

HRONICLE OF THE USEUM OF WORLD CALLIGRAPHY

A unique exhibition space, which under one roof unites the connoisseurs of letters, lovers of the art of beautiful handwriting, and all those who are not indifferent to beautiful things.

LIVING LEGEND

Outstanding Russian master of Islamic calligraphy, Vladimir Alexandrovich Popov, gave an interview for our magazine in a cozy studio-apartment.

WIEGAPULIS. WHITE NOISE THE HISTORY OF ONE PAINTING

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Dear friends!

With great joy and excitement, I present to you the first and only «The Calligrapher» magazine in Russia, which showcases the unique masters of the art of beautiful writing. The project was a logical continuation of the Contemporary Museum of Calligraphy and the International Exhibition of Calligraphy.

I express hope that the magazine will serve to popularize this type of art, introduce readers to original creative personalities, unusual techniques, styles, and the methodological solutions of the authors. Within its pages are the stories about the wonderful changes that have occurred in the life and work of artists, and about the winding paths leading to the profession. I want to believe that «The Calligrapher» will become a source of inspiration and an incentive for development.

Our team is oriented towards the spiritual and thoughtful reader who loves the word, who is engaged in the art of beautiful writing, or just taking the first steps towards this wonderful world.

We want to unite enthusiastic people in a free dialogue space. Our magazine is open for exchange of views on a wide range of issues. I am sure that «The Calligrapher» will become an interesting and informative international platform for discussing current problems and tasks related to the art of beautiful writing.

I express my sincere gratitude to the authors and readers for their interest and active participation in the development of this magazine from the very first steps of its establishment.

I wish you pleasant reading time! Good luck!

Regards, Editor in Chief President of Sokolniki Exhibition and Convention Center, Director of the Contemporary Museum of Calligraphy, Project Director, International Exhibition of Calligraphy Alexey Yurievich Shaburov

Chronicle of the World Calligraphy Museum

The modern museum of calligraphy is a unique exhibition space that unites under its roof connoisseurs of letters, lovers of the art of beautiful writing, and all who care about the beauty of writing.

The exhibition space is constantly living, developing, and transforming in accordance with the needs of visitors and their requests. The museum is visited by world-class artists who conduct their master classes here. It is within these walls that colorful exhibitions and unusual excursions are held for tourists and Muscovites of all ages. The aim of the Contemporary Museum of Calligraphy is to preserve and develop the traditions of the art of beautiful writing.

Over the past year, two significant events were inscribed in the chronicle of the museum.

In September 2018, the Contemporary Museum of Calligraphy celebrated its anniversary. For 10 years, the exhibition space has united around itself those who bring fresh ideas to the art of calligraphy. The museum has an extensive collection of calligraphic masterpieces dating from the 20th century to early 21st century, created by 443 contemporary masters from 65 countries. The permanent exhibition has more than 150 exhibits and consists of thematic sections representing the writing culture of different peoples and religions; memorable samples of Slavic, West European, Japanese, Chinese, Korean, Jewish, Arabic types of writing are hung on the walls. The pride of the collection is in the unique exhibits: the handwritten Constitution of the Russian

Federation, the Tsar Mezuzah (a masterpiece of sacred Jewish calligraphy, listed in the Guinness Book of Records), microminiatures and much more. Since the museum opened, it has held 6 international exhibitions, and a number of thematic events. Examples of these include, "Calligraphy about Moscow" and an exhibition dedicated to Victory Day.

10 years is a serious milestone in the history of the museum. Among the guests of honor were the head of the Office of International Relations and Protocol of the Department of Foreign Economic and International Relations of Moscow, Vyacheslav Manuilov, second secretary of the Chinese Embassy in the Russian Federation Van Ruy, culture attaché of the Italian Embassy Walter Ferraro and science attaché, professor Aldo Spallone, culture and science attaché of the Embassy of the State of Israel in the Russian Federation Anna Keynan, first secretary of the Embassy of Mongolia, Aqvaangongor Amarsaikhan, president of the Mongolian calligraphy Association A. Dalangurav, former Deputy Minister of Culture of Russian Federation, Doctor of Economics A.E. Busygin, the representative of the largest museum of Chinese calligraphy named after outstanding calligrapher Zhang Hai, head of the Cultural Foundation Zhang Golyan. (Suggestion: Consider making this section into a list, instead. It is too long)





The Temple of the Art of Beautiful Writing and its holidays



Greetings from the Director of the Contemporary Museum of Calligraphy A. Shaburov to the guests of the evening.



Speech by Ms. Gong Jiajia, cultural advisor to the Embassy of the People's Republic of China in the Russian Federation.



A gift to the museum is the turquoise blue calligram "Aiin Le Ziyon", performed in Hebrew by a calligrapher Abraham Borschevsky



Lyubov Dukhanina, deputy chairman of the State Duma Committee on Education and Science, noted the undoubted importance of the museum.



The culture attaché of the Embassy of Italy Walter Ferraro congratulated the museum on its anniversary.



A. Shaburov, Giuseppe Akila, the owner of the leading Italian brand of elite writing accessories "Montegrappa", attaché for culture and science of the Embassy of the State of Israel in the Russian Federation Anna Keynan, American businessman David Weizman and guests of the exhibition.



Speech by one of the leading experts in the culture and philosophy of China, a calligrapher, Professor Kun Lingming, a 76th generation descendant of Confucius

The welcoming speech was given by the Deputy Chairman of the State Duma Committee on Education and Science of the Russian Federation and Chairman of the Russian Society «Znaniye» Dukhanina Lyubov Nikolaevna. It emphasized the important role of the museum in popularizing the art of beautiful writing necessary for the development of a harmonious personality.

Giuseppe Aguila, owner of the leading Italian brand of elite writing accessories «Montegrappa» and American businessman David Weizman gave congratulatory speeches. They talked about a writing set created specifically for the 70th anniversary of the founding of the State of Israel in collaboration with Abraham Borschevsky. On the occasion of the museum's anniversary, the calligrapher prepared a special gift - a turguoise blue calligram «lin Le Ziyon» in Hebrew, enclosed in the middle of a round panel. This work contains 2 words from the anthem of Israel, wittily interpreted as «the 70th anniversary of Israel.» A panel signed by Giuseppe Aquila and David Weizmann was provided as a gift to the museum.

Ms. Gong Jiajia, Cultural Advisor to the Embassy of



the People's Republic of China in the Russian Federation, expressed her admiration for the activities of the exhibition space. Particularly noted was the landmark joint Russian-Chinese project - the exhibition «Great Chinese Calligraphy and Painting.»

At the jubilee, part of the vast collection of Vadim Wolfson was presented, which incorporates both the rarest specimens of metal nibs and those specially made to capture important dates of Russian and world history. Vadim is director of the private Museum of the Book, and both a member of the Moscow Union of Artists and of the Russian Book Union.

The evening ended with a speech by one of the leading experts in Chinese culture and philosophy, Master Calligrapher and Professor Kun Lingming, a 76th generation descendant of Confucius. During the speech, he presented his painting as a gift to the museum.

The second significant event for the museum was the presentation of the exhibition «Great Chinese Calligraphy and Painting», which was mentioned earlier. It took place on

The Temple of the Art of Beautiful Writing and its holidays

December 14, 2018.

Next year, China and Russia celebrate 70 years of diplomatic relations, which were established on October 2, 1949 between the USSR and the newly formed People's Republic of China. The exhibition will be timed to coincide with this significant date.

The project, organized by the Contemporary Museum



Zhang Huacin A. Shaburov



Master class by Y. Koverdyaev



Chinese painting artist Anna Donchenko and Tatyana Kalinina, poet, daughter of Mikhail Basmanov, wife of the deputy head of the Asian Department of the Ministry of Foreign Affairs of Calligraphy and the All-China Association of Calligraphers «Hard Nibs», will be held from September 19-22. Partners of the exhibition will be the Sokolniki Exhibition and Convention Center, the All-China Calligraphers Association of Heilongjiang Province, the Petersburgers World Club, and the National Union of Calligraphers.

Under the project, an area of over 3,500 square meters



Evgeny Avlasevich and A. Shaburov



Liu Limei, Li Bin, Xiong Zeng, A. Shaburov, Ambassador Extraordinary and Plenipotentiary of China to the Russian Federation Li Hui



Lyubov Dukhanina, Vadim Wolfson, director of the private Museum of the Book, member of the Moscow Union of Artists and the Russian Book Union, and assistant director of the Contemporary Museum of Calligraphy L. Kulanina

will house more than 300 calligraphic works and works of traditional painting from all the provinces of China. Programs will include musical evenings, book presentations (including the catalog of the exhibition), master classes, tea ceremony lessons and much more.

Aleksei Yuryevich noted: "We have taken into account all of the shortcomings and errors. We will introduce certain innovations, and the beauty of the space itself will really please the eye and heart. There will be no floridity in the exposition of the pavilion. It will be a white floor symbolizing a white sheet of paper, a classic wall layout, beautifully and professionally exposed lights and areas where all the action will take place: presentation zone, workshop zone, and presentation zone of books by Chinese poets translated into Chinese.»

Among the distinguished guests were the Chairman of the Tough Nibs Association, Vice-Rector of the Kamin Academy at the Association for the Promotion of Democracy Zhang Huaqing; Vice President of the All-China Calligraphers Association of Heilongjiang Province, Director of the Academy of Calligraphy and Painting of the Political Advisory Council of China Zhao Xueli.

The official part included words expressing gratitude to those who provided all possible assistance to the project, which could be held with the support of the Ministry of Culture of the Russian Federation, the Ministry of Foreign Affairs of the Russian Federation, the State Duma Committee on Science and Education, the State Duma Committee on Culture, the Embassy of the People's Republic of China, The Sino-Russian Committee of Friendship, Peace and Development, the Sino-Russian Friendship Society, the Federation Council Committee on Foreign Affairs, the Chinese Cultural center in Moscow, and the Petersburgers World Club.

Honorary guests of the event made a welcoming speech to the organizers and participants: Lyubov Nikolaevna Dukhanina (State Duma deputy, deputy chairman of the Committee on Education and Science), Li Hui (Ambassador Extraordinary and Plenipotentiary of the People's Republic of China to the Russian Federation), Zhang Huacin (chairman of the All-China Calligraphers Association Hard Nibs), Zhao Xueli (vice president of the All-China Calligraphers Association of Heilongjiang Province), Boris Yuryevich Titov (chairman of the Russian part of The Sino-Russian Committee of Friendship, Peace and Development), and Valentina Orlova (Petersburgers World Club chairman of the board).

Among the guests of the event were Gavva Irena Nikolaevna, 1st Secretary of the 1st Department of Asia, Ministry of Foreign Affairs; Monkevich Vitaliy Vikentyevich, President of the Russian-Asian Union of Industrialists and Entrepreneurs; Sedov Alexander Vsevolodovich, General Director of the State Museum of Oriental Art; Wang Rui, 2nd Secretary of the Embassy of the People's Republic of China in the Russian Federation; Busygin Andrey Evgenievich, ex-Deputy Minister of Culture of the Russian Federation (2008– 2013); Kolesov Evgeny Viktorovich, author and host of the program "Discovery of China" on Channel One, founder of OPTIM consult; Aleksakhin Aleksey Nikolaevich, Head of the Department of Chinese, Vietnamese, Lao and Thai languages; Voitishek Elena Edmundovna, Head of the Department of Oriental Studies, NSU; Arkhipov Ivan Borisovich, Director General of the Economic Cooperation Fund named after I.V. Arkhipov; as well as the heads of information resources: the Museum World magazine, China News magazine, the head of the Renmin Huabao representative office in Moscow and other equally important figures.

A pleasant surprise for everyone was the appearance of Sergei Nikolayevich Ryazansky, the Russian cosmonaut of the Roscosmos cosmonaut team and the world's first scientist-commander of the spacecraft, who spoke about calligraphy in starry spaces.

An important event that took place during the presentation was the publication of an expert opinion published by the Federal State Budgetary Institution of Culture "Museum of Oriental Art". It states that "works from the collection of A. Shaburov, made by artists and designers of our time, are the original and unique author's works of artistic and cultural value that deserve to be included in the non-state part of the Museum Fund of the Russian Federation. "This is a major event confirming the status of the museum and the status of calligraphers, so the presentation was attended by two masters (Zhao Xueli and Luo Lei), whose works are stated in this list. The director of the museum expressed gratitude to the experts and the expert community who provided invaluable advisory support during the art examination: Kovalets Anna Sergeyevna, deputy director of the Museum of the History of the Oriental Peoples, Petrova Irina Mikhailovna, inspector of the centralized accounting department of the Museum Fund of the Russian Federation, and Markova Daria Yuryevna, Head of the Department of the Museum Fund of the Russian Federation.

