Olga Slobodkina-von Brömssen

My Photo Art



My solo show at ex-Palace of Vysotsky in Central Moscow (now the Palace of Children's Creativity)

Photo credit: Vitaly Sap

The clouds are melodies, the wires are bars and the city outline - rhythms. All my pictures are music. Music, I've never left you, just turned you into a different media.



From My Window 2023 (series)



From my window 2023 (series). This art photo won me APERTURE award at Viewbug.com

I was first trained as a pianist, graduating from the Prokofiev school of music № 1 and then as a translator, interpreter and a teacher of English and German at the Institute of Foreign Languages in Moscow, Russia, and the Advanced Course for Translators.

I was never going to become an artist or a photo artist. I only wanted to make a highly professional translator and work internationally.

The Egregore of the English language was benevolent to me – I loved English to distraction. I was lucky to work as an interpreter with world theatre, movie and dance stars, including Richard Gere, Vanessa Redgrave, Leonard Nemoy, George White (Founder and the then President of the Eugene O'Neil Theatre Center in Waterford, Connecticut), Jacques d'Amboise, Lori Belilove and many others.

http://lit.lib.ru/s/slobodkina_o/throughtheeyesofthetranslator.shtml

I also translated a lot of good fiction and poetry into Russian, including Shakespeare, R.M. Rilke and D.H.

Lawrence and the Russian poets of the Silver Age – Nikolai Gumilev and Osip Mandelshtam – into English.

In my childhood (and your aspirations are very important when you are a kid) I could not do one thing that I ardently wanted to – I could not draw or paint the way I saw this world.

Although I tried hard. I had to leave this pastime when I went to the Institute and only came back to it in the early 1990s during my pilgrimages to Koktebel, the Crimes, – a wondrous land of the extinct volcano Kara-Dag (a Black Mountain).

But again I realized I'd never be able to express myself as a painter…

Then a photo camera came to my rescue and from the very beginning, I felt happy and fulfilled. We became great and true friends – my camera and me: the camera saw things with my eyes and did exactly what I meant – I never had to repeated things twice.

This unfulfilled artist actually started growing inside me earlier, in 1980, when I experienced a huge emotional splash – on par with a volcanic eruption. Maybe it was that feeling that brought me to Koktebel turning me into a photo artist later.

There, in Koktebel, I started to see the landscape in frames, not just the whole panorama, and intuitively

learned the laws of composition guided by The Spirit of the Great Volcano.

When I showed my first woks to artists, they were amazed and said – such hues of color etc. could not be rendered by paints, but only by photography.

My heart rejoiced and I blessed the genius who had invented a photo camera and film.

Since 1993, I have done lots and lots of takes using film as well as digital images, staged many solo shows in Moscow and participated in International Art Festivals and exhibitions in France, Belgium, Italy, the Netherlands, South Korea, Turkey, West Ukraine and India.

In 2021, I was given a free page at the International Site of World Photographers VIEWBUG. COM and won many awards: Achievement in Originality, Zenith Award, Top Pick Award, Staff Favourite, Top Shot Award, Outstanding Creativity, Gem Award, Aperture Award, Spring 2023 and others.

I have become a member of the International Union of Artists at the UNESCO and some Internatinal Art Organizations: GAPI, FIAG, ANI, World Art Foundation etc.



My display at Koktebel-Kara Dag Exhibition in the Na Solyanke Gallery (1998) when I was still trying to create color graphical works

My photo art developed from realistic and phantasmal landscapes and still-lifes to abstraction that I found in nature.



from the “REFLECTIONS” series (created in the 2010s)



These two works from the “REFLECTIONS” series created in the 2010s are participating in

(NO) PLASTIC | mail-art project in the Netherlands in 2023



from the “REFLECTIONS” series created in the 2010s

As Robert Falk, the great Russian artist of the 20th c., used to say - realistic artists are making soup while he abstract ones are creating formulas.

As any sentence, this one is not flawless; however, there is something in it.

