok" ("Happy Village") and "Narodnaya Ulitsa" ("People's Street") - and merely imagining what the soundtrack would be like is alarming. Vesyoly Posyolok is an old industrial district on the outskirts of St. Petersburg. There, you can still see the red-bricked remains of the Petersburg of the 19th century, such as the Vargunin paper mill and the Thornton cloth factory, but it is panel-built "Khrushchev" and "Brezhnev" five-story buildings that predominate, as the district was actively developed during the 1960s and 1970s. There are numerous theories as to how the name Vesyoly Posyolok (literally "Happy Village") appeared. According to one, it derived from the German settlement that existed here in the mid-19th century – the "Happy Colony." According to another theory, a Gypsy encampment was set up here, where visiting merchants would live it up for days on end. It has, then, something in common with the Moulin Rouge after all. But visually, Vesyoly Posyolok hasn't been overly endowed with striking views and enchanting tones, and that meant that it didn't encourage the development of lofty aesthetic ideals. For beauty, you had to go to the "center." But that only came somewhat later.

The childhood and youth of our subject were spent in the ruler-lined, identical five-floored boxes of this landscape (we should note here this instance of a "serialization" - we will return to it). History is always patched together from coincidences and patterns. On this path there was also a classmate – a fan of hippy culture and varied esoterica who introduced Khvostov to the painting of Nicholas Roerich. That chance occurrence allowed him to see an entirely new meaning in his drawings at school. Thus, the the first arts studio appeared where the artist studied the basics of painting and drawing. It shouldn't be forgotten that Khvostov, as a neophyte, fought his way through to knowledge from the very bottom. And so, his next discovery wasn't foreign magazines and albums on art, it was anarchist exhibition activities carried out by the street artists who took over "Cath's Garden" (the garden with a monumental sculpture of Catherine the Great by the Alexandrinsky Theater), which inspired him with a new model for freedom in artistic expression. By this stage he had already graduated from school and had to think about what to do next. In this vagueness, time flew and the hero of our tale was called up to serve in the Red Bannered Northern Navy. And here, again, he got lucky. He served at the fleet's headquarters near Murmansk, where cultural pursuits among the servicemen were paid a great deal of attention. The head of the studio there was a fairly enlightened fan of modern art, thanks to whom Khvostov for the first time



In the studio. 2001

heard the names Pablo Picasso, Henri Matisse, Alexander Rodchenko... That may be difficult to believe (particularly in view of his familiarity with the works of Roerich at school), but the artist himself maintains that up to that point his list of the names of world art only included the classics of the Russian Museum, such as Repin, Shishkin and Kramskoi, and he'd never even heard of Modernism or the Russian Avant Garde.

Returning to St. Petersburg and renewing his studies at his old arts studio on Ligovsky Prospect, Khvostov decisively bade farewell to his native Vesoly Posyolok and fairly quickly became a squatter in the old town – the walls of the apartment he occupied were in tatters, and paint could be safely spilled onto the floor (in his thoughts, there were glimpses of a romantic *deja vu* from Picasso's first studio in Paris, on Montmartre). It was in this studio on Ulitsa Konstantina Zaslouva that Oleg Khvostov was born as an artist. From the squatter era comes the artist's "siege" habit of squeezing the last dribbles of paint out of the tube or scraping the pot dry of every last drop. The works from this period were done in series (a method of "total refinement" of the approach or the subject that would later become defining). They comprised experiments with various materials in which the painting (as in the Cubist works of Pablo Picasso and Juan Gris) was combined with drawing and painting. An important series in this period was "The Color Table": a distinctive experiment in mastering abstract art that was constructed on simple geometric forms. To be more precise, the addressing of Cubist forms itself was more probably related to the next stage in Picasso's "reworking", but unlike the maestro's pictures, Khvostov wasn't distracted by figurative comparisons, taking an interest in objectless "coloring in" of geometrically ruled planes according to algorithms. He painted the color tables non-stop for almost half a year and was so carried away by the process that he genuinely thought this was how his painting would be forever after. Another important series from this period is "Self-portraits". About ten thousand of them were painted! The series production was in part prompted by Andy Warhol's silk prints, but the goal here was entirely different. His own face was selected as the simplest and most accessible model available for study. There was another reason, however, which was existential: observing and at the same time affirming himself through endless multiplication of an image, the artist gradually reduced the individual characteristics possessed by the portrait to a simplified algorithm – a hieroglyph. He worked on several portraits in parallel from dusk until dawn, producing a minimum of 30 a day. The artist's character, school and discipline are revealed in this ability to study and process an idea from beginning to end. His



"I was born with love for art" - opening at the Navicula Artis Gallery. 2004



With Vadim Flyagin at Navicular Artis Gallery. 2000

next period involved the mastering and reworking, using his own technique, of subjects in pictures by renowned masters. The selection of models for "copying" was carried out not on the basis of a predilection for any particular period in the history of art, but rather through the application of a phenomenological principle (illustrations for school textbooks, for example, are chosen in the same way). Thus, this series (which continues to this day) freely mixes Goya's "The nude Maja", Titian's "The Venus of Urbino", Giorgione's "Sleeping Venus", Raphael's "Sistine Madonna", Masaccio's "The expulsion from the Garden of Eden", Rembrandt's "Flight into Egypt", Lorrain's "The abduction of Europa", Shishkin's "The mast-tree grove", Kiprensky's "Poor Liza", Levitsky's portraits, Matisse's "Music" and Malevich's "Black square."

By 1997, the Borei gallery and the large art-squat Pushkinskaya 10 had appeared in St. Petersburg. Several of Khvostov's works were shown in a summer exhibition where they were seen by the stars of Borei – the artists of the New Idiots group, Vladimir Kozin and Vadim Flyagin. A personal acquaintanceship with them developed somewhat later, but as early as 1998 Khvostov had entered into the circle of a group which was by then fairly well known. And that meant an abrupt change in status. As the artist himself has put it, "It is like the situation where an unknown musician is taken into an established and popular rock group and he begins to play in the top venues." The next major stage was an introduction to the Navicula Artis gallery, where the renowned Petersburg art historians Gleb Yershov and Andrei Klyukanov worked. It was in this gallery that, in 1999, Oleg Khvostov put on his first personal exhibition, at which his total series "Self-portraits" was shown for the first time. Frenzied activity in various exhibition projects at the beginning of the 2000s enabled the appearance of large-scale works (emulsion paints on paper). The first model was the leader of the New Idiots, Vadim Flyagin. Like many of the Ancient Greek stoics, he had a contempt for the normal way of life: he would sleep at the Borei Gallery (doubling as its night watchman), using chairs pushed together as a bed. He was the ideal sitter, then, and the chair as a "point of reference" became a transitional symbol for the entire series, which was titled "Portraits of curators." The scale, power and humor of this series was immediately recognized and Khvostov received a commission to paint a multi-figure portrait for the anniversary of the Leningrad Art Historians Club (Ivan Dmitrievich Chechot's Circle). It should come as no surprise that Khvostov chose one of Rembrandt's most famous pictures, "The anatomy lesson of Dr. Nicolaes Tulp" as its model, with Khvostov transforming the colorful corpse being studied by anatomists into "the body of art".



Oleg Khvostov. 2011



At the residence of Gridchinhall art centre and gallery. 2010

By 2001, the New Idiots had almost entirely broken up, but that led to the beginning of a new movement in the self-organization of the artists who moved on into a further project, the Parasites. A key site in this period is the Polygon venue, which worked under the patronage of the artist Yuri Nikiforov. It was there that Khvostov's first three-dimensional painted objects appeared, with the painting done on stacks of packing cases. They continued the portraiture line, though they were more akin to painted "sculptures." The subjects chosen meant that they could also lay claim to monumental status: Lenin, Stalin, Hitler, Brezhnev, Che Guevara, Homeini and Marilyn Monroe, with a youthful Putin (in a Judo robe) latching onto them. It was these objects that the Moscow gallerist Marat Guelman saw on a visit to Petersburg whilst planning a separate Petersburg project at the traditional Art-Moscow exhibition. Khvostov's career was in the ascendant and a logical continuation was the signing of a contract with the Guelman Gallery and a move to Moscow. In the year spent in Moscow, at a studio on Dmitrovskaya, a three-dimensional work "Kremlin" was created, where the subject "copied" and reconsidered, rather than an individual painted work, was a vast historic-cultural site (later this project appeared on the Rain television channel as the studio set for the show "Ministry of Culture"). Another monumental copy was of Titian's "Venus", which was also painted onto packing cases and dismantled into blocks (this work was shown in the Russian Museum as part of the anniversary exhibition of the Guelman Gallery). In history, not everything runs smoothly, however. Assessing the year spent in Moscow, Khvostov deemed it a useful lesson that didn't end with an exhibition at the Guelman Gallery due to a lack of experience in bluntly positioning one's creative intentions in new and unfamiliar conditions.

And so, in 2006, a very different Khvostov returns to Petersburg from Moscow. He actively studies the situation on the art market, he familiarizes himself with the information space that is the Internet, and he gets involved in heated discussions on social networks. It is there, on the wide expanses of the net that he is fished out by Sergei Gridchin, a gallery owner who was only starting out, but had already earned his stripes. Gridchin invites the distinctive artist to work whilst on an artistic residence at the gallery. This residence was extended for almost an entire year, and ended with a large personal exhibition titled "Absolute painting" (2010). It comprised "Kremlin" and "Venus", new rural landscapes (the results of walks in the area surrounding Gridchinhall) and an entire series of retold masterpieces of painting (from Leonardo da Vinci to Zinaida Serebryakova and Orest Kiprensky), which,

rather than being perceived separately, were seen as a continuation of the daily life, realities and history of this specific Moscow region landscape. The coercive adjective "absolute" in the title of the exhibition proclaimed a liberation from the pupil's role of an "illustrator" who is forced merely to observe and to "portray" the surrounding world. In this way, the artist stressed that his personal vision of the world had acquired a unique style and independence, and that it demanded respect.

This self-respect was founded on the creation of a personal site, olegkhvostov.com, and the long-term rental of a studio in St. Petersburg that was housed on the territory of an office in a corner of the old Krasny Treugolnik (Red Triangle) factory. He is now very selective when considering which exhibitions to take part in, preferring personal projects. Thus, in 2013, at Petersburg's AL Gallery, a project with the provocative title of "Lust" was shown. In it, contemplation of landscape was treated as piquant voyeurism. In 2014, the exhibition at Guelman's Cultural Alliance finally took place, with the same landscape arising as almost the first experience of a journey to the lavender Provence in France, retold in a reductive thuggish street slang as "Lavandos."

Over a period of 20 years, "Khvostov the Contemplator" gradually re-educated himself as "Khvostov the Professional": active interaction with colleagues working in his field was replaced with seclusion in the studio, and an interest in martial arts replaced harmful bohemian excesses. It got to the point that if you googled "Oleg Khvostov" you would be offered a range of possible incarnations: "artist", "entrepreneur", "financial consultant." We, of course, choose artist, and want to learn the secrets of his success from the man himself. "Painting is complex and multi-staged," he replies, using the Russian 'pokraska' for painting – a word that is more readily used when giving a car or wall a coat of paint. This is how he refers to the high art of painting, instantaneously eradicating even the slightest hint of exalted pathos. But we can't be tricked either – viewing his pictures, we see that beyond the exaggerated cynicism lies an undoubted and inveterate romantic.

P.S. Khvostov enjoyed living and working in Gridchinhall so much that he periodically finds a reason to come back. A major new project has already been announced for December of 2015 - "Cosmos Cows", an ironic paraphrasing that combines Cosmos (as a premonition of a new series), the trendy Moscow art fair Cosmocos and the symbolic markers of the rural landscape. It is expected that Khvostov will reveal a new facet here, as a social-critical artist providing timely responses to the challenges of the modern world. And so, as well as the traditional landscapes of the Moscow region and Tuscany, the cows, the girls and the planes, we should also see there selected heroes from the latest news feeds. We'll see.

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## Landscapes

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The landscape is a relatively young genre in painting, though it might seem to us that it has existed forever. For centuries, images of nature were painted merely as a background for icons, genre subjects and portraits. The interest in the landscape as an independent object only becomes noticeable in the painting of the Early Renaissance. For Khvostov, as a city dweller, the natural landscape is a realm of reverie and the territory of art, rather than a specific place where one might accidentally step on a bovine "land mine." It is, first and foremost, something that is native: Shishkin's "Rain in the oak forest" and "Morning in the pine forest", Levitan's "Lake. Rus", Savrasov's "The crows have arrived." Only later come the plein-air, light and airy hazes of the Impressionists and the geometrical simplification of André Derain. He has only created his own landscapes after being present in a natural environment, specifically a year spent in Ubory in the Moscow region during an art residence at Gridchinhall. There, whilst swimming in the Sheremetyev Ponds, not far from the Rublyov-Uspensky highway, Khvostov for the first time came face to face with cows, and they immediately had an impact on his visual dictionary. In the landscapes, as in other series, he does not search for a "likeness of reality" (although certain elements can be identified if one follows the routes he has taken). Instead, he divides off and perfects several basic subjects, which he repeats and develops in a multitude of variations. These landscapes are for the most part unpopulated, with only the rare appearance of mute mammals or omnipresent airplanes. Those rare people encountered in this bucolic heaven are always naked: they are voluptuous and well-haunched Venuses who promise either unforgettable bodily delights or a rich harvest in the coming season. In any event, in their rotundity, brilliance and superfluity they unambiguously perform the role of "bait", attracting with future abundance and joyful prospects.

*Dmitry Piliikin*

Toscana Landscape. 2015 ▶  
Detail



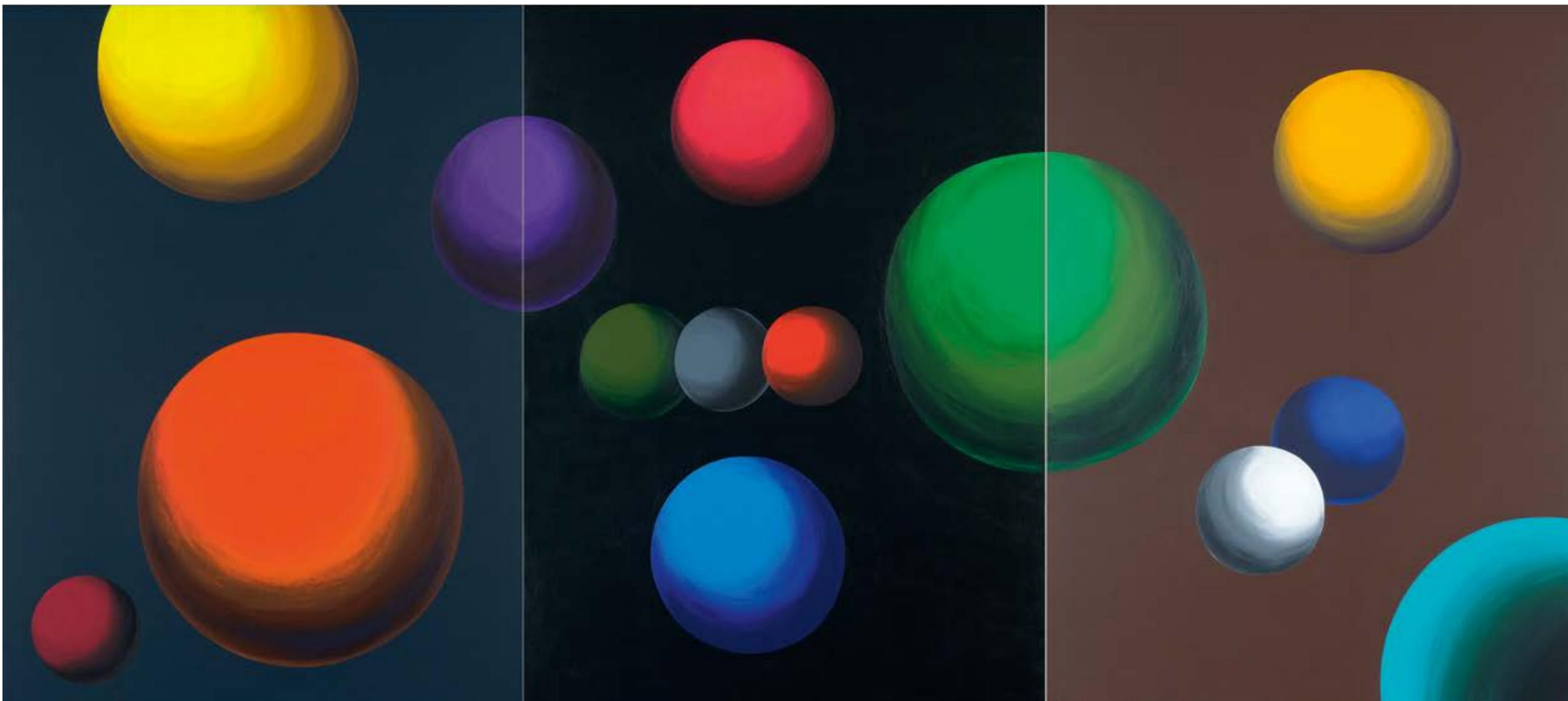
Landscape with a Red Field. 2015  
Oil on canvas. 120 x 160 cm



