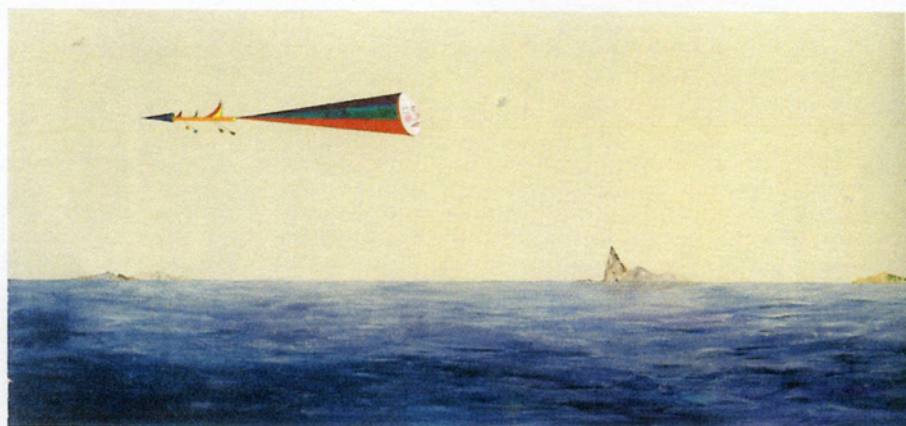


■ Pavel Pepperstein is one of the most influential new-generation Russian artists. Working as a visual artist, writer and art theorist, he co-founded the experimental group Medical Hermeneutics Inspection in 1987. This group, whose other members were Sergei Anufriev and Yuri Leiderman, established a critical approach to the influence of western culture in Russia in the wake of the dissolution of the Soviet Union, and presented itself as a focus point for Moscow Conceptualism (a movement led by Pepperstein's father, Viktor Pivovarov, along with Ilya Kabakov and Erik Bulatov). In his art-theoretical writing – for which he is particularly well-known – Pepperstein returns almost compulsively to questions about the relationship between contemporary art and post-Soviet Russian identity. In 'Either/Or,' Pepperstein proposed a creation of new common style of representation for Russia – a national artistic signature or trademark, meant especially for cultural export. This is needed for Russia to express, in its own language and voice, its national idea and self-image. Pepperstein argues that Russia already has a formal language in which to do this: Suprematism. Suprematism is a key movement in Russian art and is closely associated with the Revolution. "In the year 1913," wrote Malevich, "trying desperately to free art from the dead weight of the real world, I took refuge in the form of the square."

From Malevich's creation, Pepperstein draws his own style: National Suprematism, a humorous and ironic response to the ongoing question of establishing collective cultural identity for the artists of his generation. The use of intense colour and the feeling of form – either floating in space or laid flat, pop-style – are part of the vocabulary of his Suprematist language. Pepperstein uses a type of appropriation reminiscent of that of the Sots Artists – not responding, as they did, to Socialist Realism, but to the historical Russian avant-garde, long praised abroad and condemned in Russia.

"The creation of a new representative style for Russia on the basis of Suprematist achievements," he writes, "would make a clear statement that we have both an idea of our own unique past and [of] idea of our own future which is not dissolved in the common future of mankind*."

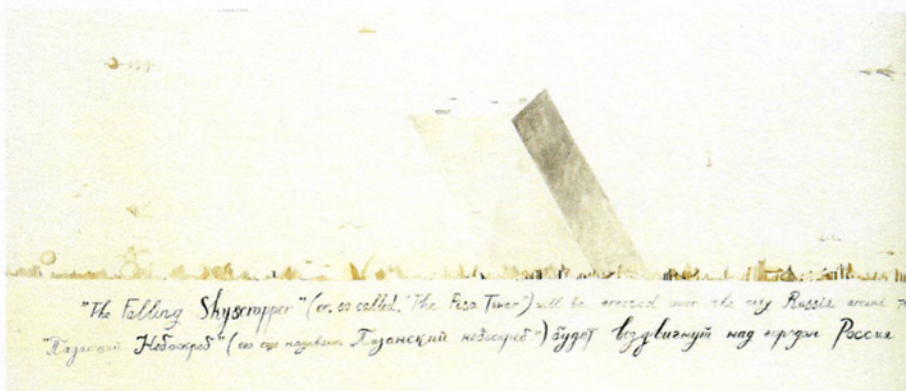
JEAN-HUBERT MARTIN /
ELIZABETH MEAD, 2009