When I was still using film and got actual photos on photo paper, I had a chance to combine them in a great variety thus creating 2-3 pieces compositions.



From “THE ROADS” series. 2002

This work, a 3-piece composition, participated in the 7th International Art Festival in South Korea in 2021 and was displayed together with some other works from this series in the Kim Boseong Art Center in Seoul, the Yosu Art Museum and the Geoje Museum



From “THE ROADS” series. 2002

This work, a 2-piece composition, participated in the 7th International Art Festival in South Korea in 2021 and was displayed together with some other works from this series in the Kim Boseong Art Center in Seoul, the Yosu Art Museum and the Geoje Museum



“The Roads” series at my solo show in the Mayakovsky Museum. 2006



"The Roads" series at the exhibition of RUSSIAN ARTISTS OF THE 21stc. In Bruxelles, Belgium. 2003



From “The Roads” series dusplayed in Seoul in 2021



Part of my “Autumnal Asphalt” series created in 1999 at my solo show in Lefortovo. Moscow, Russia. 2008

During this fruitful process, I realized how many similarities and repetitions there are in nature – the "waves" of the clouds are repeated by the "ribs" on the sand under the seawater made by the actual sea waves and so on.

I have also realized - there is nothing man can create or invent, really. One can only reflect things already created and discover the laws of nature that have existed from the beginning of the world.

Once I woke up at 5 a.m. to go to a monastery outside Moscow for the morning service and suddenly saw planets going round slowly in my mind. I was surprised to see that vision, the Planets Parade, actually.

When I was doing a big solo show at the ex-Palace of a rich and famous merchant A.A. Morozov in Central Moscow (now The House of Friendship with Foreign Countries) and saw my PLANETS series on the wall I recalled that vision of mine. When I had been photographing the reflections of the Sun, hitting the surface of Moscow ponds covered by weed I never thought about Planets and only after combining some photos gave the series that name.



After my solo show at Morozov's ex -Palace in 2001. The PLANETS series is on the background wall. 6 works – 2-piece compositions

By the way, that was the first solo show of mine where I presented works enlarged up to 40x60. When I had been planning that exhibition, my sponsor said I would never be able to enlarge my works, because I was using a simple KODAK automatic camera. When the job was done, I brought all the works to a café in Tverskaya (former Gorky) street where we met. He looked at the works – they were gorgeous - and exclaimed: "But this is against all the laws of optics!"

Since I had (and still have) no idea of these laws there you are. All the people in the café rushed to our table to

see the big works, which I took from a red cardboard envelope and laid on the table.

However, I was also amazed. The enlarged works contained such details that I could not have possibly seen, especially doing my takes at night, but which became the key elements in the works.

It only means that I am being guided from Above.

Once in a photo shop when I was getting my photos (10x15) the sales-girl asked me: “Do you photograph by yourself?” I laughed and said: “Someone must be helping me.” I don’t know if she got what I wanted to say...

For a while I thought nothing new was happening in my art. It seemed as if I was repeating the same things over and over again – sunsets, shadows, reflections, crevices in the asphalt, on the road…

But later I saw some stunning images in the same topics:

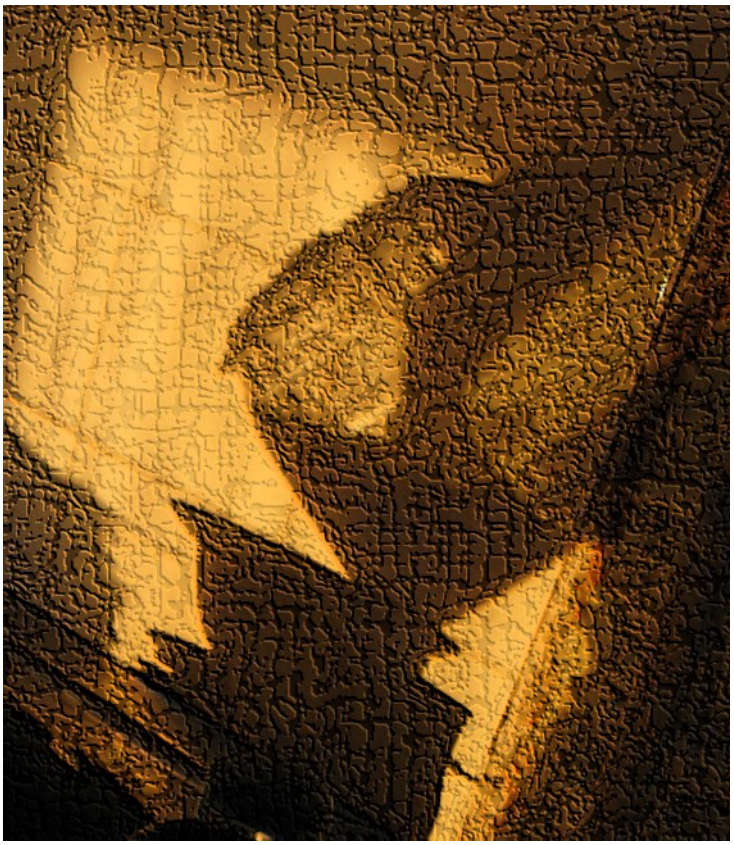


“The Wheel of Fortune”. Catania, Sicily 2014. This work was displayed in Sanat Galerisi in Cappadocia< Turkey, in 2022. Also participated in Ventpertrenta 2021, International Festival of Digital Art in Italy and won the 5th place in Popular vote



"Reflections". 2021. This work participated in Ventpertrenta 2021, International Festival of Digital Art in Italy and won the 5th place in Popular vote