Landscape (Chanel). 2015  
Oil on canvas. 100 x 150 cm



Cosmos (Triptych). 2015  
Acrylic on canvas. 160 x 120 cm each



Toscana Landscape. 2015  
Acrylic on canvas. 150 x 200 cm



Large Toscana Landscape. 2015  
Oil on canvas. 150 x 200 cm

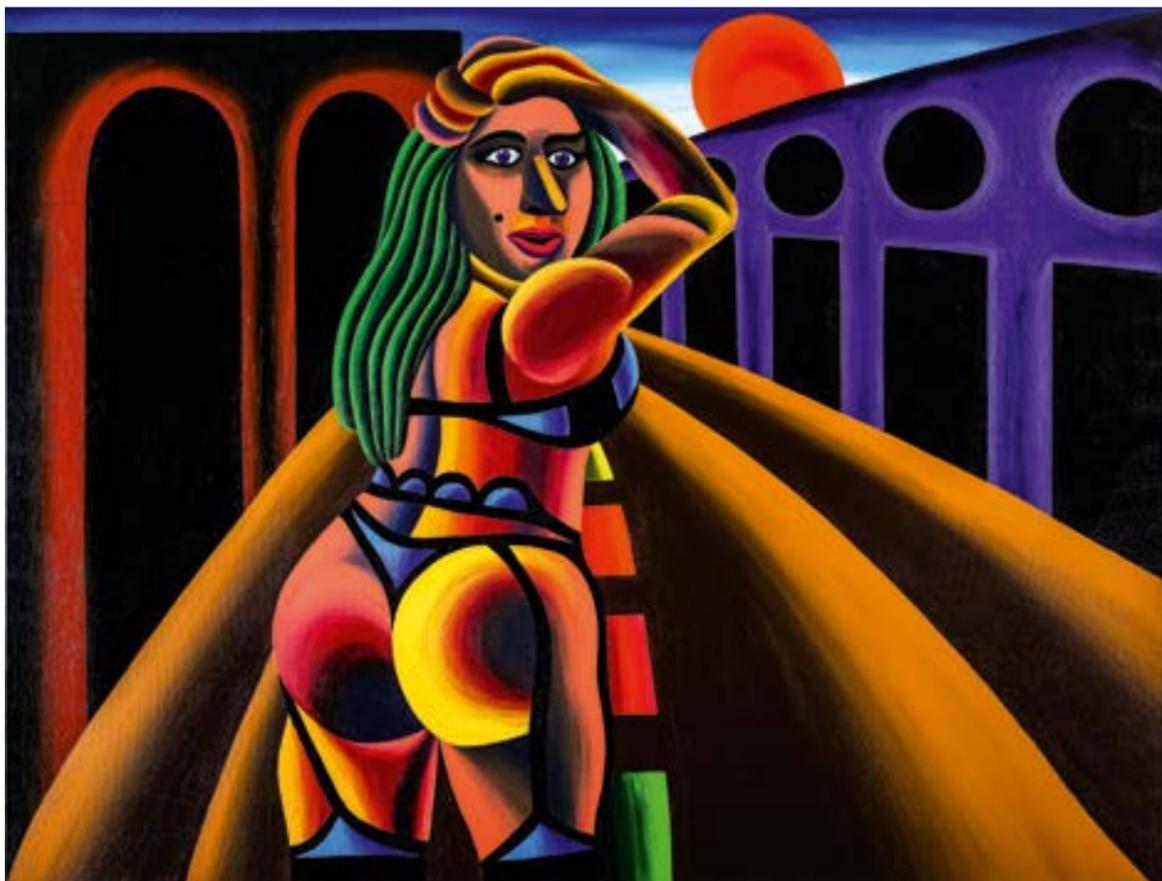


P. 22-23 A Girl and the Moon (Diptych). 2015  
Oil on canvas. 200 x 150 cm each



Transvestite in Baghdad. 2015  
Acrylic on canvas. 120 x 160 cm

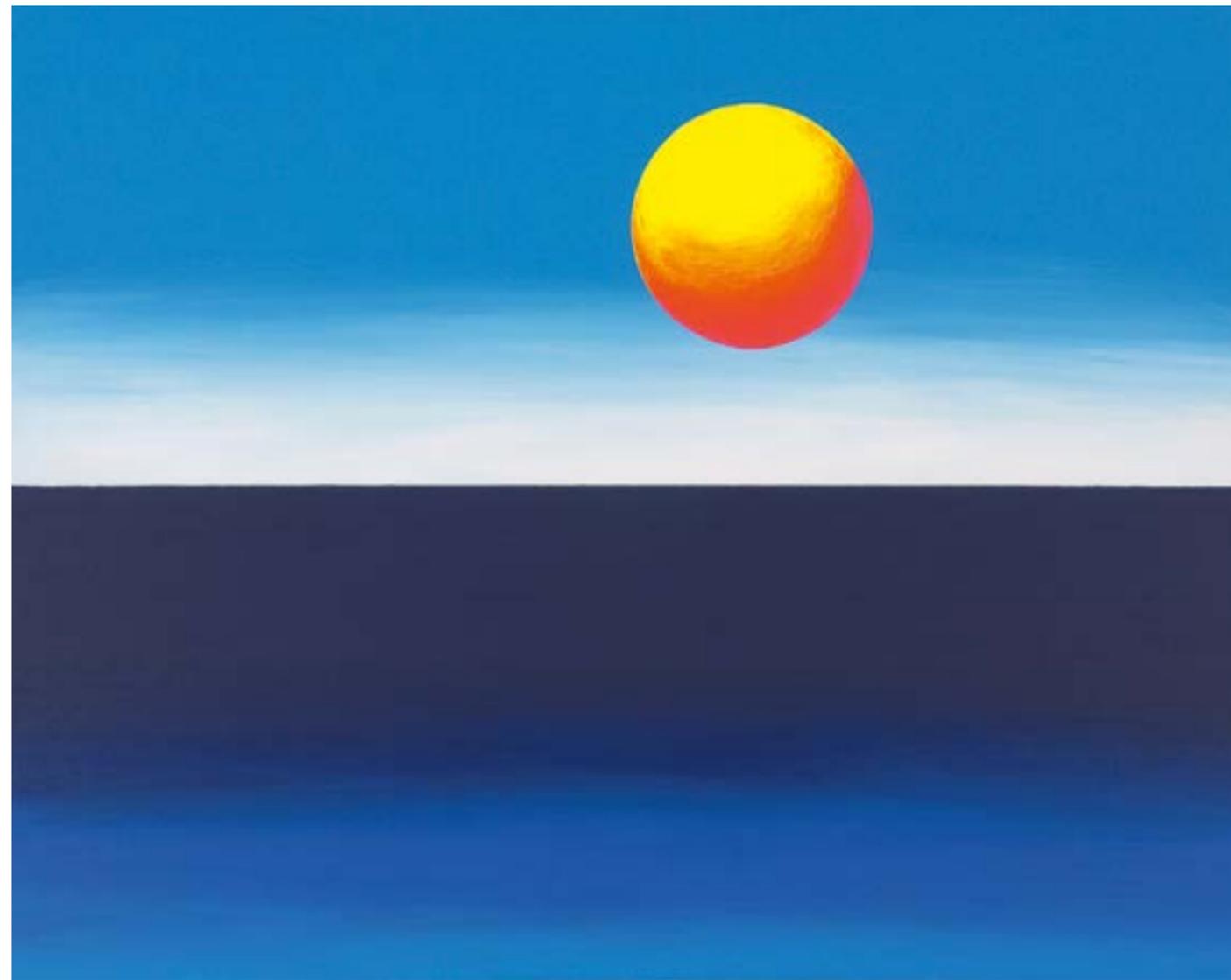
Adam and Eve. 2015 ▶  
Acrylic on canvas. 160 x 120 cm



**Railroad Landscape.** 2015  
Oil on canvas. 120 × 160 cm



**Sea Landscape.** 2015  
Acrylic on canvas. 70 × 90 cm



P. 28–29 **Japanese Landscape.** 2014  
Oil on canvas. 100 × 150 cm





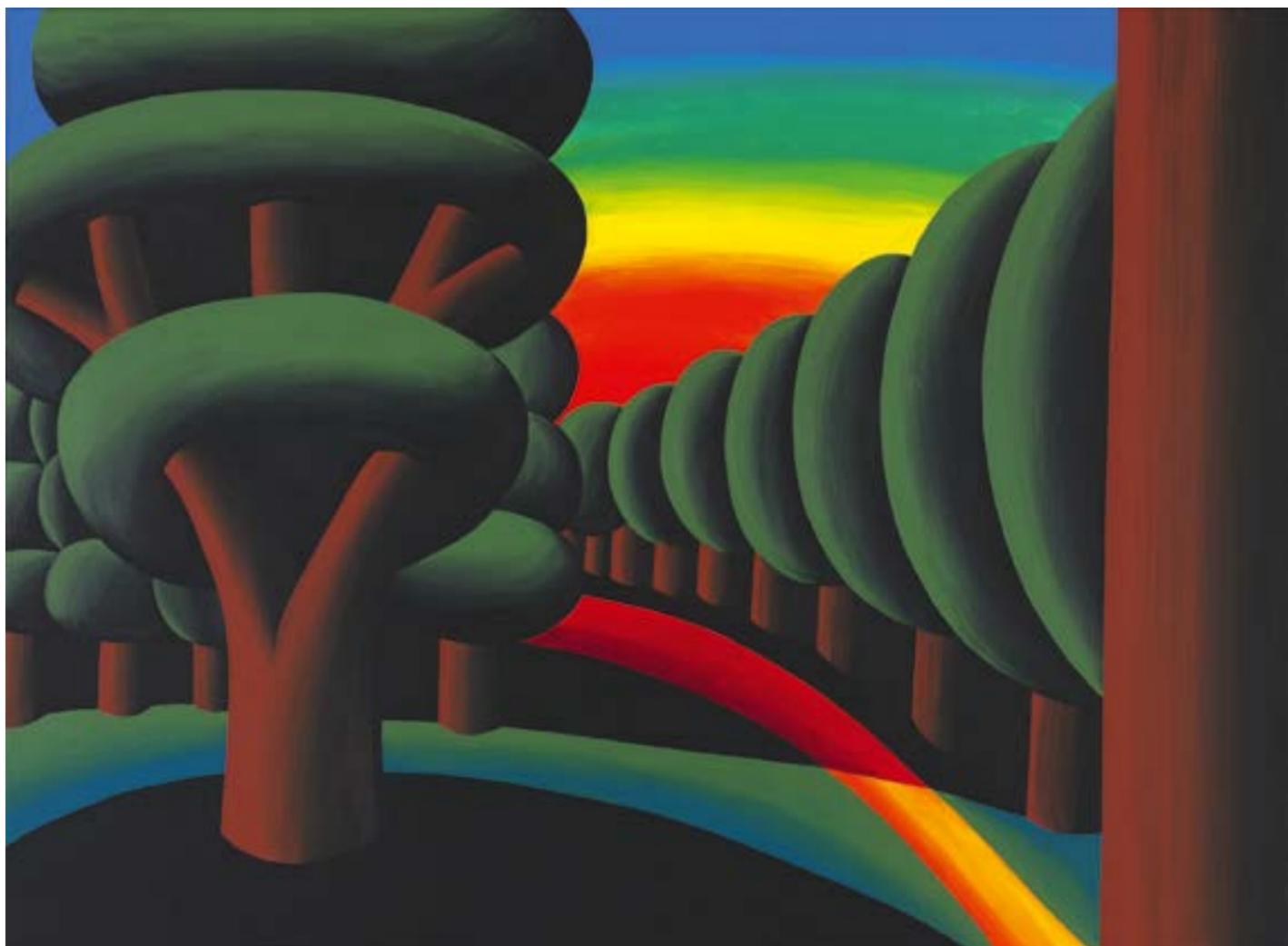
◀ **Toscana Landscape with Cypresses.** 2014  
Acrylic on canvas. 100 × 100 cm

**Sunset in Provence.** 2014  
Acrylic on canvas. 80 × 100 cm

**Landscape (Apple).** 2014  
Oil on canvas. 60 × 80 cm



Evening Landscape. 2015  
Acrylic on canvas. 65 × 90 cm



Landscape with an Airplane (Wi-Fi). 2015  
Acrylic on canvas. 100 × 140 cm



**Red Landscape. 2012**  
Oil on canvas. 40 × 60 cm

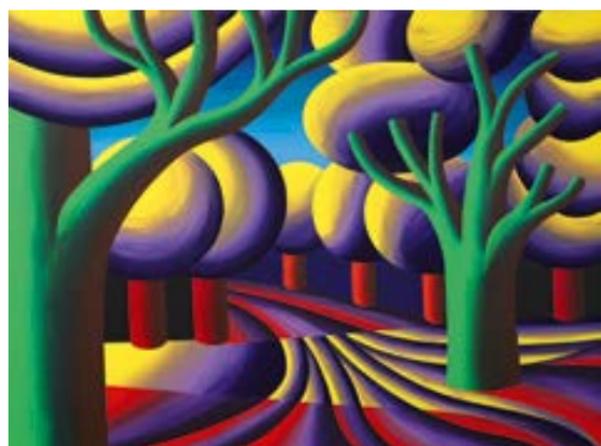
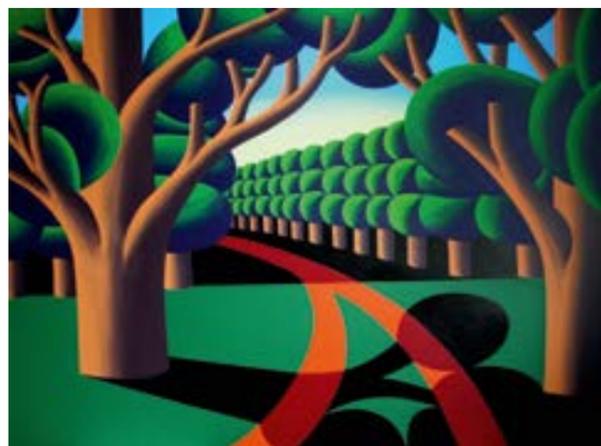
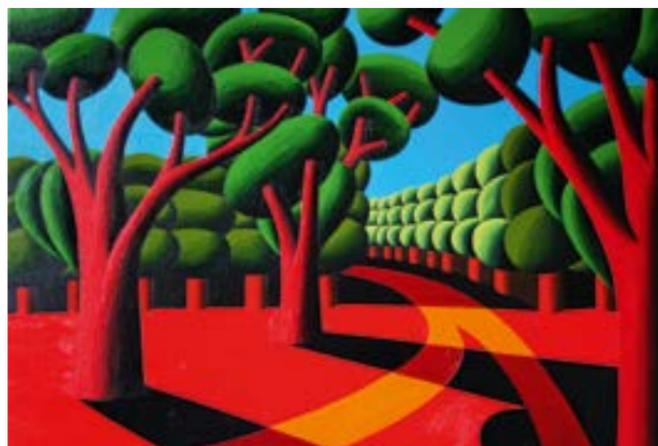
**Landscape. 2012**  
Acrylic on canvas. 60 × 80 cm

**Winter Landscape. 2013** ▶  
Detail

**Green Landscape. 2012**  
Oil on canvas. 40 × 60 cm

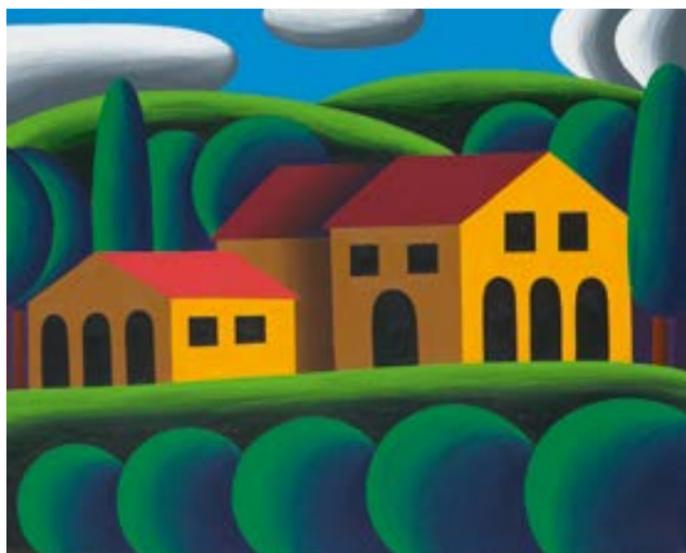
**Winter Landscape. 2013**  
Acrylic on canvas. 120 × 160 cm