During the presentation of the exhibition, the album "Handwriting from postcards: New Year's cards from 1949 to 1962" was presented, consisting of unique exhibits from the collection of the director of the Old New Year museum, Vladislav Dmitriev. In a festive atmosphere, Alexei Yuryevich presented a book with accurately reproduced copies of postcards as a gift to the Ambassador Extraordinary and Plenipotentiary of China Li Hui.

The official part of the event ended with calligrapher workshops from two leading associations of China (Hard Nibs and the All-China Calligraphers Association of Heilongjiang Province), as well as a demonstration of the creative skills of Russian colleagues Yuri Koverdyaev and Svetlana Molodchenko. Artists created under musical accompaniment of the national instruments of guqin and gusli. The event ended with a thoughtful inspection of the exhibition by guests and a festive buffet.

We thank everyone who is moving in the same direction with us, supporting us and striving with all their might to preserve the historical heritage and international writing culture! We express hope for the future interesting projects and events.



Zhao Xueli is one of the representatives of the Chinese classical calligraphic school. His work embodies Chinese calligraphy in all its unique lines and subtleties that embody the history and philosophy of China.

Zhao Xueli was born in 1954 in Hegang, Heilongjiang Province.

He is a recurrent participant and laureate of important exhibitions in the country. His paintings have been repeatedly exhibited at the Scientific Research Institute of Art History of China.

In 2008, the publishing house "Folk Art" released the "Collection of Zhao Xueli Calligraphy Works". In 2013, the publishing house "History of Chinese Culture" released the album "A Thousand Hieroglyphs in the Style of Tsaoshu Zhao Xueli». In 2017, the Education Publishing House published "Zhao Xueli's Lao Tzu Calligraphy 'Daodejing'".

He led the author's columns in the print media "Calligraphy and Painting of China", "World of Painting", "Almanac of Chinese Arts", "People's Political Consultative Counsel of China Newspaper", and "Heilongjiang Ribao".

His works are stored in national and private collections in South Korea, Japan, England, Russia, Hong Kong, Macau, and Taiwan.

At a special competition in 2012, he was recognized among the "30 best calligraphers of our time, whose works have artistic value along with market potential".

In 2018, Zhao Xueli first appeared in the Contemporary Museum of Calligraphy in Moscow, where he conducted a master class in Chinese calligraphy for a Moscow audience. From that day on, Zhao Xueli became a true friend of the museum and its partner. He presented several of his unique works to the museum, including the Lao Tzu Treatise Fragment "Daodejing", "Happiness", and "A Poem by Order of the Emperor to Leave for the Summer to Prince Ji's Jucheng Palace".

It was the meeting with the calligrapher Zhao Xueli that laid the foundation for a new project - the exhibition "Great Chinese Calligraphy and Painting". This project will take place from September 20 to September 22, 2019 at Sokolniki Exhibition and Convention Center. It is there that the exhibition will present a large collection of the contemporary works of this unique calligrapher.





Shaburov Alexei as a guest in a workshop of Zhao Xueli.



Vyacheslav Sevastyanov, Zhao Xueli and Alexey Shaburov at the presentation of the exhibition "Great Chinese Calligraphy and Painting"

怪盖達第七三角 代成年一天内 雪章とおろをがす的風 時の うろうちいく、言と、 缯

The treatise of Lao Tzu "Daodejing" fragment / rice paper, ink / Tsaoshu style (grass script), 2018

Master class in Chinese calligraphy as part of the presentation of the project "Alone in the boat reading Lao Tzu" May 17, 2018



We would like to bring to your attention an interview with a member of the Professional Union of Artists of Russia, Yuri Ivanovich Koverdyaev, a man who is selflessly in love with the art of beautiful writing.

Yuri Ivanovich, tell us about your journey into the world of calligraphy. When did this hobby begin?

It all began unnoticed. At school, I really did not like penmanship lessons, but I drew a little, although it was, of course, at a child's level. In comparison to those who did nothing at all, I easily got excellent marks. Gradually, they began to assign me to write thematic stands for classrooms and slogans on red material for the holidays. Besides that, I loved the exact sciences, but the rest of the time I remained an ordinary kid - football, bicycle, skiing, hockey, fishing, street showdowns, etc.

After school I entered the Higher Technical School of Moscow named after N.E. Bauman but did not study long; I joined the army. When I left, my friends advised me to immediately admit to the army my ability to draw, and indeed it helped. The career of a paratrooper for me ended in one trip to the shooting range. They stopped the squadron, called me out of formation, instructed me to write on a stand in front of the headquarters, and so it began. Shortly before my draft, a new club was built, the regimental artist quit, and everything fell into place; they appointed me to this position.

There was always enough work in the club and on the territory of the unit, but when the squadron was put forward for training and jumping, I was with them. The rest of the time, I drew or wrote something. In order not to waste time doing work, I began to learn standard fonts: I took the «Pravda» newspaper and carefully rewrote it, copying the letters. Soon I realized that what I love is to write.

When I returned, I attended night school and began working at the Central Institute of Aviation Engine-building. I wrote technical posters, drew wall newspapers, and took part in the festive decorations of the institute and the adjacent territory. The first four years I worked there I combined it with my studies at the university (higher school back then).

Once classmates advised me to go to the next exhibition, and at the same time to read an interesting announcement. It invited workers of publishing houses into the studio of illustration, standard font, calligraphic font, etc. I was interested in it, but I worked at the research institute.



I figured it wasn't for me...I went to my superiors with a downcast head, but it turned out that we also have scientific publishing house. They filled out a job application for me and the studio accepted me.

The first year of classes was conducted by Evgeny Drobyazin. He talked a lot about handwriting and leading calligraphers, and sometimes showed writing techniques. By the end of the school year for the reporting exhibition, we did 2-3 works. When we came for the second year in the fall, we had a teacher replacement; to my joy it turned out that Irina Guseva, a famous calligrapher, a graduate of our Printing Institute, the Leipzig Higher School of Graphics and Book Art, would conduct classes. I already knew about her from the recently released album "Font Art". Our first meeting was funny. At the organizational meeting before starting the school year, she asked to show what we did last year. She was handed sheets of neatly drawn letters. I, having slipped from the back rows through the people sitting at the front, pulled out a sheet with English italics. She looked at it and immediately turned it around for everyone to see with the words: «This is what is required.» Then, paying attention to my genuine interest in calligraphy, she often brought books and manuals on writing techniques to classes. One day after the lesson, we as a crowd came to visit her and I did not want to look at anything other than bookshelves with albums by Albert Kapr, Jan Chiholda, Villa Toots and other classics of this art. I am very glad that after many years, my ardor did not subside, and at the first opportunity I acquired such books. Now I often look through them, discovering something new for myself.

At the time, I did not know how useful the experience of working in teams of font-designers would turn out to be. After the research institute, I worked at the Philharmonic Society for seven years, wrote concert advertisements, and along the way I collaborated with television educational programs and editorial offices. Concert posters are built according to certain templates, so very soon, I began to cut out frequently repeating inscriptions on large erasers and simply typing them in, reducing the time. I developed the method further to cutting out several lettersets and casting their copies with special liquid plastic (revultex) into plaster forms. When the number of these stamps exceeded two hundred, I felt the unfriendly attention of people writing next to me: my productivity exceeded the usual norm for them several times, and with piecerate wages, few would like it. But in the men's team there is no need to explain what my regular training in martial arts can mean, so things didn't move beyond verbal discontent, and people didn't dare to burn my "printing house", like Gutenberg's or Ivan Fedorov's. But for me, it was a practical lesson.

Along the way, I once again started studying art fonts in the same studios, led by the teacher of the Polygraphic Institute Mikhail Bolshakov. In 1989, by the formidable demand of Irina Guseva, to whom, as a teacher, I continued to bring my works, I took part in the USSR-USA International Calligraphy Exhibition. A year later, it came in handy to me when, after violent feuds at the Philharmonic, the next contract was not renewed with me. Heeding the advice of a friend I ended up in Goznak. It's also no coincidence, of course: I liked (and like) the composition of securities, so I often created congratulations and invitations in the form of banknotes. What I gifted left, but the work for the press had to be redone, while the first option was put it in the portfolio. After reviewing this folder, the chief artist of the Goznak Factory invited me to see him, and later on answered the annoying questions of new colleagues about where I came from (usually they don't invite just anyone into Goznak), mentioning the Soviet-American exhibition, which was exhibited in this period at the Artist's House on Krymskaya. In those days, the number of the official exhibition venues was ten times smaller, so it was worth a lot to be spotted at that level.

At Goznak, I really learned what image quality should be, got acquainted with the technology of printing securities, I realized that counterfeiting money was a futile and hopeless task, and later, working in other licensed printing houses (N-T-GRAPH, EPO), I could quite skillfully carry out any orders. At the same time, neither here nor in Goznak did I ever put



A Long Way to the World of Letters







away the pen for a long time and at the first opportunity tried to use calligraphic lettering in my current work.

How did you become a teacher?

Unfortunately, there is nothing eternal. After the crisis of 2008, the EPO printing house began to wither, and suddenly a new horizon loomed - a calligraphy competition for the 30th anniversary of the newspaper «Argumenty i Fakty». Thanks to the Internet, while the deadline for submitting work was still not reached, I saw what creations were sent there, and, as I once did in the studio of Irina Guseva, I realized that I had to act. By that time, I had already managed to run calligraphic congratulations of non-standard sizes on my friends; the "AiF" turned out to be the next in line. I wrote a poster of A-0 format, the jury liked the work, and it was sent to the 1st International Exhibition of Modern Calligraphy in St. Petersburg, the Academy of Arts, along with me. As in every new place, there I was a fascinated wanderer. But after three months at the re-show of the exhibition already in Moscow, at the Contemporary Museum of Calligraphy, I felt more confident, and even dared, at the advice of the organizers, just to sit down at the table and write in public: not everybody can work normally like this. So, I managed to get acquainted with the leading masters: Peter Petrovich Chobitko, Georgy Ivanovich Kozubov, Dmitry Ilyich Petrovsky, Evgeny Maksovich Dobrovinsky, Pavel Afanasevich Semchenko, Artyom Lebedev, Nadzhib Nakkash and others.

In winter, in early 2009, active exhibitors were instructed to write an application for admission to the Union of Calligraphers, each in their favorite style. I composed a petition, as was customary in the 16th century, and performed it on a birch bark using half-uncial in the corresponding spelling. Soon I received an order from the museum to write in the same style a phrase from the psalm of David. Having decided that writing one phrase was not serious, I wrote the whole psalm, and although instead of three weeks I worked on it for more than six months, I think the work was worth it.

Then, in 2009, at the next largest exhibition so far, Pyotr Petrovich and I talked as acquaintances, and he advised me to start teaching. In St. Petersburg, the school of calligraphy has been operating for several years, its graduates have long successfully led groups, and in Moscow there was somehow nothing of this kind. For me, then, these conversations were like a discussion of the flight to Mars: I never imagined working as a teacher. But you will not escape fate. The printing house withered away, I switched to a permanent job at the Contemporary Museum of Calligraphy, and very soon I had to plunge into what I had no idea about: conducting classes with 9 groups of students per week. Further, as in a joke: he explained so many times things that he himself understood. But I got the opportunity to try to at least roughly register different writing styles in their evolution, also a long-held idea.

At the end of the second academic year, I had to go on a long business trip with an exhibition of securities, and to replace me as a teacher I invited Artyom Lebedev, a wonderful, experienced professional.

Upon my return, I began to collaborate with Andrei Sannikov, a calligrapher, philologist, and candidate of



Joining application to the National Union of Calligraphers Birch bark, gouache, ink, acrylic, broad-pointed and pointed nibs, brush, 26x69 cm, 2009



Do not remember the sins of my youth and my crimes Birch bark, gouache, ink, acrylic, broad-pointed and pointed nibs, brush, 26x68 cm, 2009



Dedication to Irina Egorova Paper, ink, pointed nibs 60x180 cm, 2005 sciences in the School of Historical Calligraphy founded by him. He is also passionate about the evolution of writing. Here we found each other.

What are you working on now?

I continue to lead the school with Andrei Sannikov, teach, study manuscripts, and study the development and transformation of writing in specific historical documents. I am genuinely glad that I was lucky to live to see the Internet, digitized manuscripts and the opportunity to get them from foreign libraries right into my mind. So much that was incomprehensible in the history and technology of writing has become clear!