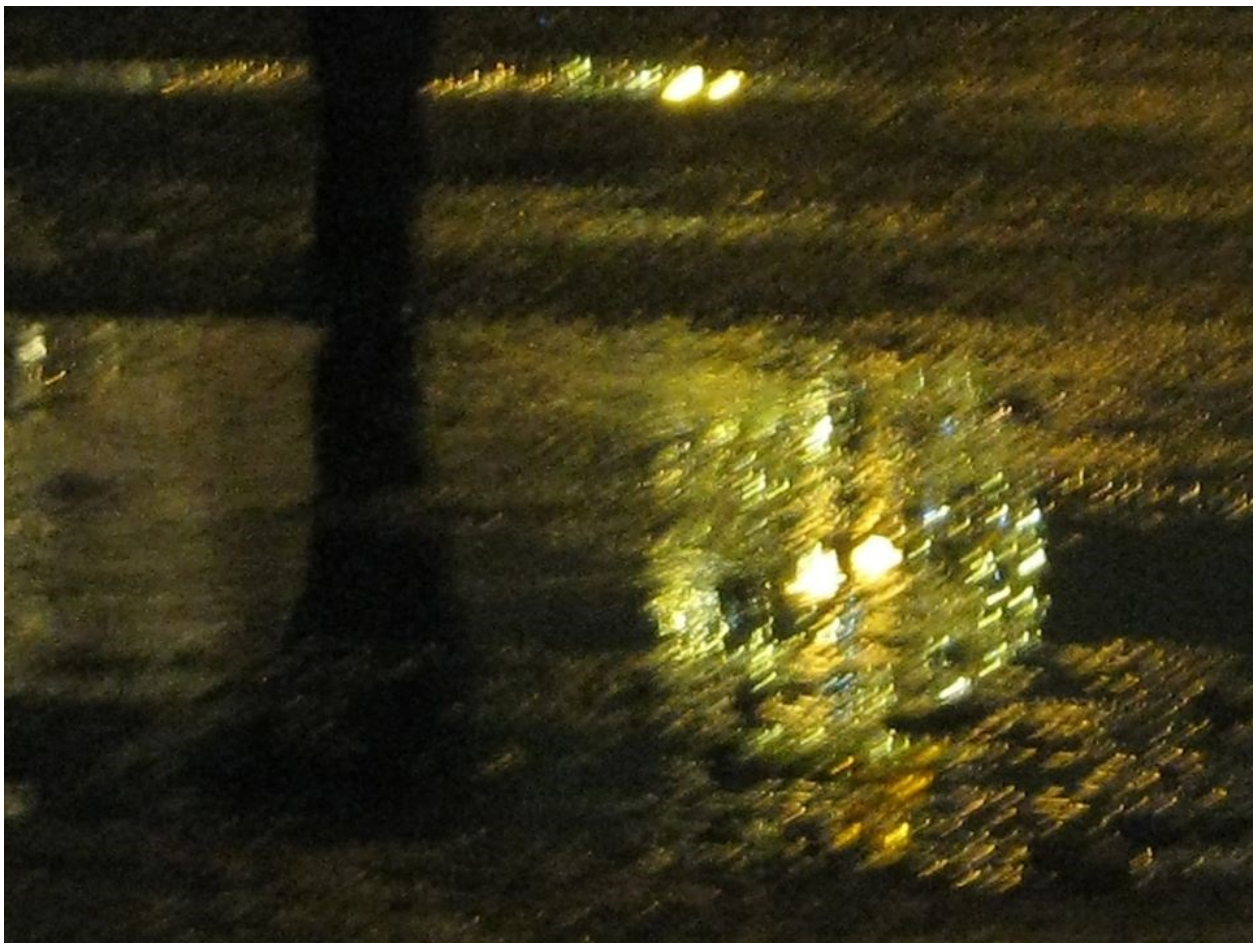




The evening tea. Diptych. April 2023



People on the road and a sparkling ball. 2020. Diptych



A sparkling ball. 2020. Diptych



Tears of rain. 2017



From my window. Before 2020

As well as the appearance of new ones.

Sundials, for example:



Alexandria, Egypt, 2006. Cleopatra’s Library

People and dolls:



“People and Dolls”: Diptych. Belgium, 2003. Made during my participation in the exhibition of the Russian Artists of the XXI c. in the Russian Center for Science and Art. This diptych participated in The Exhibition for Happiness in South Korea. Spiritual Life Design Institute, FIAG, GAPI



“People and Dolls”: Diptych. Belgium, 2003. Made during my participation in the exhibition of the Russian Artists of the XXI c. in the Russian Center for Science and Art. This diptych participated in The Exhibition for Happiness in South Korea. Spiritual Life Design Institute, FIAG, GAPI

Mannequins:



New York, NY. 2006



New York, NY. 2006



Tunisia, El Gem, 2006



People and Mannequins. New York, NY. 2006



Mannequin girl. 2023. Central Moscow

http://lit.lib.ru/s/slobodkina_o/mannequingirlsdoc.shtml

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People on the road:



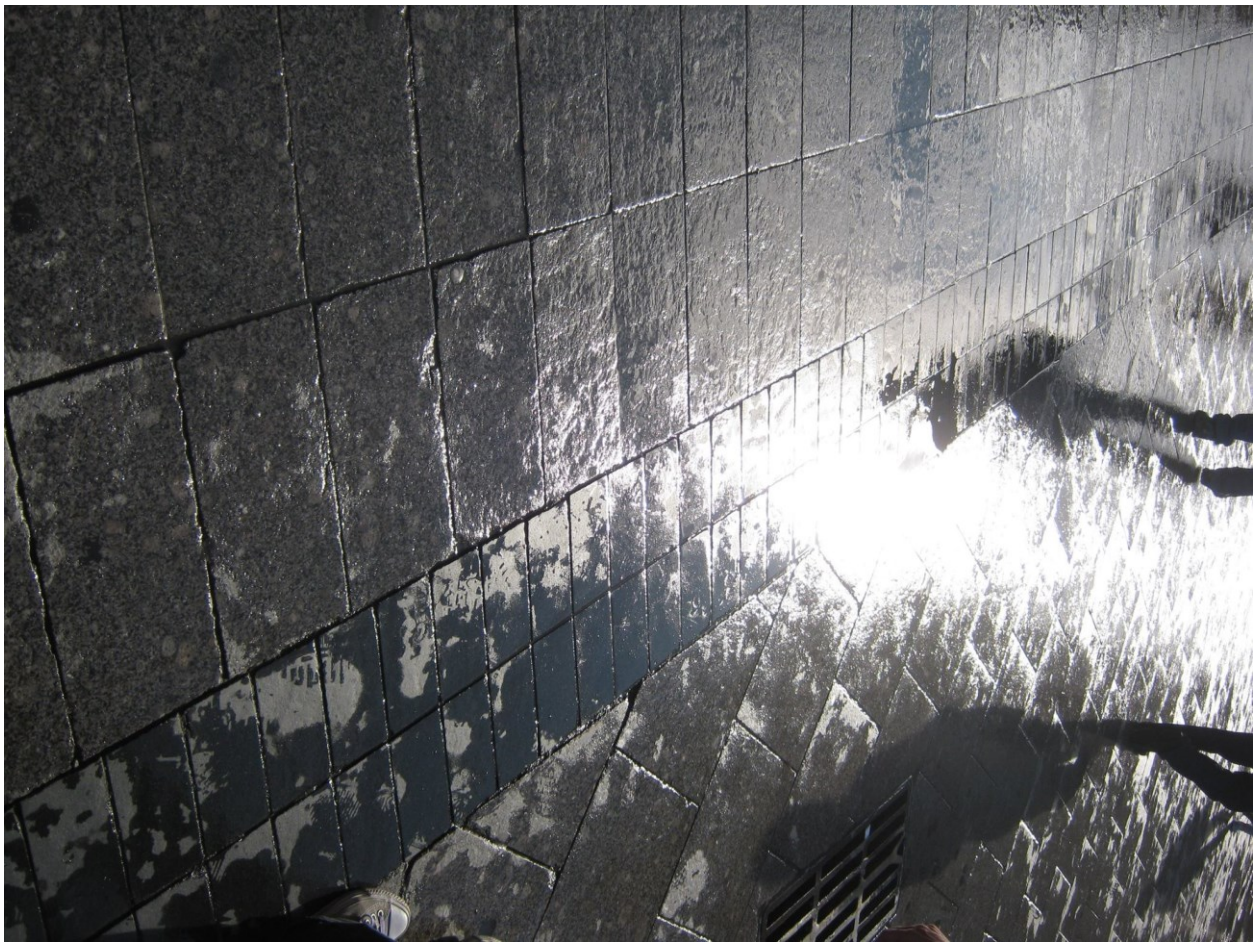
People on the road (series)/Winter is back. Using Holga effect. Between 2014-2018



People on the road (series): a 2-piece composition. Beginning of the 2000s. This work participated in The Exhibition for Happiness in South Korea:Spiritual Life Design Institute, FIAG, GAPI



People on the road (series): a 2-piece composition. Beginning of the 2000s. This work participated in The Exhibition for Happiness in South Korea: Spiritual Life Design Institute, FIAG, GAPI