P. 36–37 **Brown Landscape. 2013**  
Oil on canvas. 40 × 60 cm





Toscana lanscape. 2012  
Acrylic on canvas. 40 × 50 cm



Landscape "The Blast". 2010  
Acrylic on canvas. 140 × 150 cm



Saratov Airlines. 2010 ▶  
Oil on canvas. 190 × 190 cm



Dmitrovskoye (window view). 2010  
Acrylic on canvas. 150 x 200 cm



**Underwater landscape. 2011**  
Oil on canvas. 60 × 80 cm



**Provence landscape. 2011**  
Acrylic on canvas. 70 × 90 cm



Landscape with red trees. 2011  
Oil on canvas. 115 x 148 cm

Landscape with red trees. 2011 ▶  
Detail

P. 46–47 Morning landscape. 2007  
Oil on fibreboard. 83 x 133 cm



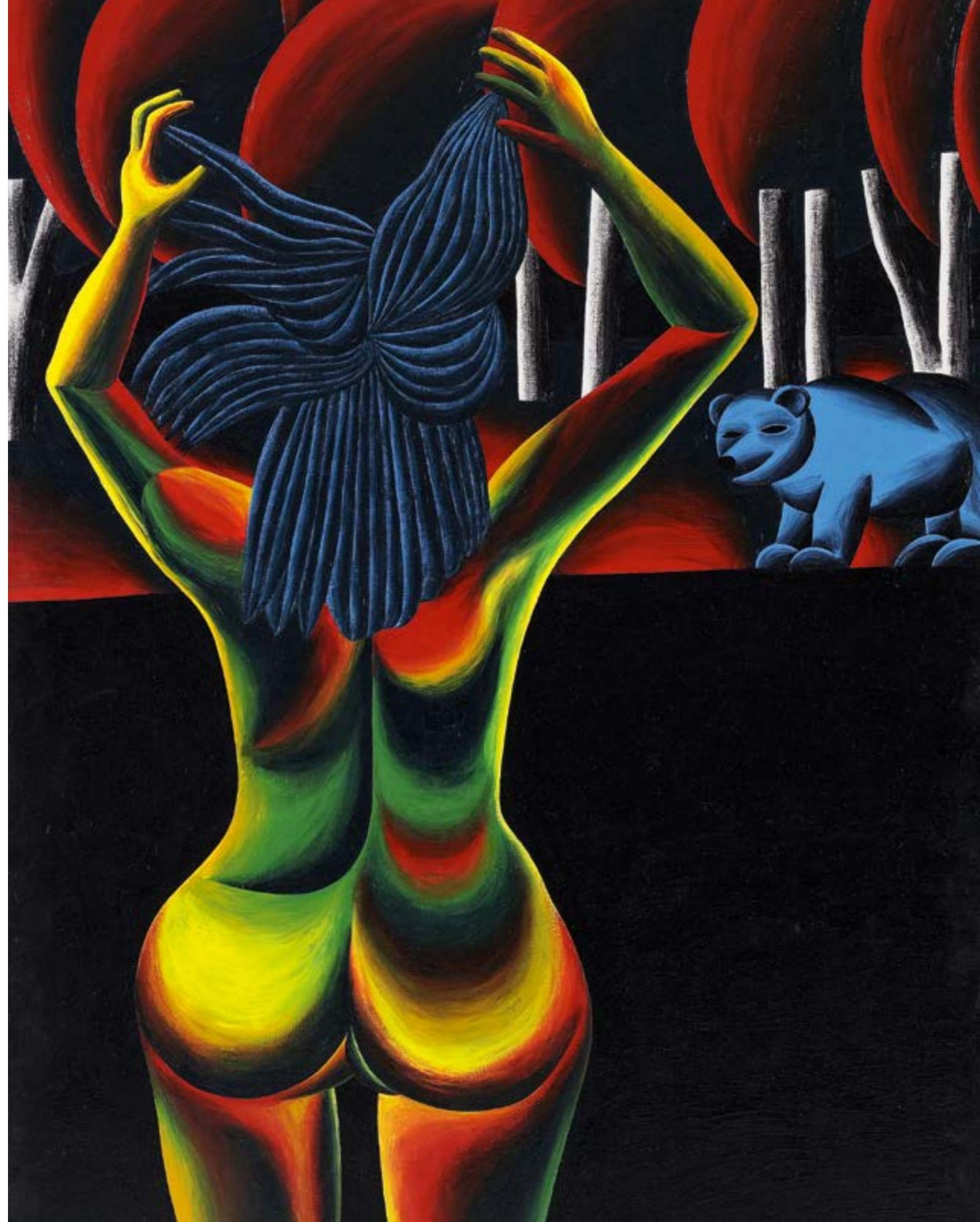


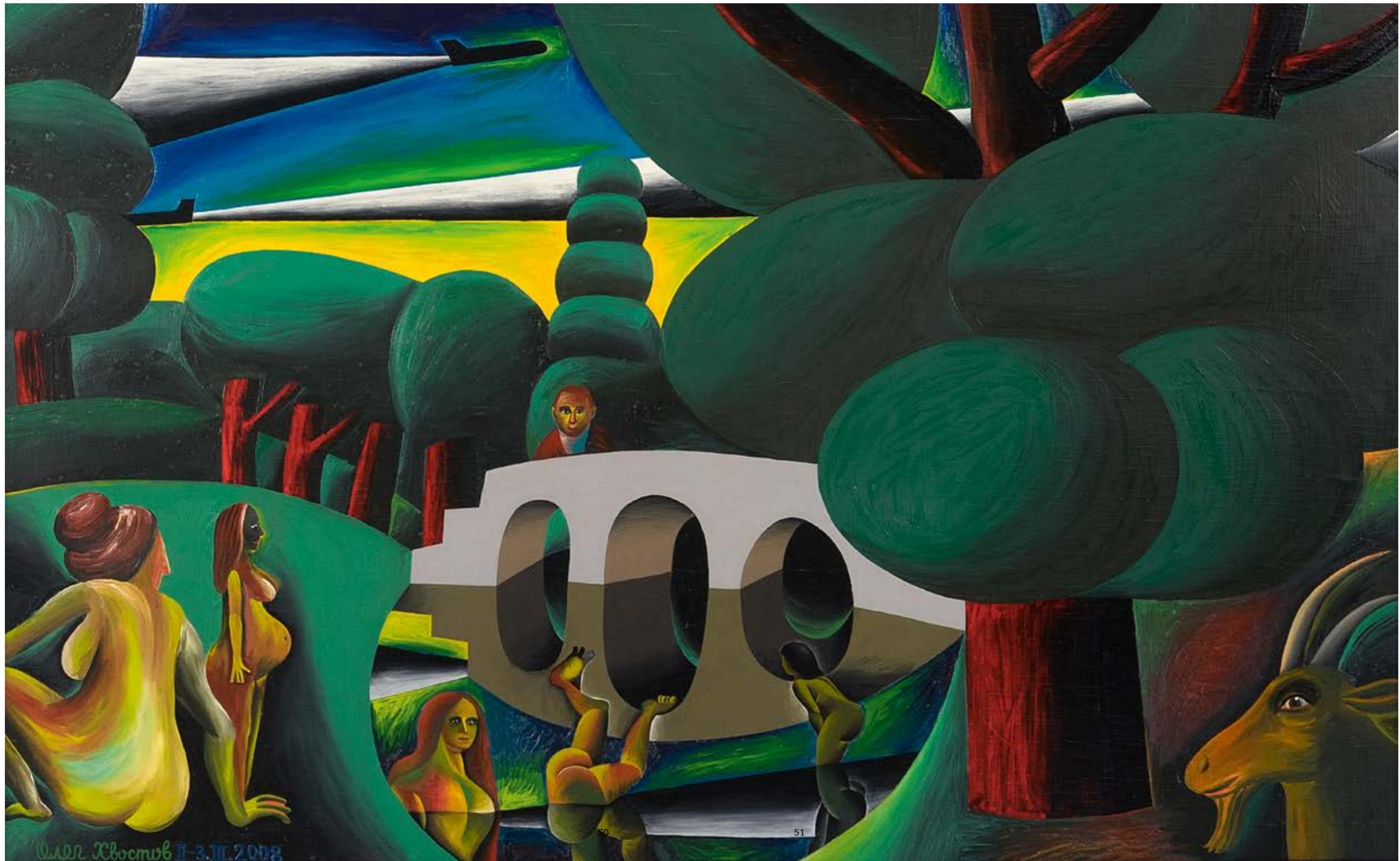
2007

**Russian beauty** (Triptych), 2009  
Acrylic on canvas, 200 x 100 cm each  
Collection of V. Bondarenko

**Russian beauty** (Triptych), 2009  
Central part. Detail

P. 50–51 **Bathing**, 2008  
Oil on plywood, 100 x 150 cm





Олег Кловнов II-3. III. 2008

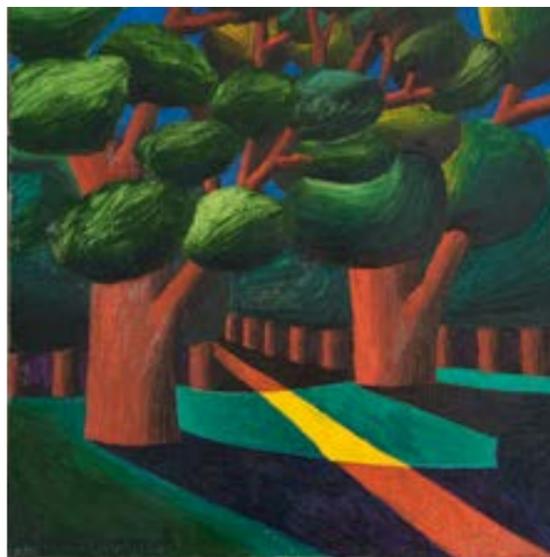
50

51

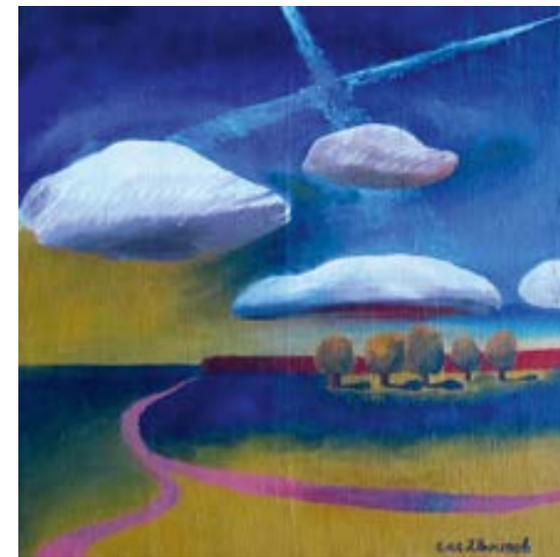
Ukrainian landscape. 2005  
Oil on fibreboard. 61 x 122.5 cm



Small Landscape #4. 2006  
Oil on canvas. 50 x 50 cm



Landscape with Clouds. 1999  
Acrylic on canvas. 80 x 80 cm



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## The Wild 90s and the New Idiots

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By no means every decade of the 20th century gets its own adjective. “The Roaring Twenties” denotes the gap between the wars when Europeans and Americans wanted to relish peace and to have fun; the streets were soon filled with cars and the sound of jazz. “The Swinging Sixties” marks another economic boom, the launch into space and the youth revolution. In Russia, the “Wild Nineties” went down as an era of raspberry jackets, “barsetka” leather man bags (really out-sized purses), glasnost, the liberalization of prices and the end of the existence of the USSR. In the Russian press they’re fond of quoting a saying that is attributed to Confucius, “May the Lord spare you living through a time of changes,” giving it the air of a gloomy prediction, though for the Chinese something very similar has an entirely different ring to it: “A changing world gives birth to new heroes.” And so we will assure ourselves that we have been lucky, and that our hero, who found himself in a turbulent time of changes, despite all of the difficulties of the era and the academic education that he missed out on (or, thanks to his not having been “contaminated”), became an original artist. Leonardo wrote in his “Book on Painting”, providing a valediction for many generations to follow: “A youth must first learn perspective, then the measure of every thing, then to copy the drawings of a good master in order to become familiar with good proportions of the organs of the body, then to paint from nature in order to confirm the basics of what has been studied, then he must consider for some time works done by various masters and, finally, he must become accustomed to practical creation and work in art.” I don’t know if Khvostov read that valediction or not, but he somehow groped his way in its slipstream. From his early collages, self-portraits and color tables to his large-scale canvases, multi-figured portraits and original re-workings of subjects by the renowned masters. In a fairly short space of time, from 1998 to 2005, he managed to emerge from a period of self-education, to work with in the New Idiots group, to create a huge quantity of works, and to sense that he was an independent entity that could be launched on an autonomous voyage.

*Dmitry Piliikin*

Group portrait ▶  
of the *New Idiots*  
society. 2000

Detail



**Portrait of Dmitry Piliikin.** 2000  
Tempera on paper  
240 x 180 cm

**Portrait of Vadim Flyagin.** 2000  
Tempera on paper  
275 x 199 cm

**Portrait of Gleb Ershov.** 2000  
Tempera on paper  
240 x 180 cm

**Portrait of Marina Koldobskaya.** 2000  
Tempera on paper  
240 x 180 cm

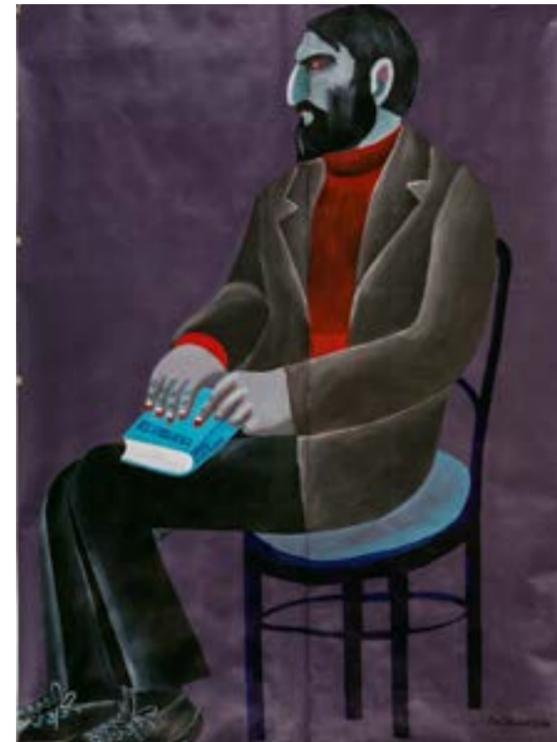
**Portrait of Andrey Klukanov.** 2000  
Tempera on paper  
240 x 180 cm

**Portrait of Timur Novikov.** 2000.  
Tempera on paper  
240 x 180 cm

Oleg Khvostov developed a close connection with the New Idiots (Novye Tupy) artists' collective through Borey, iconic St. Petersburg gallery which also hosted a cafe where members of the creative intelligentsia used to spend many a night in a relaxed atmosphere. The Idiots – whose name itself is deliberately provocative – were a company of sophisticated St. Petersburg intellectuals, writers, philosophers and artists, who were engaged in laid-back dismantling of the boundaries between life and art. Furthering the traditions of early futurism and dadaism, the Idiots consciously avoided producing almost anything of a material nature and stuck to pure performance art. Being gloriously careless, they rarely documented their own performances and left almost no physical legacy. And whenever they did indeed exhibit their works, they would set them up in places like galleries' restrooms, mercilessly mocking both the public itself and artists' desire for "exposure".

Oleg Khvostov became a member of the New Idiots' group in 1998 and was an active participant in their numerous performances – all the while staying committed to his true passion of painting. Moreover, his giant, brutally graphic, brightly colored works seemingly go against the creative strategy of the New Idiots aimed at entirely stripping art of all physical forms. However, it later transpired that Khvostov's paintings were quite compatible with the radical aesthetics of 'stupidity' promoted by that band of eggheads. Khvostov, a self-taught artist, managed to convert his original amateurism into a sophisticated form of primitivism. Take, for example, a company of renowned aesthetes, experts and interpreters of classical art from Ivan Chechot's circle (see *The Anatomy Lesson*). Their portraits are quite life-like, though the painting was apparently done by an artist entirely unaware of classic academic techniques. The destroyers of traditional aesthetics from the New Idiots movement are depicted sitting in armchairs on a perfectly traditional museum portrait. But this paradoxical union wasn't made to last. The collective disbanded in the 2000's, its ex-members migrated to a pseudo-gallery called PARAZIT. There's only Khvostov left, still committed to his paintings.

*Andrei Kovalev*





Group portrait  
of the *New Idiots*  
society. 2000  
Tempera on paper  
234 x 296 cm



Anatomy lesson. 2000  
Acrylic on paper. 210 × 300 cm



Susanna and the elders. 2001  
Tempera on paper. 227 x 450 cm



Composition #2. 1998  
Oil on canvas. 80 × 100 cm



Composition #1. 1998  
Tempera on canvas. 80 × 100 cm



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## The Leniniana

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Khvostov's Leniniana is one of mass culture's "super-images" (i.e. images permeating the visual space around us), but is also related to saying farewell, eliminating and disposing of the trauma of Russian history and the trauma of the author's own troubled youth (which coincided with peak saturation of the ether with the image of Grandpa Lenin). The leader's image was thought of as a tribal sigil: religious, class, political, national, and also as both an impossible ideal and role model. The ubiquity of the leader was reflected in slogans such as "Lenin is silent but we, the workers, can hear his voice inside us". The immortality of his image was most impressively embodied in the body preserved in the Mausoleum as the final visual argument. In the Vyatka province it gave birth to a folk story: Lenin played dead to find out whether things can work out without him, and at night visits a village, a factory or the Kremlin to inspect the affairs. Khvostov's portrayal of the leader stems from the most widely circulated images, stories and anecdotes, which the artist modifies to his liking by adding characters from the "History's heroes and villains" list: Roman Emperor Augustus, Napoleon Bonaparte, Joseph Stalin, Adolf Hitler, robotic Venus, the dreary Titanic, Terminator Lenin and the Artist himself. He is always a witness to history and appears among other characters as the Roman emperor Octavian Augustus, second engineer on Lenin's steam train or even Christ himself.

*Dmitry Piliikin*



Lenin making a speech at the second convention of the Revolutionary Communist Youth League. 2001  
Detail

**Lenin in Razliv.** 2001  
Acrylic on canvas. 78 × 120 cm  
Collection of Razliv Museum  
in St. Petersburg



**Lenin in the Underground.** 2001  
Acrylic on canvas. 84 × 120 cm  
Collection of Razliv Museum  
in St. Petersburg





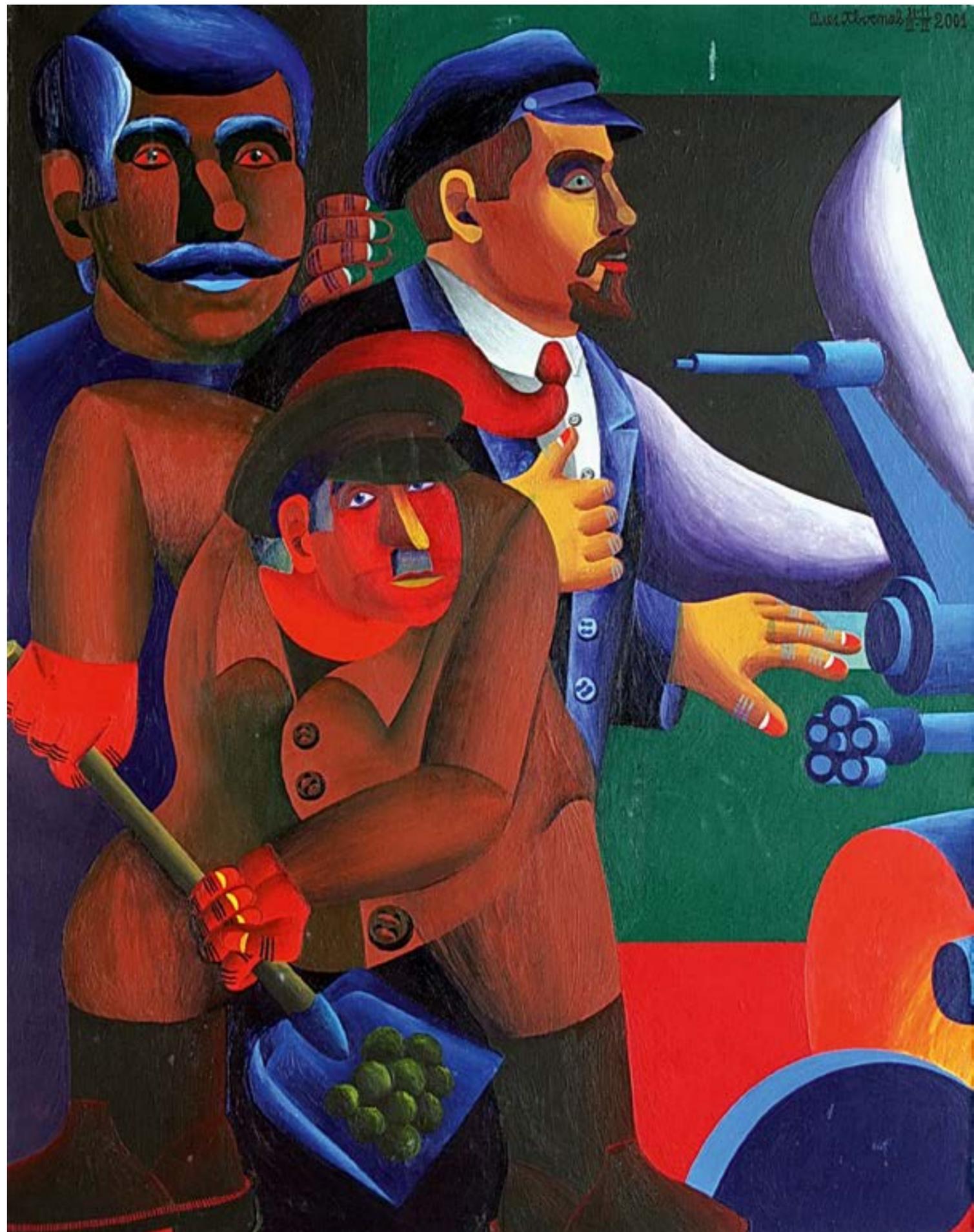
◀ **Lenin making a speech at the second convention of the Revolutionary Communist Youth League. 2001**  
Acrylic on canvas. 120 × 97 cm  
Collection of Razliv Museum in St. Petersburg

**Lenin Leaving for Emigration. 2001**  
Acrylic on canvas  
120 × 89 cm  
Collection of Razliv Museum in St. Petersburg

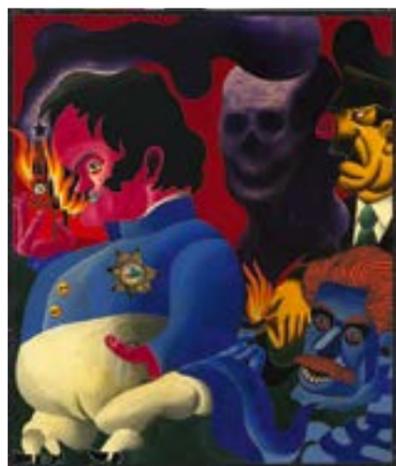
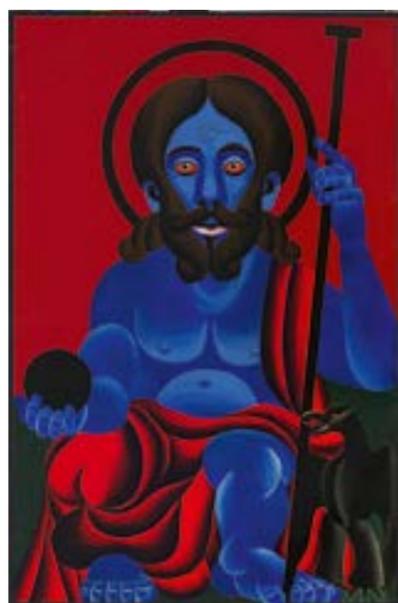
P. 74 **To Petrograd. 2001**  
Acrylic on canvas  
120 × 95 cm  
Collection of Razliv Museum in St. Petersburg

P. 75 **News from the Village. 2001**  
Acrylic on canvas  
120 × 85 cm  
Collection of Razliv Museum in St. Petersburg

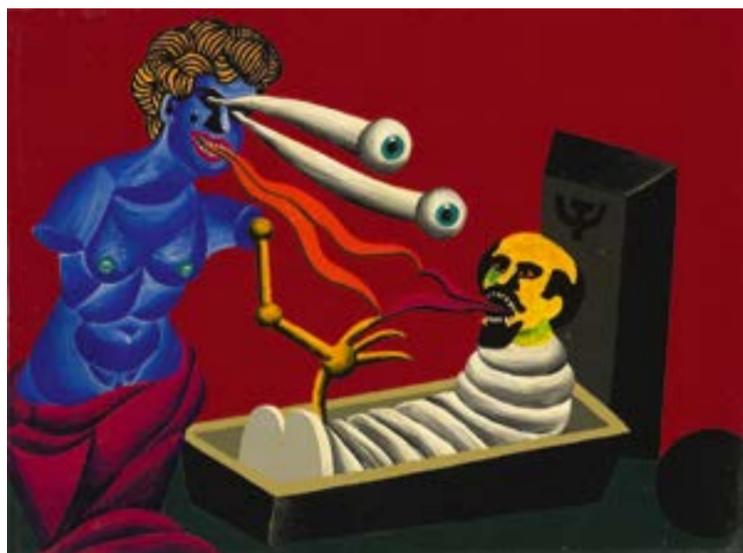




**Antichrist with Intercessors**  
(Triptych, after windows of Marienkirche), 2003  
Tempera and acrylic on fibreboard  
Central part 120 × 80, sides 90 × 76 cm



**The Life of Antichrist**  
(after windows of Marienkirche). 2003  
Oil on fibreboard. 6 parts, 18 x 24 cm each



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## Cows

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Khvostov's cows are an integral part of his landscapes, often coupled with a jet plane flying over them. We know from history that the artist himself is a passenger on that plane (en route to the city of Saratov), on a voyage to his fair lady, observing the bucolic landscape unfold before his eyes while enduring the sudden departure from the Earth's surface. Having seen a number of Khvostov's self-portraits, however, we can easily discern the artist's own features in the cow as well. The view becomes universal: it is a world seen from top downwards and vice versa. Surprisingly, the phlegmatic herbivore is a popular feature in the paintings of the master of modernism and postmodernism. In Vassily Kandinsky's works the cow often appears as a yellow cloud, Kazimir Malevich juxtaposes a cow against a violin, while in Mark Chagall's paintings the cow is an airborne creature. In Pavel Filonov's painting the cow is the salt of the earth, in Andy Warhol's a wallpaper pattern and in Damien Hirst's a reminder of life's temporality. As far as Khvostov's works are concerned, they are perhaps best described by the poet Nikolay Zabolotsky in his "Scrolls": "Lo, trees, and hear my speech: the cow appears. She walks like a mountain, and crimson is the smile that crosses her snout".