1



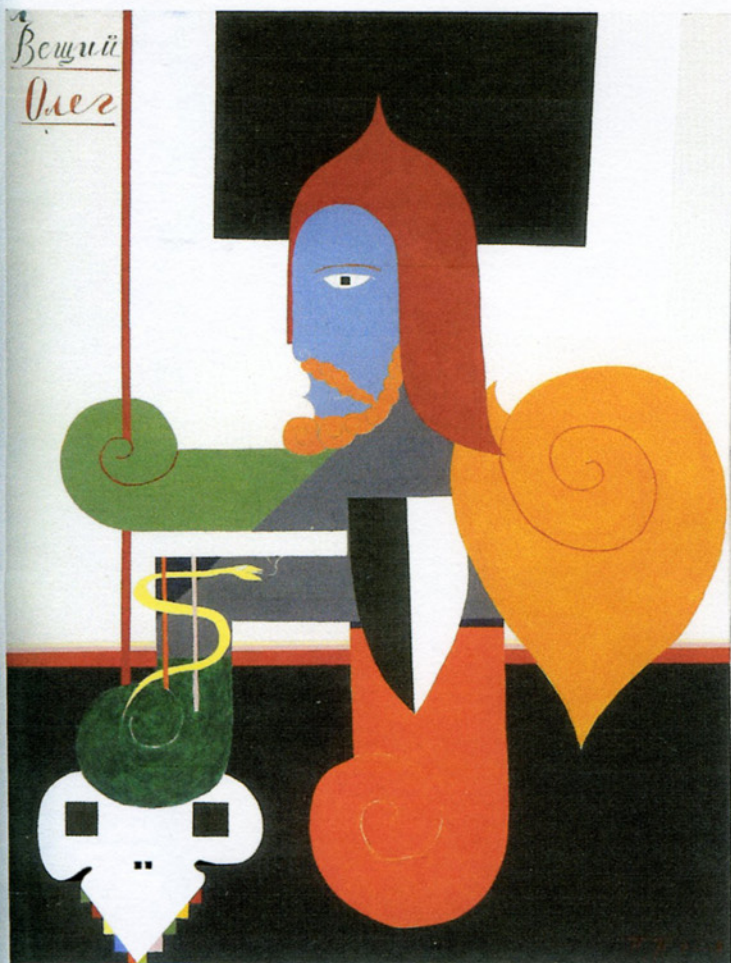
2



3



4



5

1
Objects above the Sea 4
2008
Acrylic on canvas,
65x160 cm
Photo: Andy
Keate, London
Private collection,
Moscow
Courtesy:
Regina Gallery,
Moscow;
Sutton Lane,
London-Paris

2
Gargantuan bio-skyscraper Stalk
(from the **City of Russia Series**)
2007
Acrylic on canvas,
70x190 cm
Courtesy:
Regina Gallery,
Moscow