People on the road (series): a digital photo. Between 2008-2018



Poetry. 2017. Tarusa, Russia



Dream. Moscow. The 2000s



Dream. Turkey. Beldibi. 2004



Angel. Before 2008

One of such new themes was architecture



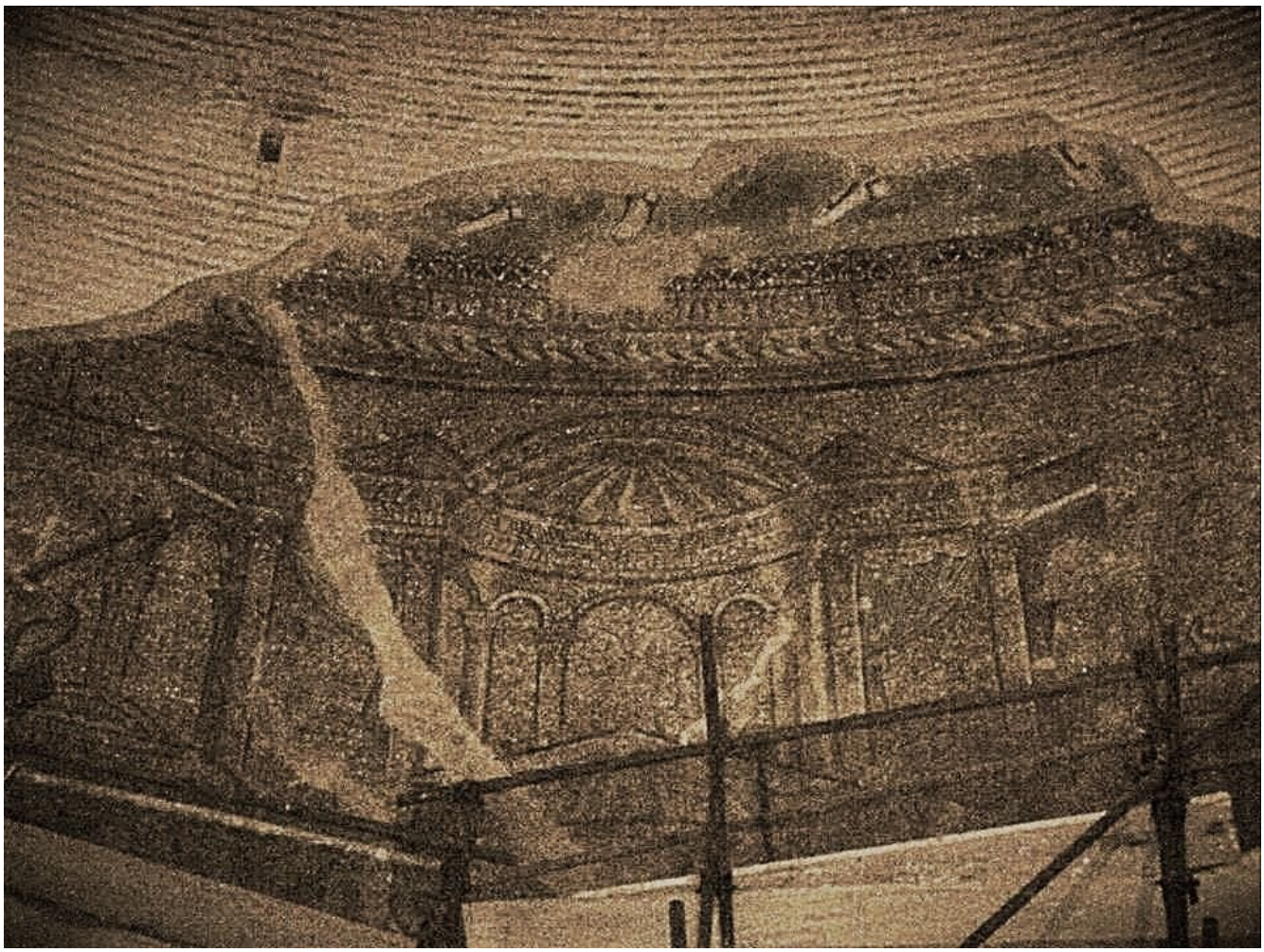
From the viewpoint of the Temple Jesus Christ Our Savior. Polyiptych. 2017



