

ALEX GONCHARENKO

Russian postmodern artist

Born on July 27, 1955 in St-Petersburg, Russia.
After graduating from high school, Goncharenko received a private art education.

His art style is Techno-Pangeometry (his own term). Pangeometry refers to the theory of parallel lines by Nikolai Lobachevsky. The prefix Techno refers to the construction of art objects, the development of which involves a computer strategy.

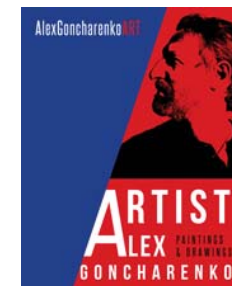
Since 1985, Goncharenko has participated in a number of Russian and international art exhibitions. His work is exhibited in private and public collections including galleries and museums in Germany, Austria, Luxembourg, Hungary, Poland, Belarus and Russia.

An Art Critic, curator, and corresponding member of the Russian Academy of arts, Vitaly PATSYUKOV (1939-2021), has been the curator of Goncharenko projects for over 30 years.

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Public collections:

- VCSI (Vitebsk Center for Contemporary Art), Museum of the History of the Vitebsk National Art School. Vitebsk, Belarus. 2023
- SaxonArtGallery. Budapest, Hungary. 2023
- All-Russian Decorative Art Museum. Moscow, Russia. 2021, 2022
- Saratov State Radischev Art Museum. Saratov, Russia. 2022
- Culture Supports Alanika Fund. Vladikavkaz, Russia. 2020
- Cultural Center of "East-Europe Modern Art Gallery, International Sculpture Park, Ethnographic and Local History Collection" in Olaszliszka. Hungary. 2018, 2019
- State Center for Contemporary Art (NCCA). Moscow, Russia. 2018



1994



1998



2001



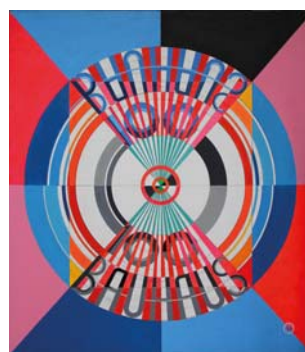
2001



2017



2014



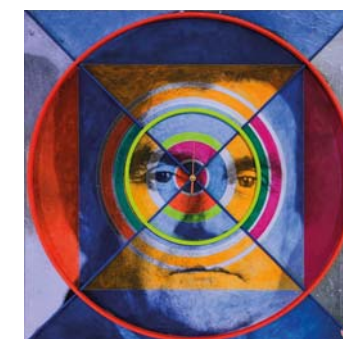
2019



2019



2020



2022

ABOUT ME: Growing up in the family of the St. Petersburg artist Dmitry Lvovich Goncharenko (1924-2011), I never doubted that I would be an artist. In 1968, at the age of 13, I became a resident of the art studio at the Hermitage Museum in St. Petersburg. I was particularly impressed by the works of Nathan Altman, Kazimir Malevich, Vasily Kandinsky, Kuzma Petrov-Vodkin, Natalia Goncharova, and Aristarchus Lentulov. This experience changed me profoundly. My exposure to Russian avant-garde artists in the Hermitage inspired the geometric style of my art. My spiritual teachers are Russian avant-garde artists.

TODAY, I am fully immersed in the creative process, constantly experimenting with new materials and technologies. My art makes me happy.

MY ARTWORK is an emotional reflection of vibrant political, technological and cultural events.

MEDIA: Graphics, painting, mosaic, ceramics, sculpture, installation, video art, art objects, photography, music, performance.

Since 2013, I have been using sheets of colored cardboard, glued at an angle, as the material for my graphic compositions. It has become part of my recognizable style.

MY ART PROCESS is primarily necessary for me. Immersed in it, I find the opportunity to escape from all my earthly problems; pacifism in my subconscious mind consistently blocks all negativity. In the moment of creativity, I shut down my left hemisphere, for instance, by listening to Ambient music, and immerse myself in a meditative state where my subconscious mind is completely liberated, and the creative process becomes the trigger for the act of creation.

MY ART PROCESS always begins with creating a preliminary sketch, where I define for myself an image of my future work. Then I design a structure that harmonizes with a geometric object, the center of which is very important. This design immediately calls for color. And this process does not let me go until it is in final harmony and complete.

EDUCATION: I owe my early artistic experience to my father. After the death of my mother, Tatyana Andreyevna Nikolaeva (1927-1962), my father and I became very close. He always took me to the workshop, to the Decorative and Applied Arts Combine, where he constantly placed orders, and I made ceramic objects. In **1972, 1975-1981,** I took private lessons. My teachers were the architect Stepan Grigoryevich Stepanyan; Professor of the Department of Monumental and Decorative Painting Sergey Stepanovich Fedorov; and, Professor and honored artist of the RSFSR, Sergey Mitrofanovich Godyna.

My professional career began at the Monumental and Decorative Arts Combine in Moscow. From **1975 to 1994,** together with Viktor Borisovich Elkonin (a student of Vladimir Andreevich Favorsky and Lev Aleksandrovich Bruni), Yuri Yakovlevich Libkhaber, Boris Petrovich Milyukov, and my father, I worked in the field of interior and exterior design for industrial and public buildings in the cities of the former USSR.

I authored or co-authored a number of mosaic and ceramic panels, stained glass, and other works of monumental-decorative art (including ceramic panels in the vestibule of the Polianka metro station, Moscow; mosaic panels in the restaurant of the Moscow Hotel, Sochi; mosaic, ceramics, and frescoes in the national style of the Tajikistan cinema, Moscow, etc.). Unfortunately, many works created at the Combine were destroyed by vandalism and non-compliance with copyright protection laws of the USSR.

From **1990 to 1999,** I worked on creating a series of art objects dedicated to the Russian avant-garde within the project 'THE RIGHT TO A DREAM' (LE DROIT DE RÊVER) with the support of the art patron and collector Wilhelm Otten (Austria) and curator Vitaly Patsyukov. The result of this work was three solo exhibitions held in Europe in 1998-1999. In this project, I finally formed myself as an artist of my own style, Techno-Pangeometry.

All series of art objects, graphic works created within this project, remained in the private collection of Wilhelm Otten.

In **1999,** I received a referral from the Moscow Union of Artists for 3 months residency with the creative group of ceramic artists at The Gzhel Experimental Ceramic Factory. During this period, I designed vases for Ikebana florists. In finishing the project, an exhibition was held, as a result of which the plant management accepted me as an artist - ceramic designer.

From **1999 to 2002** at the plant, I experimented with the color possibilities of factory glazes, created my unique method reminiscent of expressive painting, which was applied in the mass production of my project. I created an author's edition of 12 vases for composing Ikebana Sogetsu; a tea set in the style of the Russian avant-garde; author's ceramic sculptures.

In **2022,** after solo exhibitions, art objects from the 'THE RIGHT TO A DREAM' (LE DROIT DE RÊVER) project and 14 ceramic items were included in the collection of the Saratov State Radischev Art Museum and the All-Russian Decorative Art Museum.

UNIFIED REGISTER OF PROFESSIONAL ARTISTS: Goncharenko Alex (Alexey Dmitrievich) /27.07.1955/ 2-4D (<http://painters.artunion.ru/2-04-2.htm>)

MAIN PROJECTS

- THE RIGHT TO A DREAM (LE DROIT DE RÊVER). 1990-1999
- THE MAGIC OF BIBLICAL NAMES AND THE RUSSIAN AVANT-GARDE. 2016-2023
- TECHNO-ZONE AND ANDROIDS. 2015-2023
- MALEVICH'S BLACK SQUARE FORMULA. 1992-2023
- COSMOS. 2010-2023
- ERA OF LOCOMOTIVES. 2017

SELECTED EXHIBITIONS

Goncharenko is the participant of numerous exhibitions. Selected from the latest:

Solo exhibitions

- 2022 Moscow, Russia – Personal Exhibition Of Alex Goncharenko "New Vanguard: Time Displacement". All-Russian Decorative Art Museum. Catalog
- 2021-2022 Engels, Russia – Collider. New Vanguard. Alex Goncharenko. Saratov State Radischev Art Museum, Engels Art Gallery. Catalog
- 2018 Budapest, Hungary – Joint exhibition of artist Alex Goncharenko (RU) and sculptor István Ézsiás (H). Gallery of the University of Óbuda "Donát Bánki - Art Industrial"
- 2011 Moscow, Russia – Charity joint exhibition of the artist Alex Goncharenko and Oleg Durov (a talented child with special needs). I, dragonfly, earth and sky. Exhibition dedicated to the memory of the artist Dmitry Lvovich Goncharenko (1924-2011). Cultural Center "Dom"
- 2003 Moscow, Russia – Malevich Vector. Cultural Center "Dom"
- 1999 Munich, Germany – Personal exhibition. The Right to a Dream. Gallery Pabst
- 1999 Dornbirn, Austria – Personal exhibition. The Right to a Dream. Gallery c.art, Prantl & Boch. Catalog
- 1998-1999 Mouans-Sartoux, France – Personal exhibition. The Right to a Dream. Espace de l'Art Concret