*Dmitry Piliikin*

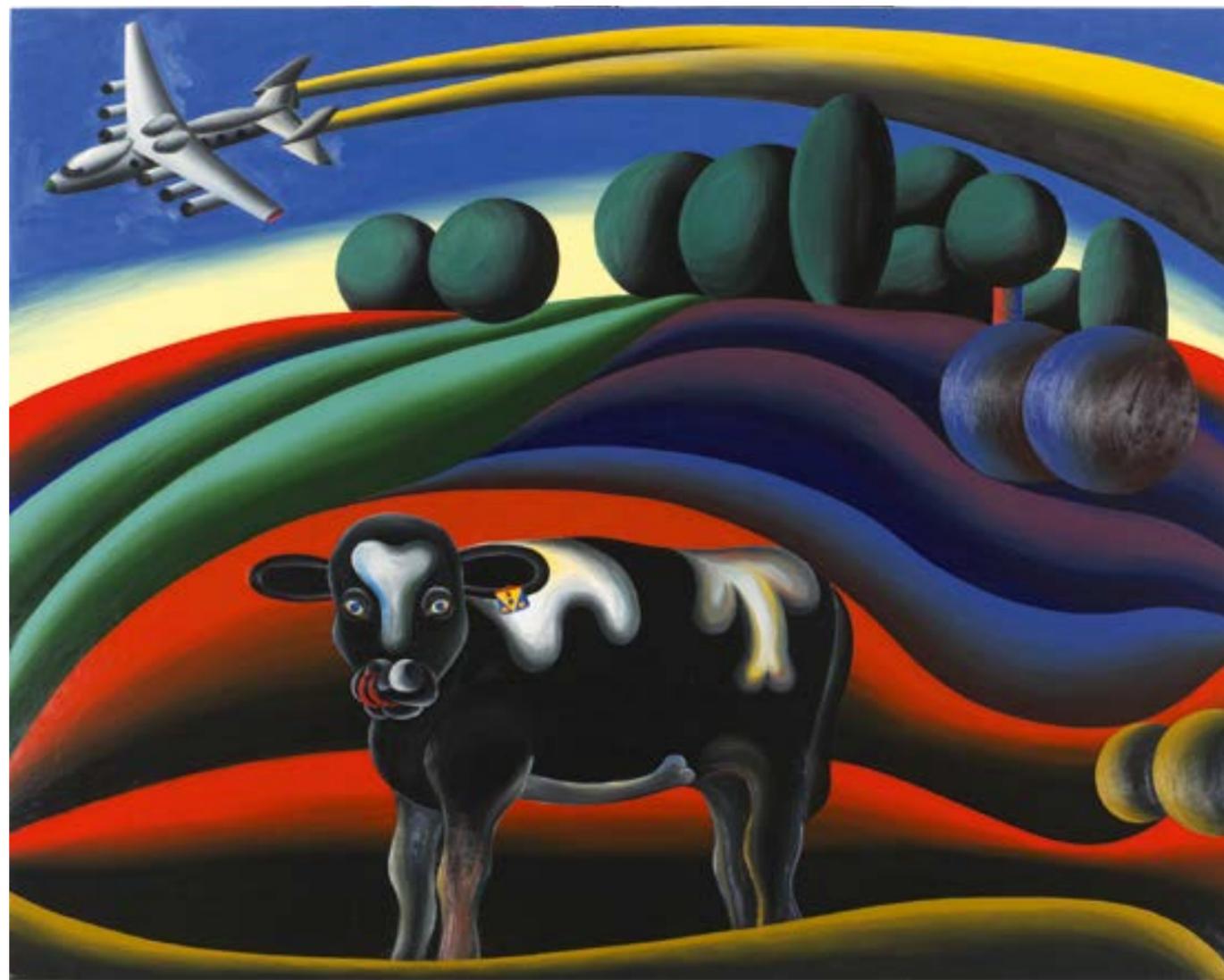


Landscape with a Cow ▶  
(Mental Hospital). 2013  
Detail

**At a Farmyard.** 2015  
Oil on canvas. 65 × 90 cm



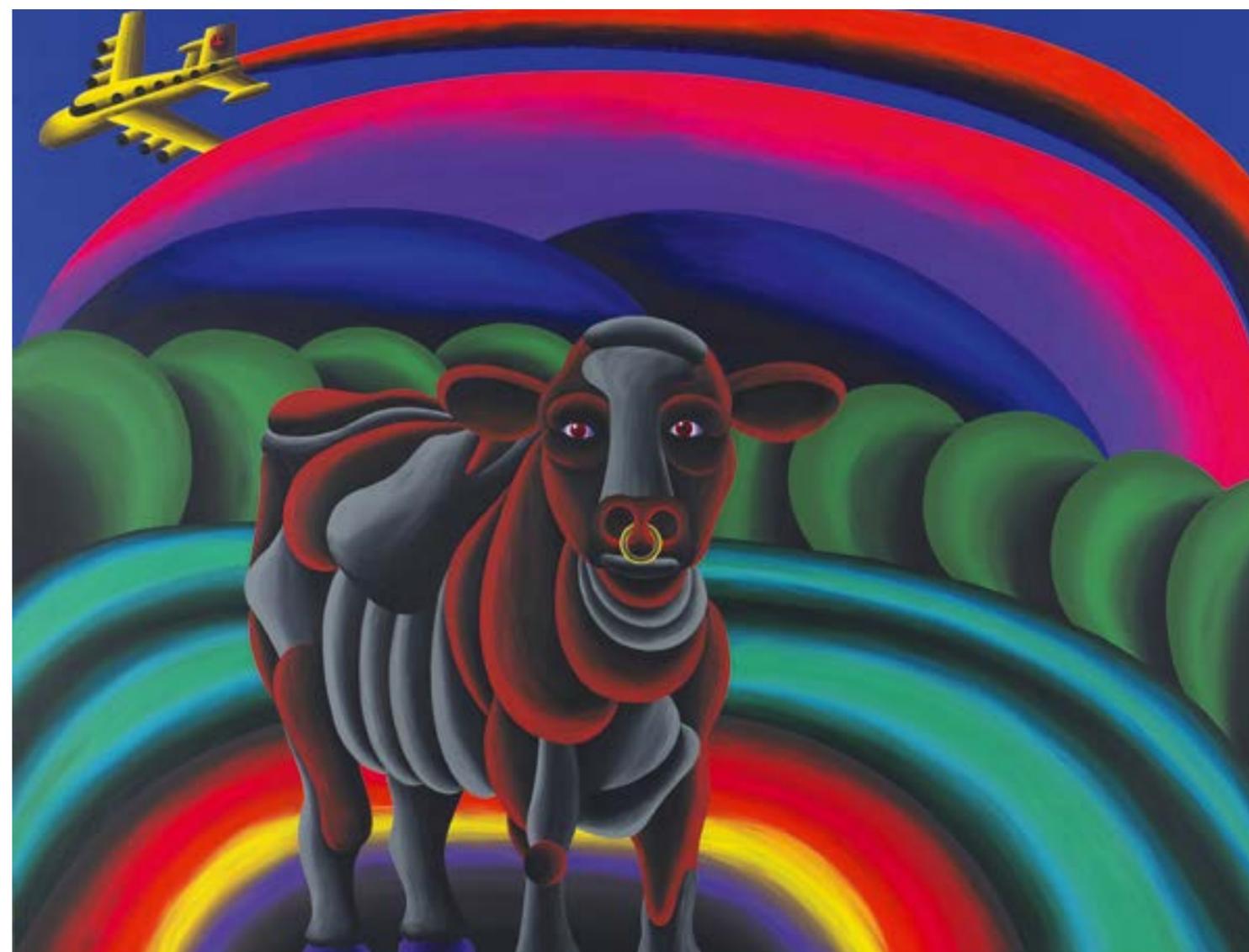
**Provence Cow.** 2014  
Oil on canvas. 130 × 160 cm



The Golden Calf. 2015  
Acrylic on canvas  
150 x 200 cm



Toscana Bull. 2015  
Acrylic on canvas  
150 x 200 cm





Provence Landscape  
with a Cows. 2014  
Oil on canvas  
150 x 200 cm

Landscape with Cows. 2010  
Oil on canvas. 150 x 200 cm  
Collection of V. Bondarenko



Malevich Cows. 2015  
Oil on canvas. 150 x 200 cm



Landscape with a Cow  
(Mental Hospital). 2013  
Acrylic on canvas  
160 x 200 cm



## Remakes

The words "Who can copy can create" have been attributed to Michelangelo. Copying requires self-control, discipline, an interest in the object and a love for the original. In his youth, Michelangelo himself copied the murals of Giotto and Masaccio. In the Middle Ages, artists were regarded as craftsmen, but even during the Renaissance they continued to form corporations and guilds where the first years of study were very much like those for a normal craft. Donatello, when asked what the best method was for the studying of art, always answered: "in art, making and remaking means to perfect." Through copying, a process of communion with art takes place for the artist, as does a process of coming to know oneself as an artist. "People don't say in front of a great view 'I will become an artist', they say it in front of a picture," Renoir noted with great accuracy, having in mind not only painting from life, but also indispensable visits to museums. For an artist, copying is a means to study mastery and to contemplate – this was true in the Middle Ages and the Renaissance, and it remains so to this day. That Modernism brought another sense to copying is another matter entirely. The artist is no longer copying directly; with the aid of his own version of a subject by a renowned master, he is talking about art in the language of art. These experiments in "recreation of the original" in stylistic forms of a different time can be found in the works of Gauguin, Picasso, Magritte, Dali... This issue of quotation was anticipated by Walter Benjamin in his famous essay, in which he wrote about the problem of visual recognizability in a continually circulating modern culture. In response to which our contemporary Boris Groys noted that copies can't be identical to the original, they are continually changing.

As a result of their being a certain distance from the original and different technical opportunities and speeds, "systemic" mistakes arise in the work of the "copier", and they in turn create new meanings. An interest in the reconsideration of the pictures of renowned masters arose in Khvostov as early as his period of self-education, but it continues to this day as a method for his own mastery of art, as behind each subject from Leonardo, Velasquez, Masaccio or Kiprensky we clearly recognize the hand and style of Khvostov.

