

# אנטולי שמול שלסט

## Anatoly-Shmuel Schelest

- *"From the very beginning of my life I have been pursued by one dream – to do something that would cross beyond my physical "self". It's with a sense of artistic impulse that I can and should do it. I tried to imagine a picture that includes within it time, not in its historical aspect, but in its spatial aspect. I tried to imagine that picture, and it was within the Bible that I succeeded in finding it in. The text connects me to the space of infinite time, and this feeling of that merging with the present time– is permanent. But one needs to catch a specific moment, an opening, a opportunity, in order to create something and to, to hand this feeling over.*
- *Monotype – that's the technique that meets these requirements perfectly. Work usually starts with the set of actions that are not obligatory for the process itself: revision of old works, doing up, cleaning of instruments – suddenly some inner feeling of being ready to start comes. And then –a color spike, spontaneous drawing, mark making and imprint – all this takes some seconds, and everything comes together. Most important here – not to think, just do. And then – you can only get that unique imprint that contains everything: the air of Jerusalem, morning prayer, and both the warmth and penetrating cold of Eretz Israel"*
  - Anatoly Schelest



- Born 1957 in Kiev, Ukraine. 1983 - studied at the Kiev Institute of Fine Arts, Graphics Department. 1986 - after Chernobyl catastrophe moved with his family to Tashkent, Uzbekistan. 1989 - graduated from the Tashkent National Institute of Theater and Fine Arts, Graphics Department. 2000 – moved to Koblenz, Germany. 2006 – moved to Israel.
- Lives and works in Maale-Adumim.
- **Solo exhibitions:**
- **1990** – TheArt Gallery, Tashkent, Uzbekistan;
- **1992, 1993, 1998** – “Tortoise and Violin” Gallery, Tashkent, Uzbekistan;
- **1994** – Tokashimaya Gallery, Japan; Singapore; Kuala–Lumpur, Malaysia;
- **1999** – German Embassy, Tashkent, Uzbekistan; Mission of the United Nations in Republic Uzbekistan, Tashkent; Alpha Gallery, Freiburg, Germany;
- **2000** - Alte Burg, Koblenz, Germany;
- **2003** - Kugnus Gallery, Arnheim, Holland; 2006 - The Jewish University, Jerusalem, Israel
- 2011 - House of Quality, Jerusalem, Israel;
- Exhibitions together with Marina Schelest:
- **2002** - Alte Burg Koblenz, Germany;
- **2003** - "Haus Mitternich" Exhibitions Hall, Koblenz, Germany;
- **2004** - National Museum of Ukraine, Kiev; the Beit Jacob Synagogue, Kiev, Ukraine;
- **2006** - Cultural Center Maale Shimon, Maale-Adumim, Israel;
- **2007** - House of Quality, Jerusalem, Israel;
- **2008** "Parallels" Andi Arnoviz & Anatoly Schelest, House of Quality, Jerusalem, Israel
- 2010 - House of Quality, Jerusalem, Israel;
- **Selected Group Exhibitions:**
- **1984** –Exhibition Hall of the Ukrainian Artists’ Union, Kiev, Ukraine;
- **1985** – A.Green Museum, Feodosia, Ukraine;
- **1990** – Academy of Fine Arts, Leningrad (now St.Petersburg);
- **1991** - House Movie, Tashkent, Uzbekistan;
- **1994** - “Tortoise and Violin” Gallery, Tashkent, Uzbekistan;
- **1995** - Central Exhibitions Hall of the Uzbekistan Artists’ Union, Tashkent, Uzbekistan;
- **1996** - International Art-Exhibition "Asia-Art", Tashkent, Uzbekistan;
- **2006** - Menachem Begin Heritage Center, Jerusalem, Israel;
- **2007/08** "ArtSession-2007" House of Quality, Jerusalem, Israel
- **2009-2011** -
- **Collections:** Tokashimaya Gallery, Japan & Singapore; National Museum of Ukraine, Kiev; Artistic Fund, Tashkent, Uzbekistan; private collections in Germany, England, Italy, Japan, USA



Painting 2007-2009

Canvas, akrilic

" The Jewish Cart "