Group exhibitions

- 2023 Budapest, Hungary – MADI UNIVERSE 77 – miniMADImax. SaxonArtGallery
- 2023 Moscow, Russia – An Object. Exhibition Hall of the Moscow Union of Artists. Moscow House of Artist
- 2023 Vitebsk, Belarus – Sciarsism. VCSI (Vitebsk Center for Contemporary Art), Museum of the History of the Vitebsk National Art School
- 2022 Budapest, Hungary – Processes in European contemporary art. Gallery of the University of Óbuda "Donát Bánki - Art Industrial"
- 2022 Vitebsk, Belarus – УХОБИС. XXI век. #ЭЛБ130/#EL130. VCSI (Vitebsk Center for Contemporary Art), Museum of the History of the Vitebsk National Art School
- 2022 Vladikavkaz, Russia – Meeting with the Sacred. North Caucasus branch of the Pushkin State Museum of fine arts
- 2022 Moscow, Russia – Signboard-Message. Zverev Center for Contemporary Art
- 2022 Yegoryevsk, Russia – Waiting for Dyagelev. Author's porcelain and ceramics. Yegoryevsk Historical and Art Museum. Catalog
- 2022 Saratov, Russia – Number as a Image. Saratov State Radischev Art Museum
- 2021 Moscow, Russia – "I am responsible for the parade, Vakhtangov". A3 Gallery
- 2021 Moscow, Russia – The First International Art Salon ARS TERRA 2021. Danilovsky Event Hall
- 2021 Moscow, Russia – Number as a Image. A3 Gallery
- 2021 Moscow, Russia – Caucasian Riviera. Battles for Paradise. All-Russian Decorative Art Museum
- 2021 Moscow, Russia – Flying like a Dream. State Central theater Museum named after A.Bakhrushin. Catalog
- 2021 Sochi, Russia – Caucasian Riviera. Battles for Paradise. Art Museum of the city of Sochi named after Dmitry Dmitrievich Zhilinsky. Catalog
- 2020 Moscow, Russia – A work of art as an artistic object. Visual poetry of Dmitry Prigov. Na Kashirke Art Gallery
- 2020 Moscow, Russia – New Reality. On the 100th anniversary of UNOVIS. New Tretyakov Gallery
- 2020 Vladikavkaz, Russia – One for all. North Caucasus branch of the Pushkin State Museum of fine arts
- 2020 Moscow, Russia – HARD XX. 20th century on a plate. Museum of modern History of Russia
- 2020 Vitebsk, Belarus – UNOVIS. XXI Century. 100 posters UNOVIS100. VITEBSKCCA
- 2019-2020 Moscow, Russia – About Laziness. Artplay
- 2019-2020 Moscow, Russia – World of Theater. Belyaev Art Gallery
- 2019-2020 Moscow, Russia – Geometry in the culture of XX–XXI centuries. To the centenary of the Bauhaus. NCCA (State Center for contemporary art)

- 2019 Olaszliszka, Hungary – Salon Kassák "The Year of the Memory of the Great Hungarian poet, Ady Endre". Eastern Europe Modern Art Gallery and International Sculpture Park
- 2019 Olaszliszka, Hungary – International Fine Arts Symposion. Art Colony Olaszliszka'2019. Eastern Europe Modern Art Gallery and International Sculpture Park
- 2019 Moscow, Russia – Dialogue with Leonardo. A3 Gallery
- 2019 Saratov, Russia – Architecture. Time and geography. Saratov State Radischev Art Museum. Catalog
- 2018 Moscow, Russia – Architecture. Time and geography. Na Kashirke Art Gallery. Catalog
- 2018 Moscow, Russia – Stravinsky Theatre. Performance art. GVZ Kovcheg (State exhibition hall Kovcheg).
- 2018 Moscow, Russia – Painting words / Between text and image. Belyaev Art Gallery
- 2018 Moscow, Russia – Parade-100. State Central theater Museum named after A.Bakhrushin. Catalog
- 2018 Moscow, Russia – The Arrival of a Train. Ekaterina Cultural Foundation. Catalog
- 2018 Berlin, Germany – Art in Process. RHWK (Russisches Haus der Wissenschaft und Kultur)
- 2018 St. Petersburg, Russia – Word Cloud, interactive installation. Art-A-Hack™ projects for 11th CYFEST. Berthold Center (Bohum, Germany – Art in Process. RUB (Ruhr-Universität Bochum))
- 2017 Moscow, Russia – AUTO portrait. Exhibition hall of the Moscow Union of Artists
- 2017 Moscow, Russia – Magic of Names. NCCA
- 2017 Moscow, Russia – Silk Road. NCCA
- 2016 Moscow, Russia – Graphics of monumental painting. Exhibition hall of the Moscow Union of Artists
- 2016 Berlin, Germany – Art in Process. RHWK
- 2012 Moscow, Russia – Aside Malevich. Cultural Center "Dom"
- 2007 Moscow, Russia – Moscow-Artists-Moscow. The exhibition is dedicated to the 75th anniversary of the Moscow Union of artists. Central exhibition hall "Manege"
- 2004 Moscow, Russia – The anniversary exhibition dedicated to the 50th anniversary of the section of artists monumentally-decorative art. Moscow House of artist
- 2003 Moscow, Russia – Aside Malevich. Cultural Center "Dom"

Industrial exhibitions

- 2004 Moscow, Russia – Artmebel-2004. ARFEX Competition. Sokolniki Exhibition and Convention Centre. Diploma
- 2002 Moscow, Russia – Interflora-2002. Expocentre
- 2001 Moscow, Russia – World of furniture and interiors. FIDEXPO 2001. Exhibition centre Gostiny Dvor

Contests. Conferences. Artist colonies

- 2023 Moscow Region, Ramensky district, Gzhel, Russia – Ceramic plein air in Gzhel "Wild Fire". Diploma
- 2023 St-Petersburg, Russia – International Scientific Forum "Media in the Modern World. St. Petersburg Readings". St. Petersburg State University. Diploma. Digest of articles
- 2023 Moscow, Russia – International Scientific and Practical Conference "Journalism in 2022: Creativity, Profession, Industry". Moscow State University. Diploma. Digest of articles
- 2021-2022 Vitebsk, Belarus – II International Poster Contest for the 130th anniversary of El Lisitsy "Unovis. XXI century. #ЭЛБ130/#EL130. VCSI (Vitebsk Center for Contemporary Art). 1st place in the nomination: A2/ Three-dimensional poster/ Art object. #ЭЛБ130 / #EL130". Professionals
- 2020 Vitebsk, Belarus – UNOVIS. Twenty-first century. 100 UNOVIS100 posters. International Poster Competition. VCSI (Vitebsk Center for Contemporary Art). Diploma
- 2019 Olaszliszka, Hungary – Summer Artists' Colony Olaszliszka '2019. Cultural Center "Eastern Europe Modern Art Gallery and International Sculpture Park, ethnographic and local history collection" in Olashlishka
- 2018 St-Petersburg, Russia – Art-A-Hack, 11th CYBERFEST – Weather Forecast: Digital Cloud Cover. Competition
- 2016 Moscow, Russia – Yandex-Taxi Image. Graffiti contest on a city taxi. Yandex-Taxi. Competition
- 2015 Moscow, Russia – Golden section 2015. Photo contest of the Moscow Architects Union. Special Project "Moscow. Details". Diploma for 1 place
- 1999 Moscow Region, Ramensky district, Village Rechitsy, Russia. Creative group of ceramic artists. Gzhel Experimental Ceramic Factory "Artist".

ALEX GONCHARENKO. ACTUALITY AS A COMEBACK TO CULTURAL MEMORY

In various plastic strategies, Goncharenko refers to civilization's cultural memory, to its origins, when geometrical images determined the place of our planet in the cosmological picture of the world. In his works, the artist reminds us that in all ancient cultures, Earth was designated by the square, by its organic substance, manifested through numerical harmony. This symbol, which became the basis of Alex Goncharenko's visual philosophy, still retains its fundamental and universal qualities. It connects nanotechnology achievements with their basic and universal qualities that bind them, "sticking" to any substance with profound scientific research.

In Goncharenko's artworks, the image of the square in all of its "performing" deconstructions turns into a model, a toolbox, a special genetic code that connects artistic practice, technology and the ultimate creative phenomenon. The artist observes it as a living organism, as a specimen, as a mediator, and the agent of contemporary artistic consideration.

Goncharenko's multidimensional structures are developed on a principle of self-similarity, forming a continuous process, something similar to crystal expansion. In this technology, the phenomenon of fractal geometry is evidently revealed.

The cells of the fractal strategy, considered as infinitely fractional units, form a bunch of amazing properties. Randomly, they simulate complex "non-linear" systems, moving closer to developing dynamic forms of our civilization – from locomotive to aircraft, from Platonic structures to ready-made elements of pop culture. Their images become denser, move obliquely, changing their levels, or passing to rarefaction, varying not only in their scale, but also in their optics, never losing their harmonic coordinate system.

In this position, the artist is experiencing the drama of continuous evolution, the mobility, which, in fact is not subject to traditional methods. By varying the configuration of his structures, Goncharenko proceeds from mathematical practices, from the root of the creative process itself, constantly remaining in the carry-over phase, the phase of the future.

Each composition of Alex Goncharenko naturally multiplies as a creature, as a combinatorial cell, breaking the discrete, self-sufficiency; it commands the artist to use color, rhythm, size, intervals, pause, and duration, revealing the dynamic wave states of the artifact.

Its total mass is getting lighter, gravity decreases, and the detected energy, amplifying diagonal vectors, flashes into space. "Wave" phenomenon in the plastic of Goncharenko focuses on all transformations of the form and its evolutionary qualities. All kinds of shear, axial displacements, change into 3D, collage of color, transforming its images into a structure, into a paradoxical object, and in the same time injecting a postmodern redundancy or, on the contrary, a new concise and classical pure configuration.

In these cases, the artifacts of Goncharenko's art begin to border on the realities of pop art, while accentuating its "aristocratic" modernist context associated with El Lissitzky's Prouns and K. Malevich's Suprematism, having something in common with Frank Stella's works. The artist naturally immerses himself into archaic forms of creative consciousness, in order to come back to intellectual structures again, highlighting the textual imagery of his own geometry.

Its meanings flicker like on a computer screen, allowing a plastic unit to turn into a letter, and to create words and phrases out of a sequence of plastic elements. This process generates new possibilities for the search for reflective languages, where the imagery is structured from individual puzzles, returning to the actual culture of the wisdom of children games, and reading it as a new script, allowing to connect an ordinary everyday life, its massive routines with sacrality of sign systems.

This text is an acquired paradox of semantic and ecological unity of all living and nonliving, where the design philosophy reveals its original projective qualities, reminding that man is the measure of everything, and the term "art" in Greek was designated by a word "techne".

Vitaly PATSYUKOV (1939–2021),

an Art Critic, curator, and corresponding member of the Russian Academy of arts.
2018

THE RIGHT TO A DREAM (LE DROIT DE RÊVER). 1990–1999



- ▲ With Vitaly Patsyukov, an Art Critic, curator, and corresponding member of the Russian Academy of arts.
 - ◀ With Wilhelm Otten, patron and collector of art, in his residence, Hohenems, Austria. 1999.
- Shots with Kazimir Malevich work from the Otten's private collection.

From 1990 to 1999 Alex Goncharenko created series of art objects dedicated to Russian Avant-Guarde under the "LE DROIT DE RÊVER" project supported by philanthropist and collector of art Wilhelm Otten and curated by Vitaly Patsyukov. This work has resulted in three personal exhibitions held in Europe in 1998-1999.

All the series of art objects created as part of this project were transferred to the collection of Wilhelm Otten. Alex describes this project as a time when he found and matured his own artistic style he calls Techno-Pangeometry.