Recently a book on the basic styles of Slavic writing was released. In fact, this is a training manual that students have long demanded from us. But when this task was seriously set before us by the Directorate of the Institute of Cultural and Natural Heritage in which our school is located, there was nowhere to retreat. We were given specific deadlines, and we tried to fit into them. There was a 3-month delay. Of course, they could not have expected such speed and level of publication from the publishers: almost in two weeks they got a wonderful album, albeit small, but quite worthy. Quite unexpectedly for us, it was included in the list of winners of the contest "The Best Book of the Year 2017". Thanks to Andrey, he wrote and compiled information very successfully and modernly; it is informative and interesting for a reader of any level. As an illustration, I wrote letters in three main styles by the stages: uncial, half-uncial, and cursive. As it often happens, plunging into the work and realizing its depth, you quickly realize that many things that are very important cannot be included: either there is not enough time, or the volume of the publication will not allow it. In addition, some of the uncomplicated and understandable things are suddenly called into question. Students are of great help then, confirming or refuting with their efforts one reason or another. In general, the work is full of life.

What is the secret to learning calligraphy?

Outwardly, it is in a beauty. And in strict accordance with cultural, historical and performing traditions. And, of course, in systematic work. Occasionally, there are guys with unique talents. A young man of 9th grade once came here. He brought such amazing works. If our graduates wrote like this, I'd be happy. He studies independently at home, and he has such a sharp eye that he notices the principle of writing and feels the composition. His letters are not crowded and do not crumble. Excellent sheets come out from under his pen. He is a real golden nugget. I would be happy to convert him to calligraphic faith, but I understand that by doing this he will not earn a living.

Calligraphy is not a profitable business?

Irina Guseva in one phrase broke the illusion on the first lesson:

"Guys who want to make money using calligraphy may no longer come here." This is a calligrapher in the West, a





Gloria... Paper, ink, pointed feathers 29x42 cm, 2009

profession, but in our country, it is a kind of "adjective" to the design of a book, poster, etc. It is customary to treat a letter utilitarianly. "Write so that you can read it from a passing trolley," an old foreman instructed me at the Philharmonic. But it was more informational advertising, which has its own task. Exquisite inscriptions could be welcomed only in the design of the books or small prints of a certain subject. By the way, the number of the publishing houses, the printing houses, and, consequently, the printed materials were many times smaller. Accordingly, the need for decoration of the latter was also small. Easel calligraphy was not perceived at all. This type of art will be performed only by those who are in love with the process. Out of the whole team that studied at the courses, only I and Elena Vasilievna Epshtein-Orlova are professionally engaged.

That's why the enthusiastic amazement of visitors to the first exhibitions is not surprising, when the caller from the exhibition looks around in confusion does not know how to **Dedication to the teacher Irina Guseva** Paper, ink, gouache pointed nib, brush 70x120 cm, 2006

describe what he sees around him: it's not a picture, rather a set of letters, but the beauty is indescribable.

Now, thanks to the development and popularization, calligraphy, firstly, attracts new fans and students, and secondly, more and more loudly declares itself as a separate unique form of art. Calligraphers are taking part in various exhibitions, art and design projects. More often you can see beautifully decorated greetings, invitations, and other products of small graphics. It becomes fashionable and prestigious to use live writing for various celebrations. International and interregional contacts of schools are developing, masters are invited to conduct master classes, the process is in full swing ...

Who influenced you? Who do you think is your teacher?

I call Irina Guseva my calligraphic mother, and the man

A Long Way to the World of Letters



she studied with, Albert Kapr, my grandfather. The influence is, of course, exerted by masters of past generations, but modern youth, having gone through school and creatively comprehending the experience accumulated by the classics, are producing strong works, and it's worthwhile to take examples from them more and more often. You need to learn continuously; life is in the progress.

How can you learn calligraphy?

When you teach, you educate yourself very seriously: there is practically no right to make a mistake. You learn to understand what is necessary and not necessary. In a letter, as if working with watercolors, all movements should be well worked out; with one incorrect stroke - the sheet is ruined. There are beautiful works, but bad writing. The scribe's mastery is shown in the maximum identity of the same letters throughout the text. Therefore, it is necessary to begin with the setting of the hand, to ensure that a row of vertical strokes is smooth and rhythmic, like a piano keyboard, like harp strings, like a picket fence, in the end. Without this skill, letters will swing, dance, and do whatever they want, just not form a single beautiful text. At Yevgeny Dobrovinsky's school, for example, they write sticks for 2-3 months, but then any studied writing style is mastered relatively guickly and clearly. In general, each school has its own methods and its main direction. We cannot keep students at the initial elements for a long time; we rely on the individual endeavor of each one. Our task is to allow the practical evolution of writing from one historical style to another through the students' hands. I just don't believe that a person can be taught strong writing in 5-6 lessons. Still, the process of getting used to the correct rhythmic movements is much longer. With over 10 years of observing students I can confidently draw such conclusions.

And most importantly - the desire and love for the cause!



Scientists are still arguing about when written language appeared. Some say, referring to the discoveries of archaeologists, that the first proto scripting appeared as early as 7,000 BC. They cite three clay tablets with graphic writing of the «Sumerian» type as examples. Found in the territory of modern Romania, the tablets date to the middle of the VI millennium BC.

The time of the tablets' creation was established by an indirect method: radiocarbon analysis of objects found with them in the same layer. Later it turned out that Terteria's writing did not appear suddenly but was an integral part of the common pictographic writing of the Balkan Vinc culture (Danube protoscript) from the middle of the 6th - beginning of the 5th millennium BC. Currently, up to a thousand Vinc culture objects are known, on which such pictograms are scratched. The geography of finds covers the territory of Serbia, western Romania and Bulgaria, Hungary, Moldova, Macedonia and northern Greece. Despite the hundreds of kilometers separating them, the pictograms show an amazing similarity throughout the range of Vinc culture.

Be that as it may, the history of calligraphy is closely connected with the history of the development of writing. At first it was a pictographic script and some schematic drawings. Then, cuneiform appeared in Sumer. Only after that point did hieroglyphic writing appear in ancient Egypt and in China.

In 1962, during the excavation of the Neolithic settlement Jiahu on the Yellow River, inscriptions on tortoise shells were found that resembled the most ancient Chinese hieroglyphs. Also, ancient Egyptian hieroglyphs were discovered during the study of the pyramids and other archaeological finds.



Cuneiform



Birch bark letter



Egyptian hieroglyphics on the wall of the pyramid



Calligraphy in stone, China, 1,600 BC

With the appearance of hieroglyphic writing in Egypt and China, calligraphy begins its timeline. Unlike cuneiform writing, which was carried out by a certain set of wedges, hieroglyphs had to be written. The inscriptions were used mainly for ritual purposes and religious rites. It goes without saying that they were made carefully and with careful observance of the proportions of the signs. The term Calligraphy itself appeared much later, in ancient Greece. Kaλλıγpaφia means "beautiful handwriting". It is considered one of the branches of art. Calligraphy is often called the art

of beautiful writing. The modern definition of the calligraphy is as follows: the art of designing signs in an expressive, harmonious and skillful manner.

Thus, as a result of the development of writing, the appearance of alphabets, six types of calligraphy were formed:

Far Eastern or East Asian (includes Chinese, Korean, and Japanese scripts), Georgian and Armenian, Arabic, European, Indian and Hebrew.

In China, and then in Japan and Korea, the art of beautiful writing had become an important part of culture and a special genre of painting. In the 1st century AD Chinese artist and calligrapher Cui Huan wrote the first work on theorizing the art of beautiful writing, and one of the styles of Chinese calligraphy «grass script» formed the basis of the Japanese alphabet of hiragana.

After 1400 Korea's own written language, Hangul, appeared. It was developed by scientists on the orders of the then emperor Sejong the Great. But the influence of China at that time was so great that after some time this script was abolished and almost until the 20th century, Korean calligraphy was a mirror of Chinese.

Arabic calligraphy (Arabic «Hutt» or «Hutut») occupies a special place in Islamic art and originally arose from the copying of the Qur'an. For this reason, the written word in itself received a sacred meaning. According to Kazi-Ahmed ibn Mirmunshi al-Hussein (16th century), «the mystical attitude to the written word created an act in the Muslim East from the very process of copying of the Qur'an, an act that is closely related to the religious dogma of the forgiveness of sins.» Many medieval rulers vowed to make a copy of the Koran, but for this they needed to understand the basics of calligraphy. In the 9th century the Baghdad caliphs began to collect vast libraries and build special centers (Arabic «Dar al-hikma», the house of wisdom), where the translators and scribes worked. Due to this, there were libraries of tens of thousands of books in 13th century Baghdad. After switching from parchment to paper, a large number of masters began to copy the Qur'an and translate history and medicine books from the Greek, Pahlavi and Coptic languages. Some books already contained drawings and maps. Later, poetry collections, divans (genealogical collections) and other works of Arab scholars and poets appeared.

The history of writing in India dates to the reign of the first emperor Ashoka (3rd century BC), who proclaimed legal norms that encompassed the entire lifestyle of his subjects at that time. These legal norms were written in stone. Soon, two new writing systems appeared: Kharoshthi and Brahmi. It was the Brahmi that became the progenitor of the modern Devanagari font ("the font from the city of the Gods"). Religious texts were very rarely written with the help of Devangari and were originally accompanied by color drawings. The Indians wrote on copper tablets, tree bark and palm leaves connected through punctures with a rope.

The art of beautiful calligraphic writing appeared at the turn of the 15-16 centuries with the appearance of Muslims. At this time, schools and basic requirements for the work of craftsmen, materials used, paints and ink arose. Different styles appeared in different parts of India. For example, in Bengal, the Tughra style was widely used, while in the east of India and in Gujarat the styles of Tauki, Naskh and Rikaa were used. In the south, the Nastalik style was used.

For Indian masters, there wasn't much difference in which surface to do calligraphy on. They wrote on stone, paper, coins, fabric, etc.

European, Georgian and Armenian calligraphy appeared already in our era and was also closely associated with religion. Before the advent of printing technology, all





Pictograms of the priests of Dongba, Ningxia people, China

books were handwritten. This required a lot of labor and diligence. This was mainly done by priests, as the church was not only a religious institution, but also an educational one.

Today, calligraphy continues to evolve. The same computer fonts, which we do not particularly pay attention to, were developed by taking into account the millenary experience of the masters of beautiful writing. Yes, handwritten texts are becoming a rarity in the modern world, and this is another reason to carefully preserve and develop the art of calligraphy.



Pictograms of Nancy, China







Two leavtiful Elenas

Two beautiful Elenas: Alekseeva and Roytenberg talked about the importance of calligraphy and its place in the modern world, and shared the main trends and fashion tendencies. They also exposed the secret of the mathematical justification of proportions in the methodology of the Nizhny Novgorod school, and especially, for our magazine revealed the secret of how to turn your favorite work into a dream job.



Alekseeva Elena - graphic designer, calligrapher, and teacher at the Nizhny Novgorod school. She has been engaged in the art of beautiful writing for about 10 years. She was trained by such stars as Denis Brown, Yves Lettern, Brody Noschweider. She is a regular participant in exhibitions in Moscow and St. Petersburg.

Roitenberg Elena - has been engaged in calligraphy for 4 years, and has gone from a being a student to a teacher at Elena Alekseeva's school. She is the founder of the Chalk Lettering and Sign Painting Project in Nizhny Novgorod.

How did you come to taking calligraphy classes?

AE: In 2009, I happened to be at the Higher School of Design in a course taught by Yevgeny Maksovich Dobrovinsky, in which he showed a presentation about his school. In attendance were the first students (Yulia Harina, Sveta Gorodnichenko, etc.) who had studied there for several years. This was unusual and attractive for that time. I saw a trend, some power, and magic. I wanted to be involved in this, to do the same, and to apply this beauty in design. Arriving home, I began to study the book of I.T. Bogdesko in my free time — at night, in the dark, when I had small children.