“The Jewish Cart” - Fair . 60x120





"The Jewish Cart" - Have arrived. 60x91





“The Jewish Cart” - Evening. 60x91





"The Jewish cart"– Commissioners. 60x91





“The Jewish Cart” - Prag. 60x91





"The Jewish Cart"- Captain Dreyfus. 60x91





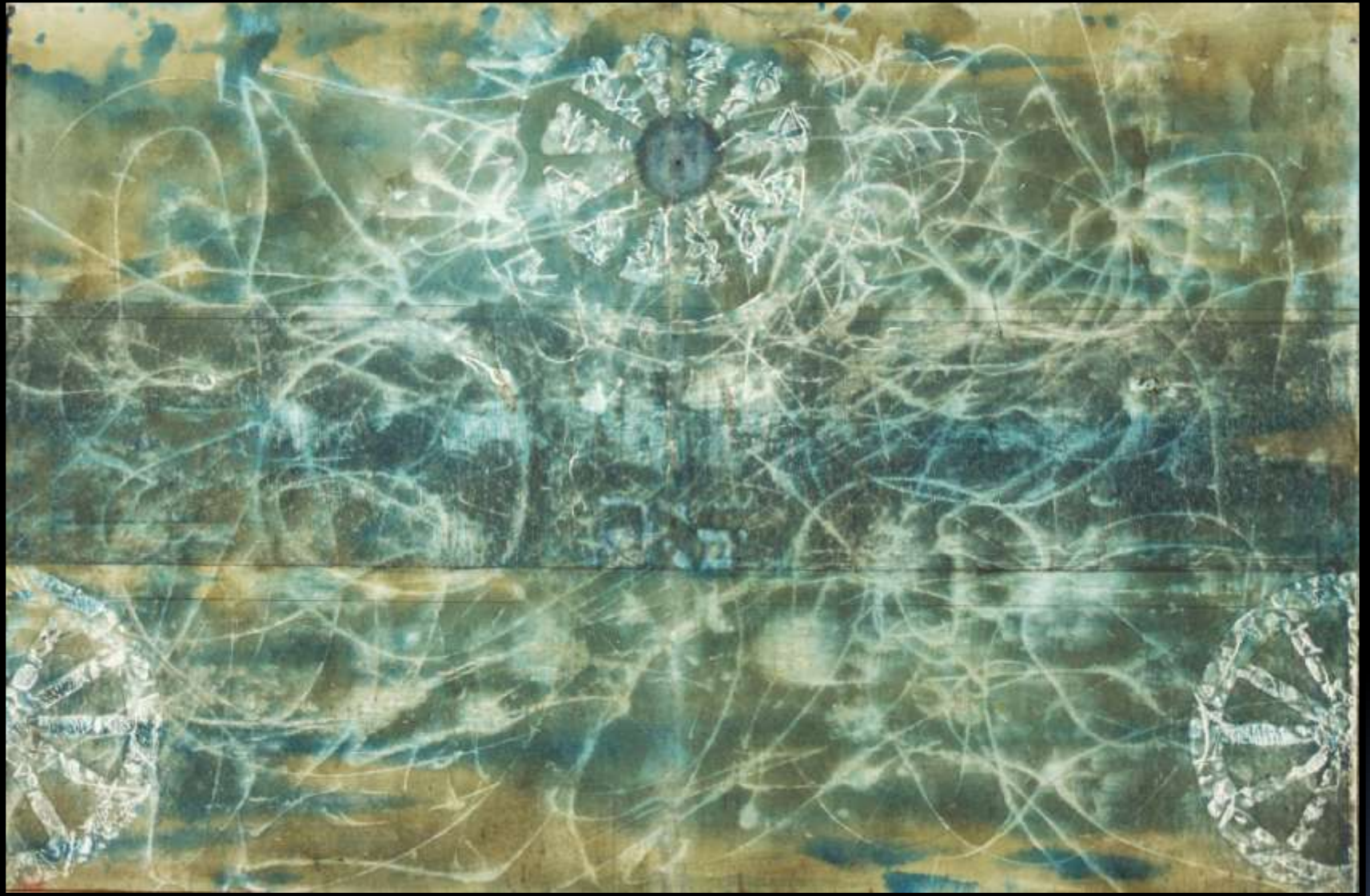
▪ “The Jewish Cart”-Pogrom . 60x91





"The Jewish cart"- The Independence Day. 60x91





“The Jewish Cart” - Shoa .60x91





**“The Jewish Cart” – Baal Shem Tov. 60x91**





**“The Jewish Cart” - Converses. 60x91**





**“The Jewish Cart” – Russia, 1917. 60x91**



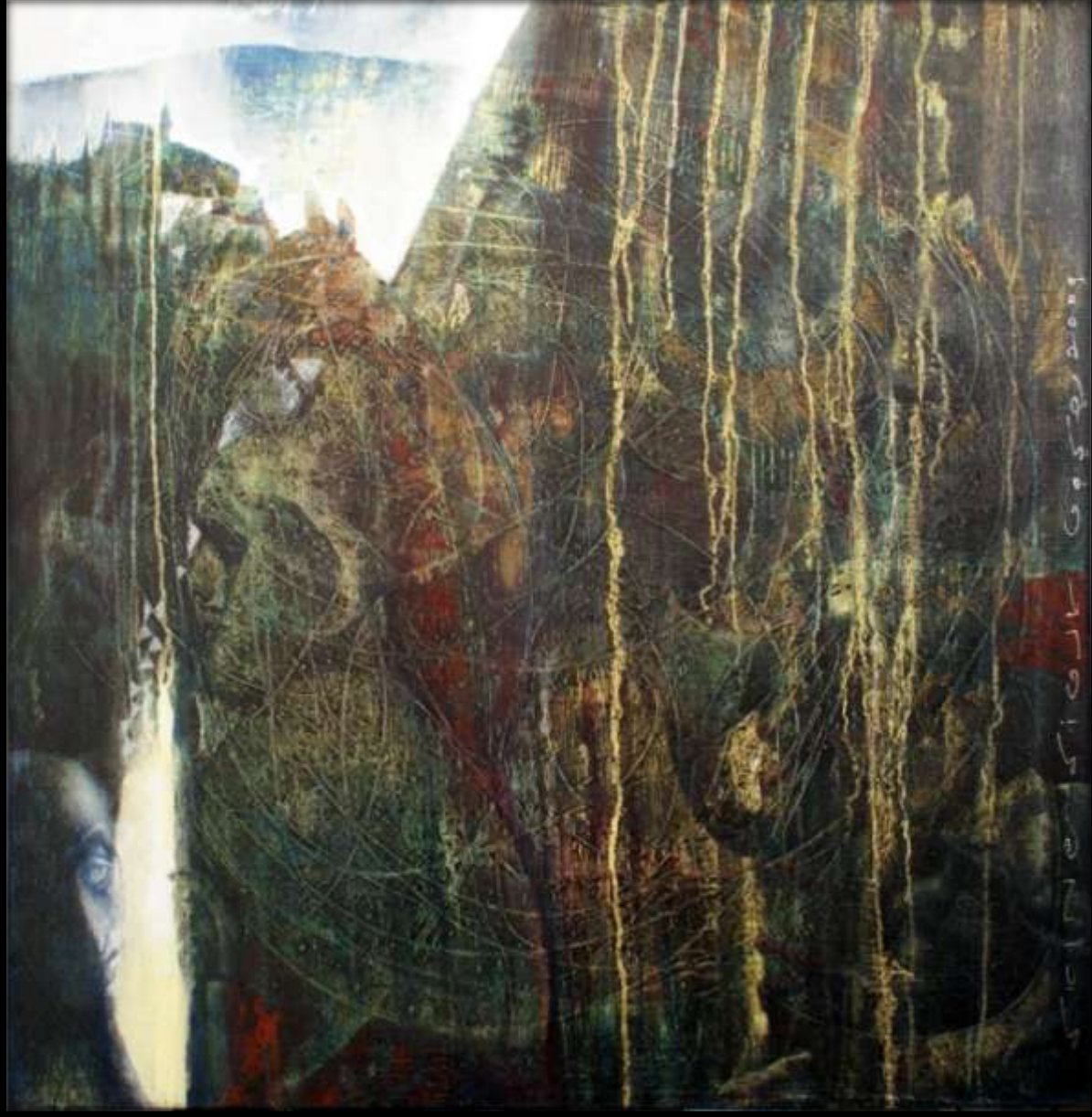