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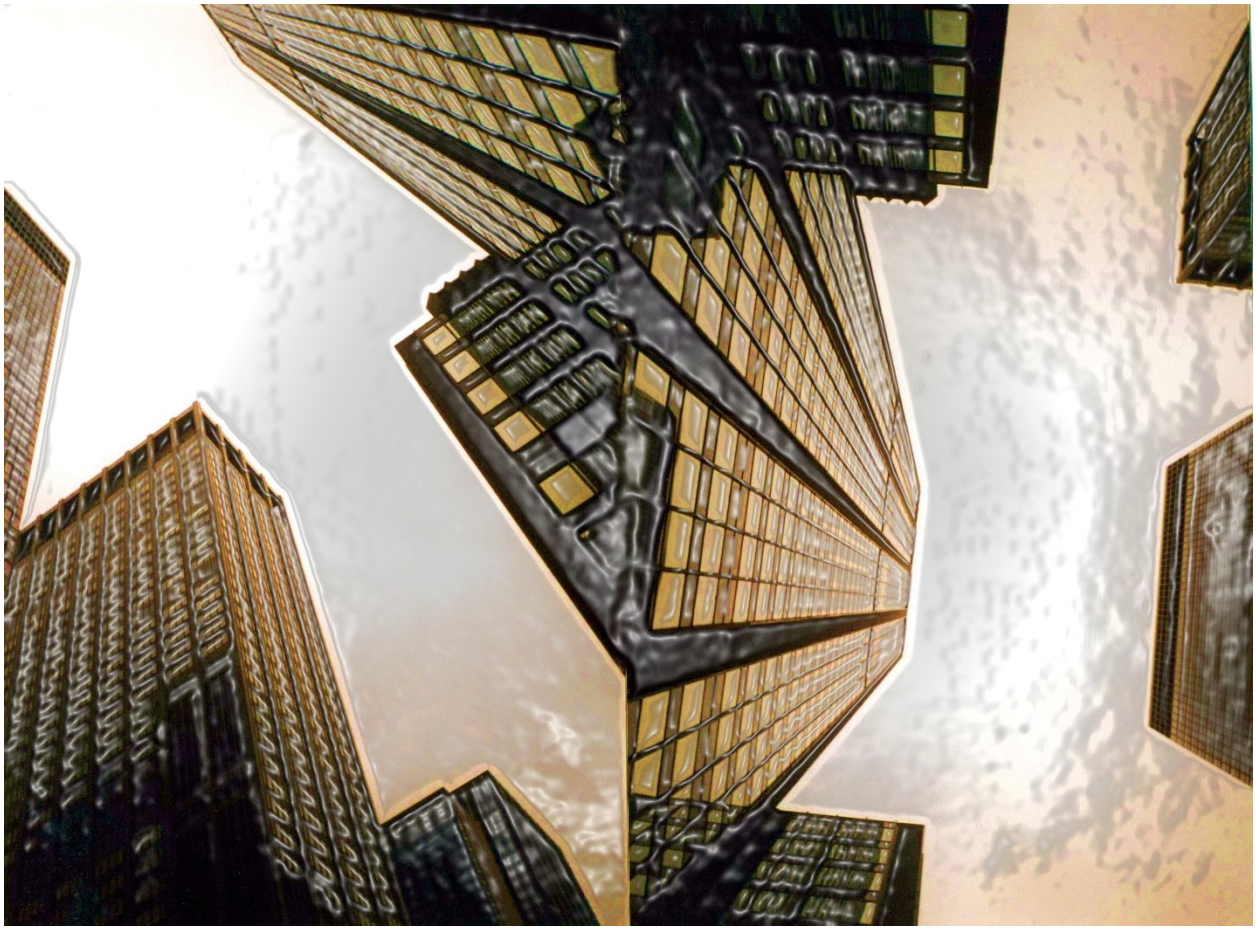