SOLO EXHIBITIONS

- The Right to a Dream. Gallery Pabst, 1998–1999, Munich, Germany
- The Right to a Dream. Galerie und Verlag c.art, Prantl, Haas & Bosh, 1999, Dornbirn, Austria
- The Right to a Dream. Espace de l'Art Concret, 1999, Mouans-Sartoux, France



The Right to a Dream. Galerie und Verlag c.art, Prantl, Haas & Bosh, 1999, Dornbirn, Austria



Hommage à E. LISSITZKY. 1994
Ø 136 mm. 3 Pcs.



Hommage à E. LISSITZKY. 1993
Ø 145 mm. 2 Pcs.



Hommage à I.TSCHASCHNIK. 1994
Ø 136 mm. 2 Pcs.

THE MAGIC OF BIBLICAL NAMES AND THE RUSSIAN AVANT-GARDE. 2016-2023

THE BIBLICAL NAME LIKE A HEAVENLY CONSTELLATION

Images of biblical names and the names of the Old Testament, live in amazing visual and semantic forms. If they are viewed in the Russian avant-garde system, then they are clearly very close to the ideas of constructivism and reminiscent “Prouns” – the structures of El Lissitzky. In the plastic reality of Goncharenko, biblical names become weightless and quite clearly move into the area of space hover. They hang out in the higher strata of the noosphere as a constellation, or a UFO, and “destroy the parachute of the celestial sphere”, as said by Kazimir Malevich, emphasizing the inseparability of man from space. In their organic sound and figurative meaning, the names are naturally-connected. They create a special world where tenderness, spirituality, and, at the same time, stability reign. They are filled with harmonic relationships, can be seen as a musical score, and can be read as a great text.

Alex Goncharenko precisely captured the spiritual essence of the feminine biblical name in his composition “Rachel”, designed it as the organism of a constantly born new life, pointing to its origin – the male rib.

The name is an ancient symbol, as the eternal archetype of origin runs through all world cultures. It is associated with the most dramatic events in history and has a universal ability to form new types of communication. Determining the path of our spiritual and social reality, it creates harmony in a world in which harmony and balance are still at issue.

Vitaly PATSYUKOV,

an Art Critic, curator, and corresponding member of the Russian Academy of arts. 2017

- THE IDEA OF THE PROJECT is to combine the style of the Russian avant-garde and calligraphy Jewish name. Goncharenko created six graphic compositions about the biblical forefathers and foremothers (Abraham, Isaac, Jacob, Sarah, Rebecca, Rachel and Leah).
- As the project progressed, images of biblical names were transformed from a graphical plane into 3D models of galactic stations. In 2019–2023, the artist made four station models. He is planning a digital project with space textures.
- "The idea of calligraphy of a name, a talisman is very close to me. I started making graphic sheets of amulets for relatives and friends. This is how my NEW SERIES “The Magic of Calligraphy of a Name” appeared."



Abraham | אברהם . 2016
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm



Sarah and Jacob | שרה ו יעקב . 2016
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm



Rebecca | רבקה . 2016
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm



Alef | א . 2016
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm



Isaac | יצחק . 2016
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm



Galactic Station Isaac. 2019-2020
Biblical Names Series
3D sculpture. Plywood, fluorescent acrylic, metal
110 × 90 × 30 cm

THE MAGIC OF BIBLICAL NAMES AND THE RUSSIAN AVANT-GARDE. 2016-2023



Lea | לֵאָה . 2016
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm



Galactic Station Lea. 2019
Biblical Names Series
3D sculpture. Plywood, fluorescent acrylic, metal
115 x 80 x 25 cm



Itay | יִתְיָא . 2016
Series "The Magic of Calligraphy of a Name"
Paperboard, fluorescent acrylic, pencil
59 x 41,5 cm



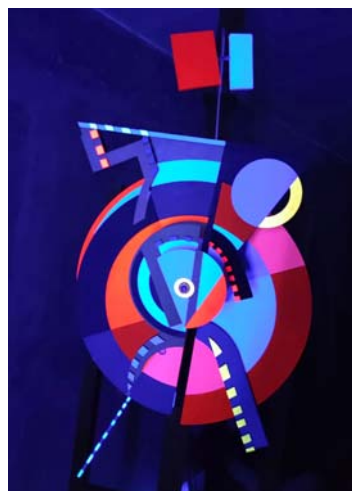
Lior | לִיאוֹר . 2016
Series "The Magic of Calligraphy of a Name"
Paperboard, tempera, pencil
58,5 x 41,5 cm



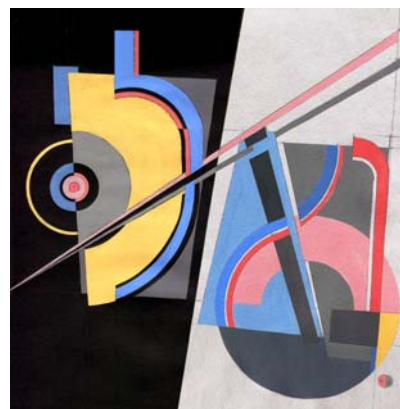
Hana | חַנָּה . 2016
Series "The Magic of Calligraphy of a Name"
Paperboard, tempera, pencil
58,5 x 41,5 cm



Rachel | רַחֵל . 2016
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm



Galactic Station Rachel. 2021
Biblical Names Series
3D sculpture
In UV



Nali | נָלִי . 2015
Series "The Magic of Calligraphy of a Name"
Paperboard, tempera, pencil
60 x 60 cm



Alef Station. 2023
Biblical Names Series
3D sculpture. Plywood, fluorescent acrylic, metal
90 x 65 x 42 cm



Magic Alef Ball. 2023
Biblical Names Series
Plywood, fluorescent acrylic, lacquer
H 15 cm. In UV

THE MAGIC OF BIBLICAL NAMES AND THE RUSSIAN AVANT-GARDE (on works of Alex Goncharenko)

Twenty two letters (of Hebrew alphabet) are the basis (of Universe).
Our Lord inscribed them, engraved them, purified them, changed them and has made out of them the soul of every creature and, also, of everything that would be created.
The “Book of Creation” (Sefer Yetzirah), ch.II, mishna V¹.

All my professional life as a palaeographer studying Jewish written tradition I live as in the aura of Hebrew letters. When I started thinking about what to write in this article, great number of citations, Biblical maxims and sentences as well as different professional associations connected to the letters of Hebrew alphabet came to my mind. However, I want to begin this essay with absolutely not scientific, private memories. Several years ago I happened to visit Shaare Zedek (Gate of Mercy) hospital in Jerusalem. I went there to visit a patient but at some point to satisfy curiosity of the tourist, decided to walk through the building. Walls in hospitals are usually decorated with neutral background paintings (as a rule it is some rural scenery or sketches of streets of some tiny town). I was really shocked that in Gate of Mercy hospital facsimile copies of different Jewish manuscripts hanged on the walls of a long corridor through which crowds of visitors, nurses and patients were constantly moving.

For a long time I’ve wandered in this long corridor and studied pictures on the walls. In some cases I’ve recognised and sometimes did not recognise the handwritten fragments and so I’ve read explanatory texts. I was really amazed by the very choice to decorate hospital walls with Jewish medieval manuscripts. As a result I talked with a manager who was responsible for this decision. His answer struck me, and I remember it still. He said, “We came to the conclusion that no painting soothes and pacifies the patient so as harmony of the letters that form the biblical text.”

New works of St.Peterburg-Moscow artist Alex Goncharenko represent, in my opinion, an example of a very complicated harmony of Hebrew letters with artist’s geometric constructions, colours and lines of their “perpendicular flight” into the space. It was very interesting for me to deliberate how inner connection between the characters and fates of Biblical forefathers and foremothers (Abraham, Isaac, Jacob, Sarah, Rebecah, Rachel and Leah) and the chosen by the artist combinations of flat surfaces and geometric constructions could be traced in these works. Strongly pronounced supermatic nature of the “Magic of Biblical names” cycle give viewer wide-open field for apprehension.

Professor *Shimon M. YAKERSON*, PH.D. (history),
Head of the semitic and hebraistic studies department, Saint-Petersburg University,
Leading researcher, Institute of Oriental manuscripts, Russian Academy of Sciences 2016

¹ The text of one of the earliest Jewish mystical writings e.i. the “Book of Creation” (circa third century) is not always amenable to unambiguous interpretation. But I as a palaeographer think that it contains a hint of changing the shape of Hebrew letters. Hebrew letters that are used today, originated on the basis of the Aramaic alphabet around the IV-III centuries BC, and in the preceding period of Jewish history a different one was used, which evolved directly from Phoenician typeface. In modern scientific terminology it is called “paleohebrew letter”.



Classes for junior groups of the Center for Museum Pedagogy of the Engels Art Gallery at the exhibition "Collider. New Vanguard. Alex Goncharenko". ART STUDIO, 11/21/2021.
Photo in the VK group: <https://vk.com/engelsartgallery>

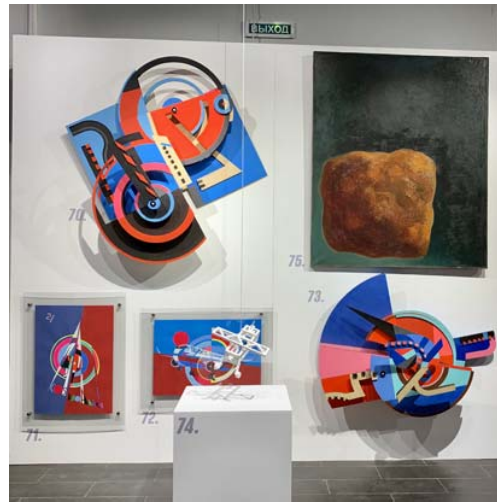
THE PROJECT PARTICIPATED IN EXHIBITIONS

- Personal Exhibition Of Alex Goncharenko "New Vanguard: Time Displacement". All-Russian Decorative Art Museum, 2022, Moscow, Russia. Catalog
- Collider. New Vanguard. Alex Goncharenko. Saratov State Radischev Art Museum, Engels Art Gallery, 2021-2022, Engels, Russia. Catalog
- Flying like a Dream. State Central theater Museum named after A.Bakhrushin, 2021, Moscow, Russia. Catalog
- New Reality. On the 100th anniversary of UNOVIS. New Tretyakov Gallery, 2020, Moscow, Russia
- About Laziness. ARTPLAY, 2019-2020, Moscow, Russia
- Geometry in the culture of XX–XXI centuries. To the centenary of the Bauhaus. NCCA, 2019-2020, Moscow, Russia
- International Fine Arts Symposion. Art Colony Olaszliszka'2019. Eastern Europe Modern Art Gallery and International Sculpture Park, 2019, Olaszliszka, Hungary
- Joint exhibition of artist Alex Goncharenko (RU) and sculptor István Ézsiás (H). Gallery of the University of Óbuda "Donát Bánki - Art Industrial", 2018, Budapest, Hungary
- Art in Process. RUB (Ruhr-Universität Bochum), 2018, Bohum, Germany
- Silk Road. NCCA, 2017, Moscow, Russia
- Magic of Names. NCCA, 2017, Moscow, Russia