Painting 1999-2011



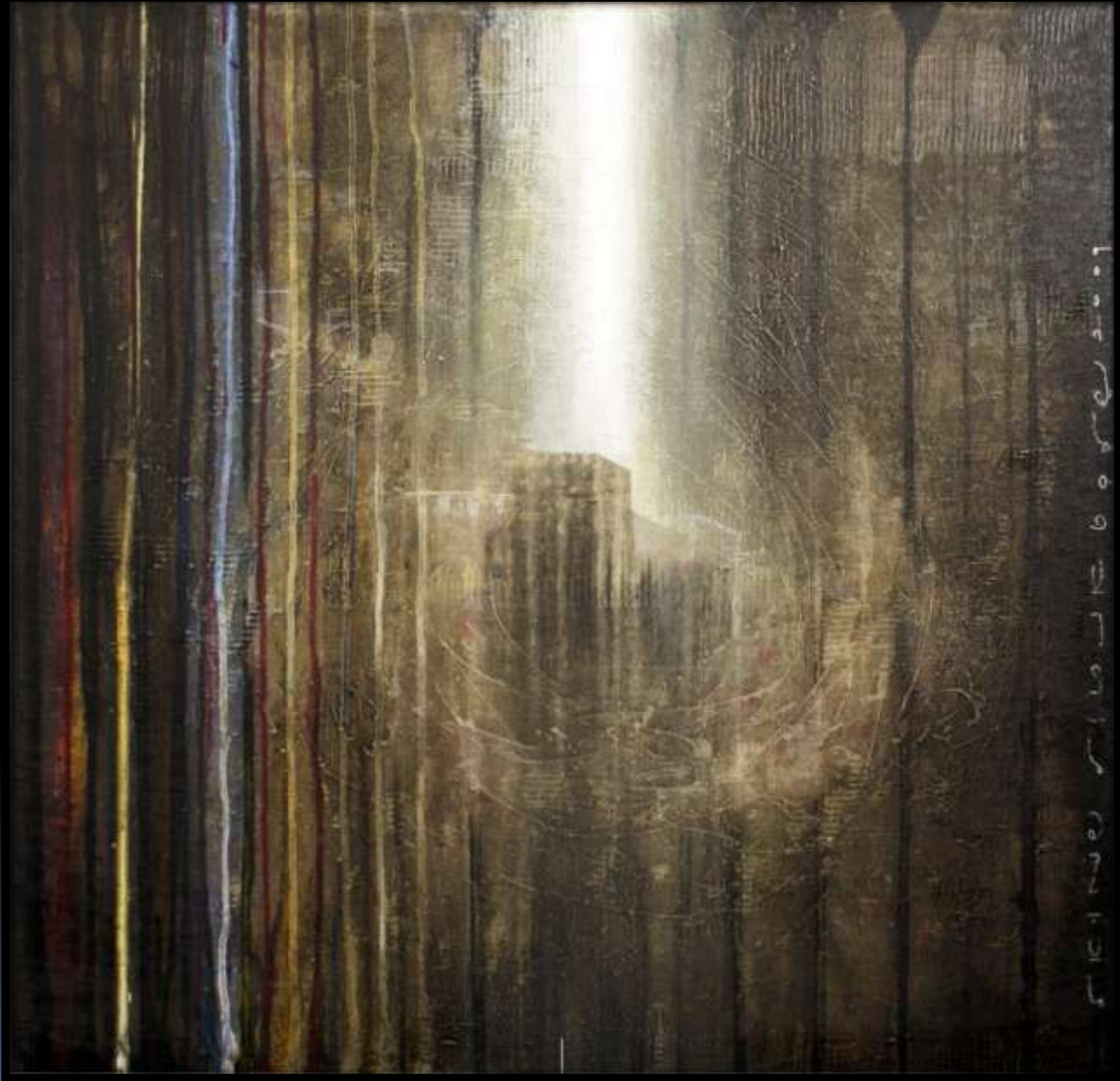


آرامگاه شاهان  
شاهنشاهی صفوی  
اصفهان













200. Godal St. No. 1/2



2010 Godei M. I. N. U. K.





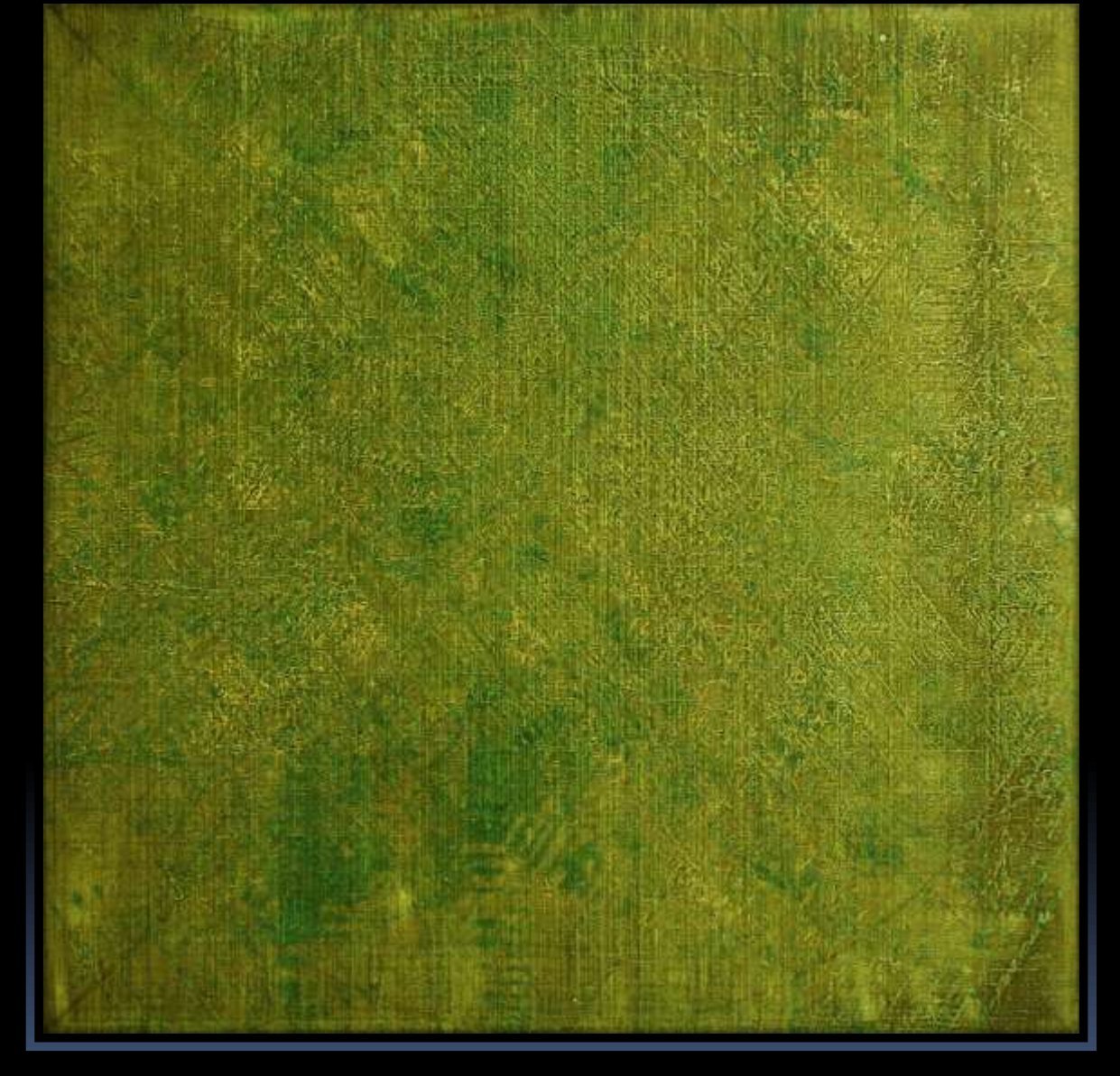






















Jacob's Dream 74x103



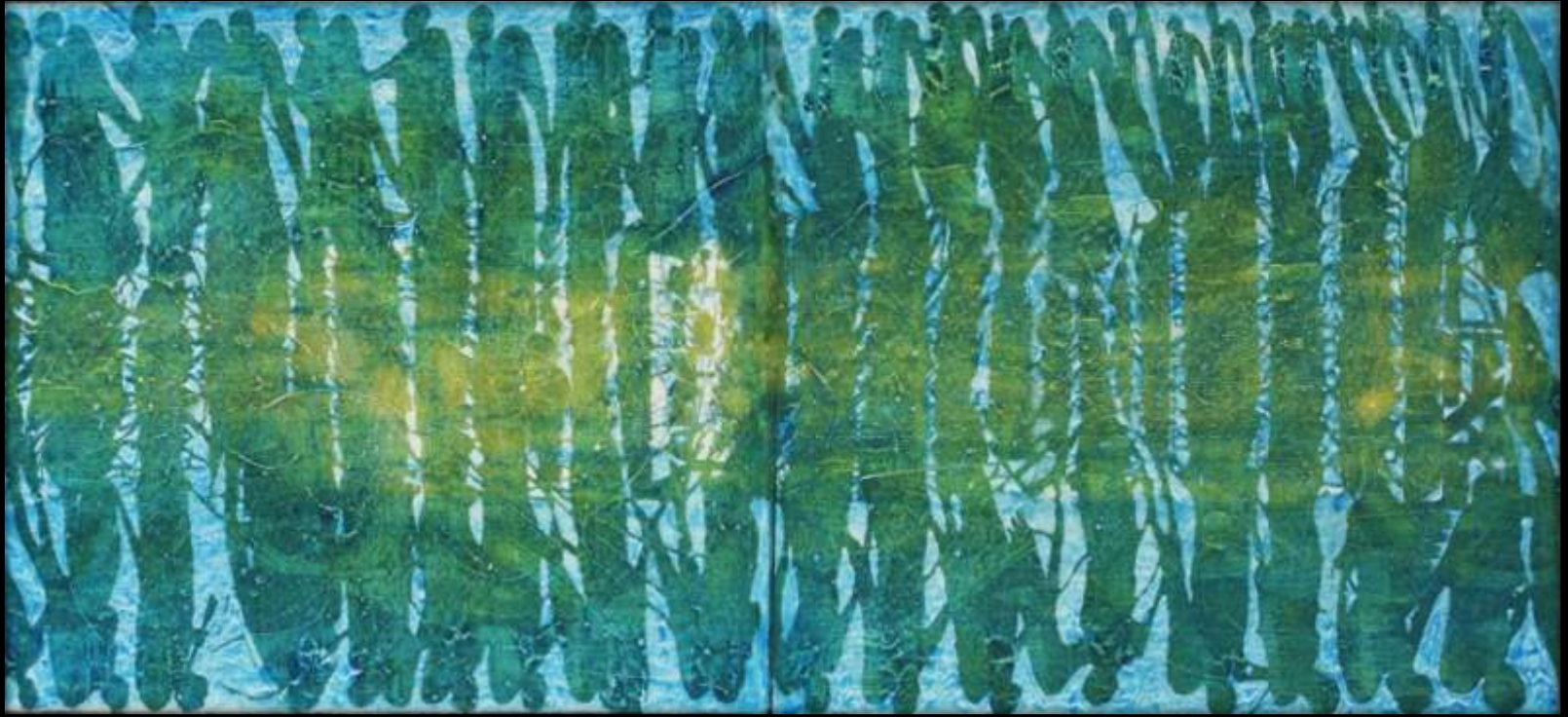


Bilam 60x91



**Moshe 45x 60**





**Angels 60x 123**



Abraham and Angels 60 x 40





Abraham and Isaac 60x 40



David a-Meleh 74x103





**Violin 74x103**





**Spirit of Sound A Flute 88x63**



**Spirit of Sound. The Violoncellist 88x63**





**Spirit of Sound. The Blind Violinist. 