For five years I was walking the road of a self-taught person, evading obstacles, and overcoming difficulties. It's difficult without a master to understand that it's not you who



Alekseeva E. «The unity of opposites.» Acrylic, ink, 65x140 cm. 2017

are mediocre, but just a nib scratching the paper, and you should replace it. There's no one to say it, but you are thinking about it yourself. Plus, at that time there was less information on the Internet than now. As a hobby, calligraphy for me ended in 2015. By that time, I was managing my own design studio, but the crisis struck: it seemed to me that I was not doing the right job for me, but instead, creating advertising spam that people throw in the trash. Moreover, when I had already tasted the "forbidden fruit" of the art of calligraphy, I wanted to continue. Having reached the end in doubt, I laid out a map of my own abilities on the table, looked at what I love, what I'm capable of, and among other provisions the art of beautiful writing turned up. When I thought about what brought me more satisfaction, I realized that it was calligraphy: in it I embody creativity, design possibilities, and even express myself as an artist. I wanted to continue my studies, but in Nizhny Novgorod there was no such opportunity. I thought it would be nice to create a school, invite teachers from whom it will be possible to learn and develop a flow of calligraphers in my city. To do this, I went to St. Petersburg and studied in English

Two beautiful Elenas



Alekseeva E. «Understanding. Read between the lines." Acrylic, canvas, ink. 2 m x 1.8 m. 2018

italics courses, taught by Sabina Aliyarova and Maria Skopina. I began to understand what the pedagogical method consists of. When I returned, an unexpected offer came from a friend to teach at a children's school. Of course, I agreed, and then we created a similar program for adults.

The school was presented as follows: I am not a teacher, but a student, as well, who studies the world of calligraphy with the group. One of the highest levels of education is the training of others. Guided by this rule, we tried to make essays on historical topics and analyzed each other's works. Immediately we began inviting good calligraphers - no one refused us. So, my path to calligraphy was through teaching methodology, where I turned from a self-taught person into a teacher in my own school.

RE: I showed an interest in letters at school; I could spend hours studying the logos of musical bands, redrawing them and trying to write my own words, and using the principles of building letters in the original writings. But I got into calligraphy consciously when I enrolled in a course taught by Elena Alekseeva. After a couple of classes, I began to worry that in a few months the course would end, and I would not have to attend school. Therefore, I quickly responded to Lena's offer to help run master classes and participate in

school life. A year later, I began to give independent classes to children, and later to adult students. Currently, I deal with all the newcomers who come to school.

What does calligraphy mean to you?

AE: Today, calligraphy for me is a literal language that can tell a lot to the viewer. It is very emotional, and close, in my view, to graphics and painting. It is able to reflect its time, and can talk about what is currently important. This is a hobby, and a job, and entertainment - this is a way of life. I am glad that this dream is coming true.

I wonder how fast things are changing. Recently, calligraphy was important to me in the form of technique; the ability to write a letter and create non-trivial outlying elements. Now I can forgive the author's errors in the technique; the main thing is emotions and the image created in the aggregate on the canvas. And this is more important than the quality of its components, although technology is certainly necessary. Experience allows us to distinguish between the deliberate error and the inexperience of a beginner.

RE: I think that I am only at the beginning of this



"Culture is not the amount of reading, but the amount of understanding.» F. Iskander. Ink, paper, gouache. 2017

journey. Calligraphy is what I am discovering every day. Until now, the delight of recognition does not leave me, and although some experience has been accumulated, I plan on continuing to open the world of letters further.

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What do you think of the Modern Museum of Calligraphy?

AE: It's great that we have such an international museum in our country. Now, calligraphy is slowly emerging in a separate independent area. A wide circle of people is actively interested in this art; many are trying and can already evaluate the work of masters, and an audience of connoisseurs has begun to form. And the fact that the Modern Museum of Calligraphy has appeared is timely and necessary, especially considering that it is the only one in Russia. Its collection amazes me: you can see the works of Russians, craftsmen from neighboring countries and other countries. This is a necessary place of communication for professionals and beginners, popularizing this type of art. I would very much like for the authors to share resources, communicate, and to create cultural exchange in this area.

RE: I was in the museum with Elena once, I think that it



Alekseeva E. "The purpose of art is to encourage people to do what they need and be aware of what they know.» L. Tolstoy. Ink, paper, gouache. 2017

has a very important function - it gives people the opportunity to get a general idea of calligraphy from different countries and eras. I am glad that in the exhibition space there are meetings with masters and mastodons of the art of beautiful writing, not only in Russia, but also at the international level.

How did you become interested in art?

PE: I have a technical education. I studied at the physics and mathematics school and before the 8th grade I was sure that I would become a programmer. Despite this, I always loved music, painting and theater. Starting in childhood, I went to art museums with pleasure, studied catalogs of exhibitions and albums of reproductions from the home library. I went to music and art schools, but it was calligraphy that helped to reveal my creative abilities. In the 9th grade, I was very inspired by the profession of a designer, so I decided to go to a technical university and earn a degree in Computer Graphics. It seemed to me a successful combination of programming and design.

AE: Lena has a slide rule in her head. When she was my student in the very first group, she calculated everything with this internal ruler, checked with the size of the square,

Two beautiful Elenas



and helped create a technique with a mathematical construction of a letter as the basis. Since then, Lena has been teaching newcomers, and I pick up the followers. It is a mistake to believe that if you do not have an art education, you will not be able to learn calligraphy. At a basic level, technology is best learned by those who can analyze

And what was your creative dream at the very beginning of the journey?

RE: I don't remember. There was this fierce interest and thirst for knowledge. It seemed like once I could master the information, I would understand what to do next.

AE: It seems to me that any person needs creativity. It is not uncommon when all the work consists of solving routine or technical tasks, and then the need to create is satisfied through a hobby corresponding with the abilities. Calligraphy does not require compulsory art education, and this is a fairly broad path for everyone, at least at the basic level of technical skill.

RE: I think that calligraphy is a very grateful activity that will definitely respond to your passion and bring happiness.

AE: For those who have never tried to engage in the art of beautiful writing, I say: "Try it!". Calligraphic talent is not visible clearly; you can bear it all your life and not know about it. Be sure to try, and perhaps you will find yourself



in a magical world where you want to stay for life. To be continued.

The World of Beautiful Writing Art

Alexander Vedenievich Boyarsky, a master from St. Petersburg, and participant in the 6th International Exhibition of Calligraphy in Moscow, spoke about his creative path. He has various writing styles and techniques and actively shares knowledge in his author's educational project (School of Beautiful Writing).

Alexander Vedenievich, how can you learn to understand and love calligraphy?

I think everyone can understand calligraphy at the "like - dislike" level. However, in order to penetrate the world of the art of beautiful writing, it is necessary to learn some historical fonts, materials, and maybe work for a bit in order to understand how to write with a brush, sharp or flat nibs. Then, there are simpler fonts, and more complicated ones. Going deeper into the topic of calligraphy, you gradually come to the level where it is already interesting to begin to improvise.

Recently I wrote a sketch and one person asked: «Alexander, is it italics?» But I look at it and see: the first letter is from Italian italics, slightly improvised, the second is very similar to the half-uncial "A", the letter "P" is from somewhere in English, and the next from the uncial. All of this is tied to Italics. It turned out to be





a mixture of fonts, but everything looks harmonious, compositionally sound and whole.

Do you keep track of changes that occur with your own work? What are they?

Sometimes I revise the work that I did several years ago. I think how I would have solved this or that sketch now. There are works that I still like and some that I would remake or solve otherwise. The sketches and texts that I am writing now have technically become deeper, the range of fonts is always expanding, and each new addition of handwriting quite strongly affects the rest of the fonts. I devote a lot of time and training to the search for new forms of letters; I am looking for some unexpected solutions. This is a promising direction. Children who have just come to calligraphy often follow the path of "instant creative selfrealization". I understand that now is such a time where we need everything quickly and immediately, but I think that truly beautiful calligraphy should be based on a serious basis.

Now on the Internet there are a lot of examples of inept, ignorant calligraphy and lettering. There is an opinion that historical fonts are outdated and of little interest. However, even in computers, we see a huge number of fonts based on historical forms. Even the font that this interview was written in.

Nobody has canceled the fundamentals. As an illustration of what

The World of Beautiful Writing Art



has been said, I will quote the phrase of the excellent master of calligraphy, Villu Karlovich Toots: "Extreme does not mean progressiveness, although it makes such an impression."

Do you have any favorite fonts?

There are fonts that I'm currently working with. Suppose one day I write sketches in one font, and the other day I use a different font. I recently conducted an online training called Italian Gothic Style Italics. This is a synthesis of two fonts: "Italian italics" appeared in the 15th century based on the handwriting of the Vatican's calligraphers, and "Fracture", which was forming from the 15th to the 17th century. And as practice has shown, both fonts complement each other perfectly. And today, I have been training the American Spencerian italics all day. I am for a variety of techniques and fonts. I don't understand how you can work only with a sharp nib and ignore flat tools, or vice versa.

Do you think your works through or do it spontaneously?

This depends on the task. There is, for example, commercial calligraphy, where certain rules exist: readability, a certain font, and so on. And creative calligraphy, which does not have such a framework. A person writes how he thinks, how he feels, and with the emotions he experiences at a particular moment. Sometimes the work is thought out in advance, the composition is analyzed, and the font, tool, and material is carefully selected. Often, work can be written for more than one month. And it happens that in one evening you can create several sketches, completely spontaneously and easily, by using the most daring and unusual decisions.

Who comes to calligraphy and why?

I have been teaching for quite some time. I often ask: "Why do you need calligraphy?" Many say they do it



for themselves and for the soul. More often people who are involved in design, wedding calligraphy, and lettering come. Also, practicing calligraphers turn up to improve their skills.

What are you working on now, are there any projects? There are always projects; it doesn't happen that I've finished something and don't do anything. Sometimes you write, you write, and you can't stop, as if some kind of flow is in progress where you have to put everything on paper. And there are protracted projects when I did something and postponed the work. There are days when there are no formulated ideas. But there are big pluses in this situation: you can train and copy unique patterns, which allows you to learn from the experience of great calligraphers. In this training, you feel and even see the movement of the master's pen through each bend of the letter. It is of enormous benefit.



With Wings Attached to My Back

Viktor Anatolyevich Novikov is engaged in illustration, icon painting and calligraphy. He leads beautiful writing courses at the City Center for Creative Leisure, located in the Russian Palace of Interests in Sergiev Posad. The artist shared the history of creative rise, talked about the connection of calligraphy to other types of art, provided interesting information about the «Literally» exhibition and gave some tips to beginners.

Victor Anatolyevich, tell us a little about yourself. At the beginning of your career, did you participate in the League of Crimean Watercolorists, work in the academic direction, or aspire to experiment?

Yes, there was such an experience. You need to understand that it was not academics who gathered in the League, but free artists due to common interests. We did one exhibition, a second, and then decided to officially formalize our activities.

Since childhood, I have been fond of drawing. I graduated from the Design Lyceum at the Center for Technical Creativity in Sevastopol and entered the Kharkov State Academy of Design and Arts. I got a classical education, but since I studied at the department of graphics, there was always a convention there. In the learning process, there were many developmental paths, and every instrument that fell into my hands shaped my style.

Then I studied at the Icon Painting School at the MSA. In 2015 I was admitted to the Union of Artists of Russia.

But how did you go from graphics to icon painting?

This is destiny. I also sometimes wonder, "Why did this happen?" My future wife talked about the school and I really thought about it. The icon-painting tradition is an interesting style, and personal impressions overlapped. So for some reason I ended up here.

And how did you move away from the icon to calligraphy?

I'm not moving away from anything, just adding. I'm still doing graphics, icon painting, and watercolors. It all depends on the mood. Calligraphy is with me constantly, as I teach it in courses. Now a personal exhibition is being prepared from various works. And where did the interest in the art of beautiful writing come from?

The main role was played by a certain charm of a letter, sown at the institute already. One day I learned that Archpriest Pavel Velikanov was offering to conduct courses in the art of beautiful writing. When I heard the word "calligraphy", something woke up in me; I felt a kinship of the soul. Now I choose what to do depending on my mood: watercolor, tempera or calligraphy. This is more difficult, because one should be responsible. It is necessary to develop everywhere, but I try.

And what is calligraphy for you?

This is one manifestation of how a composition can present itself. I have to repeat myself: as an artist, I have an inner desire to do something. At the very beginning, there is no picture, only aspiration, and I don't know what will be. Gradually it takes shape: image, miniature, work corresponding to the event. And sometimes it happens to be calligraphy.





I study it in terms of how you can work with building a picture. I have already tortured the students with this. I don't want them just to write beautifully, but also know that it's necessary to be interested in the different aspects of the process: what tools to use, colors to apply, how to place, etc. I myself really like it all.

What do you get from classes?

Extraordinary pleasure and enlightenment. In addition, one of the directions of my work is teaching. After class, I come home as if with wings attached to my back.

And who became your calligraphy teacher? Whose work was imitated at the beginning of your journey?

The work of Yves Leterm. He came and gave an intensive course, but I only found out about this afterwards. He starts working unusually: for him, calligraphy is not just letters on a white background. Yves Leterm is a student of the famous Brody Neunshwander, creator of the performance "Black and White Silence".

Relying on your own experience in studying and teaching, what do you think you should start classes with?