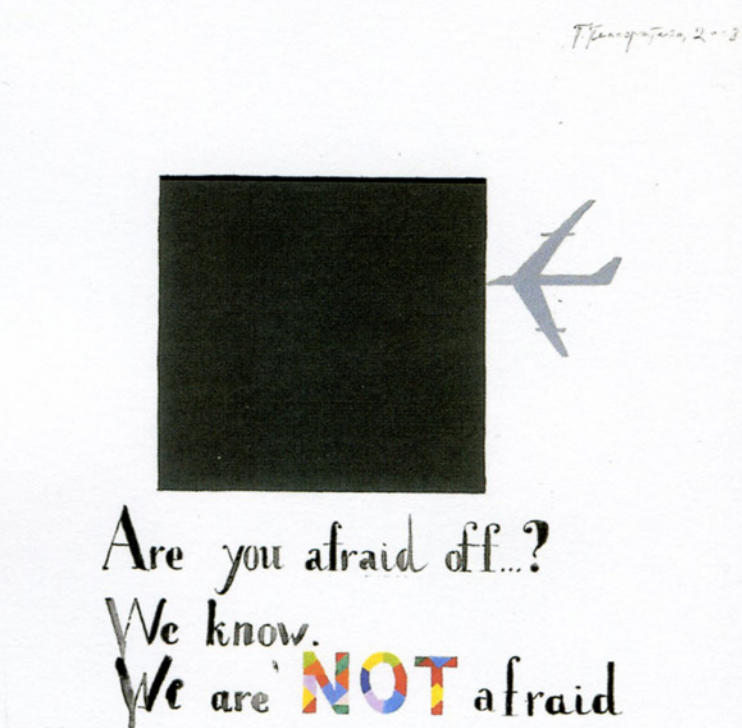
3
The Falling Skyscraper
(from the **City of Russia Series**)
2007
Acrylic on canvas,
70x190 cm
Courtesy:
Moscow Museum
of Modern Art

4
Objects above the Sea 1
2008
Acrylic on canvas,
65x160 cm
Photo: Andy
Keate, London
Courtesy:
Private collection,
Moscow; Sutton Lane,
London-Paris

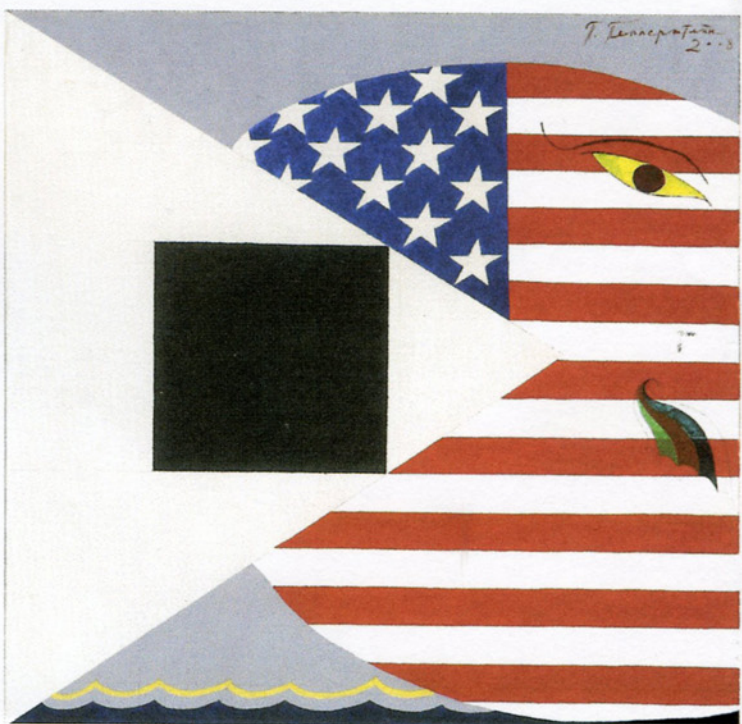
5
Prophetic Oleg
(from the **Either/Or Series**)
2008
Acrylic on canvas,
120x90 cm
Photo: ©Simon
Vogel, Cologne
Courtesy:
Achenbach
Kunstberatung,
Düsseldorf;
Kewenig Galerie,
Cologne; Regina
Gallery, Moscow

6
Are You Afraid Off?
(from the **Either/Or Series**)
2008
Acrylic on canvas,
80x80 cm
Photo: ©Simon
Vogel, Cologne
Courtesy: Achenbach
Kunstberatung,
Düsseldorf; Kewenig
Galerie, Cologne;
Regina Gallery,
Moscow

7
American Whale and Black Square
(from the **Either/Or Series**)
2008
Acrylic on canvas,
80x80 cm
Photo: ©Simon
Vogel, Cologne
Courtesy: Achenbach
Kunstberatung,
Düsseldorf; Kewenig
Galerie, Cologne;
Regina Gallery, Moscow



6



7