88x63**



**Spirit of Sound. The Harp. 88x63**



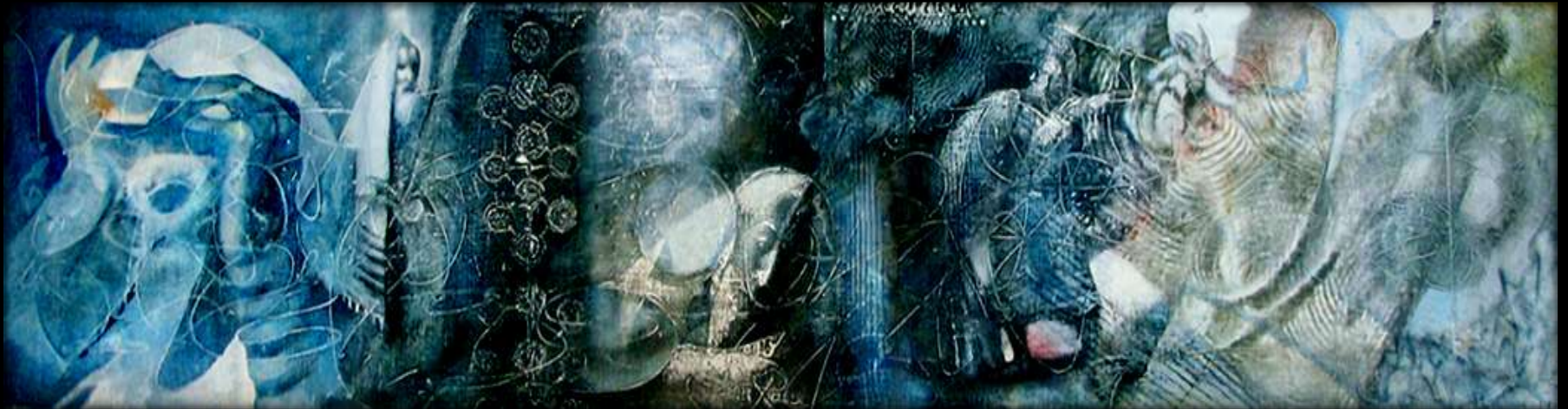


**Spirit of Sound. The Jewish Violinist. 60x95**





**Mantis religiosa 105x79**



Continuation of tradition 25x106



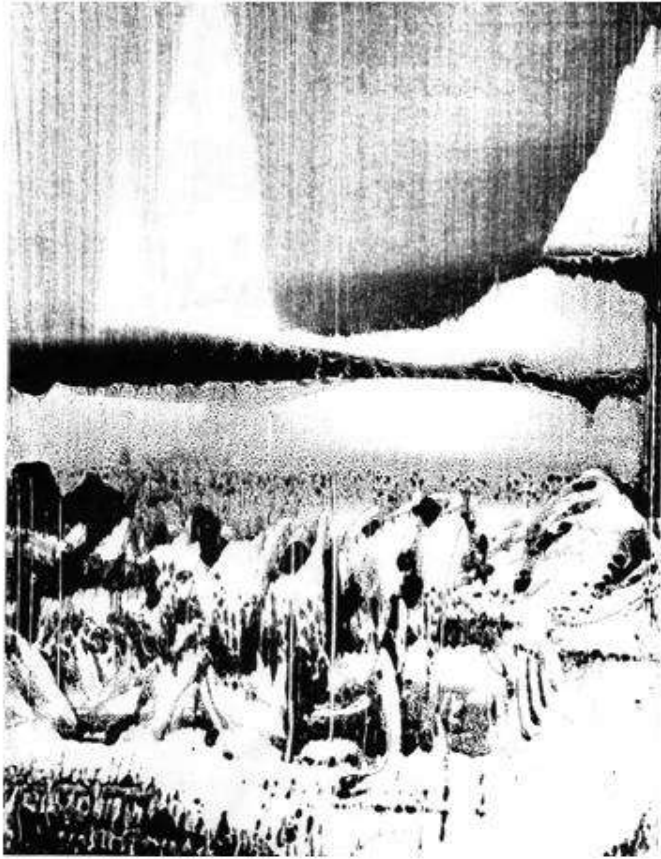


**The Clown. 46x54**

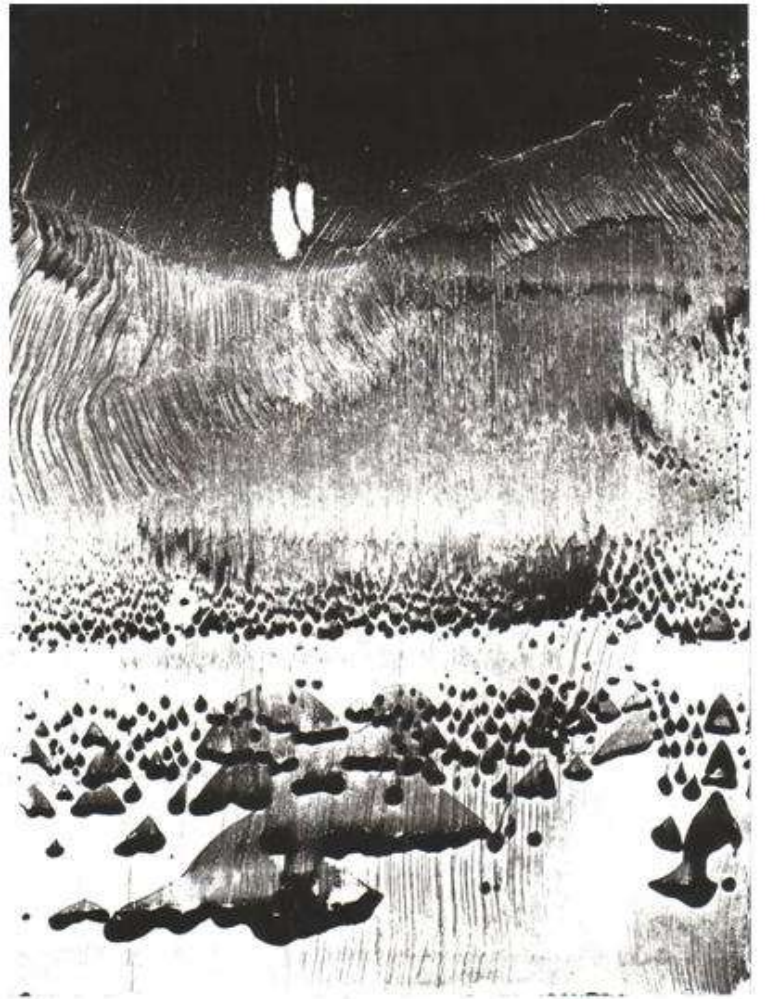


Works of paper 1998 -2008



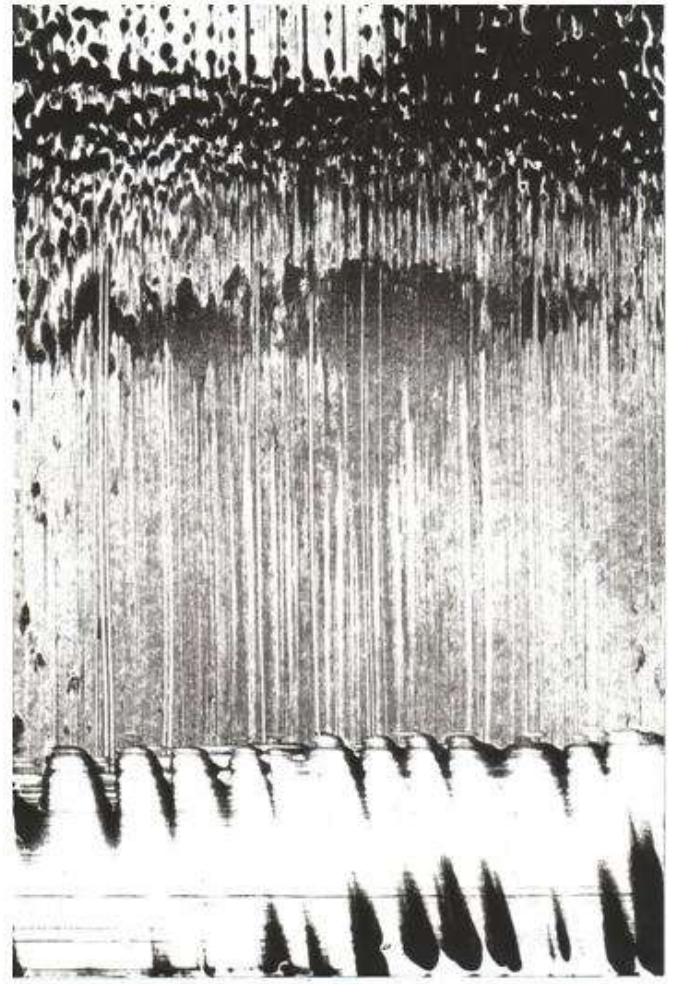
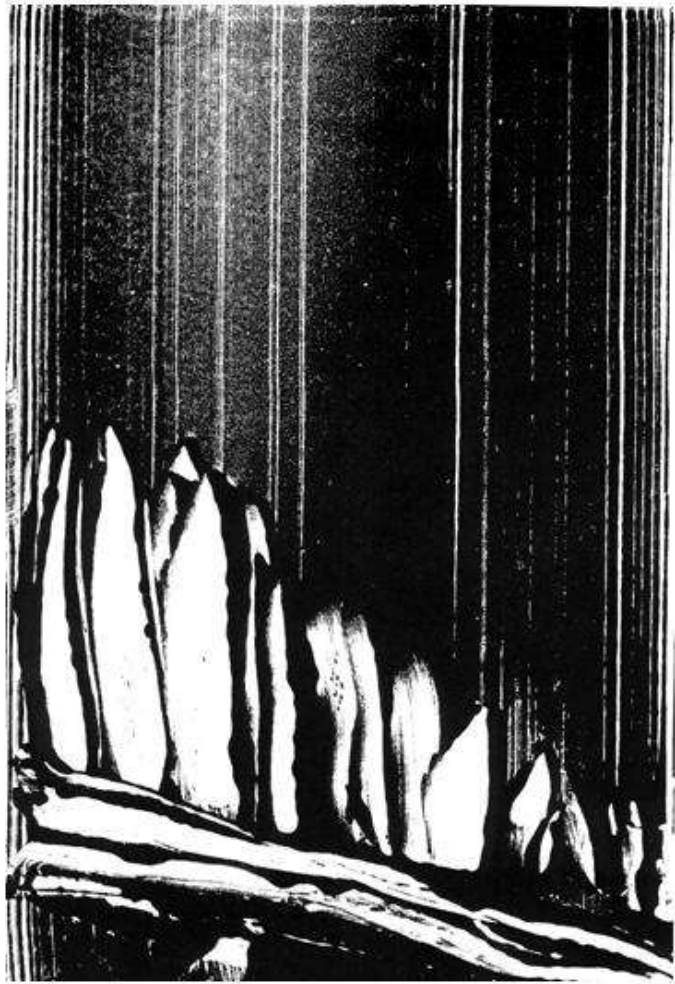


In desert.

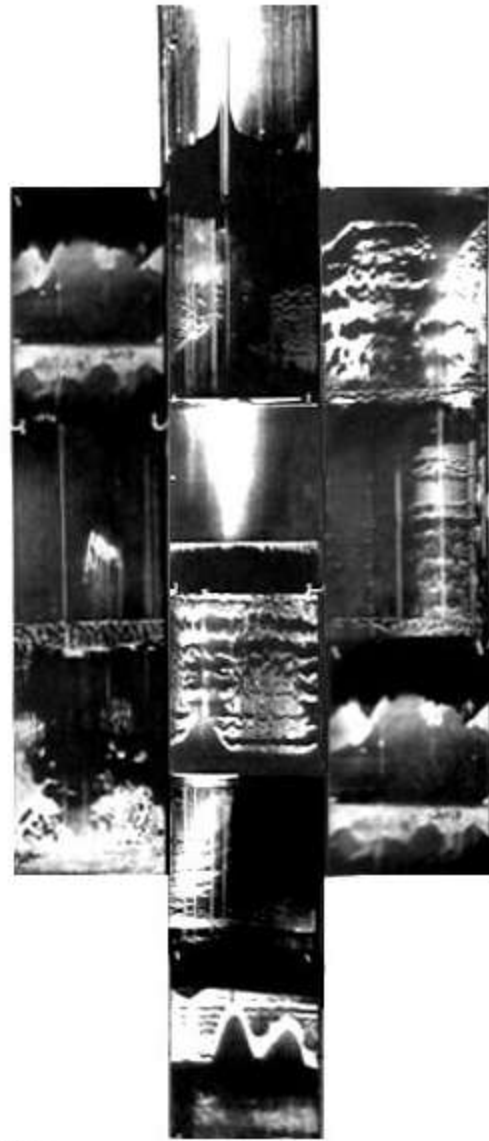


In desert



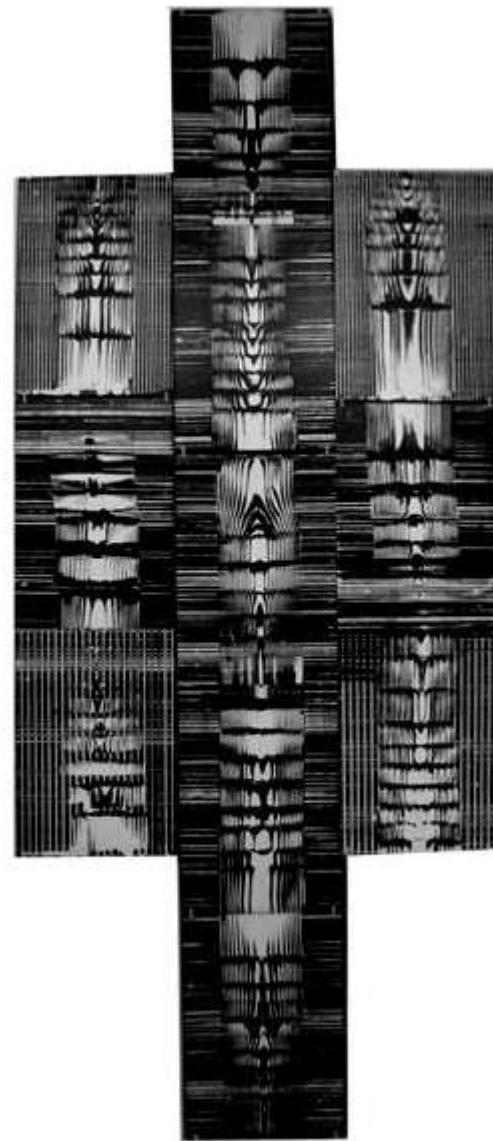
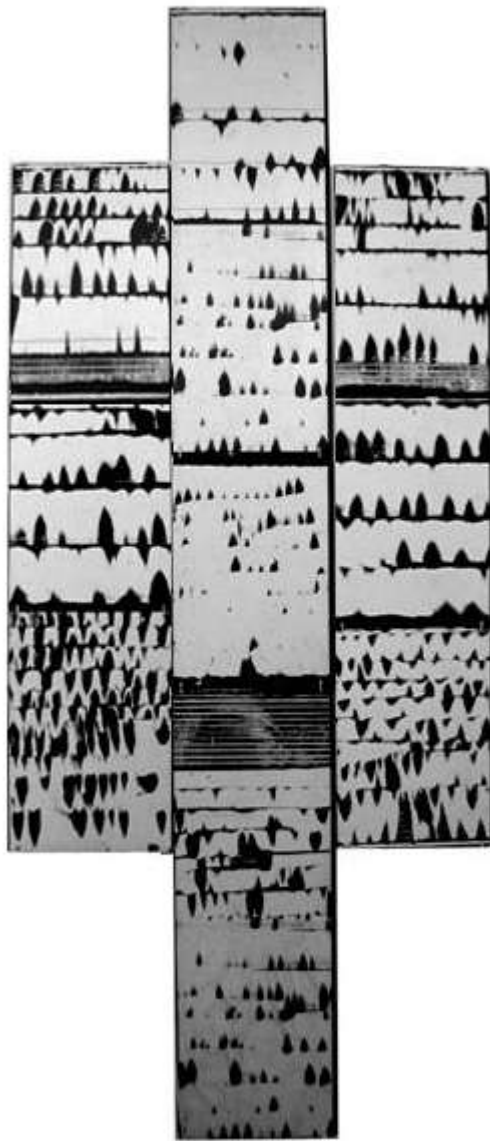