**Girl with a Flower** ▶  
(after Kiprenskiy). 2010  
Oil on canvas. 70 x 55 cm

*Dmitry Pilikin*



Hofman Duck. 2014  
Oil on canvas. 140 x 180 cm

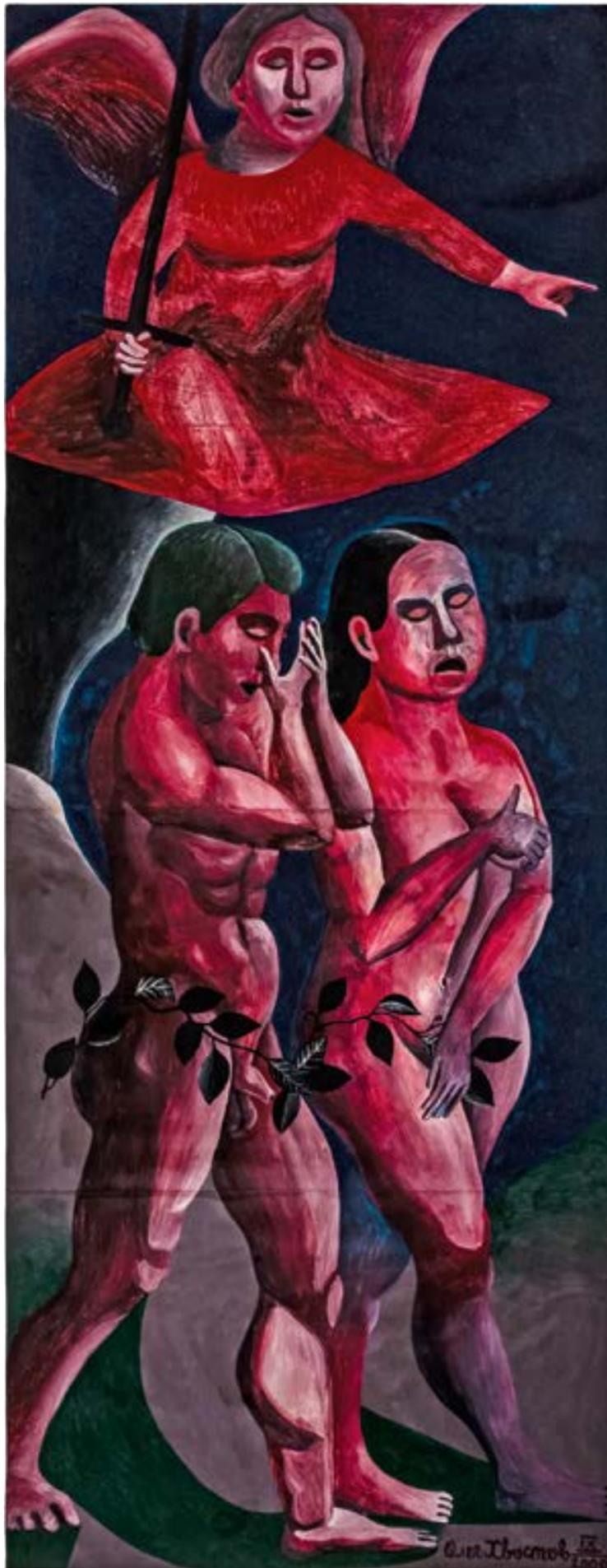


Koons Dog. 2014  
Oil on canvas. 120 x 150 cm  
Collection of M. Guelman



**Banya** (after  
Serebryakova), 2010  
Oil on canvas  
150 x 200 cm



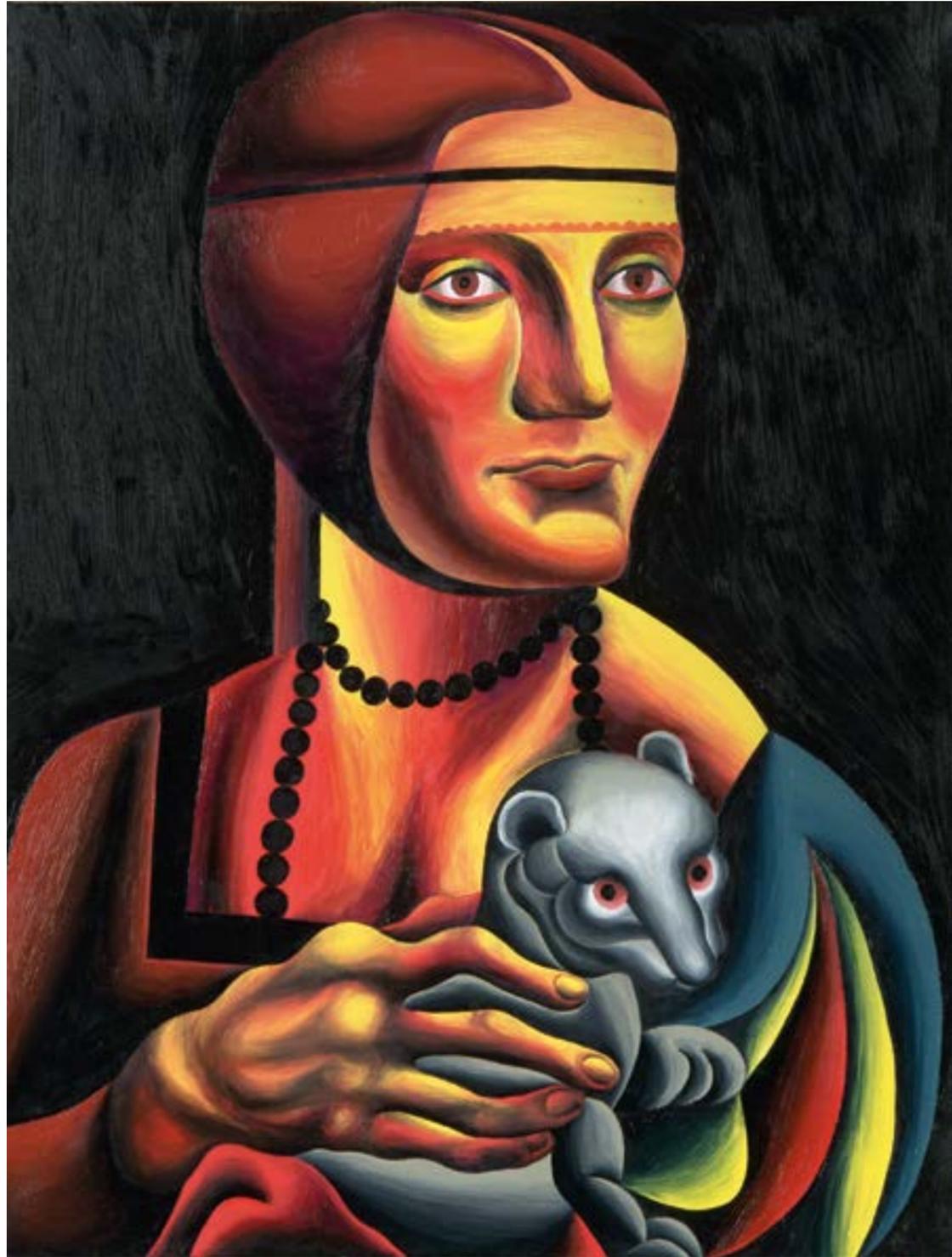


**The Expulsion from Eden**  
(after Masaccio). 2000  
Tempera on cardboard  
95 x 45 cm



**The Babylon Tower**  
2002-2004  
Oil on fabric  
80 x 100 cm

Lady with an Ermine. 2010  
Oil on canvas. 70 x 55 cm

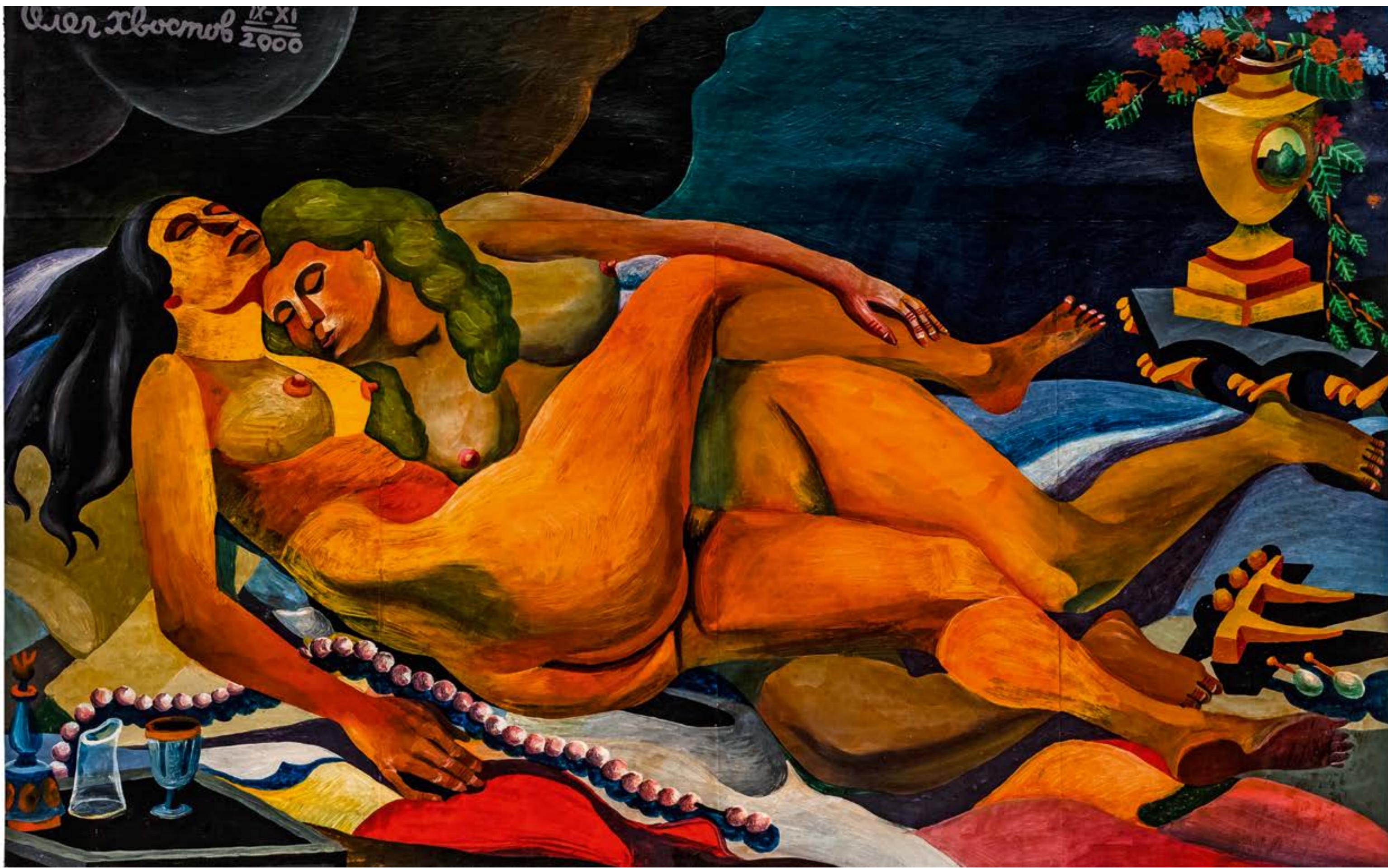


La Gioconda. 2010  
Oil on canvas. 70 x 55 cm



P. 104–105 A Dream (after Courbet). 2000  
Tempera on cardboard. 62 x 94 cm

Всероссийский  $\frac{IX-XI}{2000}$



**The Knight, the Girl and Death**  
(after H. Baldung Grien). 2004  
Tempera on paper. 71 × 97 cm



**Remake of Portrait of Ursula Mnisek  
by Levitsky (1782). 2012**  
Acrylic on fibreboard. 122.5 × 214 cm



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## Still lifes

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Still life works are a traditional genre that allows artists to hone their craft and experiment with form. You don't have to chase them round and make them sit still for long enough to paint. There is, however, an existential issue: Khvostov's still lifes are not just an image of food as such, they are a statement of wealth and "the high life". In his most popular example, "Still life with parrot", the table is overflowing with exotic foods and symbolizes meticulous study of material wealth (read: gluttonous revelry), rather than pious reflections (as in the paintings of the Dutch masters). Formally it's closer to a naïve image-puzzle or embroidery pattern, than to the postcard naturalism of Jan Davidsz de Heem. Through his still lifes Khvostov puts to test various formalized techniques, so in his earlier works one can see a glimpse both of Giorgio Morandi and Giorgio de Chirico's metaphysical minimalism and Cubist-inspired collages. His later works, in turn, are virtually devoid of any multitude of objects and are focused on the plasticity of form. The world, as if in a Freudian dream, is composed of round fleshy forms where what is most evident is the likeness between assorted ripe fruit and the gorgeous curves of Khvostov's beauties.

*Dmitry Piliikin*

**Oranges. 2015** ▶  
Acrylic on canvas  
Detail



Apples and Oranges. 2010  
Acrylic on canvas. 50 x 70 cm



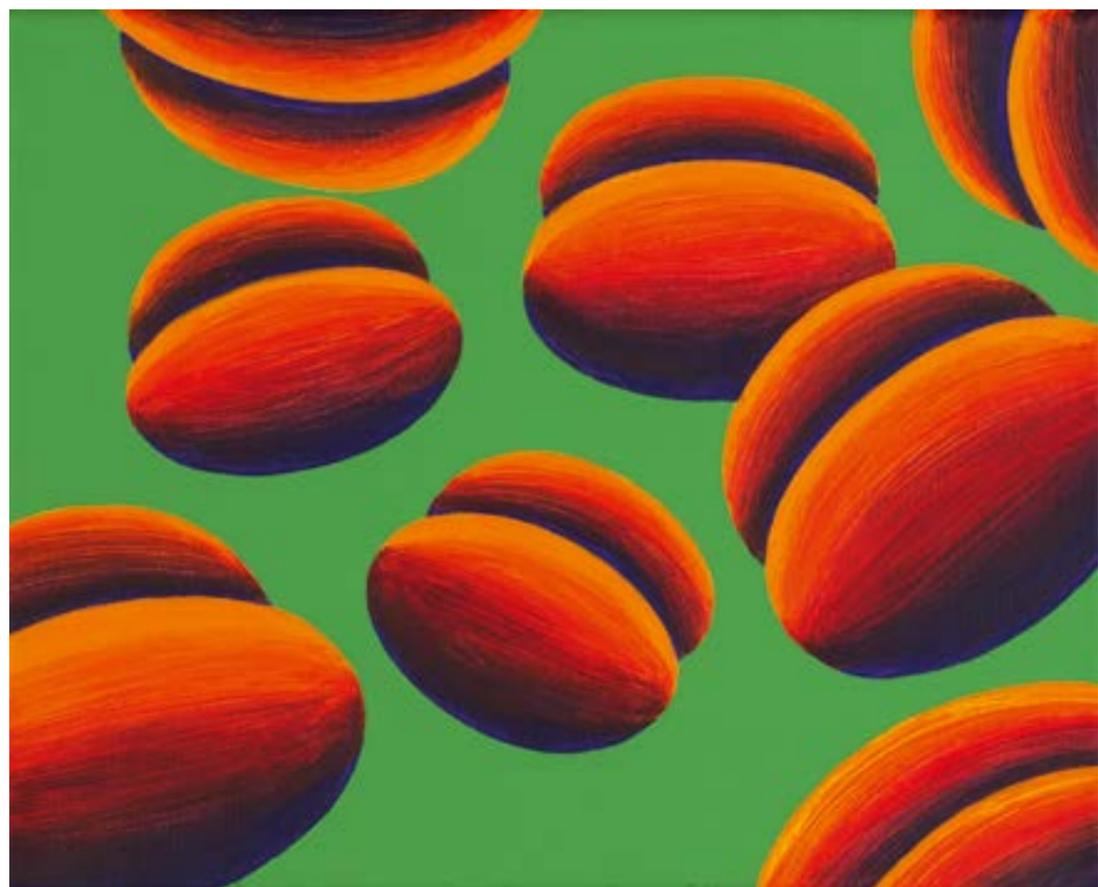
Still life with Eyeballs. 2011  
Acrylic on canvas. 50 x 70 cm



P. 112-113 Apples and Oranges. 2010  
Detail



**Peaches.** 2015  
Acrylic on canvas. 24 × 30 cm



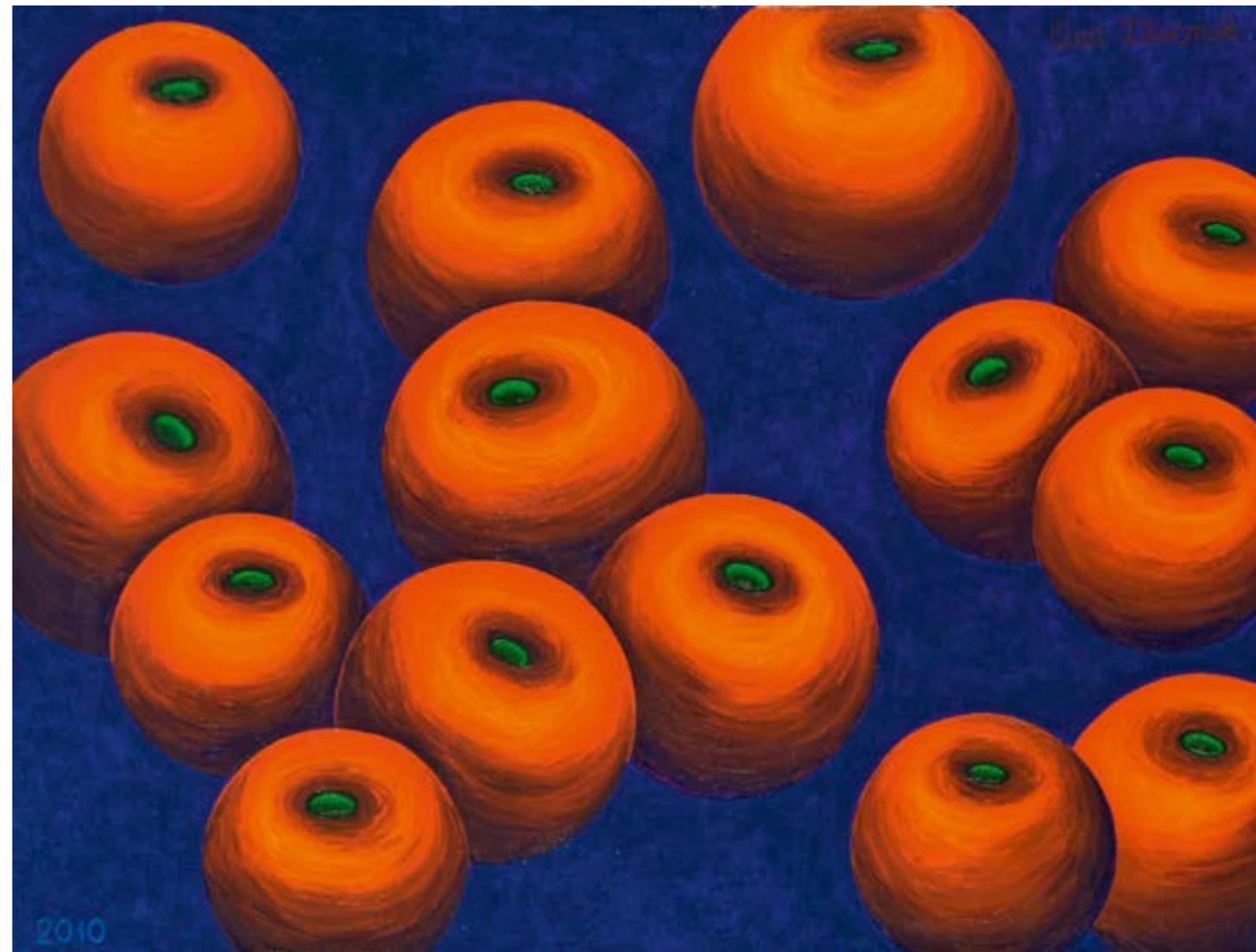
**Still life with a Bird.** 2011 ▶  
Acrylic on canvas. 30 × 20 cm



Oranges. 2015  
Acrylic on canvas. 65 × 90 cm



Oranges. 2010  
Acrylic on canvas. 60 × 80 cm



ОЛЕГ ХВОСТОВ

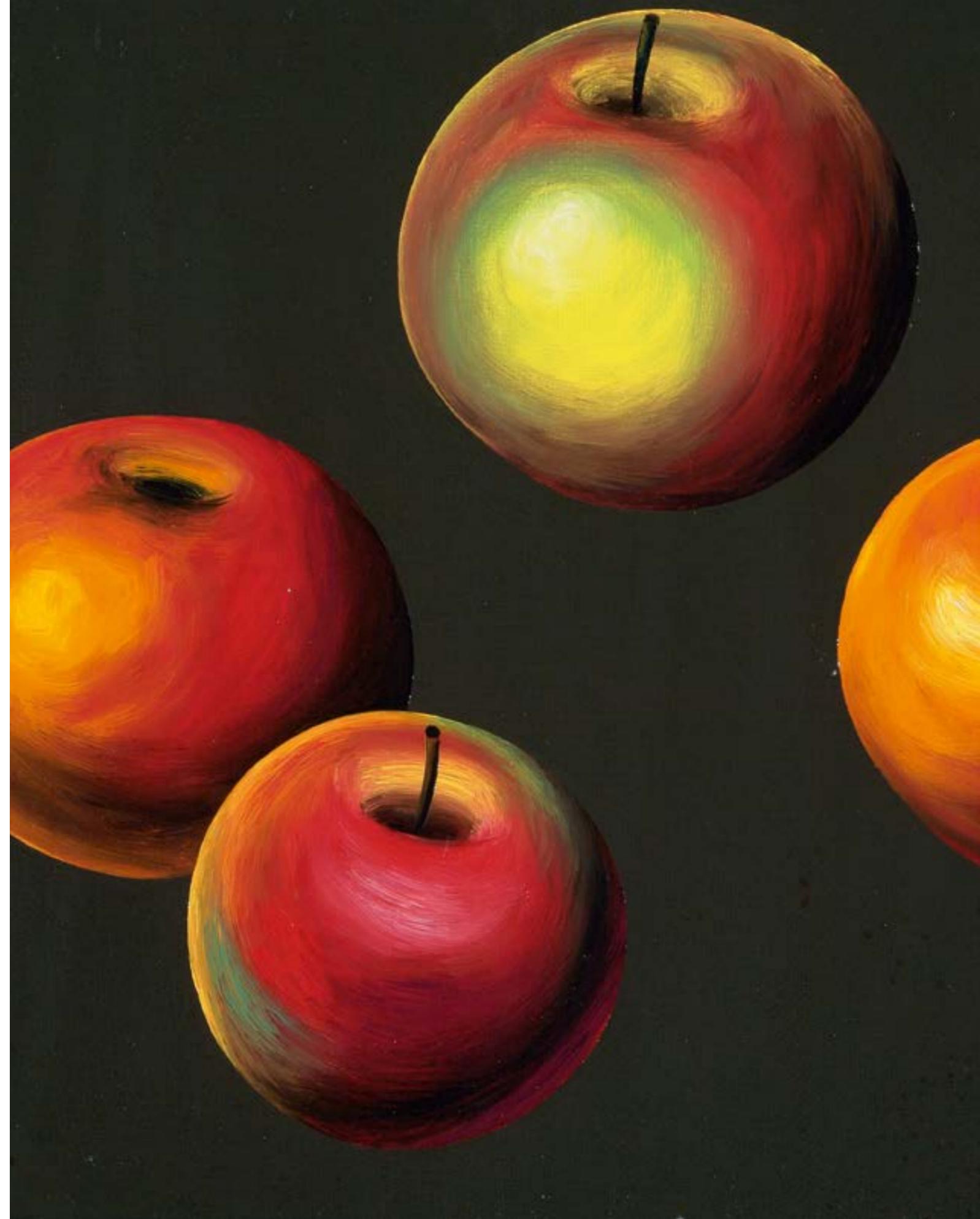
2003

Still life with a Parot. 2003  
Tempera and laquer on fibreboard  
65 x 90 cm



Apples. 2010  
Oil on canvas. 55 x 70 cm  
Collection of V. Bondarenko

Apples. 2010 ▶  
Detail



Apples. 2008  
Acrylic on fibreboard  
61 × 122 cm



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## Power

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Khvostov's portraits are a recurring theme, which he intermittently revisits. They are grounds for a study of nature and attempts to portray it; the copying (or, to be more precise, retelling) of famous paintings; a wish to paint the artist's own version of a widely circulated image of a well-known person, a historical character (and thus insist on his right to create a personal version of an image); and finally a means of socializing. In addition, in the collective consciousness the image of a successful artist (who is bathed in attention) is inseparable from portraits and his "ability to paint a likeness." Khvostov evidently doesn't mind success. A separate series of portraits deals with pop culture's "super-images", which are of constant interest for the artist. This particular selection is not driven by the desire to "paint everything": Khvostov only picks characters that touch a chord in some way. Here, power is interpreted in terms of temporary interest or possession. Peter the Great, Marx, Engels, Lenin, Khrushchev, Brezhnev and Putin mingle with Che Guevara, Mao, Marilyn Monroe, the Ayatollah Khomeini and the unexpected Moscow gallery owner Marat Guelman and the Pussy Riot activist Nadia Tolokonnikova. Some portraits are truly monumental allowing the viewers to meet the characters face-to-face. Khvostov uses his own 'know-how' – he paints his portraits on stacks of cardboard boxes, in a homage to both Andy Warhol's Brillo Box and Jean Michel Basquiat's painted objects. While mixing pop art with street art, he keeps his own interests in mind. Each of the "Leaders", built from boxes, looks monumental, but it's impossible to forget that each of these boxes is made of cardboard, not granite, and is empty inside.