Teaching didn't come easily to me and I came to the conclusion that you just need to give a person a round brush in his hands in order for them to try to write something. If the student understands that there is beauty in the letter, then everything will work out. Although the historically widepointed tool was the first, the brush is more familiar to the hand. A beginner looks at a sharp pen and does not know what to do, but he knows the brush. The joy of work gives an impetus to further development; if it does not work out, then many do not want to develop further. Systematic lessons and repetitions are important, but many may simply not wait for success, so beginners need positive reinforcement.

In your work, you often use ink, a broad-nib pen and a brush. What is the reason for this choice?

I like to combine basic tools, since each has unique expressive means. I like to experiment; for example, now I often use a spatula. In general, artists often use strange tools and materials. They often go to the pharmacy or to the hardware store for materials that they will later depict something with.

And how can you characterize your style?

This is the trickiest question. Recently, one person helped me by saying that it is more of an expressionism style. I am not a realist and I am not writing from nature, but when expressing and recording my inner feelings, the more tools I have to serve this, the better.

What was the inspiration for the ASKME series? It's such an interesting contrast of an emotionally written letter and canonically executed text.

The idea is to try to adopt an expressive Japanese



Alexey Yurievich Shaburov and Victor Anatolyevich Novikov



Paper, Gouache, acrylic 25x38 cm. 2017.

approach to writing. Although I did not use a round brush, but a flat wide brush, I tried to make movements in Japanese style and combine them with the updated European writing. Thus, I wanted to reconcile the East and West in the work.

In some of your works there are unusual fusions and separations of words, as well as unexpected hyphenation. What is the reason for this?

In calligraphy, this is not the main thing. I'm an artist, free from the word. If you look at old books that were written by hand, there were no hyphens in them for the sake of saving space; they wrote the line to the very end.

And where do you get the lyrics from? Are these your lyrical works?

Yes, often these are my poems. The fact is that it's easier, because they are always at hand and sometimes born during the process.

Do you have a favorite letter?

From the Latin «g» is very beautiful, but from Russian I want to love the «ж».

Do you have any favorite works of your own authorship?

Yes. When we were just hanging up the works, my son Kolya went up to one and said that it was the best. It's name is «Opportunity». It consists of fragments of poems, is cozy, but also has elements of avant-garde.

What project are you working on now?

I'm getting ready for a personal exhibition. In addition to painting, there will be large-scale calligraphic works.

I also want to make an exhibition next year that is like the «Literally» exhibition. Such exhibitions need to be held; this is a very good incentive. I was surprised that the students were preparing paintings specially for the exhibition, because I had seen worthy old works. But everyone was inspired to do new, serious ones. So, it gives motivation and promotes great growth.



Paper, Ink, acrylic, 28x38 cm. 2019.

And how do you determine what works will take part in the exhibition?

It's complicated. I usually have a stack of works I pull out. Then, I listen to the inner sensation of each work and select what resonates. I could have shown more of my work at the «Literally» exhibition, but why? It would have turned into a personal exhibition; our goal was different.

What difficulties arise in the preparation process?

Technical: to make advertisements, labels, etc. It is necessary to think everything through, to prepare a table, etc. It's much simpler to work. It's easy to draw and design.

Do you think it's worth highlighting calligraphy as a separate art form? And why?

Yes and no. It is necessary to listen to the wishes of the author himself. At first there is a training stage, then a person already writes well and can reach the level that everyone gasps. However, if he does not continue to develop as an artist, to work on the composition, then he will stop developing.

Painting and calligraphy are not the same thing. A painter came to me, but he did not succeed. You need lightness in the hand, otherwise it will not work. For me, graphics are not classified as painting; the creators have different thinking. And to be a calligrapher, you need to feel how the line can end. In oil painting, a brushstroke is something vague, but in graphics and calligraphy it is important to understand how you end the line. And the Japanese feel it very well; they bring it all to the end and put something into the signs. Internal aesthetics and perfectionism are important, otherwise no miracle will happen.

Is it impossible to become a calligrapher without art education?

Maybe! Like an artist without an appropriate education. If a person takes a brush in his hands, like Van Gogh, and wants to go into the world of painting, he can. Anyone can achieve a lot; you need to analyze the works of

With Wings Attached to My Back



«**After».** Paper, Ink, Applique, 22x20 cm. 2019

the masters and work a lot. But what is paramount is to learn to analyze. Education can be unsystematic, but some kind of impetus is needed.

Where can one study calligraphy?

The easiest way to start is on the Internet. Then go to the Contemporary Museum of Calligraphy, look at the paintings and remember the names. If a person does not set a bar higher than writing an ideal work, and ideal in the sense of correctly written and composed, this is enough. This level is not the first, but the second grade. The third is when a person thinks, doubts the end point and looks for a combination of tools and components. Calligraphy is practically painting; you can create color combinations and discover compositional finds. That is when art begins. If this is a good fit for someone, then calligraphy should be singled out as a separate art for him. If he does not seek to develop, then it becomes a craft or a "right" print.

And what qualities should a calligrapher have?

He must be a good person. Unfortunately, we must state the fact that a person's genius is compatible with a lot of things. There are talented masters who are unhappy and succumb to passions, drinking, etc. But if it wouldn't have happened, maybe, there would be no genius himself? Either I'm not a genius, or I still don't understand something in myself and the villain is still somewhere...but for calligraphy, it's enough to be good.

What future awaits the art of beautiful writing?

I hope that calligraphy will take its place, appearing in schools and institutes. Artists at the university are given



«**I have Met.**» Paper, Ink, acrylic. 100x100 cm, 2018

something similar in the course of the font, but this only covers a short amount of time. I hope that this will result in a separate area that helps a harmonious person to develop.

What will children learn from calligraphy?

It gives an aesthetic education through which a child understands that the letter cannot be neglected. It is necessary to protect writing, the whole culture, and therefore, a person should be treated with respect, as well. If a mathematician will engage in exact disciplines, and in sports, and in music, and calligraphy, this will not hurt him. Everything should be in a complex. I do not want to say that it is only necessary to develop the art of beautiful writing; it is necessary to develop everything. For example, in the yards, one child runs with the ball, another reads a book, the third climbs the rope, and the fourth is engaged in calligraphy, as in Japan.

What are the current trends in calligraphy you sense?

When a calligrapher writes a hieroglyph, he believes that he can change it. We, too, must understand that we can, by learning by what laws the letter is built upon, modify and transform them, creating a new one. I try to move in this direction. For the Chinese and Japanese, calligraphy is fine art, and for us, for the European mentality, letters are unshakable. We need to search for a new solution. There is an exercise, the essence of which is to write a certain letter several dozen times. Well-known options come first, and then the fantasy begins. And that's great! I hope that calligraphy will move towards this creative freedom and we will all become, in a good way, Japanese.

So, you need to go ahead and look for something new!





Vladimir Alexandrovich, you are a living legend. Tell us a little about yourself.

Я родился в 1924 году, был разведчиком артиллерии во время Великой Отечественной войны, принимал участие во взятии Берлина. Отмечен 15-ю наградами: двумя орденами Отечественной войны II степени, медалью «За боевые заслуги», орденом Красной звезды и др.

После войны окончил Казанское художественное училище, принимал участие во всерl was born in 1924, and was in reconnaissance artillery during World War II, took part in the capture of Berlin. I was awarded 15 medals: two orders of the Patriotic War of the II degree, the medal «For Military Merit», the Order of the Red Star, etc.

After the war I graduated from the Kazan Art College, took part in the All-Russian, Republican and All-Union exhibitions. But at seventy, my life changed: I discovered the world of calligraphy.

I will tell you one thing. When I was in Moscow in the nineties, I decided, as a beginning calligrapher, to go to the Museum of the East, to study how the Tugras were made. You would not believe it, I walked around the entire exposition, but did not see a single person. It turns out that the eastern world forgot about this type of calligraphy. And I'm trying to remind them.

In Tatarstan, Najip Nakkash began to restore the Tugras. He works in the traditional form, as the masters did centuries earlier. I even turned to him for lessons.

In 2000, I was lucky; personal exhibitions were held at the Museum of the East (under the supervision of T. Metaks) and in the Egyptian cultural center "Nur Islam" (curated by J.-S. Marcus). Usually in Moscow they offer halls for 13 days, and my works hung for 44 days, there was a large flow of visitors. And then the government of Tehran invited me in December of that year to participate in the VIII International Festival of the Quran and Calligraphy. Among the invited were representatives from 17 countries, and there were over a thousand local participants.

I was immensely glad that I, as yet an unknown calligrapher, was invited to a huge complex with my works. Before that, I didn't know exactly what I was doing. Only there I realized: you should not look at anyone, you should do as



A Living Legend





you please. Surprisingly I got second place, and the first was taken by a participant from Malaysia. He even wrote to me as a keepsake: "How nice to meet my brother, a devotee of one religion who, respecting it, develops art further." And so since 2000 I have become free, I began to allow creative experiments. Cultural exchange is important, it is impossible to live in your own swamp, you need to see the world in its diversity.

I exhibited copies of my work in the lobby of the Council of Muftis of Russia, participated in the second interfaith exhibition «With Faith, Hope, Love.» All works are imbued with a call to peace, love, harmony. It is important for me to show the significance of these categories, to convey them to people.

In 2003, I was recognized as a national artist and honored art worker of Tatarstan and the Russian Federation. Three years later, I participated in an exhibition tour in the largest cities of Syria, Egypt, Lebanon. I had to go to China, Laos, South and North Korea, Mongolia and then back to Russia with my exhibition, but unfortunately, my health did not allow it. However, now I am full of energy and I want to create.

It is very honorable for me that my works are in the Museum of the East in Moscow, in the Russian Center for Science and Culture in Cairo, in the Veliky Bulgar Museum-Reserve, in museums inTatarstan, and even in the collection of S. M. Khatami, the former president of Iran.

And why did calligraphy attract your attention?

I don't know why I started studying it. Until I turned 70 years old, I tried my hand at everything: in painting, and in tempera, and in watercolor. I painted portraits, landscapes, easel paintings of all kinds, created etchings, woodcuts, etc. I went through all kinds of art, I only did not try sculpture. And something in my sould responded to calligraphy.

The Arabic alphabet is a unique alphabet in the world. Take, for example, German: there is a classic font and Gothic.



And in Arabic there are more than 20 fonts: kufi, suls, naskh, etc. Each letter in a word is written differently depending on its position, such a balancing act.

This is a traditional writing. From the age of 5, boys usually began to be educated by teachers, with rods and punishments, they forced them to write letters according to the canon, in small squares, as if they created a robot. The calligrapher could not depart from the canons.

I believe that an artist should experiment. What is Allah? It seems to me an abstract entity. The emblems of Allah and Muhammad artists have repeated for one and a half thousand years without changing. And I have written them in different styles. I have nothing to do with Sharia, I have nothing to be punished for, I am a free artist, I imagine that.

One day, my manager saw an album with Islamic calligraphy at an international book fair in Moscow. When I found out that the name of Muhammad was spelled in an unusual way, I was surprised and asked him to buy it and bring it to me. I looked at it at home, it turned out that my work was in this book!

I have nothing to do with religion, even though I was officially recognized as a brother of Islam. Just in 2000, when I met Rashid Bat, he and a sheikh from Tunisia signed such a document. Bat and I met eighteen years later, we had an exhibition in September this year.. In fact, it is a complicated story.

My student, Gulnaz Ismagilova, participated in an exhibition in Algeria. Her work caught Rashid Bat's attention and he gave her master classes in the afternoon for 10 days while the exhibition was on. Then they exchanged contacts. Later, I was visiting her, looked at some photos from Algeria and saw a familiar face, that same Bat from Pakistan! She wrote to him about this, the calligrapher was very surprised that of all the participants in the event, it was my student who was noticed. And so we got in touch. And in September, foreign calligraphers were invited to the Kul Sharif mosque, among them were representatives from Saudi Arabia, Pakistan, and, of course, they called Rashid. So we met after so many years!



What is calligraphy for you?

I perceive Islamic calligraphy. While I use only seven fonts, I also change them, I invent my own. Even at an exhibition in Tehran, elders whitened with gray hair in black turbans approached me, they were surprised with the works: I wrote the name of Allah in a spiral, and there was no such format. It's like a kind of spiritual funnel that you fall into, spinning in a spiral.

Who do you consider your teacher?

As I said before, I learned a lot from the wonderful calligrapher Najip Nakkash. He is also an Islamic scholar, translator of ancient Bulgarian literature, a professional philologist, subtly feels the beauty of the word. When I started to engage in calligraphy, I was advised by the doctor of philosophical sciences, Islamic scholar Gulnara Baltanova.