In desert



Tree of a life



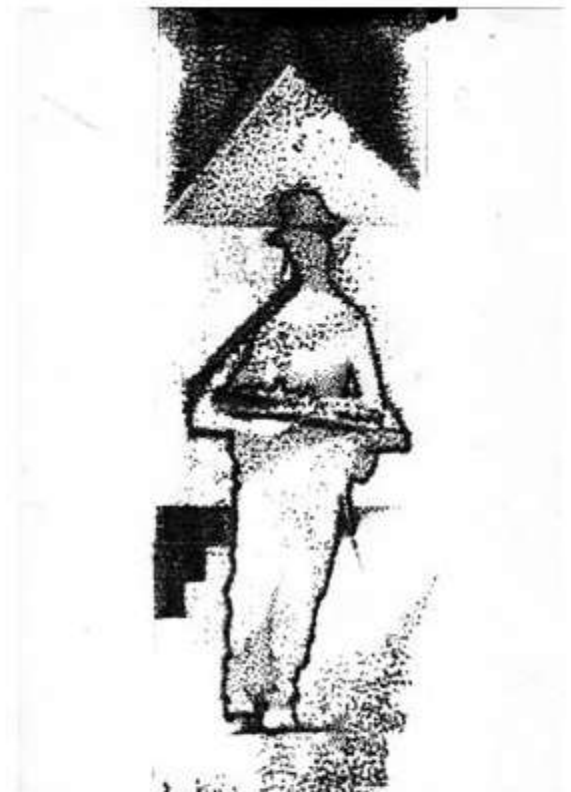


Tree of a life

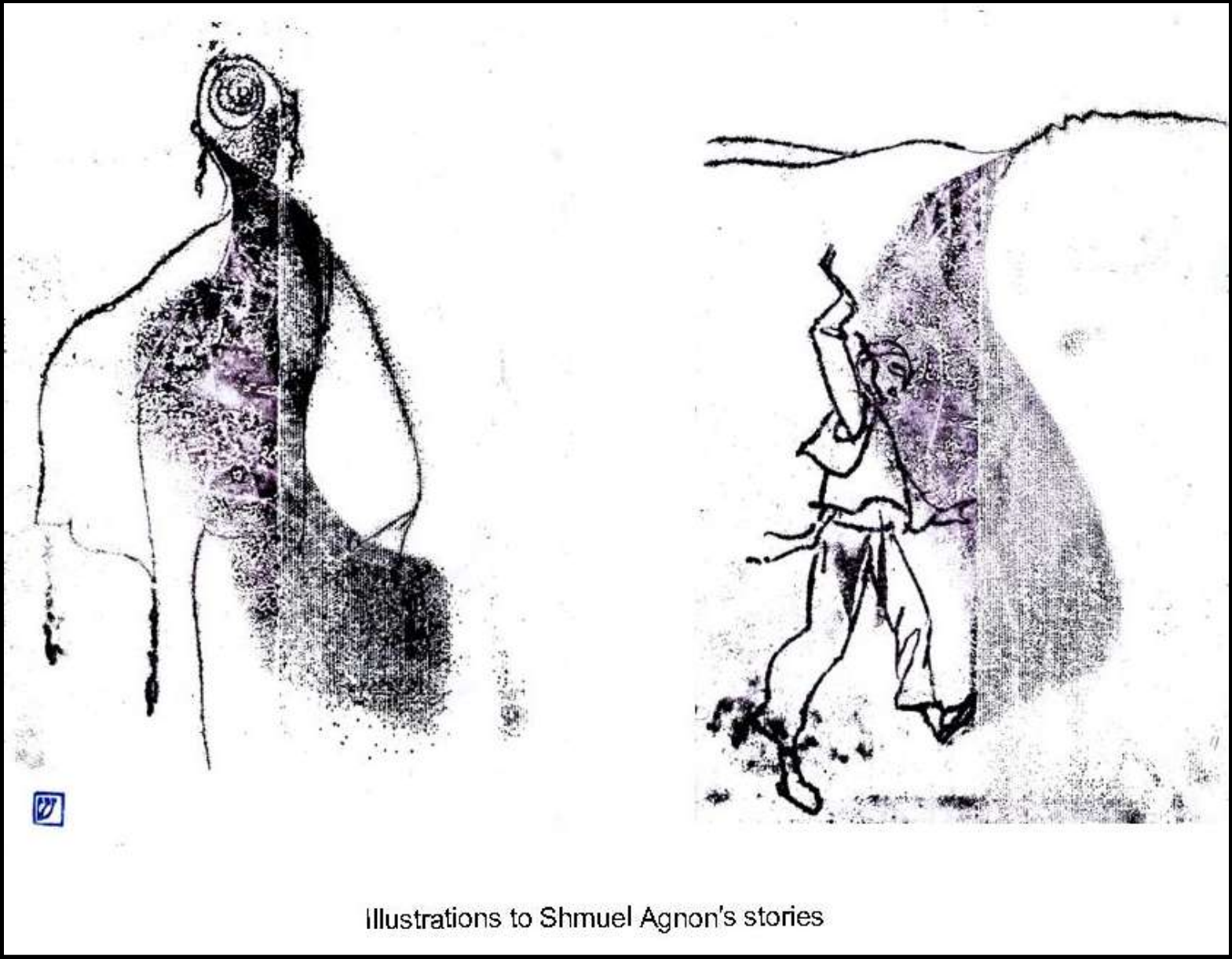


Illustrations to Shmuel Agnon's stories



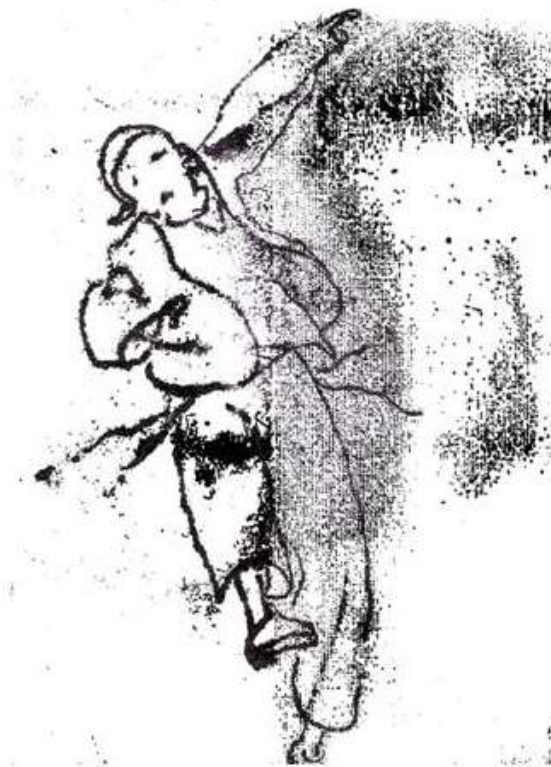


Illustrations to Shmuel Agnon's stories



Illustrations to Shmuel Agnon's stories



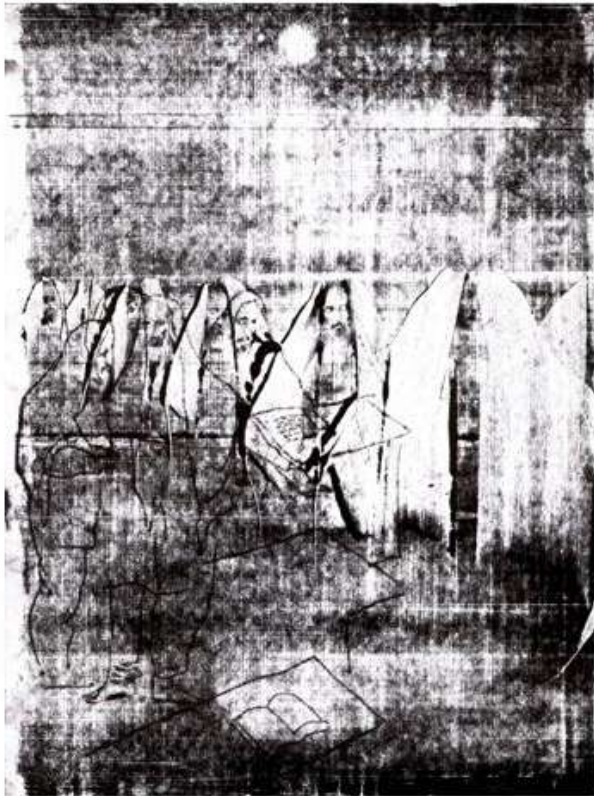


Illustrations to Shmuel Agnon's stories

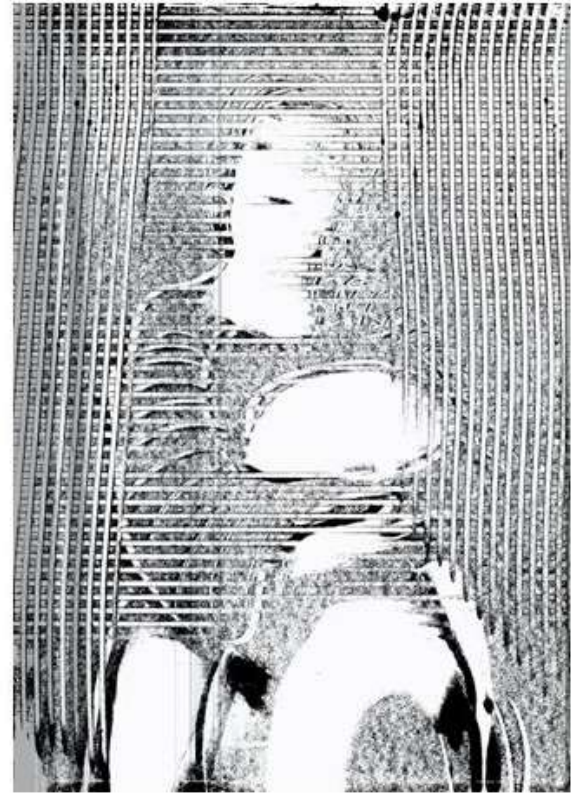
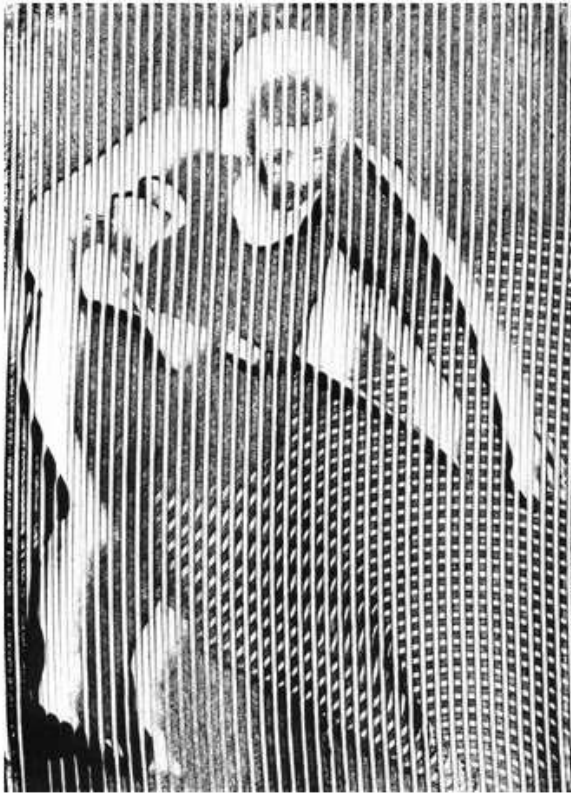