*Dmitry Pilikin*



Lavander Putin. 2014 ▶  
Detail

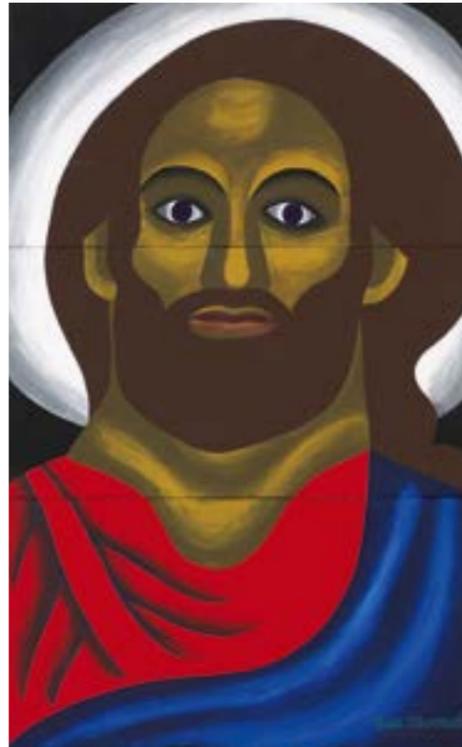
Lavander Putin. 2014  
Oil on canvas. 80 x 60 cm



Putin in Kimono. 2005  
Acrylic on cardboard boxes  
H. 218 cm



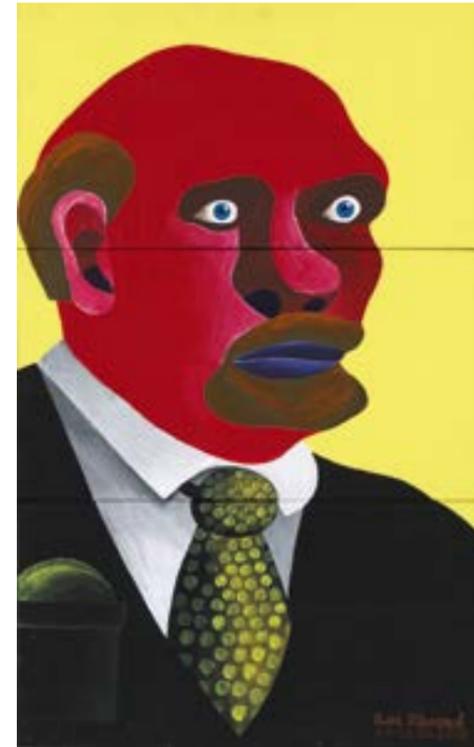
**Christ.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



**Peter I.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



**Lenin.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



**Stalin.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



**Hitler.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



**Mao.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm

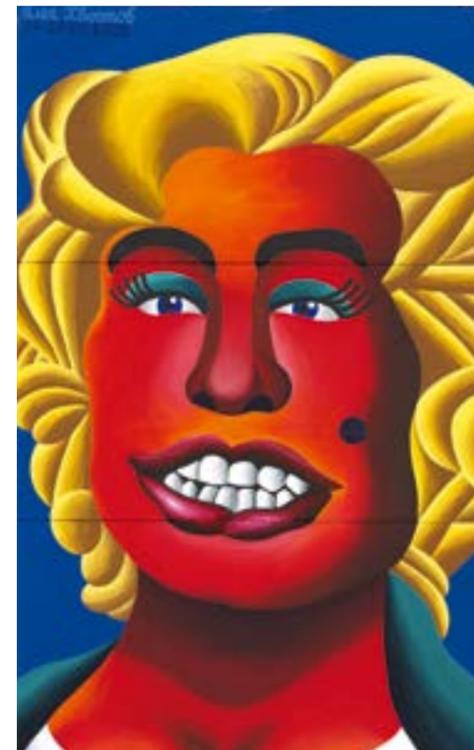
**Che Guevara.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



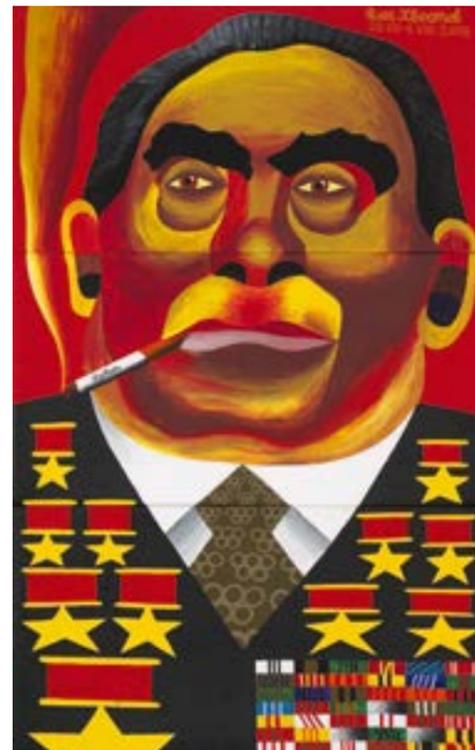
**Marilyn Monroe.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



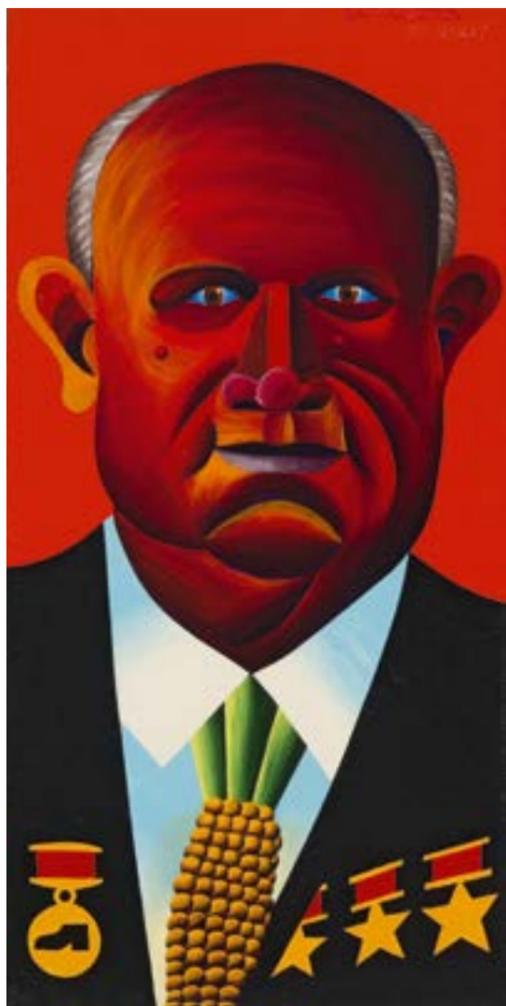
**Khomeini.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



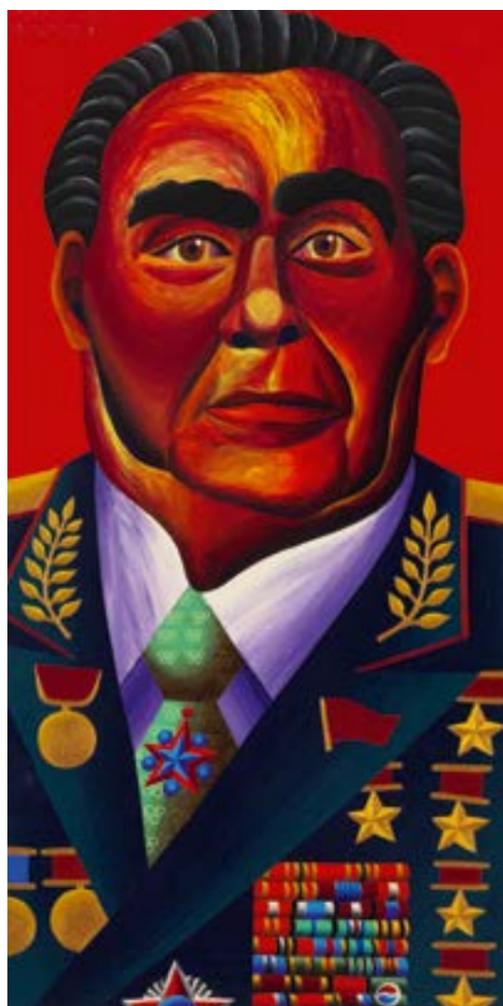
**Brezhnev.** 2005  
Acrylic on cardboard  
boxes. 76.5 × 49 × 11 cm



Khrushchev. 2007  
Acrylic on canvas  
80 x 40 cm



Brezhnev. 2007  
Acrylic on canvas  
80 x 40 cm



Lenin in a shed. 2015 ▶  
Acrylic on canvas  
140 x 100 cm



Yemelyanenko in Court. 2015  
Oil on canvas. 65 × 90 cm



Portrait of Collector A. Bolshakov. 2013  
Acrylic on canvas. 100 x 70 cm



Oleg Khvostov Power

Portrait of Dasha Zhukova  
in a Lavender Dress. 2012  
Acrylic on canvas. 120 x 100 cm



Power Oleg Khvostov

Peter the Great. 2015  
Oil on canvas. 150 x 100 cm





**Pink Pussy (Portrait of Nadia Tolokonnikova).** 2012  
Acrylic on fibreboard  
214 x 122.5 cm  
Collection of V. Bondarenko

**Portrait of Marat Guelman.** 2006  
Tempera on cardboard  
80 x 60 cm  
Collection of M. Guelman



## Self-portraits

The term *selfie* was only introduced in 2002, but long before that, Plutarch, wrote of the insolent Phidias who depicted himself among the warriors of the Battle of the Amazons on the shield of Athena Parthenos in the Parthenon. The genre of self portraits was truly born during the Renaissance, with the appearance of the idealized image of the Artist as a divine master, genius and demiurge confident in his right to compete in his prowess against nature and the Creator himself. In his famous self-portrait, Durer, depicts himself as Christ and states: "I, Albrecht Durer of Nuremberg, painted myself thus, being 28 years old". While painting himself as the Other, the artist still depicts himself: there is no self-portrait outside of this condition. Hence, Durer's pathos is immediately reduced to caricature in Michelangelo's self-portrait in *The Last Judgement*. Another example is of a whole series of self portraits by Rembrandt where the image of 'genius artist' is accompanied with acerbic commentary. The self-portrait allows to create an image on the boundary between myth and reality, while at the same time telling us a lot about the artist himself. The myths are of a varied nature: role-playing (Cezanne, Monet), symbolic (Gauguin), passionate (Munch, Van Gogh) and even satirical (Hogarth). Following this train of thought, one can say that Khvostov's self-portraits compile a bouquet of different tactics and teeter somewhere between Durer's pathos and William Hogarth's satire (Khvostov, like Hogarth, often incorporates elements from famous paintings in his works). It is important to remember the totality of Khvostov's self portrait series (on each day he was supposed to paint one self-portrait), two other names spring to mind: Andy Warhol ("I paint myself to remind me that I am still here") and the Japanese conceptual artist On Kawara (*Each Day Painting*).

Dmitry Piliikin

Self-Portraits. 1999 ▶  
Tempera on cardboard  
25.5 × 24.5 each portrait.



**Self-Portrait. 2000**  
Mixed media  
on canvas. 55 x 45 cm

**Self-Portrait. 2001**  
Mixed media on fibreboard  
60 x 48 cm

**Self-Portrait. 1999**  
Mixed media on canvas  
43 x 36 cm

**Self-Portrait on Blue. 2010** ▶  
Oil on canvas  
100 x 80 cm





Self-Portrait. 2001  
Oil on paper. 210 x 210 cm

Untitled. 1998  
Tempera on canvas. 165 x 220 cm



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## Lavender

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Stretching beyond the horizon, geometrically cross-sectioned lavender fields of Provence with their peculiar palette – from smoky lilac to deep purple - are often thought of as a source of inspiration for French Impressionists. It is more than a myth promoted in travel agents' ads. Lavender cultivation was only industrialized in Provence in the antebellum years, with the advent of massive harvesters, their passage through the fields turning the landscape into a geometric modernist painting. It is true that Vincent Van Gogh created his famous lavender-toned *Starry Night* after a stay in the psychiatric asylum of Saint-Remy-de-Provence, but he never painted a lavender field. In Claude Monet's *Lavender Field* we see touches of the familiar color, but an absence of geometric patterns, although gridded plantations were a popular feature in the paintings of that period. Two varieties of lavender are grown in Provence: the natural *lavande* and the hybrid *lavandin*, bred for its deeper color. Khvostov reduces this foreign complexity to the vernacular *lavandos* (a Russian slang term for money), which leads to a popular series often revisited by the artist. The eclectic nature of many cultural myths bundled into one reveals an unexpected appearance of Leonardo Da Vinci's *Gioconda*, and Picasso's *Les Femmes d'Alger* among the lavender fields. While *Gioconda* is one of many homages to the blockbuster portrait (in which the landscape is concealed), in Picasso's case the reason for inclusion is two-fold, connecting this series to another one, 'Girls': Picasso's original title for this revolutionary painting was *El Bordel*, but it was later changed, by Andre Salmon, to the more respectable *Les Femmes d'Alger*.

*Dmitry Piliikin*

Provence Landscape #2. 2014 ▶  
Detail



Colors of Provence. 2014  
Acrylic on canvas. 130 x 180 cm



Provence Landscape (Aeroflot). 2014  
Acrylic on canvas. 150 x 200 cm



P. 150-151 Provence Landscape #3. 2014  
Acrylic on canvas. 90 x 120 cm



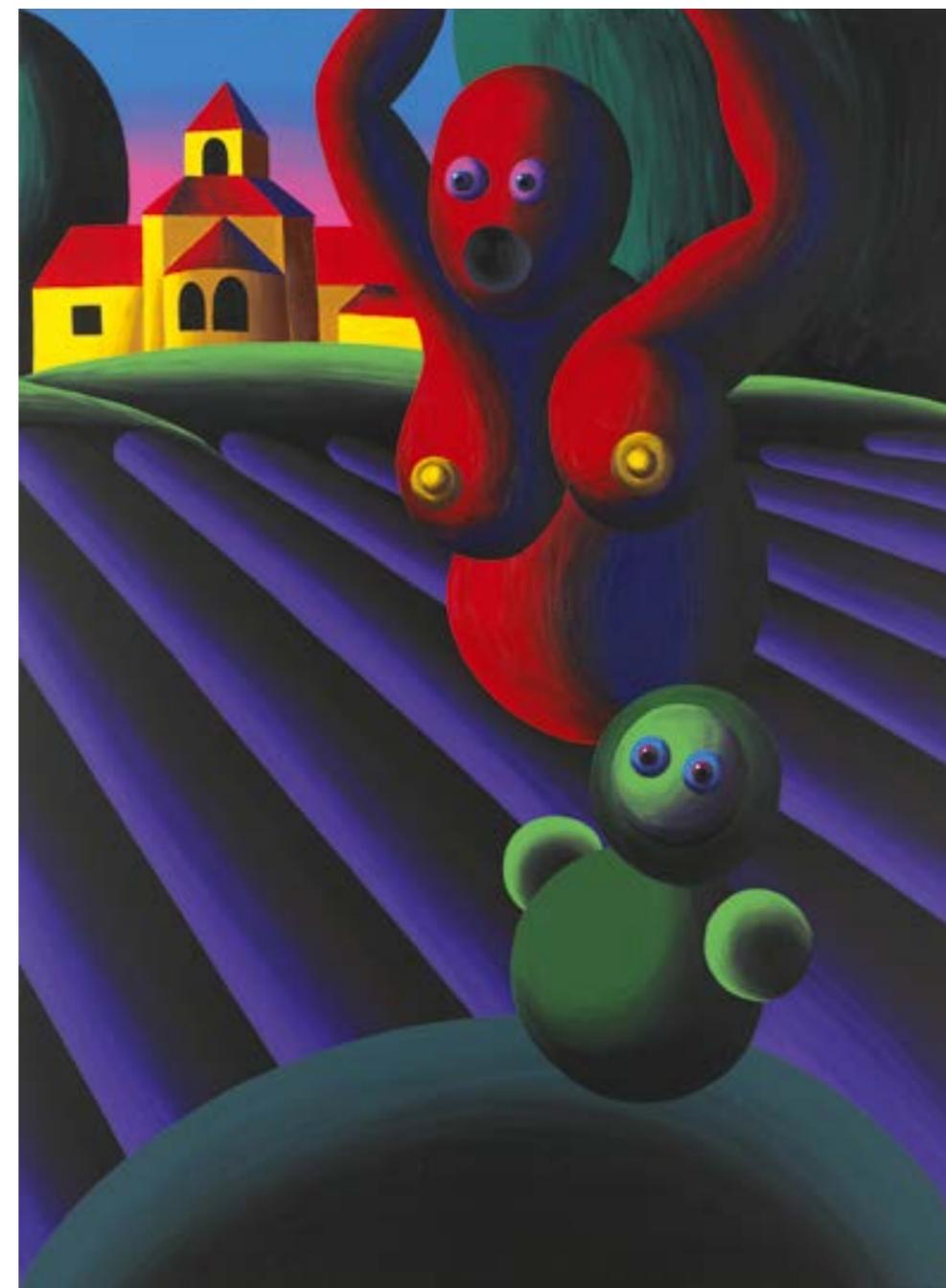
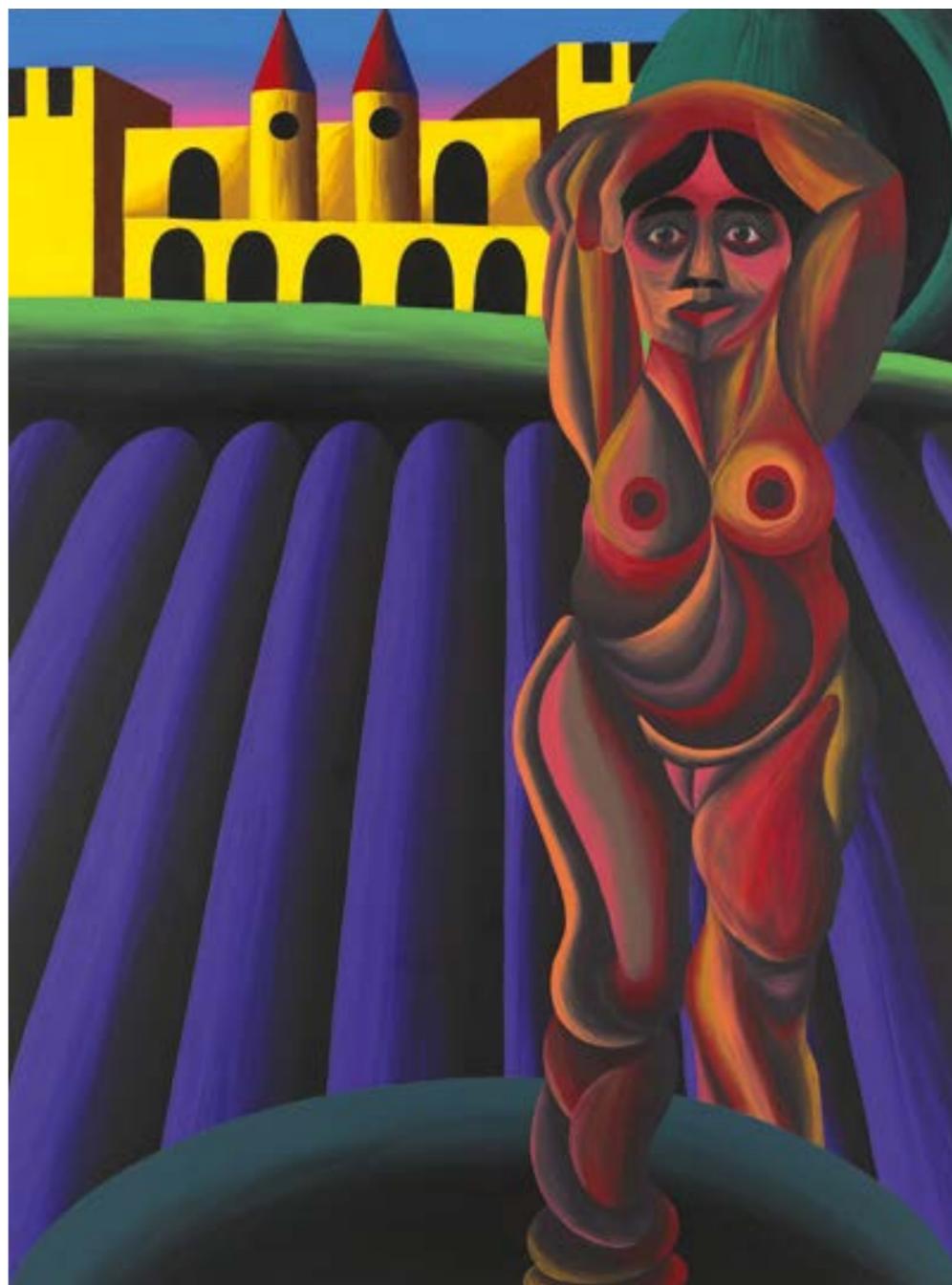
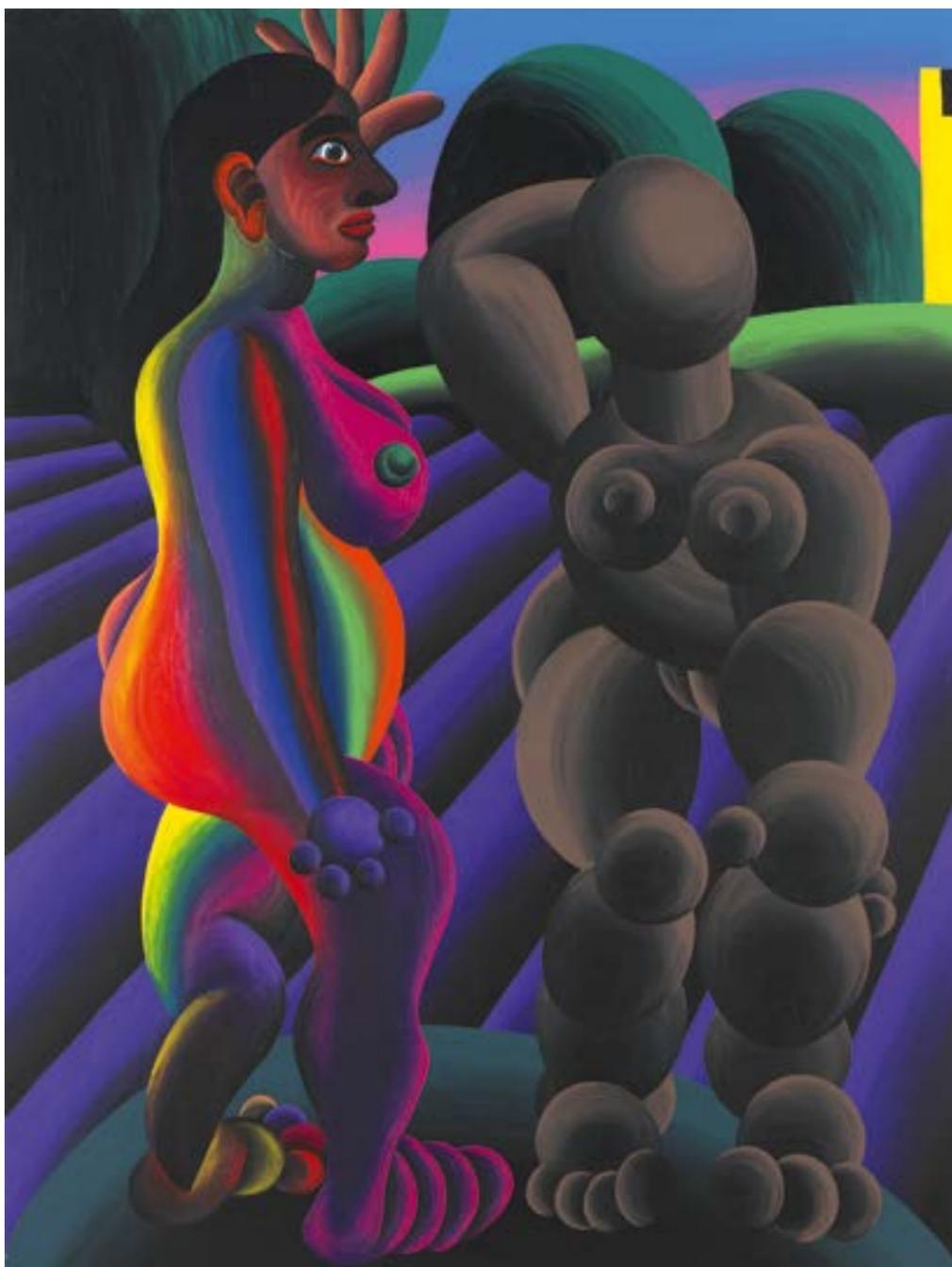
Provence Landscape #2. 2014  
Acrylic on canvas. 60 × 80 cm