Unfortunately, I still do not read and do not speak Arabic. I use ready-made texts, it's hard to learn, because I was shell-shocked.

A Living Legend



And whom do you consider your students?

Of course, Rosa Khuzina and Gulnaz Ismagilova. They create very talented original works. I am proud of them. I was especially pleased when the students were accepted without my support to participate in the International Exhibition of Calligraphy, and got a chance to leave their work at the Contemporary Museum of Calligraphy in Moscow.

What does calligraphy give to the world?

The Eastern alphabet allows you to express your feelings through calligraphy like no other. I do what no one does. Usually in a tugra they write a few words, draw flowers and patterns. I tried traditional writing from the beginning, but I realized that I wanted the psychology of a person, his intellect, individuality to be expressed through the tugra. To do this, you need to give at least some hint to the viewer, then it will be interesting for him to unravel the history of the person in the picture.

In creativity, I am always go by beauty; it is necessary in the world. Everyone aspires to it, transforms. And calligraphy is exactly what creates it, the beauty.

What are you working on now?

On the tugras, of course! How do you like the tugras for my students? I try not just to convey the name in Arabic in



three words, but to convey in any way the character, interests and worldview of a person, to show him a phlegmatic person or choleric, etc.

For example, my student works wonders: with the help of a camera he can depict half of Kazan, Paris or Naples on one page. He is looking for the highest point in the city, by any means he gets to it and makes a panorama, and where he doesn't succeed, he draws it by hand. This is his camera, under the lens of which the Eiffel Tower cringed with fear, but at the same time his tugra, here is the name and surname.

I always try to approach each work with a little humor.

And this is my future tugra «E Vlademir.» I have not shown it to others yet. At the same time, I will be Vladimir, as recorded in the passport, and E Vlademir: only one letter in the word has changed and it was added at the beginning. This is both a first name, a pseudonym, and a last name. This is due to the fact that periodically I change my image. And now the time has come.

I have been experimenting all my life: before, my painting was realistic, I made great genre works. I went along almost an entire BAM, drove and immortalized it in work. I have a lot of stuff. I love the unusual: old works were idle in the workshop, I pasted them, designed them, and made calligraphic signatures on top. Turned out very unusual.

So do not be afraid to experiment! Create, write and develop!
The main thing is to start and head towards the goal

Khuzina Roza Raysovna, a talented calligrapher from Kazan, gave an interview specifically for our magazine and talked about her new, but already successful path in the world of the beautiful writing art. She also showed some works and shared her future plans.



Rosa Raysovna, how did end up doing calligraphy?

As a child, I always painted. However, these were ordinary children's works; I wrote letters. But in the 9th grade, I began to get seriously involved in this and entered the Kazan Art College named after N. I. Feshin. In 2009 I entered the Naberezhnye Chelny Institute of Social and Pedagogical Technologies and Resources.

I searched for myself as an artist for a long time. A wonderful chance helped me: in 2005, at an exhibition, I got acquainted with the works of Vladimir Alexandrovich Popov. As soon as I saw them, I got covered in goose bumps, so great was the influence of the surahs and the Quran. 10 years later I was lucky enough to meet Vladimir Alexandrovich personally. Before that I knew him only from his works, which I was inspired by.

This is close to me, and thanks to Popov's works, I found myself as an artist. Now I am studying under Vladimir Alexandrovich and continuing along his path. I'm amazingly lucky! He does not take people as students. A friend introduced me to him. She is a journalist, who at the time was preparing the material for publication and invited me to help photograph his work. When I went into the workshop, he showed interest in my hobbies and asked me to show him my drawings. We meshed well: he became interested in me as an artist and as a person. I began to bring Popov sketches, and he gave me prompts, taught me, and directed my work. Now I am progressing further and further.

And was someone else your teacher?

No, only Vladimir Alexandrovich. He is a very kind, patient and generous master. Almighty helped me with him.

What is calligraphy for you?

It is the art of beautiful writing, of neat handwriting. It is like music that you write in one go.

Do you think you need to work on inspiration or on a schedule?

Only by inspiration, because the muse does not always

come.

Tell us about your creative process. What are its features?

Someone immediately writes with a pen, someone sketches and outlines, and I have my own technique: first I outline the contours and then I paint. It's easier for me to just write the text, at first, and then convert it into a picture.

And how do the images and ideas for work come?

I read the Quran. At the same time, the images arise in the mind. The meaning is very bright there. It is a pity that although I can read a little Arabic I still do not understand it yet. I still study it like a foreign student.

Why do you prefer verbal pictures to traditional writing?

Everything is interesting to try. I am ready for experiments. I haven't used some of the techniques yet, but I really want to. I'm interested in everything related to art. I like to learn new things. I have not yet mastered Gothic and the Cyrillic alphabet, but who knows. Maybe suddenly there will be ideas in this direction? You should always try, attend master classes, and progress.

What kind of a person should be the one to decide to connect his life with calligraphy?

What is important is talent, aspiration and purpose in human life.

What is your purpose?

I want to create my own exhibition. Now I'm making small steps to my goal: one by one I create works, which accumulate. My dream is for my mother to come to the exhibition and see what I achieved.

I want people to see the beauty. Our whole life passes in gray colors; there is not enough brightness around. I believe that by seeing calligraphic paintings, a person will be inspired. After all, with our works we praise the Almighty and show the beauty of the world to others.

The main thing is to start and head towards the goal





Grandma Gulfira's Tugra

How does calligraphy affect you?

I calm down, because the Quran is a holy book. It's not just words, but the scripture of the Almighty. The feeling is like meditation. When drawing, you completely immerse yourself in calligraphy.

Do you believe that calligraphy aids development?

Of course. It affects vision: you are focused, constantly move your eyes, look at vocalizations, etc. Calligraphy also contributes to the development of fine motor skills.

Would you like to teach someday?

It seems to me that so far there is not enough knowledge to transfer everything to the other person in full. I'm just studying myself. I also want to learn lettering and other techniques, since I've been doing all this just for three years. So far, I'm participating in various exhibitions where they invite me. I already have 20 exhibitions behind me.

And what is your favorite thing in the process?

When the sketch turned out well - you rejoice. Just as bearing a child: you think and «give birth» into the world. I paint the way I feel colors; images come from within.

And how long does making one painting take you?

It all starts with a sketch. At the beginning, an idea comes, then you look for a form, do sketches, etc. Maybe

In the name of Allah, the gracious and merciful

about a week.

And where does one start to take classes in Arabic calligraphy? What should they be focused on?

First, you need to learn the alphabet, of course. It's like the basics of learning Russian or English. Then you need to master the spelling of letters in different styles and understand their structure. It is also very important to find your teacher; there are a lot of courses now. And slowly move forward, progress.

Is it possible to learn calligraphy over the Internet?

If there is a goal, then yes. However, I believe that live communication is much more important. The teacher next to you will show everything, explain, and correct.

And what can you wish to those who love calligraphy?

The main thing is to start and head towards the goal.



Ekaterina, how did you come to calligraphy?

Probably from the love of the pen as an instrument. I loved to draw with them. Of course, the fact that as children in elementary school we wrote with fountain pens influenced me. I remember well, that in high school we were allowed to use ballpoint pens and I did not like it, so I continued to write as before. In the art school, we had the discipline "Fonts", where we worked with poster nibs. I was not interested back then, but a flat pen, in some way, sunk into my soul. All of these, probably, influenced my choice of tool for creative drawing. I again was pulled towards the pen, both flat and sharp, and its unification to metal, paper and water.

What did you draw with a pen?

There was a series of works called "Rain in the city", which were semiabstract drawings of Petersburg houses (pen, ink, watercolor). The city for me is, first and foremost, houses, embankments and bridges. In these the soul of the city can be found; this is what opposes the pathos and cold of monumental imperial buildings. I liked the way the architecture turned into a stroke of a pen. Later the words (names, captions, lines, and verses) began appearing in these graphics. They were a veiled part of the drawings, a continuation of windows and arcades. And once the house did not appear, the color did not appear, but one verse appeared.

The poem becomes a drawing. Its rhythm extracts its image on paper. The pen carves it. Such works appeared only in my lyrics, perhaps, because I have the right to do anything with my words.

This, of course, is not calligraphy. It is graphics; the text is written in it in one



Calligrapher magazine managed to talk with Ekaterina Markovna Zarkh master from St. Petersburg, a participant in the International Exhibition of Calligraphy project.



House on the Moika



Petrograd side



A Sun-Horse

way or another in its own handwriting. I do not know how to identify these images. Drawings by words. More often they are abstract. The texts are not readable.

That is, the poems in these works could not be read? Why?



«I'll remember»

They should have been hidden, according to some inner meaning. The poem, as if abandoned by itself, plunges into chaos in order to defeat it and take a different shape. Even though the texts cannot be read, each word is written absolutely clear. Every line, every stroke carries the sounds of words...I know inside myself, that I have no right to touch



"Excess of the heart"



"Resistance of a candle fire to the light"

the paper with the pen accidentally, for any reason, without being in a state of absolute concentration. And I can write only in silence.

The technique does not tolerate corrections. Often, I write with indelible ink, so that it is impossible to even slightly change the trace of the pen. Sometimes the movement takes you in the wrong direction, and the established connections change and crumble immediately. Sometimes it's as if in life, a step has been taken, has already been recorded, and you can't pretend that it wasn't. Errors cannot be corrected; Subsequent entries and choices will be determined by this.

Such works probably seem obscure or not entirely clear from the outside (it is surprising when someone is really interested).

How much time does it take to create a work?

It varies and depends on the situation. Sometimes it takes a couple of weeks or a month. There is one work that I have been returning to for five years already. Twice there has been a feeling that it is finished. Then you put it away, take it out again at a later date and no, it isn't finished! You continue to write again. No other way is allowed.

Do you only write in your own style of writing?

For a year now, I've been studying different ways to do it. In 2009, I became a member of the International Exhibition of Calligraphy. Many of the works presented are amazing not only in an aesthetic sense, but in a sense of true art. Getting to know the different cultures of handwritten fonts, from time to time, the desire to do calligraphy as it is appeared, but the thought that it can lead away from something of your own and interfere has stopped me. However, a year ago, at the VI International Exhibition, I came to a creative meeting of one of the calligraphers - a great master. His story was so infused by such love and interest in life, and at the same time it was deprived of any pathetic elements. Particularly after that I wanted to start learning to write in not just my own handwriting.

What have you learned this year? What fonts did you master?

Just uncial and Italian italics. Italics evaded me for a long time, but now it is no longer at a shameful level. I want to study next: Russian uncial, half-uncial, cursive writing. To write the poems of one of my favorite poets, I will need variability of these very Cyrillic fonts...

Do you feel any transformation inside or in your graphics after these classes?

Yes, I feel more opportunities for hands; micromovements are becoming more diverse. And, most importantly, the anxiety left, which could distract from the necessary and discovered forms of my creative expression. Any experience in which there is effort only enriches.



"When the sun shines, I will survive"





The story of the painting "Megapolis. White noise " by Elena Vladimirovna Alekseeva.

"The painting "Megapolis. White Noise " was made in the manner of expressive calligraphy, using gouache, tinted paper, a pointed pen and non-standard instruments.

The work arose from the desire to convey a sense of contrast between sophisticatation and fragility, and something large-scale, pumping and overwhelming. It's as if a person, who had been washed away by the frantic and aggressive pace of a big city, is trying to maintain their integrity, but at the same time comprehend the environment. I had the idea to recreate the rhythm of the metropolis with its white noise of opinions, thoughts, and events. From the juxtaposition of the elements, static and dynamic, personal and social, microcosms and macrocosms, harmony is created. This is transmitted by an alternating combination of barely visable and accented lines. It is important to note that the picture did not freeze; it seemes to draw the viewer into its own space, inviting them into a wordless dialogue in the space of timelessness.

One can hardly distinguish the lines of one of Tsvetaeva's poems in the work. However, creating the readable text was not the ultimate goal, on the contrary, I wanted the viewer to experience his own emotions when he was examining the canvas: joyful or melancholic. It shows the confrontation, the contrast of the personal, subtle and quiet «you vs me» dialogue, like a melody of speech, thought, in a large multi-layered and confused world.

In an early version of the picture, sepia tones dominated, but after some time I managed to repeat the composition in black and white. By hanging it vertically on the wall (the picture was originally perceived in a horizontal arrangement), I noticed how original this solution looked, and decided to leave it."





Since childhood, Karina Butenko has dreamed of being an artist. She entered the Institute of Art Education, where she met N.N. Taranov, and this meeting completely changed her life. The girl was interested in calligraphy, studied at the school of the art of beautiful writing, even held her own exhibition in Volgograd. Now she is graduating from an institute, works in the field of graphic design and shares her original perspective on the world of calligraphy with others.