Illustrations to Shmuel Agnon's stories





Illustrations to Shmuel Agnon's stories



Mann





Angels



Jakob and Angel



Angel



A pray

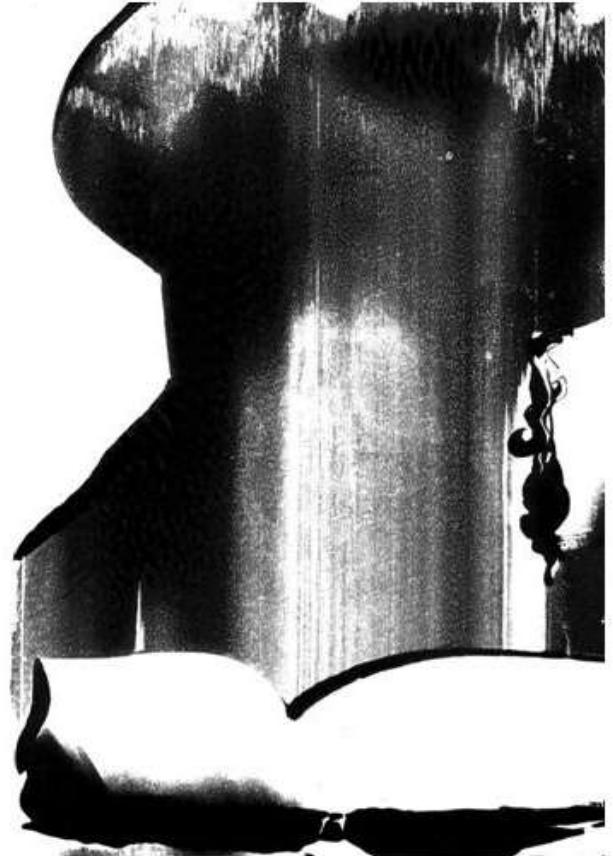
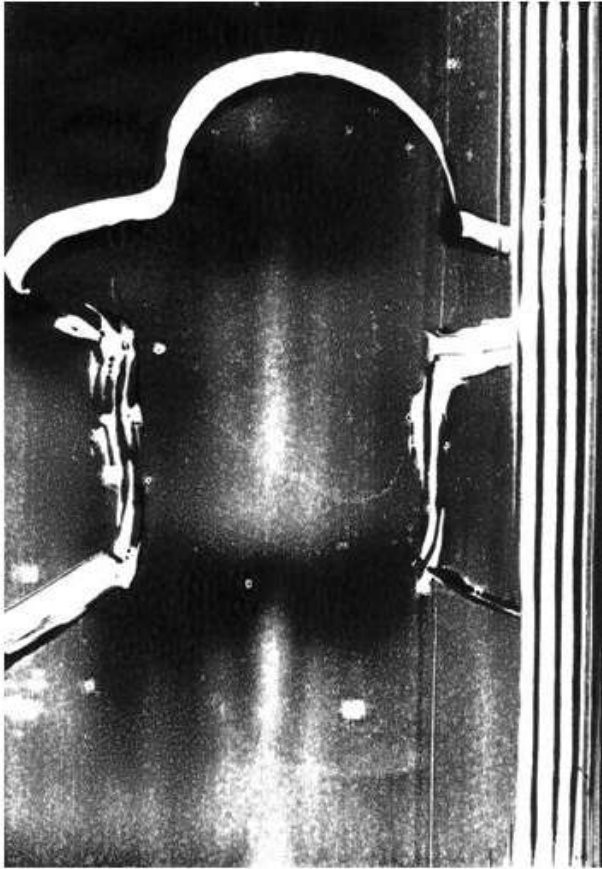