THE MAGIC OF BIBLICAL NAMES AND THE RUSSIAN AVANT-GARDE. EXHIBITIONS



Geometry in the culture of XX–XXI centuries.
To the centenary of the Bauhaus. 2019-2020.
NCCA. Moscow, Russia



Flying like a Dream. 2021
State Central theater Museum named after A.Bakhrushin.
Moscow, Russia



<http://www.visit-city.com/exhibitions/new-reality/>
New Reality. On the 100th anniversary of UNOVIS. 2020.
New Tretyakov Gallery. Moscow, Russia



Collider. New Vanguard. Alex Goncharenko. Saratov State Radischev Art
Museum, Engels Art Gallery, 2021-2022, Engels, Russia
<https://www.facebook.com/events/869264053959913>
<https://gtrk-saratov.ru/v-engelsskoj-kartinnoj-galeree-gotoviyatsya-k-otkrytiyu-neobychnoj-vystavki/>



Magic of names. Project presentation. On July 04, 2017
NCCA. Moscow, Russia

<http://www.ncca.ru/events.text?filial=2&id=4218>
[youtu.be: https://youtu.be/BZEA3lm9P3o](https://youtu.be/BZEA3lm9P3o)



About Laziness. 2019-2020. ARTPLAY.
Moscow, Russia



Personal Exhibition of Alex Goncharenko "New Vanguard: Time Displacement".
All-Russian Decorative Art Museum, 2022, Moscow, Russia

TECHNO-ZONE AND ANDROIDS. 2015-2023

Paperboard, tempera, pencil

PROJECT DESCRIPTION

The project consists of two series (“TECHNO-ZONE” and “ANDROIDS”), which consider the evolution of the pan-geometry culture, precisely its latest phase, associated with the expansion of El Lissitzky’s ideas about numerical topography. The imagery is determined by the artistic organism’s system, “persons”, artifacts as individuals. All appears in modern civilization.

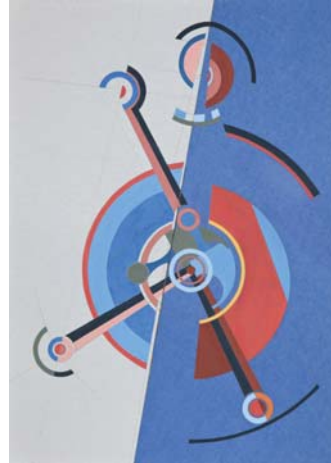
Compositions presented in these series follow the tradition of Russian constructivism and ideas of El Lissitzky’s pangeometry. They reveal a special dialogue between contemporary postmodernist forms and avant-garde canons of the first decades of the 20th century. The project focuses not only on the relationships between classic radical culture and intellectuality, imagery of contemporary geometric artistic systems, but also on the avant-garde tradition’s mutation phenomenon, i.e. on contemporary artistic comprehension of the primal scheme of the avantgarde vision.

The series “TECHNO-ZONE” and “ANDROIDS” discover a world of game combinatorics comprised of figurative Malevich’s and Lissitzky’s figurative elements, transcoded in deconstructive technologies and forms of computer strategies.

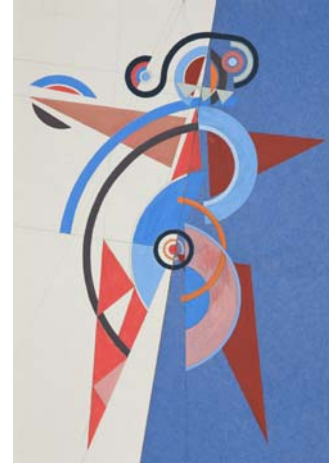
Dramatic composition of the artist’s project is built upon a deeply personal gesture.

Vitaly PATSYUKOV

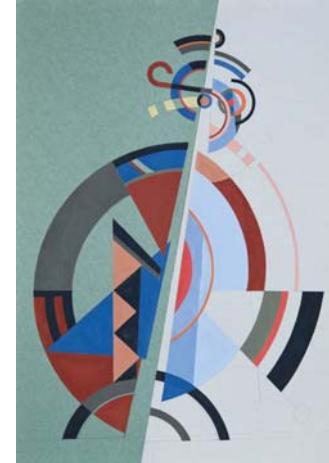
an Art Critic, curator, and corresponding member of the Russian Academy of arts. 2015



Androids Series. South Clown
2014
59 x 42 cm



Androids Series. Depclown
2015
59,5 x 41,5 cm



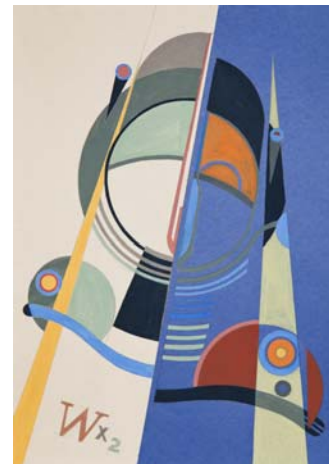
Androids Series. Agent Clown
2014
59 x 42 cm



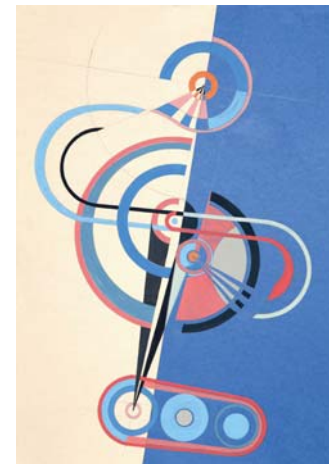
Androids Series. Clown H
2014
59 x 42 cm



Techno-zone Series. 9268
2015
59 x 41,5 cm



Techno-zone Series. WX2
2015
59 x 42 cm



Androids Series. Conversion Clown
2015
59 x 41,5 cm



Androids Series. Clown Soldier #9
2015
59 x 41 cm

TECHNO-ZONE AND ANDROIDS. 2015-2023

Paperboard, tempera, pencil



Androids Series. Pink Clown
2015
59 x 41,5 cm



Androids Series. Clown Walking Star
2014
59 x 41,5 cm



Androids Series. Metropolitan Clown
2014
59 x 41 cm



Androids Series. She-clown
2015
59 x 41,5 cm



Techno-zone Series. Antivirus
2015
59,5 x 41,5 cm



Techno-zone Series. Restricted area
2013
50 x 40 cm



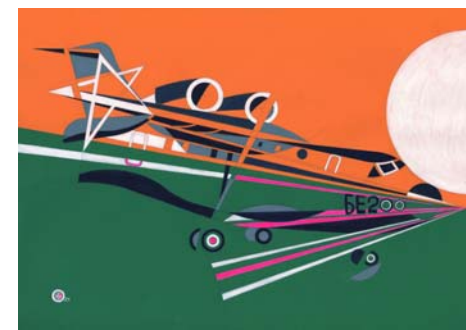
Techno-zone Series. 099
2014
42 x 59,5 cm



Techno-zone Series. MH17
2014
41 x 59 cm



Techno-zone Series. On fire from my emotions
2019
42 x 59,5 cm



Techno-zone Series. Black Plane
2021
Paperboard, fluorescent acrylic, pencil. 41.5 x 59 cm



VICTORY PLANES. Seagull Plane I-153. Polikarpov OKB
2020
Paperboard, fluorescent acrylic, pencil. 42 x 60 cm



VICTORY PLANES. U-2 biplane. Polikarpov OKB
2020
Paperboard, fluorescent acrylic, pencil. 42 x 60 cm

TECHNO-ZONE AND ANDROIDS

EMOTIONS CODES OF WEATHER DIRECTOR. 2018

<https://youtu.be/aKSR2XgUiL8>

Word Cloud – interactive installation, 2018
Art-A-Hack's Special CYFEST11 Edition in 2018
11th CYFEST – Weather Forecast: Digital Cloudiness



Art-A-Hack™ projects for 11th CYFEST: Word Cloud, interactive installation. Berthold Center, 2018, St. Petersburg, Russia
<http://cyland.org/lab/ru/cyfest-11-screenings/>

PROJECT DESCRIPTION

In this project there is a cyber-reincarnation of a person. At the moment of dialogue with the machine, the man is installed as the Director of Weather and Digital Clouds. Using online communication to effectively control the weather, the director can see and hear the audio-visual code of his emotions at that point in time.

For the project, eight emotions were selected. Each emotion is assigned a code and a visual image.

The media project uses eight graphic works by Goncharenko, from the series "TECHNO-ZONE" and "ANDROIDS" and graphic textures by artist Sonya Nelyubina

Visual images of emotions made for Art-a-Hack 2018 project.