When I entered the institute, in my major there was a subject devoted to the art of calligraphy, which was taught (and is being taught) by Nikolai Nikolaevich Taranov. I saw a large number of works by students and masters. I was fascinated that by means of a graphic sign, a letter, you can convey and capture so much.

fact that people are tired of seeing typesetting, mechanical fonts, because they do not show craftsmanship. A beautiful letter could fill this void, because the creations of different masters are absolutely unique and original. Now calligraphy and lettering have thoroughly penetrated the field of design, they enrich visual communications. It is great that this art has reached the scale of modern material culture.

What led to calligraphy?

As soon as the long-awaited classes began, I was completely unable to write, which greatly fueled my interest and I began to study hard. Of course, the fact that on the world stage this art began to occupy a special position, began to attract more attention and interest. I think this is due to the What is calligraphy for you?

Very original art. I like that in the works of different masters you can see not only quotes, but also themselves, the author's uniqueness. This is what is easy to notice and feel for people who do not understand this type of art.

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«When a person does not know which pier he is heading for, no wind will be favorable for him.» Acrylic, paper. 2018



«**The future.**» Ink, watercolor pencil, paper. 2017

Жалиссе орисие приса принисит наивисиция полгуу в руках тек, про власест ил цан мастер Листер

«Master». Acrylic, paper. 2017



«**Rose bushes**». Paper, ink, acrylic. 2018



«About beauty.» Ink, paper. 2018



«Don't be a prisoner». Ink, paper. 2018



What does calligraphy give? Do you notice some kind of transformation in yourself?

It is a very meditative process in which you can capture your emotions.

Who can you call your teacher?

It's hard for me to name a specific person.

How can one start learning?

Of course with study aids. It is very important to position your hand first, and only then proceed to any specific ductus. Otherwise, it will turn out that the beginner will «circle» the letters for hours, and not write them.

How can you characterize your own style?

It is a mixture of Italian minuscule and gothic font groups.

What materials and tools do you like to work with?

I love the parallel pen very much.

What is your favorite font?



"If everything is fine inside you ..." Ink, writing ink ,paper. 2018

«Only two things are infinite» Ink, watercolor, paper, writing ink, 2018

It's hard for me to single out any particular one. Each font is good in its own way.

Is there a favorite letter?

No, I do not have a favorite letter. But I really like the ampersand.

What do you like to write? Is there a favorite author of texts and quotes?

More often than not, I write quotes from Omar Khayyam.

What work are you proud of? Perhaps there are some of your favorites?

I don't have any favorite works or those that I am proud of. I just write and rejoice when something good comes out.

Your personal exhibition was held in Volgograd. What was the source of inspiration for it? What did this experience teach?

It's a little difficult for me to put it into words, it would be easier with calligraphy.

Childhood

In fact, at that moment in my lifethere were many personal experiences. One way or another, all people are faced with the minute when they get lost and cannot solve some internal issues. I really wanted to write the wisdom of life that passed the test of time. Only through indestructible things do you realize that all problems are part of the life cycle that make you better. They are good in that they allow you to get out of the routine and see a little more than you usually see. In general, I would like to show my love for others and those around me in what I do and become closer to them.

Are there any funny or interesting calligraphy stories?

When they helped me with the exhibition, one of my works was accidentally hung upside down. It is funny that in addition to the fact that it was not noticeable, it seems to have become even better.

What project, if it's not a secret, are you working on right now?

In truth, at the moment I am working intensively in the field of graphic design and doing my graduate work. It will combine the plasticity of illustration and lettering. This corresponds to the latest trends in the design environment, and coincides with my inner instinct.

What is the future of calligraphy? What are the current trends?

It's hard for me to make any accurate forecasts. In my opinion, at the moment, futuristic calligraphy and calligraphity are of common interest. Of course, popularity is due to the fact that these areas have reached the mass media and the urban environment. But it is probably too early to talk about what it will evolve into.







I just wosk not when I want, but when I need to.

We bring to your attention a conversation with Artem Vasilyevich Lebedev. He is a member of the International Calligraphy Exhibition project, specializing in congratulatory calligraphy, combining handcraft and computer processing in CorelDraw, Adobe Photoshop, and Illustrator.

Artem Vasilievich, tell us a little about yourself. Where did you study?

I graduated from the Samara State Academy of Culture and Art, Department of Cultural Studies, majoring in Ethnography. This was the only place where arts and crafts existed at that time. True, before that I entered the Institute of Art Education at the Pedagogical University. Unfortunately, it was not possible to combine full-time education and work, so I had to go to another place. I understood that education was necessary, but there were simply no institutions suitable for me in Samara before.

How did you end up in the world of calligraphy?

I was in 6th grade. I came to the art club, where the teacher gave us the square-lined notebook, and a five millimeter pen. I had to write all the sheets with dashes before starting to learn how to draw. From that point onward, I never left calligraphy. My parents sent me to an art school, where I stayed in grades 7-8. After those years, I entered the academy as an artist-designer, where "Font" was an obligatory discipline.



Serving In the army, I made posters. After service I worked in the advertising department at the Samara Opera House, creating posters for about 8 years. But it was more lettering: I drafted a poster, wrote letters and painted them, and brought it into shape. This is not calligraphy in its purest form. At the time, there was no such thing as "lettering"; we were all graphic designers. So, I have been writing all my life since I entered the world of letters in the 6th grade.

What is calligraphy for you?

It is craft. This is the kind of activity that I like. More or less it turns out well; occasionally I am even satisfied. It seems to me that this is a property of any person: while you do it, you enjoy it, and then you look and think that you tried too little and you can do it even better.

Does calligraphy affect you?

I did not notice any obvious changes. I just feel satisfaction from it, especially when my students do something well.



I just work not when I want, but when I need to



Who is your teacher and inspiration source in the world of letters?

I have always studied little by little. I can't say that I have someone specific who started to teach me, or brought things to light, etc. There were tutors at school, at university, and in the army. While working in the theater, I studied from books, so I also inspired myself.

Yuri Ivanovich Koverdyaev gave a lot. He was not my teacher, but had a certain influence on me. I «spied» on him, often met with him, and even worked alongside him for some time.

How do you characterize your own style?

I do not have a specific style. Georgy Ivanovich Kozubov, Yuri Ivanovich Koverdyaev, Ilya Trofimovich Bogdesko influenced me. I have been working in the field of congratulatory calligraphy for a long time. For each holiday I come up with something appropriate, because a certain style suits its own event. As my teacher of composition, Alexander Anatolyevich Peshkov, once said: "Do not try to invent a bicycle; it was invented a long time ago. Take it, use it and improve," and "Before you do anything, you must study the issue." I follow these postulates: I try to study information about holidays and existing postcards, and improve my work so that everything meets the spirit of the time and is original.

Do you have a favorite letter?

Recently, I often write "NШ". Since we start classes with these letters, we often write them for training. Without them, not a single lesson begins; I don't know what my favorite combination is, but I don't hate any yet.

You draw up many postcards, logos, etc. Is there a favorite kind of work?

Postcards, of course. They vary in subject matter and technical requirements. I write by hand, then transfer it into a digital version.

How long does it take to work on a postcard?

Sometimes the process of creating an inscription takes several hours, and sometimes it takes days. In terms of work, I'm a nitpicker. I worked in freelance for about 5 years. It was a full-time job. There are those who write both day and night, but I'm not so much a fan of that. I just work not when I want, but when I can and should.

Are there any projects now?

I am currently working on a project dedicated to beautiful handwriting; I want to contribute. Previously, there were only copybooks for calligraphy, but I am creating a manual on beautiful handwriting for any writing instrument.

How did your copybooks come about?

When you start to teach, you start looking for a way to improve the process. When they gave me the children's group, I realized that they needed copybooks. I started to do it, and it snowballed: they were created for children, then for adults. At the moment, I have about 7 sets of them ready. Now I'm not the only one, but before there weren't any similar developments in Russia.

How did you start teaching?

Like so much in my biography: by chance. First, I got into the International Exhibition of Calligraphy, and then all the fun began. I am conducting classes for adults and children.

What is the specificity of working with students of different ages? Or do you not notice the difference?

There is a difference, I realized that it's more difficult for me to work with children under 9 years old; I need to convey everything through games with them. At the present time, I try to take older groups: adolescents, for example. You can talk to them as to adults.

How can you get students interested in calligraphy?

What's needed is a person's inner need. Without that,

everything will be in vain, regardless of the teacher's efforts.

What do you like about the whole teaching process?

I like the mutual process: I give them knowledge and get a lot in return.

Whose works among your students would you recommend getting acquainted with?

Those of Julia Trofimova. She was far from art but achieved such great results that she participated in the International Exhibition of Calligraphy. Or the works of Julia Kors.

And what attracts people from other fields to calligraphy?

For many, this is a hobby: someone learns to dance, someone to play the guitar, and someone to write beautifully. There is some magic in it. I've been surrounded by beautiful materials all my life. I remember how I pulled a dazzling fountain pen with a golden nib from my dad; I don't remember if I returned it. I'm already used to it, and many are fascinated by the mystery and mystique of the instruments.

Where should you start?



I just work not when I want, but when I need to



With the desire to learn. Determine what you like best: a sharp or flat pen. Who needs what: someone wants to write, as in the XIX century, or someone works in ligature script or Gothic. If you don't know what attracts you more, I recommend a basic course at the National School of Calligraphy, which allows you to try different tools and fonts in the learning process. In the process of training, it becomes clear what exactly attracts you the most. And then you can «peek» at the masters and learn from them.

How can I learn to evaluate calligraphy?

Calligraphy was originally created as a book art. Everyday writing is older, but it was in books that it reached its peak. It's hard to learn how to evaluate. Now there are many schools that do not always give the right proportions. It all comes down to the pleasure of the process with the rejection of the base. This is a modern way; whether it is good or bad, I cannot judge. If you make curved letters without knowing the basis, then you cannot develop later. This requires knowledge of the canons. I am not against fashionable and modern, but calligraphy was originally "beautiful handwriting"; this should be remembered.

What qualities should a calligrapher have?

Perseverance is necessary, but it also develops in the process. In general, the same qualities as the artist: do not carry evil and aggression to the masses. There should be no adrenaline in the work; a calm mood is important, otherwise the trembling is transmitted to the hand.

But how do you prove yourself and fight your way into the publishing house?

You need to be persistent. I printed out the portfolio and handed it out at book exhibitions, I scored a bunch of orders, and they began to recognize me. Now it's very difficult to survive with just calligraphy alone; one way or another you use it in postcards, labels, creating logos, etc. If everything goes as it is now, then calligraphy has a great future: twenty years ago, no one knew about it. Now the Renaissance has begun. In the «00s» people were so fed up with tastelessness that the need arose not for photo montage, but for live work. The International Exhibition of Calligraphy appeared, and thematic sites and communities in social networks began to emerge. I hope this positive trend will only intensify.

"Master from A to Z" calligraphy school

«Master from A to Z» calligraphy school is located in a small cozy school of calligraphy in Krasnodar. The teacher of this school, a professor and honored artist of the Russian Federation, Leonid Ivanovich Pronenko, gave a short interview specifically for the «Calligrapher» magazine. The master told about his way to the world of calligraphy, shared the secrets of his duty, and told about his vision of art today.



Leonid Ivanovich, tell us a about yourself, please. How did you choose your artistic path?

I'm a turbine driver by profession, I worked for a while and then joined the army. In the last year of service, I met a Kazakh who had graduated from the art Institute. In his spare time, he did sketches, and I got very interested in it. I tried to draw something myself.

I was lucky enough to be noticed by Alexander Sergeevich Chaplygin and was offered to enter the construction Institute. Surprisingly, it was not without difficulties. But I realized that I wanted to draw. Then Alexander Sergeevich introduced me to a well-known Voronezh artist, and he began to criticize me: «Alexander Sergeevich chose you as his student, so you must study and try your best! You, in turn, don't even understand the peculiarity of colors or composition, and so on.»

I didn't give up. When I got home, my mother took me to a friend's drawing teacher, he taught me for a year and, surprisingly, I entered the school, but I was already 27. Everything was good. I learned to understand the peculiarities of colors. After graduating from the art and graphic faculty of Kuban State University, I was offered an option to study further. I wanted to paint, and then I saw the book by Villu Toots and fell in love with calligraphy. I realized that there is nothing more beautiful in the entire world than the script.