Angel





Namaz

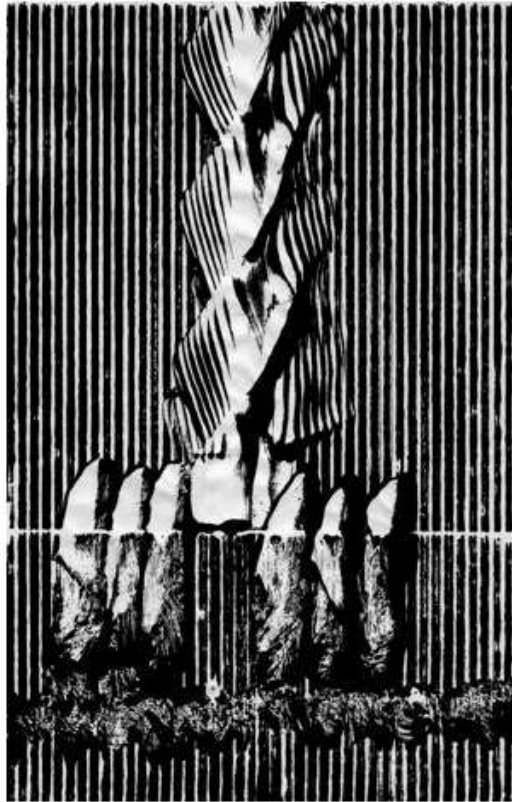


Jew





Jew



In desert

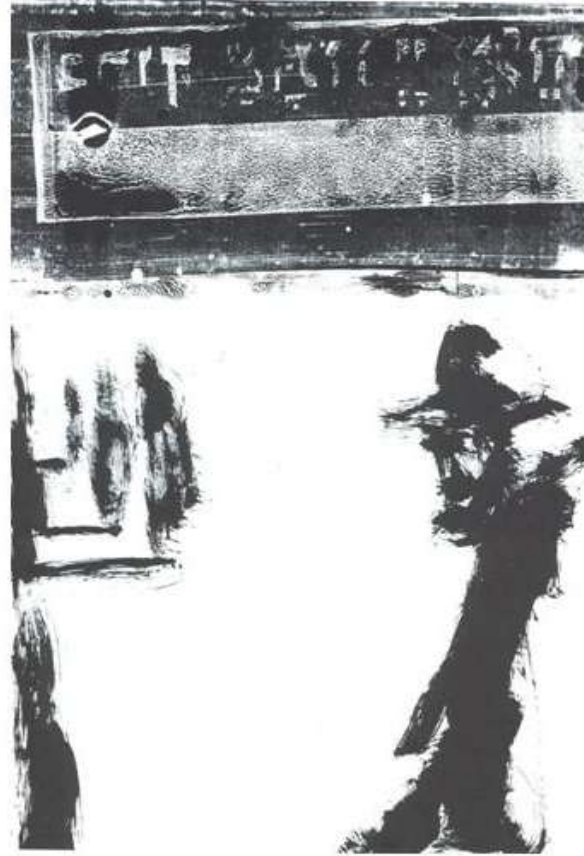


Jew

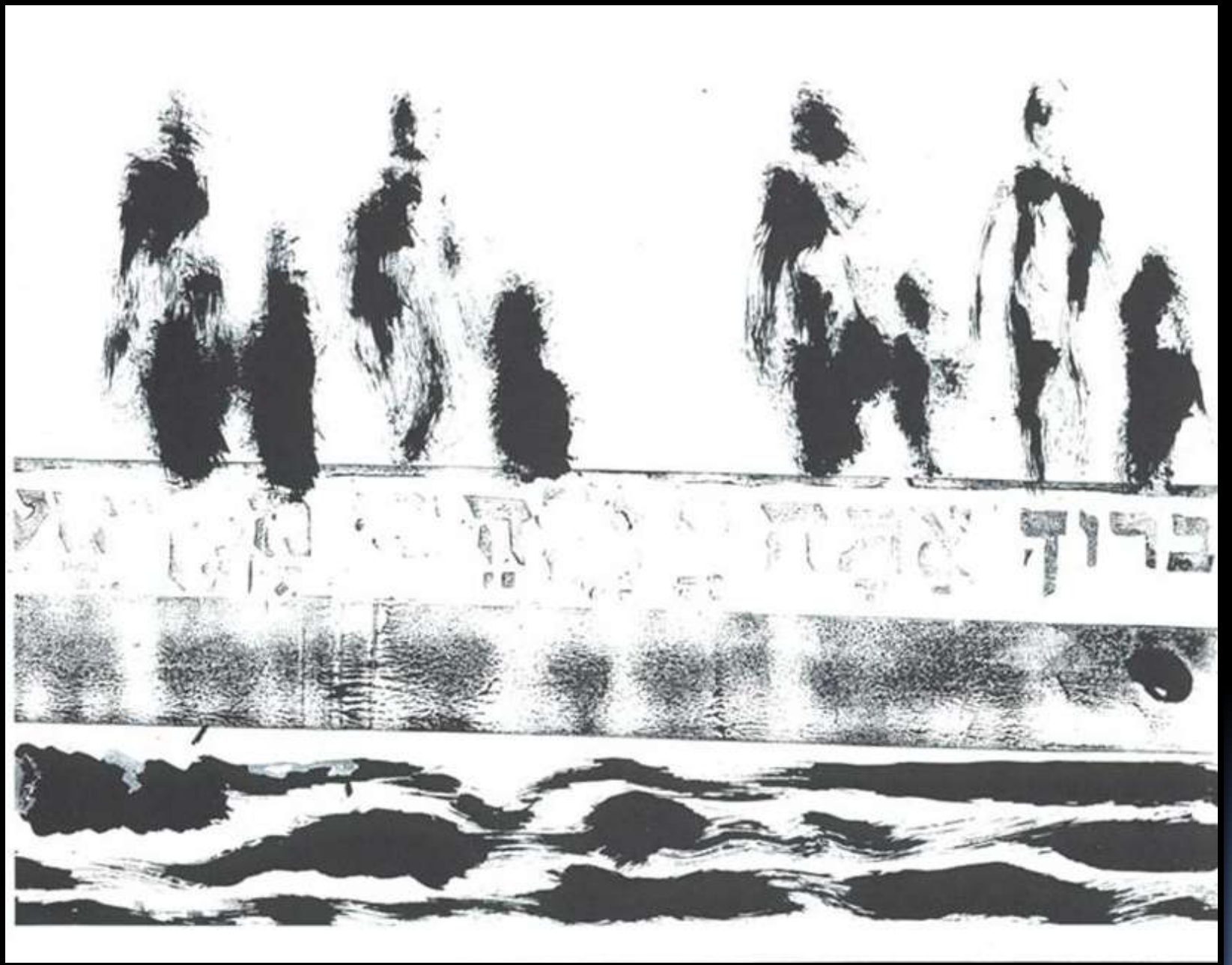


Reading of a Torah





Blessing









Installation 2004-2007

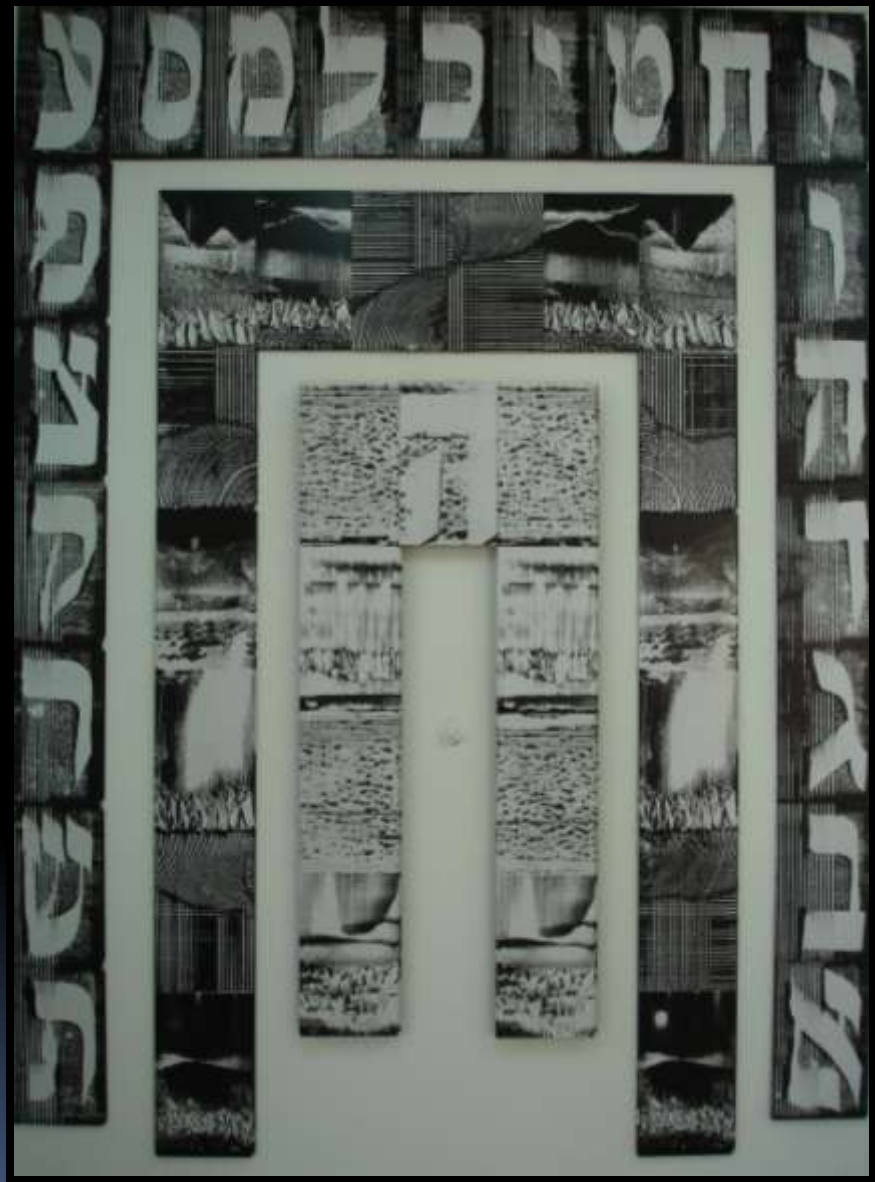




2004 " Gates of prays " Graphic installation the Synagogue Bejt Jacob, Kiev  
2006 " Gates of prays " Graphic installation  
Cultural center Maale Shimon, Maale-Adumim  
2006 " Gates of prays " Graphic installation , "Beit ot a-Muzar" ,Jerusalem