The script and soundtrack: Alex Goncharenko
Graphics: Alex Goncharenko, Sonia Nelubina
Animation: Sonia Nelubina



злость 01 anger



страх 03 fear



отвращение 02 disgust



радость 04 joy



грусть 05 sadness



уверенность 07 confident



задумчивость 06 analytical



неуверенность 08 tentative

TECHNO-ZONE AND ANDROIDS. EXHIBITIONS

- Personal Exhibition Of Alex Goncharenko "New Vanguard: Time Displacement". All-Russian Decorative Art Museum, 2022, Moscow, Russia. Catalog
- Number as a Image. Saratov State Radischev Art Museum. 2022, Saratov, Russia
- Collider. New Vanguard. Alex Goncharenko. Saratov State Radischev Art Museum, Engels Art Gallery, 2021-2022, Engels, Russia. Catalog
- The First International Art Salon ARS TERRA. Danilovsky Event Hall. 2021, Moscow, Russia
- Number as a Image. A3 Gallery. 2021, Moscow, Russia

- Flying like a Dream. State Central theater Museum named after A.Bakhrushin. 2021, Moscow, Russia
- ONE FOR ALL. North Caucasus branch of the Pushkin State Museum of fine arts. 2020, Vladikavkaz, Russia
- About Laziness. ARTPLAY. 2019-2020, Moscow, Russia
- World of Theater. Belyaev Art Gallery. 2019-2020, Moscow, Russia
- Stravinsky Theatre. GVZ Kovcheg (State exhibition hall Kovcheg). Performance art. 2018, Moscow, Russia
- Joint exhibition of artist Alex Goncharenko (RU) and sculptor István Ézsiás (H). Gallery of the University of Óbuda "Donát Bánki - Art Industrial", 2018, Budapest, Hungary

- ART in process. RHWK (Russisches Haus der Wissenschaft und Kultur), 2018, Berlin, Germany
- Art-A-Hack™ projects for 11th CYFEST: Word Cloud, interactive installation. Berthold Center, 2018, St. Petersburg, Russia
- Art in Process. RUB (Ruhr-Universität Bochum), 2018, Bohum, Germany
- Art in Process. RHWK, 2016, Berlin, Germany



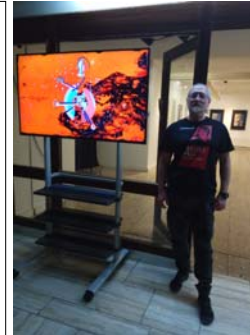
Art in process. RHWK, 2016, Berlin, Germany



<https://youtu.be/zeyVrsHDBm>



Art in process. RHWK, 2018, Berlin, Germany



https://youtu.be/m_TXfVgGxRQ



Number as a Image. A3 Gallery. 2021, Moscow, Russia
<https://www.facebook.com/a3gallery/videos/863068264642954>



Joint exhibition of Alex Goncharenko (RU) and István Ézsiás (H). Gallery of the University of Óbuda "Donát Bánki - Art Industrial", 2018, Budapest, Hungary
<https://www.facebook.com/Banki.Kar/videos/1767592006655450/>



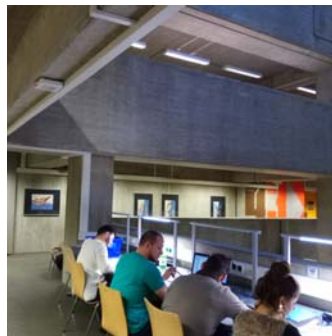
WORLD OF THEATER. Belyaev Art Gallery. 2020-2019, Moscow, Russia
<https://www.instagram.com/p/B7OQEFsCKXl/>



About Laziness. ARTPLAY. 2019-2020, Moscow, Russia



Art in process. RUB (Ruhr-Universität Bochum), 2018, Bohum, Germany
<http://www.ub.ruhr-uni-bochum.de/DigiBib/Aktuelles/artinprocess.html>



ONE FOR ALL. North Caucasus branch of the Pushkin State Museum of fine arts. 2020, Vladikavkaz, Russia



Interview with artist Alex Goncharenko and Maria Filatova on Iryston.tv
<https://youtu.be/HAFpM2hBnnw>

MALEVICH'S BLACK SQUARE FORMULA. 1992-2023

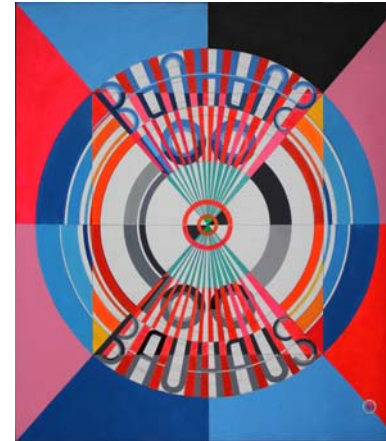
Goncharenko reflects on this work: "My research on this form lasted more than twenty years. The first time the fractal came to me was in my graphic series "Aliens" and then again in my "October 1993" series. The moment of time was, frankly, dramatic – the White House in Moscow, was enveloped in black smoke. The Confrontation between the Parliament and the Yeltsin government led to the fact that tanks of the regular Russian army shot at the Government house with direct fire. I saw the White House live on television in red flames and thick black smoke. 'A civil war on the territory of a country with nuclear weapons is possible!' I will never forget this thought that struck me.

The painting Series "October 1993" was my strong reflection on these events. I made paintings like a documentary on the inviolability of a person. 'If I draw it before morning, it'll be all right,' sounded in my subconscious. This form appeared again in a limited edition of silk fabric I designed, as well as in a self-portrait. It seems that this design doesn't want to let go of me. It was presented in the NCCA project "Geometry in the culture of the XX-XXI centuries. To the centenary of the Bauhaus", in my work "BAUHAUS 100".

Thanks to my acquaintance with the artist and researcher A. Pankin, I learned about his assumption, which I immediately believed, that this was a drawing using the formula for the The Black Square Of Malevich: a square split by two diagonals; at the intersection, a circle with a radius of half a side; and the intersection of the circle and diagonals making a new square. The area of black is equal to the area of white."



Hana | חנה . 2016
Series "The Magic of Calligraphy of a Name"
Paperboard, tempera, pencil
58,5 x 41,5 cm



BAUHAUS 100. 2019
Pencil, fluorescent acrylic on canvas
90 x 80 x 2 cm



Geometry in the culture of XX–XXI centuries. To the centenary of the Bauhaus. Part One. 2019–2020. NCCA, Moscow, Russia
https://doi.org/10.26830/symmetry_2019_4

<https://www.facebook.com/a3gallery/videos/1241820682692487/UzpfSTeWMDAwMTQ4NjAxNzYyNDoyNzQ2MDM2MzQ1NDU1ODcy/>
<https://www.facebook.com/a3gallery/videos/1241820682692487/>
https://www.sovrhistory.ru/events/exhibition/5e425ce156cc8b5d6d9d8add?fbclid=IwAR0eS4dlgjeZ9_vu86sH9dI0Pm1rakG9lQ8tQ-KGVvTivfKLtZczhEfJgIM
<https://www.instagram.com/p/CCY211Fn4V6/>
<http://100x100art.ru/collection/>



MALEVICH'S BLACK SQUARE FORMULA. ART ACTION A3/ 33! 2019, A3 Gallery, Moscow
<https://youtu.be/f32eqhyBbv4>



Malevich's Black Square Formula. 2020
Plate. Porcelain
Ø 275 mm, 3 Pcs.
HARD XX. 20th century on a plate.
Museum of Modern History of Russia. Moscow, Russia



Alef | א
2018
Biblical Names Series
Paperboard, tempera, pencil
59 x 41,5 cm

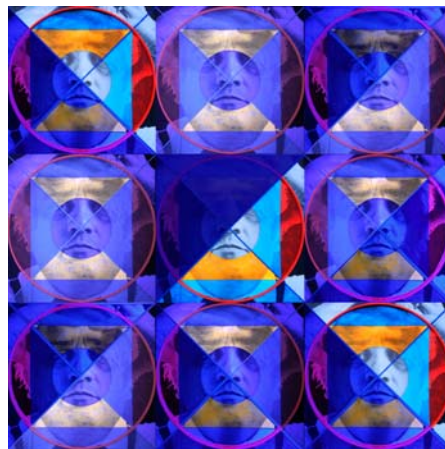


Kettle in the style of the Russian Avant-garde "Disk".
2001
(Industrial circulation at The Gzhel experimental ceramic plant)
Ceramics, earthenware slip, engobe, engraving, painting
H 21 cm

MALEVICH'S BLACK SQUARE FORMULA. 1992-2023



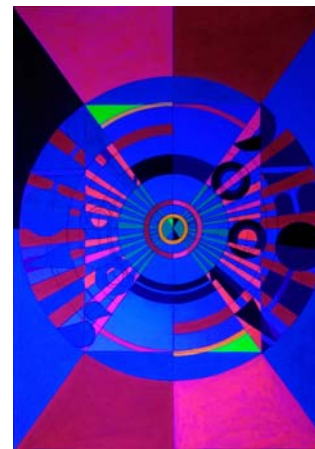
Federico Fellini Portrait made according to the Formula of Malevich's Black Square. 2020. Mixed technique. 80 x 80 cm



Eight and a half of Federico Fellini portraits by analogy with the film "8½". On the 100th anniversary of the birth of Federico Fellini. 2020. Computer graphics



UNOVIS 100. 2020
Poster
70 x 50 cm
DIPLOMA from Finn Nygaard, member of The Competition jury



UNOVIS 100. 2020
Poster in UV



Kazimir Malevich Portrait made according to the Formula of Black Square. 2022. Mixed technique. In UV

UNOVIS. XXI Century. 100 posters UNOVIS100. International poster contest. 2020. VITEBSKCCA. DIPLOMA. <https://www.instagram.com/p/B9rxpZPohX7/>



Geometry Of Love. 2001
Art objects Series
Ceramics, earthenware slip, engobe, engraving, painting
15,5 x 11,5 cm



Self portrait
1998
Self portrait series
Paperboard, tempera, pencil
36,5 x 25 cm



A Mourning Mother
1995
Series October 1993
Whatman, tempera, pencil
49,5 x 36,5 cm



A fragment of silk made according to Alex Goncharenko's sketches in a limited edition at the factory of Josef Otten GmbH & Co KG, 1999, Austria



The Virgin Mary Grieving
1993
October 1993 Series
Whatman, tempera, pencil
49,5 x 36,5 cm



Contact. Composition 17
1992
Whatman, ink, pen
60,5 x 43 cm

COSMOS. 2010-2023

Paperboard, fluorescent acrylic, pencil



Quantum Invasion 1. 2020
41,5 x 59,5 cm



Quantum Invasion 1. 2020
In UV

https://www.instagram.com/p/CKzSp3_HP6s/
<https://www.instagram.com/p/CKUi0UIHClw/>

Goncharenko reflects on this works: "The emotion of my new works of the COSMOS series during an illness fully corresponds to my feelings about what was happening: COVID. Quarantine.

I have experienced when the artist and the art process, at the moment of active geohistorical change, enter the zone of the phenomenon of resonance, a source of powerful inspiration. The creator must completely relax, let go of his thoughts, and enter this zone.

How many predictions of the world apocalypse, or movie trailers about the consequences of epidemics on Earth, are there in the network? How could I have imagined that I would watch video from cameras of hovering drones over empty cities online? In our global and completely unstable world, something small, imperceptible, like a quantum particle, appeared and changed everything. These quantum particles, which created a quasi-aesthetic explosion, at times frightening, sometimes fascinating, ARE the Invasion!"



Quantum Invasion 2. Love. 2020
59,5 x 41,5 cm



Quantum Invasion 2. Love. 2020
In UV



Quantum Invasion 3. 2020
59,5 x 41,5 cm



Quantum Invasion 3. 2020
In UV

ERA OF LOCOMOTIVES. 2017

Paperboard, tempera, pencil

My project "Era of Locomotives" is dedicated to nostalgic memories of childhood, when a passing locomotive echoed in my heart a dream of traveling.