Provence Landscape #1. 2014  
Acrylic on canvas. 93 × 135 cm

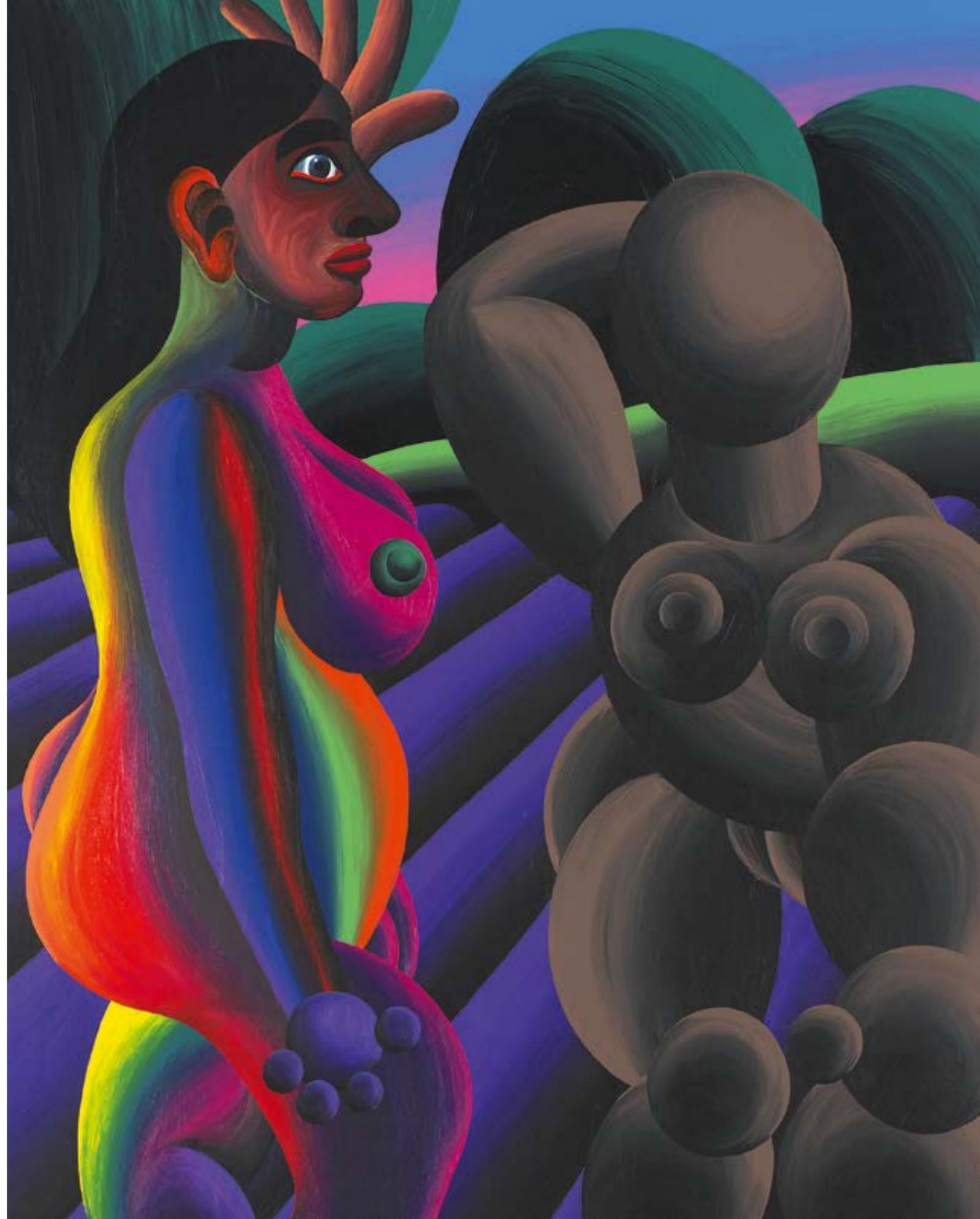


Les Demoiselles d'Avignon (Triptych). 2014  
Acrylic on canvas. 160 x 120 cm each part



Les Demoiselles d'Avignon (Triptych). 2014  
Detail

P. 158-159 **Provence Landscape.** 2011  
Detail

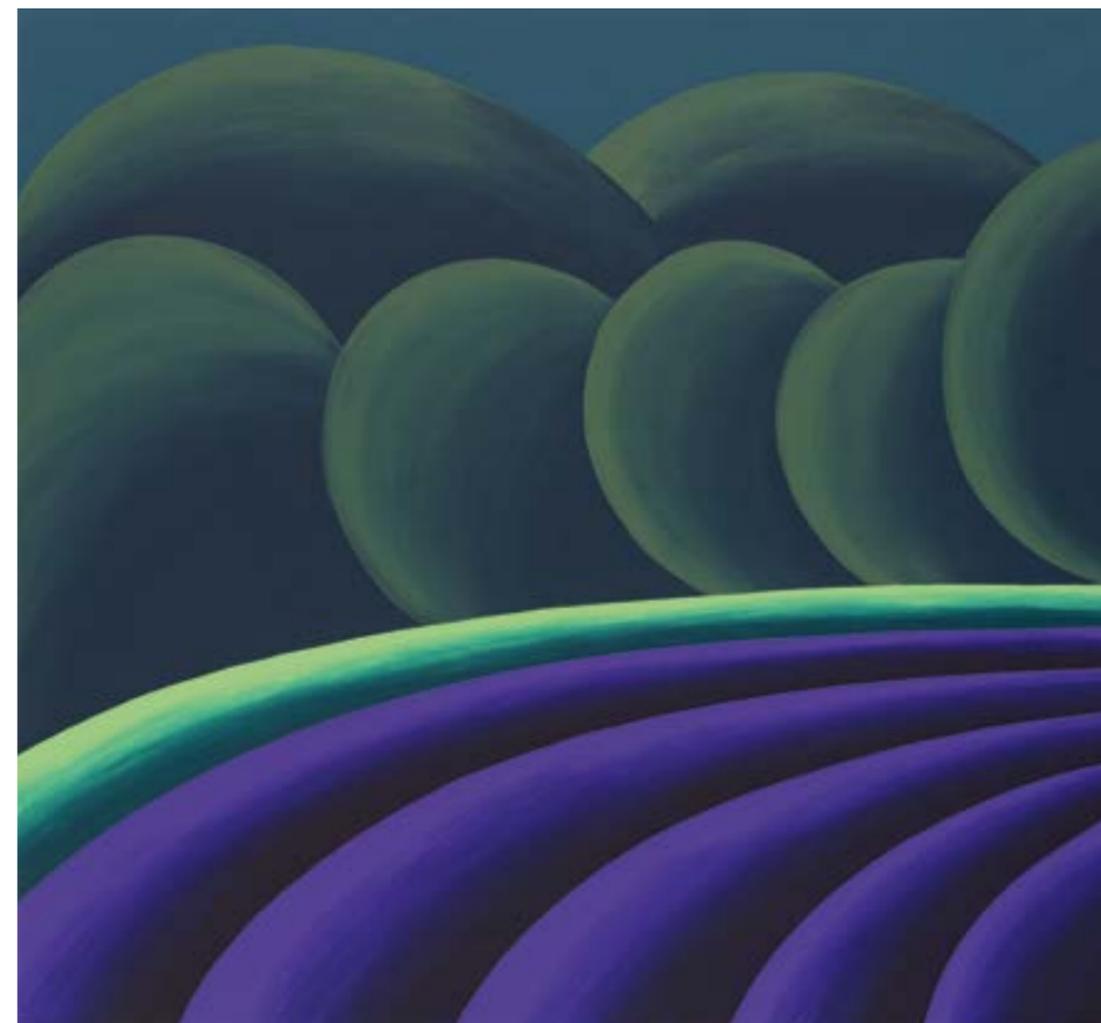




Provence Landscape. 2011  
Acrylic on canvas. 80 × 120 cm



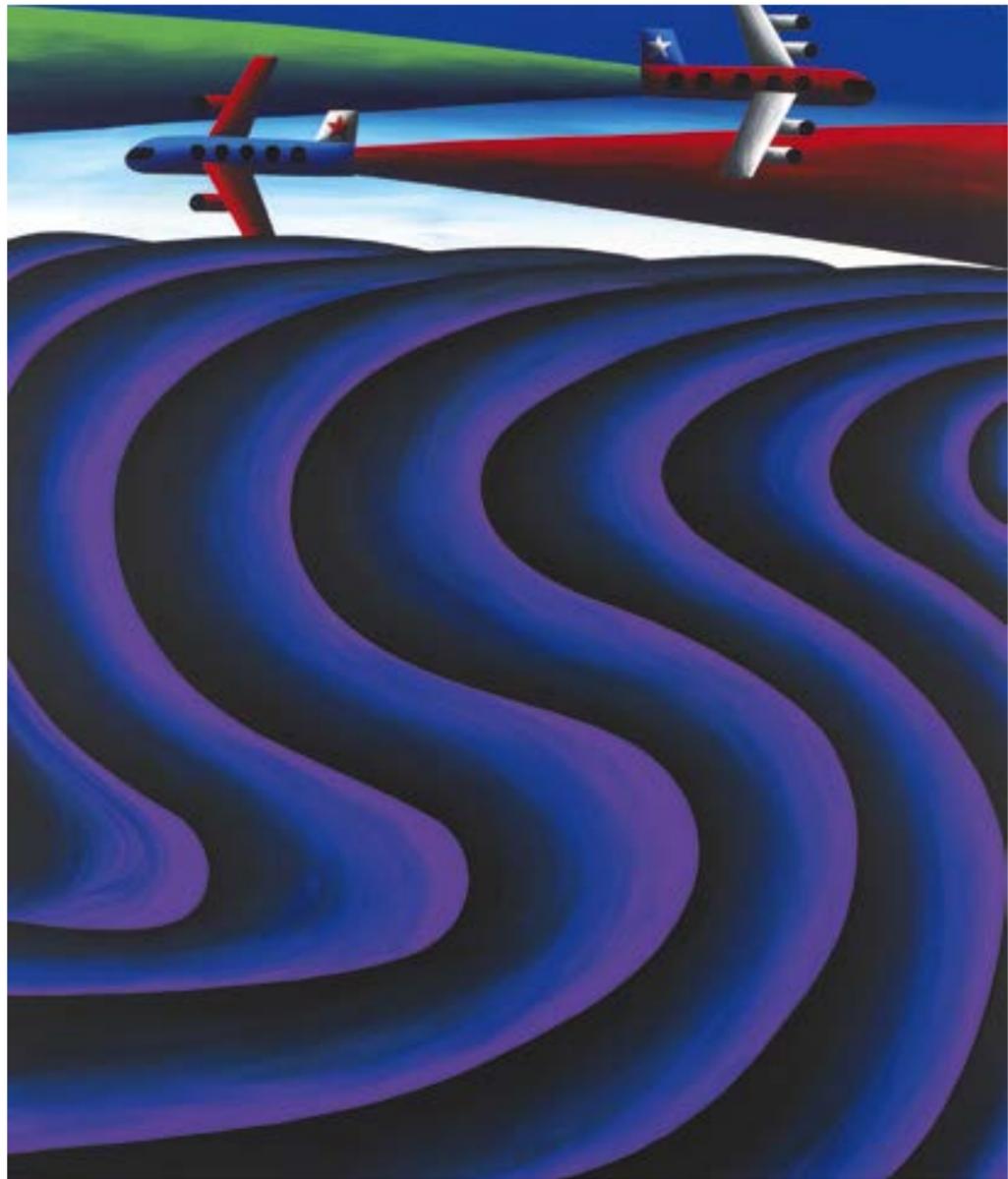
Thunder in Provence. 2014  
Acrylic on canvas. 102 × 111 cm



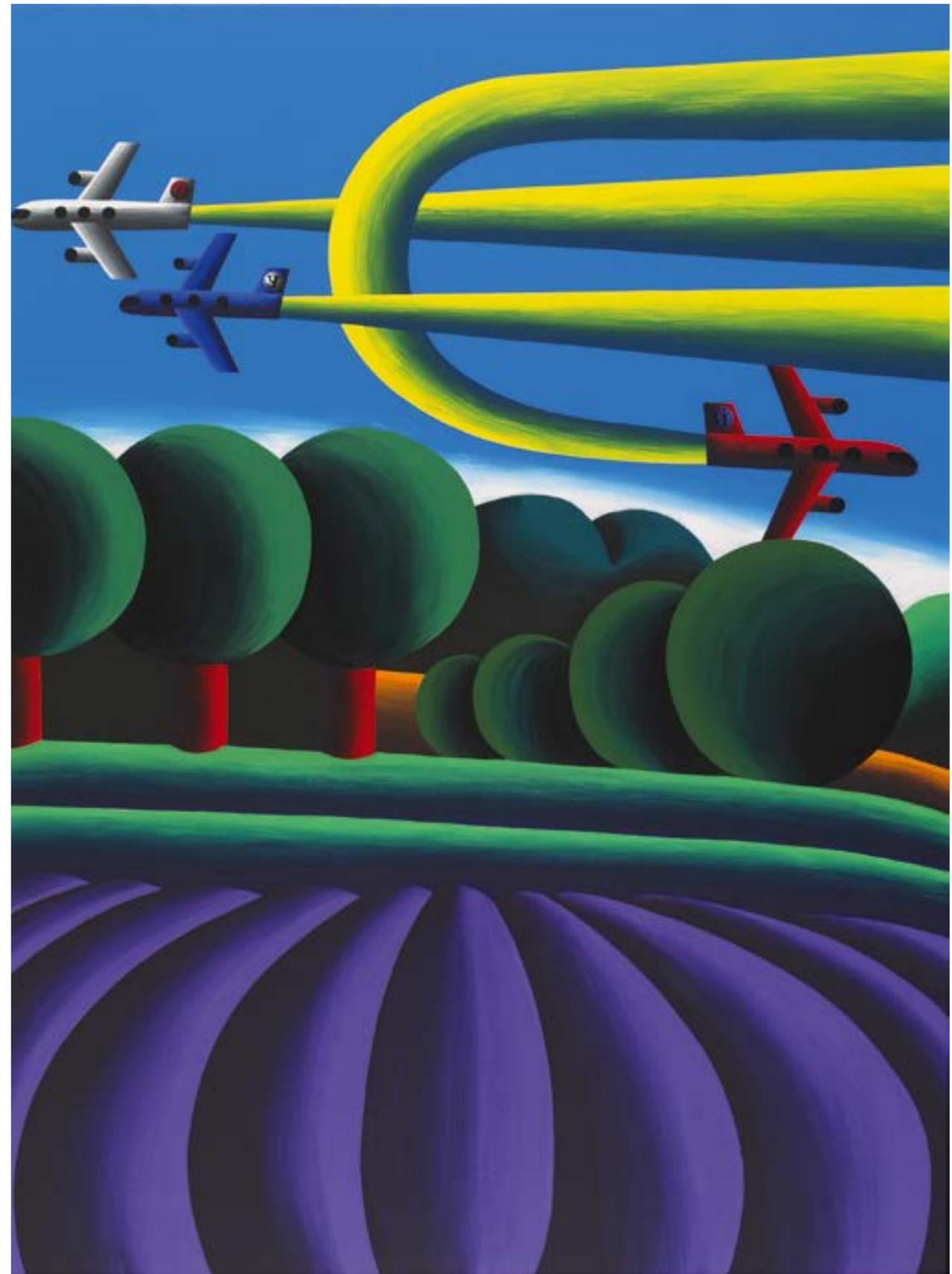
Large Provence Landscape. 2014  
Oil on canvas. 150 x 200



Dollar Landscape. 2014  
Acrylic on canvas. 150 x 130 cm



Euro Landscape. 2014  
Acrylic on canvas. 160 x 120 cm



Small Provence Landscape. 2011  
Acrylic on canvas. 40 × 50 cm





Landscape with a Plane  
and a Lavender Field, 2011  
Acrylic on canvas, 80 x 100 cm

Provence Landscape with  
a Crimson Field. 2014  
Oil on canvas. 80 × 100 cm



The Gioconda ▶  
of Provence. 2014  
Oil on canvas. 100 × 80 cm

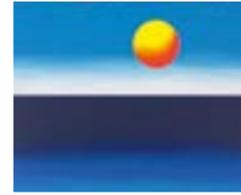


Small Provence Landscape. 2014  
Oil on canvas. 20 x 30 cm



Sun of Provence. 2011  
Acrylic on canvas. 65 x 90 cm





**Sea Landscape.** 2015  
Acrylic on canvas. 70 x 90 cm



**Cosmos (Triptych).** 2015  
Acrylic on canvas. 160 x 120 cm each



**A Girl and the Moon (Diptych).** 2015  
Oil on canvas. 200 x 150 cm each



**Transvestite in Baghdad.** 2015  
Acrylic on canvas. 120 x 160 cm



**Moon Landscape.** 2015  
Acrylic on canvas. 80 x 100 cm



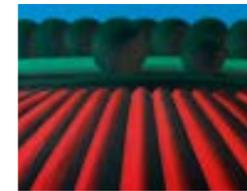
**Titanic.** 2015  
Acrylic on canvas. 25 x 35 cm



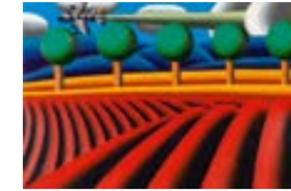
**Summer in Toscana.** 2015  
Acrylic on canvas  
100 x 100 cm



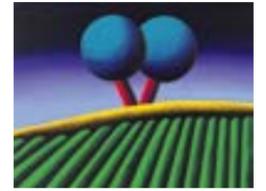
**Railroad Landscape.** 2015  
Oil on canvas. 120 x 160 cm