I arrived in Tallinn, where no one except the Balts were accepted. But when I got there, the professor, the head of the department, asked me to talk about the city of Krasnodon. I had to clarify, that I came from Krasnodar, and he was very disappointed.

In Tallinn, I was on an internship three times for three months. I was lucky enough to get acquainted and make friends with Villu Toots. After that, we have even written letters to each other throughout our entire lives.

Then I won the competition, had to stay 10 days in America, and was offered to stay there for three months. But not everything was good: the rector of the University didn't want to let me go; he did not believe that the University would not have to pay for my visit. For several days I was waiting for my travel allowance, but it turned out to be the wrong place. I was lucky enough to get the chance at the last moment. Surprisingly, when I was on the plane, it was announced that a Russian calligrapher was onboard; they offered vodka to me. In the US, I have been to San Francisco, New York, San Diego, and other cities. I met with famous artists, visited local workshops, and at the same time was showing what we have.

What else could I wish for? I have already visited and taken part in so many exhibitions. I had an inventory count where I spread out all my publications through the room; they took up the entire room..

What does calligraphy mean to you?

For me it is my entire life: my lifestyle, paper, tools, faculty, and so on. Everything...

What you said at the beginning of our discussion about calligraphy as a way of life is noteworthy. What kind of person should be a calligrapher? Can any person become a calligrapher, or is it a person with a certain predisposition?

Any person can be a calligrapher, if he wants to. For example, we had Friedrich Popl in captivity for three years after the Great Patriotic War ended. After captivity he returned home, spoke well of the USSR, and became an outstanding calligrapher. We thought--how could this happen? What?

Or the American Ward Dunham didn't think about calligraphy at all. During the Vietnam war, he was a martial arts instructor there, a tall,broad-shouldered man. Once he saw a Vietnamese prisoner sharpen a match and write with it. Ward was intrigued and asked the Vietnamese to teach him, and then he became a famous calligrapher.

Calligraphy should touch your soul!

What do you think is the impact of calligraphy on a person?

Many scientists from the brain Institute note that calligraphy is useful for developing your fine motor skills, especially for children. A person is in the process of having a rest from everything, and the mind relaxes. I agree with it.



Do you believe in inspiration or keep to a schedule at work?

People are different. One believes that it is necessary to sit down and work in the morning; inspiration will come in process. The other person believes that he only need to create the work in the flurry of inspiration, otherwise he won`t create. I'm somewhere in the middle. For example, you can come to visit Villu Toots. You will see him set the table, have a drink and no longer work on this day. On the remaining days he is constantly working.

Who can you call your teacher, besides Villu Toots?

I was influenced by many artists, but mainly by Villu Toots. In total, I spent nine months in Tallin, visited his exhibitions, and made a presentation. He was my ideal.

How can you describe your style?

Calligraphy was formed under the pens of various clerks. Someone noticed something for themselves; similarly, any person gradually develops their own techniques. In the same italics each master adds nuances. I'm not an exception.

Nowadays everything depends on fashionable pens and expensive paper.



And earlier Hermann Zapf wrote on the back of wallpaper and did not hesitate to use any paper, because new materials can bring a new approach, ideas, and a new challenge. For masterpieces, you don't need expensive materials: a homemade feather that can be sharpened even straight, even as a lame feather, with a left-hand cut or with two crevices, whatever you want.

Ink or any dye and a simple sheet of paper and that's it; the work is ready. My works have even been purchased by world museums. There was a case where I was staying with a master once, and did not like my work, so I crumpled it up and threw it away. And the next day the cleaning lady came, began to put things in order, and unfolded the sheet. At this moment, the master entered, saw the work and even asked me to sell it!

Do you have a favorite script that you enjoy writing?

Something from italics. No one wrote like this before Toots: simply, but elegantly, very original. He found his own approach, and many people imitate him now.

When I was in San Diego, I participated in the selection of works for publication in a book. I admired an artist, whose work I saw, but when I looked at his other works, I didn't vote for him. The reason is that his composition repeated in every picture; every work was similar. The calligrapher must come up with a new approach, but if you write the same thing, it doesn't make sense.

Do you have a favorite letter?

They are all beautiful. I like all of them.

You have several works with quotes by E. A. Poe. Do you prefer to write your own text or just borrow a quote from the classics of literature?

I love E. A. Poe very much. There are about ten works of my own with his quotes; many of them were sold in America. I like his translations. Each of them is unique.

Do you have your own favorite calligraphy work?

There are those that I prefer

more, for example, «Conversation with calligraphy» and just font works performed in a single breath, where everything is compositionally formed.

What project are you currently working on?

Recently I have been working on a book with Pavel Petrovich Babenko (my student from the first year of the school of calligraphy «Master from A to Z».) He writes poems and compares himself to Omar Khayyam. I put together his works, made headlines, and have recently finished it.

In one of your interviews, you promised to make an artificial script. Did you manage to start implementing this idea?

Unfortunately, I haven't started yet.

What should I do to start learning calligraphy?

During the lessons in the «Master from A to Z» school we start drawing all the basic elements, because only after studying classic elements can you add your expression. Having learned the basics and classic proportions you can understand the deviations, and the nuances. We all start with classic Italian italics. It contains all the subtleties of the pen. If you understand it, all the other fonts will be easy for you to understand.

Why do I promote a broad pen? Because you can use a sharp pen to sign a postcard...something else to do. But what to do with large spaces like a wall, for example? I saw how an American used an oblique cut broom to write with paint on a wall. How would you paint with a small one? There would be no space for creativity.

The beauty of the letter appears when there is a beautiful start, ending, and when the elements shimmer like mercury. And that requires precision. In painting, you can correct the canvas with a palette knife, while in calligraphy you have no right to make mistakes, otherwise you will have to rewrite the entire work. It teaches you precision and self-discipline: this is the only way to draw a line, but not to look at it and see the whole picture; otherwise it is like teaching your child to ride a bicycle while just looking at its wheel. When you draw a line, you need to see the end point.

phy?

First is the anatomy of a letter. There is not enough literature devoted to this issue, mostly in foreign languages. There were great self-taught people, but they trained few great masters.

How did you become a teacher? How did you become the head the «Master from A to Z» school?

I had a certain dissatisfaction with my work at the University. In the beginning, we had a lot of lessons in calligraphy. From the first year to half-past three there was a discipline, with students scribbling huge sheets of paper with letters. And then disciplines were closed: painting, graphics, then calligraphy disappeared. I wanted to teach people who were interested in it. I want to teach like-minded people who would be working in this direction.

How does your school differ from the others?

We only use a wide-edged pen. Some teach online classes, but I prefer only live communication. From 12:00 to 15:00 I can't even have a rest because during this time I walk among the students, correct their mistakes, explain the structure of each letter, write on the blackboard, and so on. I don't seek to make money on this.

I constantly tell my students that it is stupid to believe that quantity turns into quality. How it will go, if you systematically make the same mistake, bringing it to perfection? You need a teacher to be near to correct you, otherwise the error will be stored in your muscle memory. Quantity only turns into quality when you are constantly writing and when you compare and analyze the differences between you and the teacher.

Not only those people who are connected to the art world attend my classes. For example, there are even psychiatrists. Everything depends on your willingness and readiness to improve your skill.

Which of your students works can you recommend looking at?

What is the first thing you need to learn in calligra-



Kirja õppimisel annab häid tulemusi ajaloolisee kirjade ja kaasaja meisterkirjatajate tööde kopeerimine, nende analüüsiv laisultaja järelekirjutamine. Selle juures õpitakse tundma kõiki neid kirjutusvõtteid, mida on kasutanud eelkäija. Ei ole sugugi uähtis et koopia olers sama suur kui originaal. Kopeerimisel on veel see hea omadus, et kirjutajal on alati elemas kontrolli võimalus. Viimasele peab tihedalt kaasnema enesekriitika. Kompositisonikisisme taa turuomiseks oleks subetended soomaa kirinaada ka ha

tega tutvuniseks eleks vahetevihel soovinu kiijaada ka lue letusi. Koogu paigutus tuleb algid pliiatsiga koolikalt ette kavandeeda.

For example, the works of Alexander Yakovlev. This is my student who knew nothing at first, but he tried his best



"Master from A to Z" calligraphy school



and reached great success.

How did you decide to write your first book?

I always wrote fairly well, but my teacher at school, despite the «C» marks in the subject, used to tell me: «Lenya, you will be a writer.» Well, I thought, what kind of writer could I become, when I earned «C» marks all the time?! But she was right!

I got acquainted with Willo Tootes and he treated me very well. He offered for me to write articles, and it turned out quite good. I wrote materials for the «Young artist» magazine, «In the world of books», and so on. Recently I received a letter. It turned out that the addressee got interested in calligraphy after having read my articles.

I saw that texts about calligraphy can be interesting and decided to write a book to show that everything in calligraphy is simple and exciting. Konstantin Mikhailovich Burov supported the idea and promoted publishing it.

«Calligraphy for Everyone» is the first book in the country, devoted entirely to the fine art of writing. Willou Tootsa has his own famous book, but it has both hand-drawn and typographic fonts, while my only focuses on calligraphy. In Soviet times it was difficult to collect samples from different countries; it was impossible to correspond. My books were returned, as you had to get the permission of the Ministry of Culture to send the books out. So many artists who participated in the creation of this book, were left without it. The first book was laying for a year and a half because people had doubts about whether it would be interesting, and now a new edition is being prepared. Finally, everything has moved from the dead point; an interest in calligraphy appeared.

What do you think is the reason for the success of the book?

Because we do not have enough literature, most of the books are translations. It was the first Russian edition. The third edition is extended, is made of the best paper and contains colorful, high-quality works. I also had rare works in my archives: letters from calligraphers, which I included in the publication. And in general, there is a growing interest in calligraphy.

How did you come up with the idea of your second book «Russian calligraphy. One teacher, 222 students»?

There were just a lot of interesting cases in the teacher-font-student triad. When I remembered something, something was recorded. There were a lot of interesting works created by students during the lessons. Finally, it was published. This is the first book in the world where there are more than 200 works created by students who were taught by one teacher. Now I have expanded it, replaced the works with new ones, and put it together in a new way, with only stories remaining the same.

How can I learn to perceive and understand calligraphy? What should I pay attention to?

First, the anatomy. Secondly, the author's individual approach. It is one thing to copy a script, and another to bring something of your own into it. Third, of course, is the composition. I know many artists who paint well, but when it comes to composition, they get lost, turning out to be just the performers, but not the creators.

How does one perceive abstract calligraphy?

Abstract calligraphy requires an unusual composition, because the theme or the subject can be presented in the abstract way, but with the use of color and composition. As a rule, those who practice abstract calligraphy have excellent classical educations. Behind the abstraction you can see the movement of the hand, of the brush, and the color. You can always distinguish a helpless solution from a competent one.

Do we need to distinguish calligraphy as a separate art form?

I think so. It is very different from oil painting or drawing. The other thing is that, if it is combined, works happen at the intersection of graphics and calligraphy.

What new trends can you see in modern calligraphy?

Everything old is new again, that is forgotten. I don't think we can discover anything new right now. Our calligraphy has been forgotten for so many years that it is difficult to speak confidently. Even the mastodons of art were not familiar with calligraphy, which our ancestors improved for hundreds of years. In the 16th-17th centuries, we had the flourishing of the art of beautiful writing; now everything is repeated.

What is the future of calligraphy, for example, in 5 years?

I would like to see calligraphy given more use. Villa Tootes has designed more than 500 books in handwriting scripts, and we don't have such a notion yet. Calligraphy should have the same rights as painting, sculpture, and so on. I believe the time will come soon because there is a growing interest in it, different exhibitions are held, handwritten books are published, and so on. For Example, Ilya Trofimovich Bogdesco created a shortened, handwritten version of «Don Quixote".

Calligraphy can be used in sculpture, etched in metal, and so on. After all, it's all based on handwritten script; it does not matter whether it is done in bulk or on a sheet of paper.

This is largely due to the International Exhibition of Calligraphy in Moscow. Once I offered to make a calligraphic exhibition in Krasnodar and organize a museum.

However, the idea received no support there. After A.U. Shaburov read an article on a plane about the calligraphy by my authorship, he offered to help me develop the art of calligraphy. He created a unique project – an International Exhibition of Calligraphy, which was attended by invited guests from America, France, the Netherlands, Germany, and others. It was also important to create a place where under one roof it was possible to collect samples of modern calligraphy so that people could see not just old manuscripts. I am happy that now we have such a wonderful museum. (the Contemporary Museum of World Calligraphy).

Leonid Ivanovich, what can you wish to those who are starting on their paths into the world of calligraphy?

You should find a good teacher who's a real calligrapher, and create!



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