Poster
Era of Locomotives Series



About Laziness. ARTPLAY. 2020-2019, Moscow, Russia



MEDIA capture. GVZ Kovcheg. 2018, Moscow, Russia



The Arrival of a Train. Ekaterina Cultural Foundation. 2018, Moscow, Russia
<http://www.rewizor.ru/museums-exhibitions/catalog/fond-kultury-ekaterina/pribytie-poezda/retsenzii/syadu-v-skoryy-poezd/>

Alex Goncharenko, in his visual experience, shifts the emphasis from a person to his environment, and to contextual connections that allow us to shape our new environment. The train in this artistic system opens the technogenic world, its harmonious rows, in which the artist seeks new equilibria and new ecological possibilities of his creative habitat. High-speed locomotives, flying from the past to the future, like El Lissitzky's prouns, capture the procedural spaces of Goncharenko, inexorably growing around a person. Localized by color, they are products of technical culture, they hit the road without needing an anthropomorphic image, and are satisfied with the optical phenomena of an artificial artifact.

Vitaly PATSYUKOV

Exhibition catalog "The Arrival of a Train"

THE PROJECT PARTICIPATED IN EXHIBITIONS

- Personal Exhibition Of Alex Goncharenko "New Vanguard: Time Displacement". All-Russian Decorative Art Museum, 2022, Moscow, Russia. Catalog
- Collider. New Vanguard. Alex Goncharenko. Saratov State Radischev Art Museum, Engels Art Gallery, 2021-2022, Engels, Russia. Catalog
- About Laziness. ARTPLAY, 2019-2020, Moscow, Russia
- Media capture. GVZ Kovcheg (State exhibition hall Kovcheg), 2018, Moscow, Russia
- The Arrival of a Train. Ekaterina Cultural Foundation, 2018, Moscow, Russia. Catalog
- Art in Process. RUB (Ruhr-Universität Bochum), 2018, Bohum, Germany
- Magic of names. NCCA, 2017, Moscow, Russia



Steam locomotive ER
40,5 x 59 cm



Steam locomotive EA (U.S. Lend Lease)
2 Ex. 41 x 59 cm



Electric locomotive VL22 (Vladimir Lenin)
41 x 59,5 cm



Diesel-electric locomotive TE2
41 x 59 cm



Steam locomotive ER
40,5 x 59 cm



Lastochka, high speed electric train ES
41 x 59 cm

Joint exhibition of artist Alex Goncharenko (RU) and sculptor István Ézsiás (H). June 10 – September 10, 2018

Gallery of the University of Óbuda "Donát Bánki - Art Industrial". Budapest, Hungary

<https://www.facebook.com/Banki.Kar/videos/176759200665450/>



Alex Goncharenko and István Ézsiás.



György Darvas, Alex Goncharenko and István Ézsiás performed on the opening day of the exhibition.



Alex Goncharenko and György Darvas Ph. D., director of SYMMETRION.



Alex Goncharenko presented the Media projection "EMOTIONS CODES OF WEATHER DIRECTOR"

At the joint exhibition in Budapest were exhibited Projects:

- THE MAGIC OF BIBLICAL NAMES AND THE RUSSIAN AVANT-GARD
- TECHNOZONE AND ANDROIDS
- EMOTIONS CODES OF WEATHER DIRECTOR

A conversation with the artists took place on September 10, 2018.

The Right to dream CATALOG-2018 was printed for the exhibition.

<https://www.supremanART.com>



ARTISTS 'COLONY "OLASZLISZKA'2019". HUNGARY. July 15 – 24, 2019

<http://online.pubhtml5.com/vypj/ujgj/>

© Marina Baranova

Cultural center of "East-Europe Modern Art Gallery, International Sculpture Park, Ethnographic and Local History Collection" in Olaszliszka.

3933 Olaszliszka Esze Tamás u. 5. Hungary

Goncharenko reflects on this work: "A very important event in my creative biography in 2019 was the participation in the artists' colony "OLASZLISZKA '2019". In this project, I had the opportunity to experiment with forms in the Assemblage technique".

At the residence of Olaszliszka he made three sculptures. Of these, 2 sculptures "Divine Eye" and "Isaac" remain in the collection of the Eastern Europe Modern Art Gallery and the International Sculpture Park in Olaszliszka, Hungary.

Goncharenko participated in 3 exhibitions.

- Salon Kassák "The Year of the Memory of the Great Hungarian poet, ADY ENDRE". Eastern Europe Modern Art Gallery and International Sculpture Park. 2019, Olaszliszka, Hungary
- International Fine Arts Symposium. Art Colony Olaszliszka'2019. Eastern Europe Modern Art Gallery and International Sculpture Park. 2019, Olaszliszka, Hungary
- From lyrical abstraction to geometry. Cultural Center (FALUCENTRUM) and the Sculpture Park "Pannonia Geometry". 2019, Vinar, Hungary



Artists: Alex Goncharenko, Ézsiás István. International Fine Arts Symposium, Olaszliszka, Hungary



Artists: Napsugar Revesz, Alex Goncharenko. Salon Kassák 2019, Olaszliszka, Hungary



Artists: Napsugar Revesz, Alex Goncharenko, Terézia Bárány, Attila Koppány. International Fine Arts Symposium, Olaszliszka, Hungary
<https://www.facebook.com/media/set/?vanity=AlexGoncharenkoArt&set=a.770661336670528>



Divine Eye. 2019
Dedicated to the great Hungarian poet ADY ENDRE 2019
Installation. Old Car Spring, copper, colored plexiglass
95 × 80 × 30 cm



Portal of time. 2019
Sculpture. Plywood, fluorescent acrylic, metal
50 × 65 × 30 cm



גלצ'ק | Galactic Station Isaac. 2019-2020
Biblical Names Series
3D sculpture. Plywood, fluorescent acrylic, metal
110 × 90 × 30 cm

COLLIDER. NEW VANGUARD. Alex Goncharenko. October 28, 2021 – January 30, 2022

Saratov State Radischev Art Museum, Engels Art Gallery. Engels, Russia

Exhibition curator: Natalia METELYOVA, head of the branch of the Radishevsky Museum, Engels Art Gallery

Considering the compositions of Alex Goncharenko, we return to the origins of the culture of geometry, to its ancient layers, to the drawings and structures that determined the structure of the Earth. The artist, as it were, re-experiences the geometry of Euclid, leaving his sensual and at the same time speculative, deeply intellectual traces, exploring our planet. His figurative thinking allows him to re-read the axioms of parallel lines, the theorems on the inscribing of a circle into a magic square, to look for the intersection points of diagonals in paradoxical rectangles, turning the surface of the work into a mysterious and enigmatic tortoise shell. This system of creative coordinates clearly reveals the classical traditions of modernism, going from Kazimir Malevich through El Lissitzky towards the Bauhaus, and at the same time the artistic language of reflexive forms that create new contexts in the tasks of harmonizing chaos.

This experience of thoughtful peering into the surrounding world opens up for Alex Goncharenko a special optical instrumentality, with the help of which the artist peels away everything transient and accidental, revealing the structural principles of the organization of reality. Outlining the natural as ideal, Alex gives it a name, attaching it to the space of memory, giving life, clarifying and linking, the topoi of our unstable existence, projecting its new balances. In his reflections, he demonstrates the completeness of the connection between the numerical and the visual, emphasizing that in its origins, human thought had a structure, a living image, and could only exist as a sign and a figure. At the same time, the optics of Alex Goncharenko observes the harmonic beginnings of any "event" not in abstract formalized structures - its instrumentality has an organic facility, experiencing the world in its plastic states.

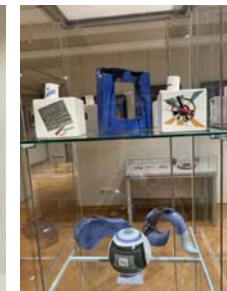
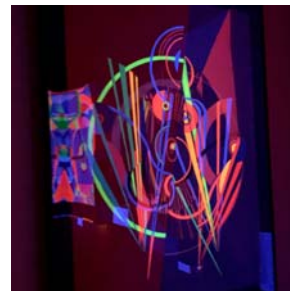
Vitaly PATSYUKOV

an Art Critic, curator, and corresponding member of the Russian Academy of arts. 2020

12 of my objects entered the collection of the Saratov State Radischev Art Museum (see "PUBLICATIONS", pp. 22, 23)



<https://www.facebook.com/media/set/?set=a.4864548690264252&type=3>



Alex Goncharenko solo exhibition "NEW VANGUARD: TIME DISPLACEMENT". April 19 – May 22, 2022

All-Russian Decorative Art Museum. Moscow, Russia

Exhibition curator: Ilya VOLNOV, Ph.D. (Engineering), Director of the Center for Technological Support of Education at the Moscow Poly. Curator of educational programs "Science-Art" at the Moscow Poly. Media artist. Curator of Science-Art projects

The classical Avant-garde puts the square (four-part principle) as the basis of matter, unites space and time into a single four-dimensional space-time, and thus subordinates time to space. On this basis, civilization achieves tremendous success, but today it again finds itself in front of the "closed doors" of reality, in an anxious experience from the awareness of the limitations of the physical nature of man and in a desperate desire for an unnatural overcoming of these limitations and man himself along with them.

There is an urgent need for the New Avant-garde, which will take the next evolutionary step: it will take time out of the power of space and lay the foundation for not one, but two foundations: space and time / square and circle / visible and invisible / physical and mental.

It is this New Avant-garde that Alex Goncharenko creates with his work. The exhibition "The New Avant-Garde: Displacement of Time" is a visualized artist's experience of intuitively overcoming the dead ends of mechanical civilization through the mental organization of time displacement, freeing it from the oppression of space and finding its own existential basis.

The visual environment of Alex Goncharenko is healingly balanced. Based on the threefold principle of harmony. Past - present - future are not deployed in an endless line, as in modern science, but are folded into a triangle. This allows the artist to look at time as the Whole and work constructively with it, looking into the future to any desired depth, at the characteristic times of the New Age, the New Avant-garde.

The artist as a new Oracle heralds a new geometrized reality, part of the basis of which has been transferred from the sphere of the "material" to the sphere of the "ideal". He unpacks the meaning of Plato's statement that the Cosmos and Man are made of triangles, reminding us of the cosmic nature of man in times of total fascination with metauniverses and digital avatars.