Inside a church in Saloniki, Greece. 2010

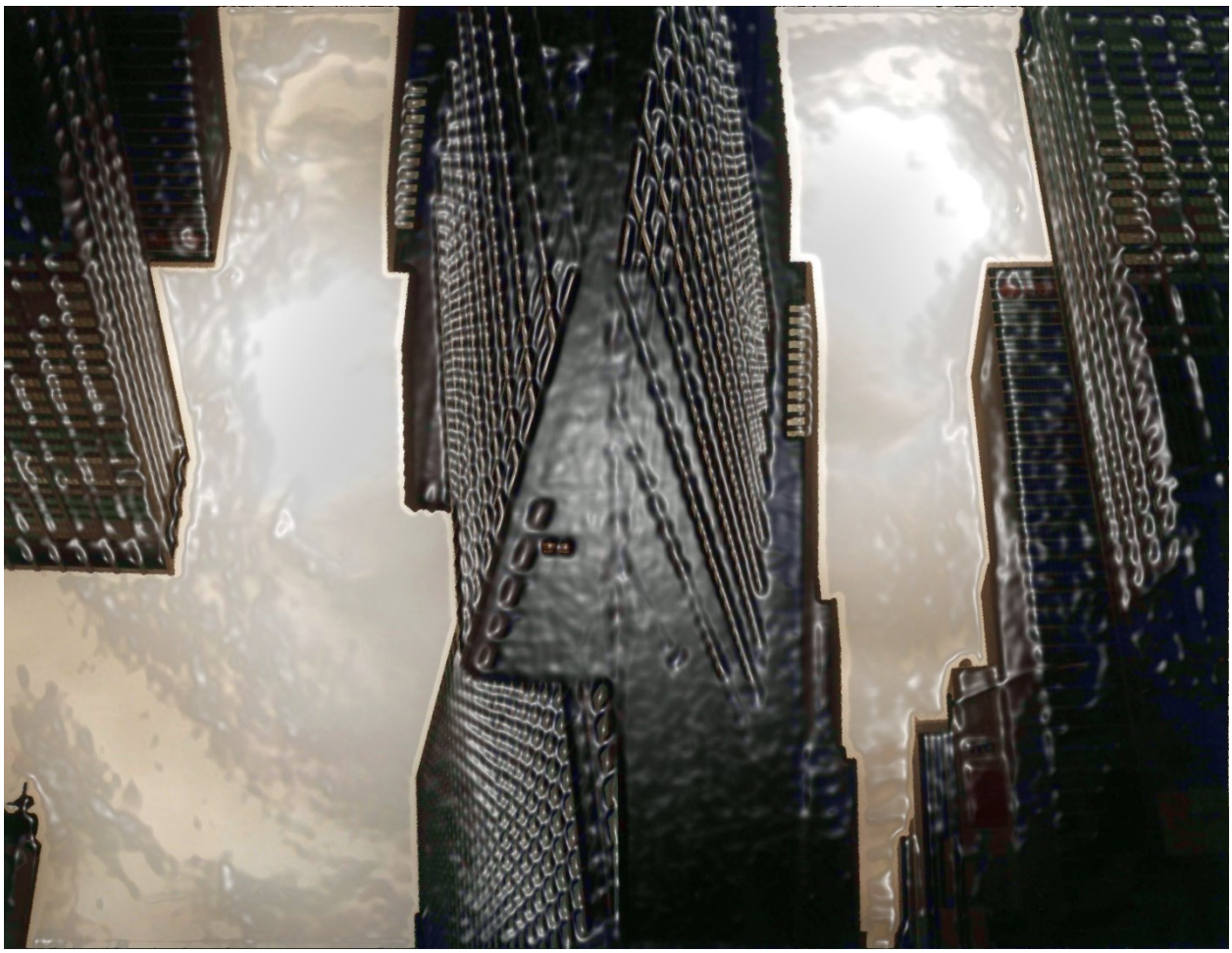


Detail. Dolmabahçe. Istanbul, Turkey, 2011

including “The Contemporary Stonehenge” series – a great variety of takes.



New York, N.Y. 2006. A 2-piece composition



New York, N.Y. 2006. A 2-piece composition

And sculpture:



Angel. 2022. This work is participating in Sanat Galerisi in Cappadocia, Turky, 2023. ANI. Also participated in The Exhibition for Happiness in South Korea. Spiritual Life Design Institute, FIAG, GAPI



Angel. 2022



“Mascaron” (2020) was displayed in the Fantapia Museum in South Korea during the III International Exhibition “Aesthetics of Faces” in 2022