**Landscape with a Red Field.** 2015  
Oil on canvas. 120 x 160 cm



**Landscape (Chanel).** 2015  
Oil on canvas. 100 x 150 cm



**Lollypop Landscape (Toscana Noon).** 2014  
Acrylic on canvas. 35 x 45 cm



**Maroon Landscape (Toscana).** 2014  
Oil on canvas. 80 x 80 cm



**Toscana Landscape with Cypresses.** 2014  
Acrylic on canvas  
100 x 100 cm



**Large Toscana Landscape.** 2015  
Oil on canvas. 150 x 200 cm



**Toscana Landscape.** 2015  
Acrylic on canvas. 150 x 200 cm



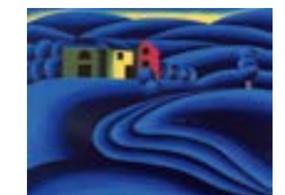
**Evening Landscape.** 2015  
Acrylic on canvas. 65 x 90 cm



**Landscape with an Airplane (Wi-Fi).** 2015. Acrylic on canvas  
100 x 140 cm



**Landscape.** 2015  
Acrylic on canvas. 120 x 160 cm



**Winter in Toscana.** 2014  
Oil on canvas. 140 x 180 cm



**Sunset in Provence.** 2014  
Acrylic on canvas. 80 x 100 cm



**Japanese Landscape.** 2014  
Oil on canvas. 100 x 150 cm



**Landscape (Apple).** 2014  
Oil on canvas. 60 x 80 cm



**Landscape.** 2014  
Acrylic on canvas. 40 x 50 cm



**Toscana lanscape.** 2010  
Oil on canvas. 150 x 200 cm  
Collection of V. Bondarenko



**Toscana lanscape.** 2012  
Acrylic on canvas. 40 x 50 cm



**Landscape "The Blast".** 2010  
Acrylic on canvas. 140 x 150 cm



**Underwater landscape.** 2011  
Oil on canvas. 60 x 80 cm



**Landscape.** 2014  
Acrylic on canvas. 40 x 50 cm



**Landscape #1.** 2012  
Acrylic on canvas. 110 x 150 cm



**Landscape #2.** 2012  
Acrylic on canvas. 50 x 70 cm



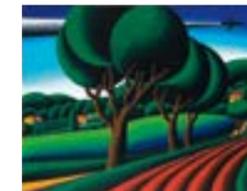
**Landscape #3 (Google Chrome).** 2012  
Acrylic on canvas. 80 x 100 cm



**Provence landscape.** 2011  
Acrylic on canvas. 70 x 90 cm



**Landscape with red trees.** 2011  
Oil on canvas. 115 x 148 cm



**Toscana lanscape.** 2011  
Acrylic on canvas. 100 x 120 cm  
Collection of V. Bondarenko



**Toscana landscape (Chianti).** 2011  
Oil on canvas. 60 x 80 cm



**Red Landscape.** 2012  
Oil on canvas. 40 x 60 cm



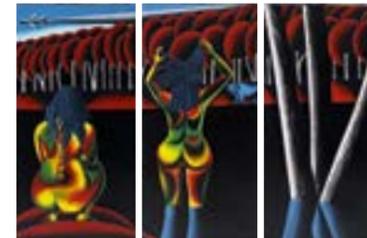
**Green Landscape.** 2012  
Oil on canvas. 40 x 60 cm



**Winter Landscape.** 2013  
Acrylic on canvas. 120 x 160 cm



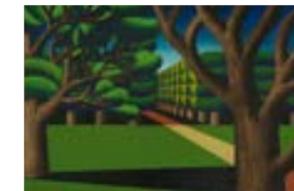
**Brown Landscape.** 2013  
Oil on canvas. 40 x 60 cm



**Russian beauty (Triptych).** 2009  
Acrylic on canvas. 200 x 100 cm each  
Collection of V. Bondarenko



**Bathing.** 2008. Oil on plywood  
100 x 150 cm



**Small Landscape #3.** 2002  
Acrylic on fibreboard. 40 x 60 cm



**Flowers on black.** 2010. Oil on canvas  
150 x 100 cm



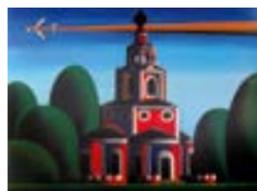
**Landscape.** 2012  
Oil on canvas. 60 x 80 cm



**Saratov Airlines.** 2010  
Oil on canvas. 190 x 190 cm



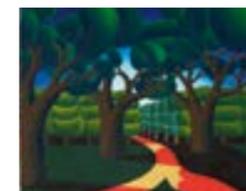
**Autumn Landscape.** 2013  
Acrylic on canvas. 120 x 160 cm



**Church in Ubory.** 2011  
Acrylic on canvas. 150 x 200 cm



**Morning landscape.** 2007  
Oil on fibreboard. 83 x 133 cm



**Small Landscape #2.** 2002  
Acrylic on canvas. 45 x 55 cm



**Silence Landscape.** 2008  
Oil on veneer. 82 x 115.5 cm



**Landscape.** 2010  
Oil on canvas. 90 x 140 cm



**Dmitrovskoye (window view).** 2010  
Acrylic on canvas. 150 x 200 cm



**Landscape (Vkontakte).** 2012  
Acrylic on canvas. 100 x 120 cm



**Large landscape.** 2010  
Acrylic on canvas. 190 x 190 cm



**Landscape (the Wind).** 2011  
Oil on canvas. 50 x 70 cm



**Ukrainian landscape.** 2005  
Oil on fibreboard. 61 x 122.5 cm



**Small Landscape #4.** 2006  
Oil on canvas. 50 x 50 cm



**Landscape with Clouds.** 1999  
Acrylic on canvas. 80 x 80 cm



**Brazilian landscape.** 2002  
Oil on fibreboard. 41.5 x 50 cm



**Portrait of Vadim Flyagin.** 2000  
Tempera on paper  
275 × 199 cm



**Portrait of Gleb Ershov.** 2000  
Tempera on paper  
240 × 180 cm



**Portrait of Marina Koldobskaya.** 2000  
Tempera on paper  
240 × 180 cm



**Portrait of Andrey Klukanov.** 2000. Tempera on paper. 240 × 180 cm



**Sleeping Venus by Giorgione.** 2000  
Tempera on cardboard. 58.5 × 93.5 cm



**The Dressed Maja.** 2000  
Tempera on cardboard. 45.5 × 88 cm



**The Nude Maja.** 2000  
Tempera on cardboard. 46 × 88 cm



**Portrait of Timur Novikov.** 2000  
Tempera on paper  
240 × 180 cm



**Portrait of Dmitry Piliikin.** 2000  
Tempera on paper  
240 × 180 cm



**Group portrait of the New Stupids society.** 2000  
Tempera on paper  
234 × 296



**Susanna and the Elders.** 2001  
Tempera on paper  
227 × 450 cm



**Lenin in Kremlin.** 2001  
Acrylic on canvas  
120 × 99 cm  
Collection of Razliv Museum in St. Petersburg



**News from the Village.** 2001  
Acrylic on canvas  
120 × 85 cm  
Collection of Razliv Museum in St. Petersburg



**Lenin making a speech at the second convention of the Revolutionary Communist Youth League.** 2001  
Acrylic on canvas. 120 × 97 cm  
Collection of Razliv Museum in St. Petersburg



**To Petrograd.** 2001.  
Acrylic on canvas  
120 × 95 cm  
Collection of Razliv Museum in St. Petersburg



**Anatomy lesson.** 2000  
Acrylic on paper. 210 × 300 cm



**Composition #1.** 1998  
Tempera on canvas. 80 × 100 cm



**Composition #2.** 1998  
Oil on canvas. 80 × 100 cm



**Remake of the Black Square by Malevich.** 1998  
Acrylic on canvas  
80 × 80 cm



**Lenin in the Underground.** 2001  
Acrylic on canvas. 120 × 84 cm  
Collection of Razliv Museum in St. Petersburg



**Lenin Leaving for Emigration.** 2001  
Acrylic on canvas. 120 × 89 cm  
Collection of Razliv Museum in St. Petersburg



**Lenin in Razliv.** 2001  
Acrylic on canvas. 78 × 120 cm  
Collection of Razliv Museum in St. Petersburg



**Antichrist with Intercessors** (Triptych, after windows of Marienkirche). 2003.  
Tempera and acrylic on fibreboard  
Central part 120 × 80, sides 90 × 76 cm



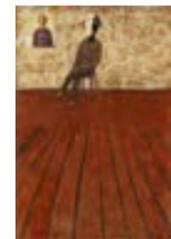
**Insterburg castle.** 2004  
Tempera on cardboard. 70 × 100 cm



**Can of glue.** 1999  
Goache and tempera on fabric  
100 × 80 cm



**Self portrait.** 1999  
Mixed media on veneer  
100 × 74 cm



**Untitled.** 1997  
Mixed media on fibreboard  
117 × 80 cm



**The Life of Antichrist** (after windows of Marienkirche). 2003  
Oil on fibreboard. 6 parts, 18 × 24 cm each



**Adam and Eve.** 2015  
Acrylic on canvas. 160 × 120 cm



**Gulf of Finland** (sketch). 2014  
Oil on canvas. 30 × 40 cm



**Fight** (remake of A. van Ostade). 2001  
Acrylic on fibreboard. 18 × 24 cm



**Honeymoon.** 2015  
Acrylic on canvas. 150 × 200 cm



**Landscape with a Cow** (Mental Hospital). 2013  
Acrylic on canvas. 160 × 200 cm



**Toscana Bull.** 2015  
Acrylic on canvas. 150 × 200 cm



**At a Farmyard.** 2015  
Oil on canvas. 65 × 90 cm



**Provence Landscape with a Cow.** 2014  
Oil on canvas. 150 × 200 cm



**Provence Cow.** 2014  
Oil on canvas. 130 x 160 cm



**Landscape with Cows.** 2010  
Oil on canvas. 150 x 200 cm  
Collection of V. Bondarenko



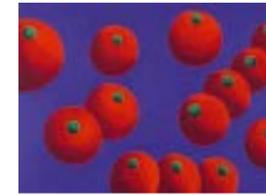
**The Golden Calf.** 2015  
Acrylic on canvas. 150 x 200 cm



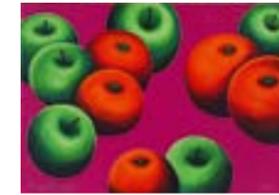
**Malevich Cows.** 2015  
Oil on canvas. 150 x 200 cm



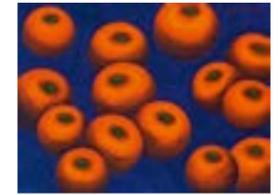
**Still life with Eyeballs.** 2011  
Acrylic on canvas. 50 x 70 cm



**Oranges.** 2015  
Acrylic on canvas. 65 x 90 cm



**Apples and Oranges.** 2010  
Acrylic on canvas. 50 x 70 cm



**Oranges.** 2010  
Acrylic on canvas. 60 x 80 cm



**Small Landscape with Cows.** 2014. Oil  
on canvas. 20 x 30 cm



**Landscape with Cows (S7).** 2011  
Acrylic on canvas. 145 x 197 cm.  
Collection of I. Markin (Museum  
ART4)



**Hofman Duck.** 2014  
Oil on canvas. 140 x 180 cm



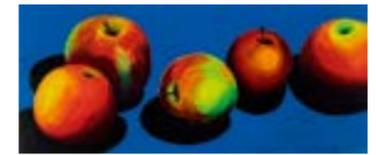
**Koons Dog.** 2014  
Oil on canvas. 120 x 150 cm  
Collection of M. Guelman



**Pears.** 2002  
Acrylic on cardboard. 30 x 60 cm



**Apples.** 2010  
Oil on canvas. 55 x 70 cm  
Collection of V. Bondarenko



**Apples.** 2008  
Acrylic on fibreboard. 61 x 122 cm



**A Visit to the Artist's Studio**  
(after J. Berckheyde.  
The Netherlands 1600s). 2000  
Tempera on cardboard  
64 x 46.5 cm



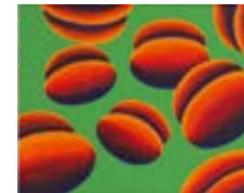
**The Meninas**  
(after Velasquez). 2009  
Acrylic on fabric  
150 x 150 cm



**Banya** (after Serebryakova). 2010  
Oil on canvas. 150 x 200 cm



**The Knight, the Girl and Death**  
(after H. Baldung Grien). 2004  
Tempera on paper. 71 x 97 cm



**Peaches.** 2015  
Acrylic on canvas. 24 x 30 cm



**Still life with a Bird.** 2011  
Acrylic on canvas. 30 x 20 cm



**Still life with a Parrot.** 2003  
Tempera and laquer on fibreboard  
65 x 90 cm



**Still life with a Parrot #2.** 2007-2014  
Acrylic on canvas. 40 x 50 cm



**A Dream** (after Courbet). 2000  
Tempera on cardboard. 62 x 94 cm



**Lady with an Ermine.** 2010  
Oil on canvas. 70 x 55 cm



**Girl with a Flower**  
(after Kiprenskiy). 2010.  
Oil on canvas. 70 x 55 cm



**La Gioconda.** 2010  
Oil on canvas. 70 x 55 cm



**Christ.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Peter I.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Lenin.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Stalin.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Hitler.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**The Babylon Tower.** 2002-2004  
Oil on fabric. 80 x 100 cm



**The Expulsion from Eden**  
(after Masaccio). 2000  
Tempera on cardboard  
95 x 45 cm



**Girl on a Sphere**  
(an unsuccessful remake  
of Cranach's Venus  
and Cupid). 2004  
Oil on canvas. 120 x 85 cm



**Remake of Portrait of Ursula  
Mnishek by Levitsky (1782).**  
2012. Acrylic on fibreboard.  
122.5 x 214 cm



**Mao.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Che Guevara.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Marilyn Monroe.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Khomeini.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Brezhnev.** 2005  
Acrylic on  
cardboard boxes  
76.5 x 49 x 11 cm



**Lavender Putin.** 2014  
Oil on canvas. 80 x 60 cm



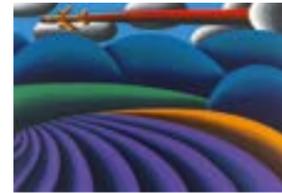
**Large Putin.** 2006. Acrylic on cardboard boxes. 250 x 400 cm



**Putin in Kimono.** 2005  
Acrylic on cardboard boxes  
H 218 cm



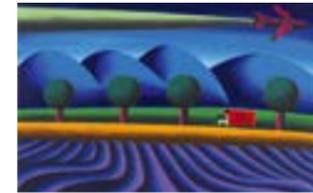
**The Venus of Urbino.** 2006  
Acrylic on cardboard boxes, size varies



**Provence Landscape #1.** 2014  
Acrylic on canvas. 93 x 135 cm



**Provence Landscape #2.** 2014  
Acrylic on canvas. 60 x 80 cm



**Provence Landscape #3.** 2014  
Acrylic on canvas. 90 x 120 cm



**Provence Landscape.** 2012  
Acrylic on canvas. 100 x 120 cm



**The Kremlin (Installation).** 2006  
Acrylic on cardboard boxes,  
size varies



**Khrushchev.** 2007  
Acrylic on canvas  
80 x 40 cm



**Brezhnev.** 2007  
Acrylic on canvas  
80 x 40 cm



**Lenin in a shed.** 2015  
Acrylic on canvas  
140 x 100 cm



**Euro Landscape.** 2014  
Acrylic on canvas  
160 x 120 cm



**Small Provence Landscape.** 2014  
Oil on canvas. 20 x 30 cm



**Dollar Landscape.** 2014  
Acrylic on canvas. 150 x 130 cm



**Flying over Provence.** 2014  
Acrylic on canvas  
100 x 80 cm



**Portrait of Collector  
A. Bolshakov.** 2013  
Acrylic on canvas. 100 x 70 cm



**Portrait of Dasha Zhukova  
in a Lavender Dress.** 2012  
Acrylic on canvas. 120 x 100 cm



**Pink Pussy (Portrait of  
Nadia Tolokonnikova).** 2012  
Acrylic on fibreboard  
214 x 122.5 cm  
Collection of V. Bondarenko



**Portrait of Marat Guelman.**  
2006. Tempera on cardboard.  
80 x 60 cm. Collection of M.  
Guelman



**Peter the Great.** 2015  
Oil on canvas  
150 x 100 cm



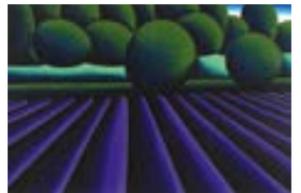
**Colors of Provence.** 2014  
Acrylic on canvas. 130 x 180 cm



**Sun of Provence.** 2011  
Acrylic on canvas. 65 x 90 cm



**Large Provence Landscape.** 2014  
Oil on canvas. 150 x 200 cm



**Provence Landscape.** 2011  
Acrylic on canvas. 80 x 120 cm



**Yemelyanenko in Court.** 2015. Oil on  
canvas. 65 x 90 cm



**Self-Portrait.** 2001. Oil on  
paper. 210 x 210 cm



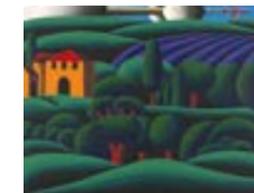
**Self-Portraits.** 1999. Tempera on cardboard. 25.5 x  
24.5 each portrait.



**Self-Portrait on Blue.** 2010  
Oil on canvas. 100 x 80 cm



**Thunder in Provence.** 2014  
Acrylic on canvas. 102 x 111 cm



**Landscape with a Plane and  
a Lavender Field.** 2011  
Acrylic on canvas. 80 x 100 cm



**Provence Landscape with  
a Crimson Field.** 2014  
Oil on canvas. 80 x 100 cm



**The Gioconda  
of Provence.** 2014  
Oil on canvas  
100 x 80 cm



**Self-Portrait.** 2001  
Mixed media  
on fibreboard. 60 x 48 cm



**Self-Portrait.** 2000  
Mixed media  
on canvas. 55 x 45 cm



**Self-Portrait.** 1999  
Mixed media  
on canvas. 43 x 36 cm



**Untitled.** 1998  
Tempera on canvas  
165 x 220 cm



**Small Provence Landscape.** 2011  
Acrylic on canvas. 40 x 50 cm



**After Fitness.** 2014  
Oil on canvas  
140 x 70 cm



**Selfie.** 2014  
Oil on canvas. 40 x 30 cm



**Les Demoiselles d'Avignon (Triptych).** 2014  
Acrylic on canvas. 160 x 120 cm each part

**Oleg Khvostov** (born 1972)

Lives and works  
in St. Petersburg



**In the studio.** 2008

### **Selected solo exhibitions**

Cosmos Cows – Gridchinhall, Moscow Region, ART4 Museum, Moscow, 2015

LavAndos – Cultural Alliance Gallery (Marat Guelman Gallery, Vinzavod),  
Moscow, 2014

Lust - AL Gallery, St. Petersburg, 2013

Absolute Painting - Gridchinhall, Moscow Region, 2010

Landscape Instinct - National Centre for Contemporary Arts, St. Petersburg, 2010

Oleg Khvostov Painting - Asa-Art Gallery of Arts, St. Petersburg, 2007

"I was born with love for art" - Navicula Artis Gallery, St. Petersburg, 2004

A Portrait: the making of - Mitky Art Centre, St. Petersburg, 2004

3000 self-portraits - Borey Gallery, St. Petersburg, 2003

The New Leniniana – Razliv Museum, St. Petersburg, 2001-2002

1000 Self-Portraits - Mitky Art Centre, St. Petersburg, 2001

Leader's Memorial - Pushkinskaya 10 Art Centre, St. Petersburg, 2000

Full-length Painting - Pushkinskaya 10 Art Centre, St. Petersburg, 2000

Self-Portraits - 200+1 - Navicula Artis Gallery, St. Petersburg, 1999