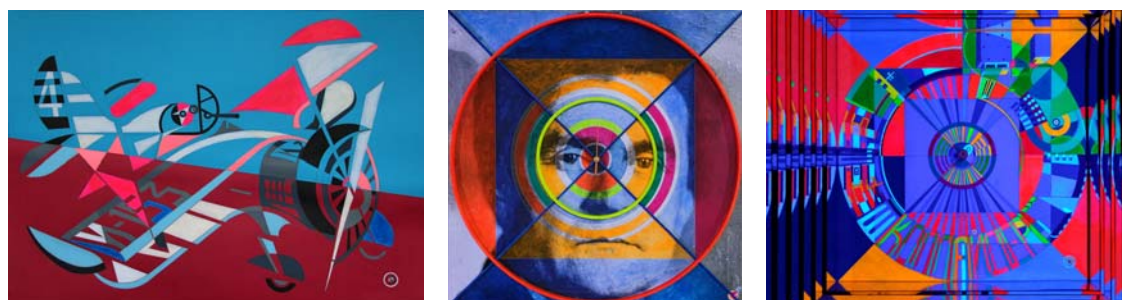
Over the past 30 years, Alex Goncharenko's creative path has been in close collaboration with Vitaly Patsyukov (1939 – 2021), an outstanding Soviet and Russian art critic and curator, corresponding member of the Russian Academy of Arts. The exhibition New Avant-Garde: Shifting Time is to a large extent the result of this collaboration. As a sign of deep respect and gratitude, the exhibition is dedicated to the blessed memory of Vitaly Patsyukov.

Ilya VOLNOV

Five of my objects entered the collection of the All-Russian Decorative Art Museum (see "PUBLICATIONS", pp. 22, 23)



<https://www.facebook.com/media/set/?set=a.5418965738155875&type=3>



35. <https://instagram.com/p/Cx01wt-laYW/>
Published: 30.09.2023
Lecture by artist Goncharenko about the project "QUANTUM SEMIOTICS" to students of the School of Journalism & Mass Communications of St Petersburg University
September 27, 2023. Saint-Petersburg, Russia



34. smif.spbu.ru/images/2023-thesis/Сидоров_Гончаренко_AAM.docx
Abstracts Published
A.D. Goncharenko. QUANTUM SEMIOTICS
The text examines positive impact through verbal constructs.
Keywords: word magic, time, culture
A. Goncharenko is a participant in the international scientific Forum "MEDIA IN THE MODERN WORLD"
62nd ST. PETERSBURG READINGS"
June 28 - July 1, 2023. Saint-Petersburg, Russia
<https://elibrary.ru/item.asp?id=54114820> - Volume 1;
<https://elibrary.ru/item.asp?id=54115056> - Volume 2

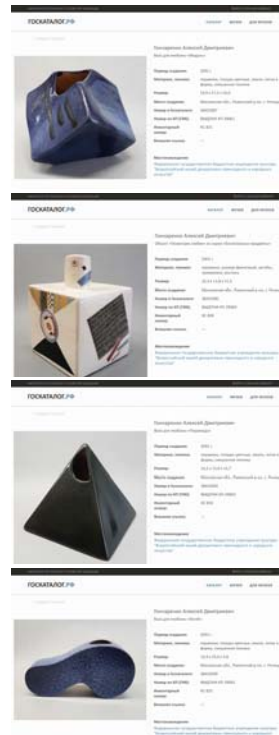


33. <https://gokatalog.ru/portal/#/collections?id=38655628>
<https://gokatalog.ru/portal/#/collections?id=38655610>
<https://gokatalog.ru/portal/#/collections?id=38655602>
<https://gokatalog.ru/portal/#/collections?id=38655618>

Collection of the All-Russian Decorative Art Museum, Moscow, Russia, <https://damuseum.ru>, published in the State Catalog. 2022.

Ceramics by Alex Goncharenko

VMDPNI KP-39060
VMDPNI KP-39062
VMDPNI KP-39063
VMDPNI KP-39061



32. <https://gokatalog.ru/portal/#/collections?id=38655655>
<https://gokatalog.ru/portal/#/collections?id=38655622>
<https://gokatalog.ru/portal/#/collections?id=38655625>
<https://gokatalog.ru/portal/#/collections?id=38655645>
<https://gokatalog.ru/portal/#/collections?id=38655649>
<https://gokatalog.ru/portal/#/collections?id=38655631>
<https://gokatalog.ru/portal/#/collections?id=38655624>
<https://gokatalog.ru/portal/#/collections?id=38655620>
<https://gokatalog.ru/portal/#/collections?id=38655630>
<https://gokatalog.ru/portal/#/collections?id=38655641>

Collection of the All-Russian Decorative Art Museum, Moscow, Russia, <https://damuseum.ru>, published in the State Catalog. 2022.

VMDPNI KP-39064/1 – VMDPNI KP-39064/10

Series "Seven Days of Creation".

Art object "The Third Day". 2001.

A wooden ball, painted with tempera, varnished (8 layers), inside of which there are similar smaller balls. The number of elements is 10. The number of nested balls is 9. The balls consist of two detachable parts, upper and lower.

Author: Alex Goncharenko



31. <https://gokatalog.ru/portal/#/collections?id=40235825>
<https://gokatalog.ru/portal/#/collections?id=40235832>
<https://gokatalog.ru/portal/#/collections?id=40235843>
<https://gokatalog.ru/portal/#/collections?id=40235847>
<https://gokatalog.ru/portal/#/collections?id=40235850>
<https://gokatalog.ru/portal/#/collections?id=40235858>
<https://gokatalog.ru/portal/#/collections?id=40235852>
<https://gokatalog.ru/portal/#/collections?id=40235863>
<https://gokatalog.ru/portal/#/collections?id=40235872>
<https://gokatalog.ru/portal/#/collections?id=40235874>

Collection of the Saratov State Radischev Art Museum, Saratov, Russia, <http://radmuseumart.ru/>
Published in the State Catalog. 2022.

Ceramics by Alex Goncharenko

SGHM KP-23328
SGHM KP-23329
SGHM KP-23330
SGHM KP-23331
SGHM KP-23332
SGHM KP-23333
SGHM KP-23334
SGHM KP-23335
SGHM KP-23336
SGHM KP-23337



30. <https://goskatalog.ru/portal/#/collections?id=40235839>
<https://goskatalog.ru/portal/#/collections?id=40235827>
<https://goskatalog.ru/portal/#/collections?id=40235829>
<https://goskatalog.ru/portal/#/collections?id=40235822>
<https://goskatalog.ru/portal/#/collections?id=40235878>
<https://goskatalog.ru/portal/#/collections?id=40235876>
<https://goskatalog.ru/portal/#/collections?id=40235861>
<https://goskatalog.ru/portal/#/collections?id=40235868>
<https://goskatalog.ru/portal/#/collections?id=40235841>
<https://goskatalog.ru/portal/#/collections?id=40235836>



Collection of the Saratov State Radischev Art Museum, Saratov, Russia, <http://radmuseumart.ru/>
 Published in the State Catalog. 2022.
 SGHM KP-23339 – SGHM KP-23348

Series "Seven Days of Creation".
 Art object "The Fifth Day". 2000

A wooden ball, painted with tempera (8 layers), inside of which there are similar smaller balls. The number of elements is 10. The number of nested balls is 9. The balls consist of two detachable parts, upper and lower.

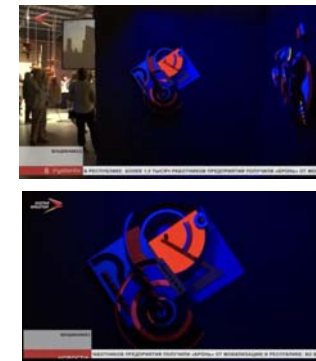
Author: Alex Goncharenko



29. <https://vitvesti.by/index.php/kultura/v-muzee-istorii-vitebskogo-narodnogo-khudozhestvennogo-uchilishcha-otkrylsia-vystavochnyi-proekt-saiarsizm.html>
 The exhibition project "Sciarsism" was opened in the Museum of the History of the Vitebsk Folk Art School
 Tatyana Pasternak Culture January 20, 2023
 Vitebsk News



28. The 15th festival of contemporary art "Alanika" opened with a grand exposition in Vladikavkaz
 October 5, 2022
 IRYSTON TV



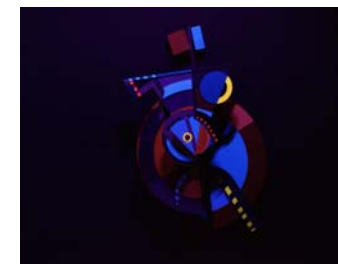
27. <https://alanicamuseum.art/alanika15>
 Exhibition "Meeting with the Sacred"
 Exhibition Hall of the National Museum of North Ossetia-Alania, GORKY, 8
 North Caucasian branch of the Pushkin Museum im. A.S. Pushkin, NIKITINA, 22
 Organizer: North Caucasian branch of the State Museum of Fine Arts named after A.S. Pushkin
 Partners: National Museum of the Republic of North Ossetia-Alania, Moscow State Academic Philharmonic Society, branch of the Mariinsky Theater in the Republic of North Ossetia-Alania (Opera and Ballet Theatre)

Dates: October 5 – November 25, 2022

Opening place and time: October 5, 16:00

Vladikavkaz, st. Gorky, 8, exhibition hall of the National Museum of the Republic of North Ossetia - Alania

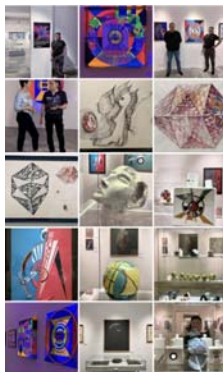
Project curator: Irina Gorlova, author of the idea - Vitaly Patsyukov



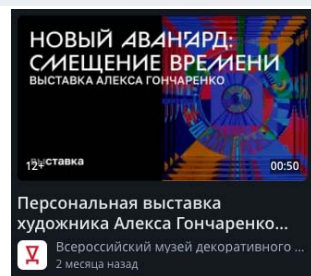
26. <http://www.zverevcenter.ru/index.php/item/378-vyveska-messedzh>
 Exhibition Signboard-Message
 August 23 - September 5, 2022
 Zverev Center for Contemporary Art
 Vernissage August 23 at 18.00



25. <https://www.facebook.com/media/set/?set=a.5418965738155875&type=3>
Photo album of Alex Goncharenko's Solo Exhibition
NEW VANGUARD: TIME DISPLACEMENT
April 19 – May 22, 2022
All-Russian Decorative Art Museum. Moscow, Russia

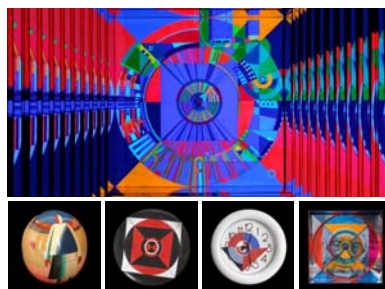


- 24 <https://rutube.ru/video/e1f7361f044840b2f9114d62cca7d8c8/>
Alex Goncharenko's Solo Exhibition
NEW VANGUARD: TIME DISPLACEMENT
April 19 – May 22, 2022
All-Russian Decorative Art Museum. Moscow, Russia

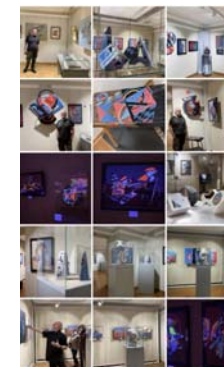


23. <https://damuseum.ru/archive/personalnaya-vystavka-aleksa-goncharenko-novy-avangard-smeshchenie-vremeni/>
Personal exhibition of Alex Goncharenko
"NEW VANGUARD: TIME DISPLACEMENT"
April 19 – May 22, 2022
All-Russian Decorative Art Museum. Moscow, Russia

<https://www.culture.ru/events/1875370/personalnaya-vystavka-aleksa-goncharenko-novy-avangard-smeshchenie-vremeni>
<https://g.co/kgs/6tPN4z>
https://vk.com/id4277934?w=wall4277934_254
<https://www.afisha.ru/exhibition/258448/>



22. <https://www.facebook.com/media/set/?set=a.4864548690264252&type=3>
Photo album of the Personal exhibition
COLLIDER. NEW VANGUARD. Alex Goncharenko
From October 28, 2021 to January 30, 2022
Saratov State Radischev Art Museum, Engels Art Gallery. 36
Lenin Square, Engels, Russia
<http://radmuseumart.ru/>

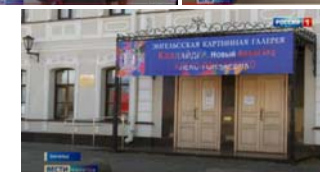
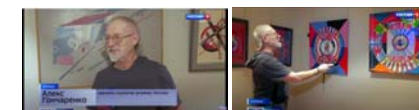


21. <http://radmuseumart.ru/news/filial-news/26691/>
https://vk.com/id4277934?w=wall4277934_254

Personal exhibition
COLLIDER. NEW AVANT-GARDE. Alex Goncharenko
From October 28, 2021 to January 30, 2022
Saratov State Radischev Art Museum, Engels Art Gallery. 36
Lenin Square, Engels, Russia
<http://radmuseumart.ru/>



20. <https://youtu.be/bdqqpPsoQDM>
<https://gtrk-saratov.ru/v-engelsskoj-kartinnoj-galeree-gotovyatsya-k-otkrytiu-neobychnoj-vystavki/>
Live broadcast on October 27, 2021
gtrk-saratov.ru
Personal exhibition announcement
COLLIDER. NEW AVANT-GARDE. Alex Goncharenko
From October 28, 2021 to January 30, 2022
Saratov State Radischev Art Museum, Engels Art Gallery. 36
Lenin Square, Engels, Russia



19. <https://youtu.be/ibo2BJSwUys>
VIDEO # 263. Review of the exhibition exposition of the
International Art Salon ARS TERRA September 9-12, 2021 in
Danilovsky Event Hall and a conversation with the artist ALEX
GONCHARENKO



18. <https://goskatalog.ru/portal/#/collections?id=30661446>
Collection of the All-Russian Decorative Art Museum and published in the State catalog, 2021, #30486577.
Art object "Horse" (industrial circulation at The Gzhel experimental ceramic plant). 2001
Ceramics, faience slip, engobes, engraving, painting. 15,0 x 22,5 x 9,7 cm



17. https://youtu.be/zp_Q2ceSi7E
Published 17.07.2021
VIDEO # 229. "10 questions to the master" from Svetlana Dianova. INTERVIEW with artist ALEX GONCHARENKO in Danilovsky Event Hall.
The First International Art Salon ARS TERRA. Danilovsky Event Hall. 2021, Moscow, Russia
Опубликовано 14.07.2021
<https://zen.yandex.ru/media/belle/hudojnik-aleks-goncharenko-60ee02d393e8094c95078f62>



16. https://docs.google.com/presentation/d/e/2PACX-1vQewgiCLjZVaXe8aKOGaJXRxNk1MTV_Ha4GxHUMrL77ChB93R4wD6eTFkoYvkwLajFE2so1pVThoJHf/pub?start=true&loop=true&delayms=3000&slide=id.ge3e07585b4_4_6
Publication of Alex Goncharenko's painting "Quantum Invasion 3" (in ultraviolet light) in the Magazine-Gallery "TaisArt" 9/2021. The painting became the face of the First International Art Salon ARS TERRA 2021.
<http://taisart.ru/>



15. <https://www.instagram.com/p/CO5RzPtngiU/>
Published 15.03.2021
CATALOG published for the exhibition FLIGHT LIKE A DREAM
March 31 - April 30, 2021
Exhibition curators, catalog authors:
Vitaly Patsyukov, Dmitry Radionov, Lyuba Sterlikova



14. <https://www.instagram.com/p/CLobsl4HNWw/>
Published 23.02.2021

CATALOG published for the exhibition CAUCASIAN RIVIERA. BATTLES FOR PARADISE
March 31 - April 30, 2021
Head: Konstantin Khudyakov
Curators: Vitaly Patsyukov and Natalia Tsygikalo



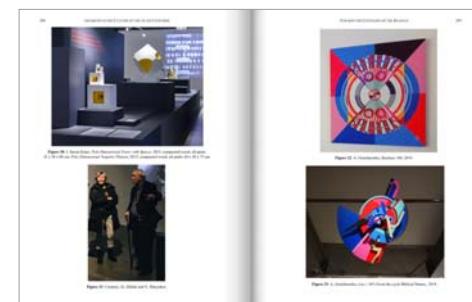
13. <https://goskatalog.ru/portal/#/collections?id=18003082>
Alex Goncharenko. "PARADE"
The STATE CATALOGUE.RF
Collection of the NCCA.Moscow and published in the State catalog, 2018, #17872398.



12. <https://www.facebook.com/ncca.moscow/posts/10157294986677839>.
Published: 30.11.2019
Publication about artist Alex Goncharenko ГЦСИ-NCCA, @ncca.moscow • Modern art museum



11. https://doi.org/10.26830/symmetry_2019_4
Geometry in the culture of the XX-XXI centuries. Towards the centenary of the Bauhaus, Curators: Vitaly Patsyukov and Zsuzsa Dárdai. SYMMETRY: CULTURE AND SCIENCE is the journal of and is published by the Symmetrion, 4/2019
<http://symmetry.hu/>. Editor: György Darvas



10. <https://youtu.be/HAfM2hBnw>
Published: 09.09.2020
Interview with artist Alex Goncharenko and Maria Filatova on Iryston.tv
Exhibition "ONE FOR ALL". North Caucasus branch of the Pushkin State Museum of fine arts. 2020, Vladikavkaz, Russia



9. <https://youtu.be/i32eqhyBbv4>
Published: 22.08.2020
Artist Alex Goncharenko in the ART ACTION A3/ 33! 2019, A3 Gallery, Moscow, Russia
<https://www.facebook.com/a3gallery/videos/1241820682692487/>

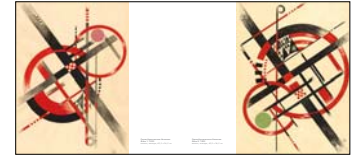


8. <https://www.instagram.com/p/B7OQEFsCkXI/>
Published: 12.01.2020 r.
Publication about the artist Alex Goncharenko @gallery_belyaev Seeing off the "WORLD OF THEATER" exhibition!



7. <https://www.instagram.com/p/BuH8DgzfHU/>
Published: 21.02.2019

CATALOG published for the exhibition
ARCHITECTURE. TIME. GEOGRAPHY.
2018-2019
- Gallery NA KASHIRKE
- RADISHCHEV STATE ART MUSEUM
Head: Konstantin Khudyakov
Curators: Vítaly Patsyukov and Natalia Sitnikova



6. <https://www.facebook.com/Banki.Kar/videos/1767592006655450/>
Published: University of Óbuda Bánki Donát Faculty of Engineering and Safety Engineering. July 12, 2018 · Opening of the Joint exhibition of artist Alex Goncharenko (RU) and sculptor István Ézsiás (H). Arts and industry gallery of the University of Óbuda them. Donát Bánki. Budapest, Hungary 2018.06.11. / Author and performer by: Rohman Ditta cello player / opened by: György Darvas Ph. D., director of SYMMETRION /



5. <https://youtu.be/aKSR2XgUil8>
Published: 14.11.2018
EMOTION CODES OF WEATHER DIRECTOR.
Visual images of emotions made for Art-a-Hack 2018 project.
The script and soundtrack: Alex Goncharenko
Graphics: Alex Goncharenko, Sonia Nelubina
Animation: Sonia Nelubina



4. PAN-GEOMETRY OF THRUST. Irina Pavlova, correspondent of the newspaper "Signal".
Publication in the newspaper "Signal" № 13 (909)
April 12-18, 2018 (ROSPROFZHEL newspaper, Russian trade Union of railway and transport workers)



3. https://youtu.be/m_TXfVGxRQ
Published: 17.04.2018
Speech by artist Alex Goncharenko. Vernissage of the exhibition "ART IN PROCESS". RHWK. 2018.
The multidisciplinary exhibition project "Art in Process" represents 21 artists from 8 countries.
March 12 – April 8, 2018



2. <https://youtu.be/BZEA3Im9P3o>
Published: 18.01.2020
Speech by artist Alex Goncharenko. Exhibition "MAGIC OF NAMES". NCCA. Moscow, Russia, 04.07.2017



1. THE APARTMENT IS WITHOUT END.
Interior that gives the impression of a large house.
Publication in the journal SALON Interior N5 (15) 1997.
Architects: Andrey Altukhov, Nelly Rosina

Ceramics created by Alex Goncharenko in the interior.
Phallic sculptures. Suprematist cats.