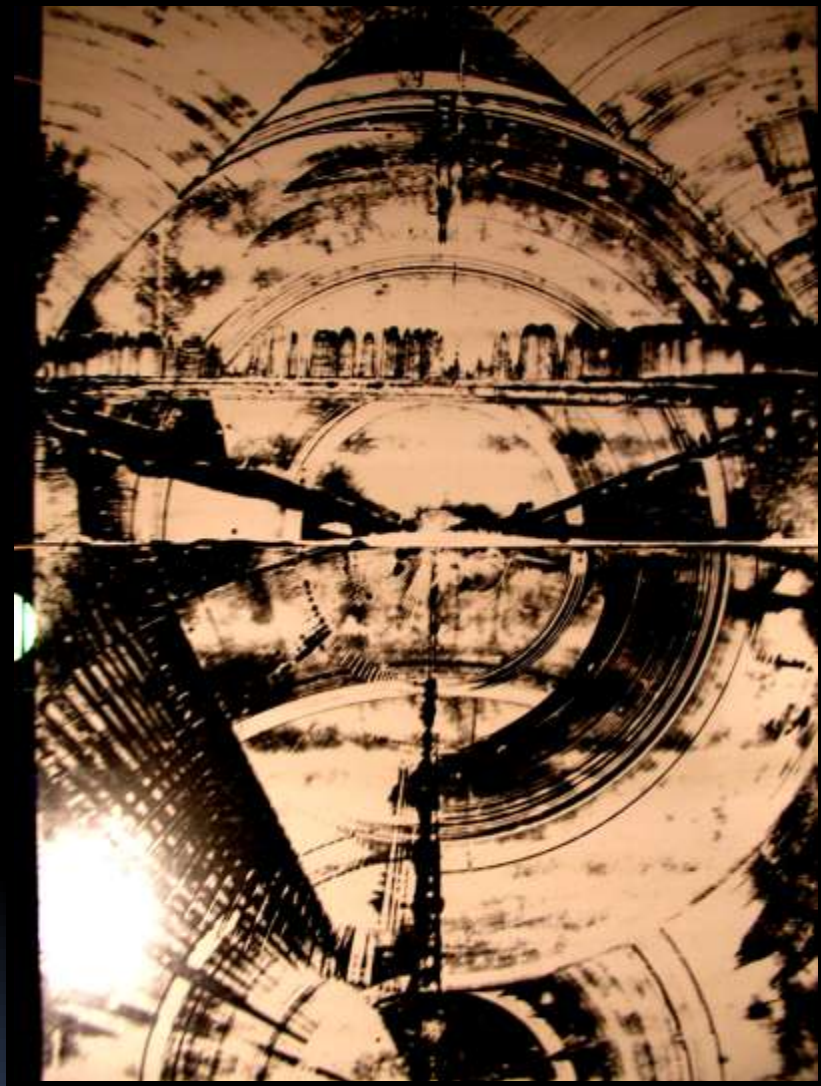
“Suka” in Maale-Adumim 2006

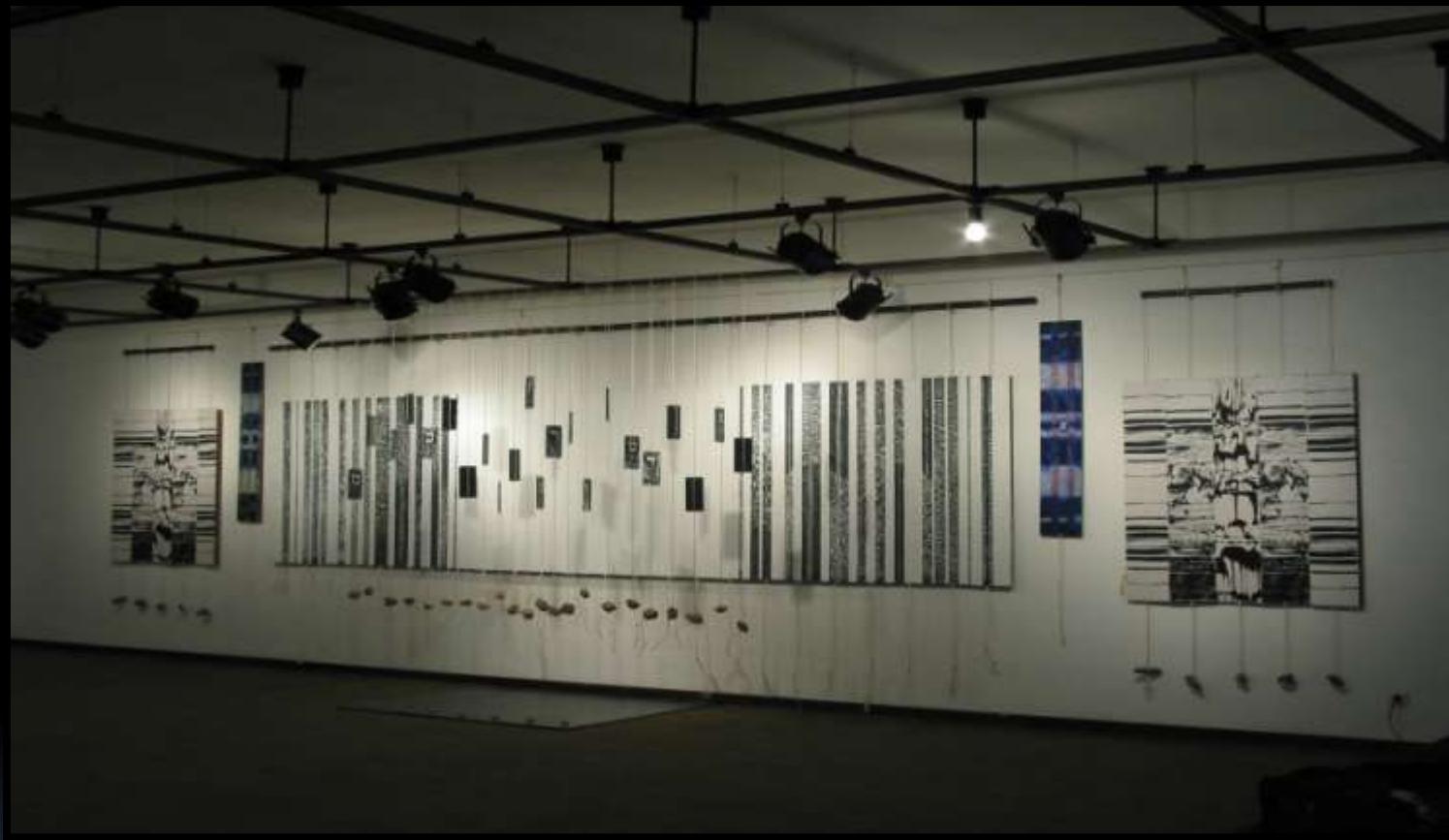








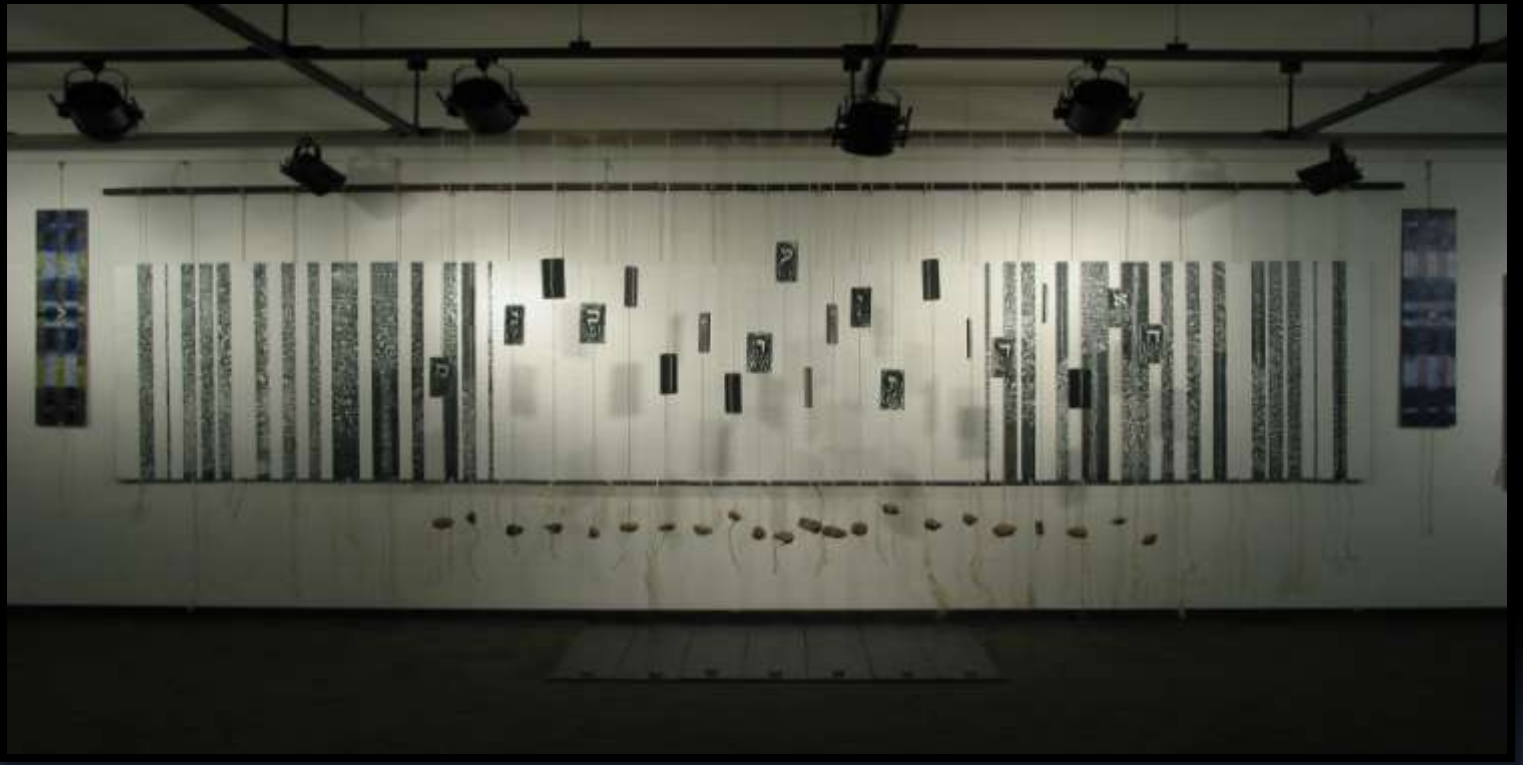




2002 "Inspirations on themes of the Kabbala"  
Graphic installation, Alte Burg Koblenz, Germany  
2003 "Variations of Tora-Theme ", Graphic installation  
The exhibitions hall "Haus Mitternich " - Ludwigmuseum,  
Koblenz, Germany  
2004 " In searches of a blue string " Graphic installation,  
National museum of Ukraine, Kiev







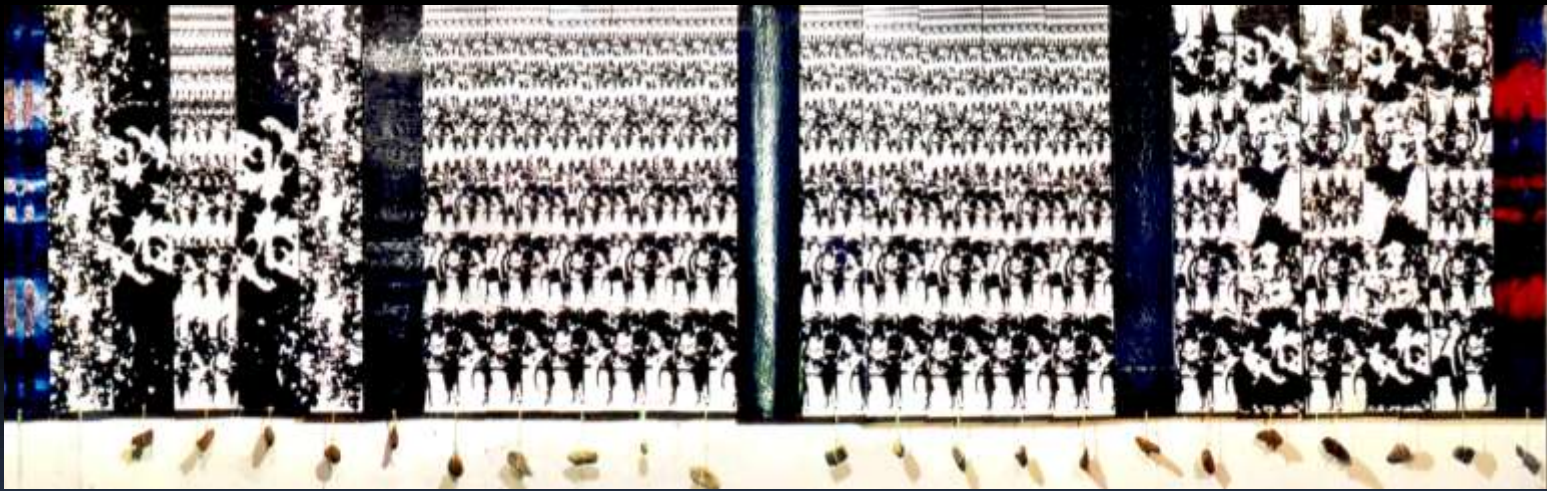




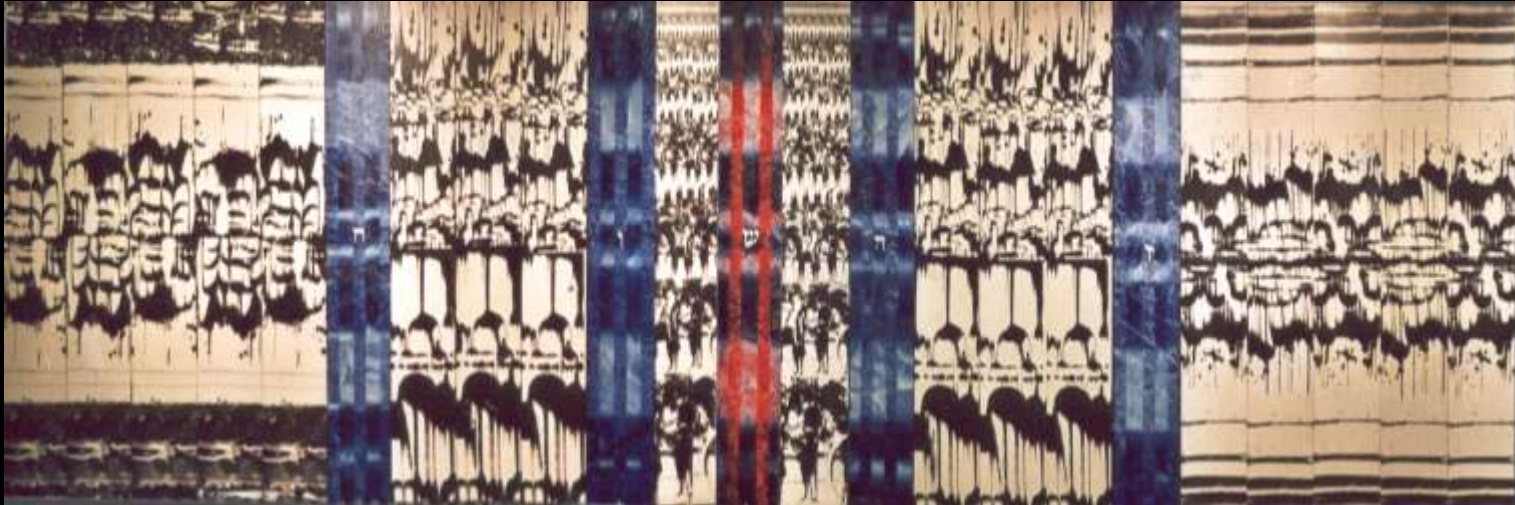










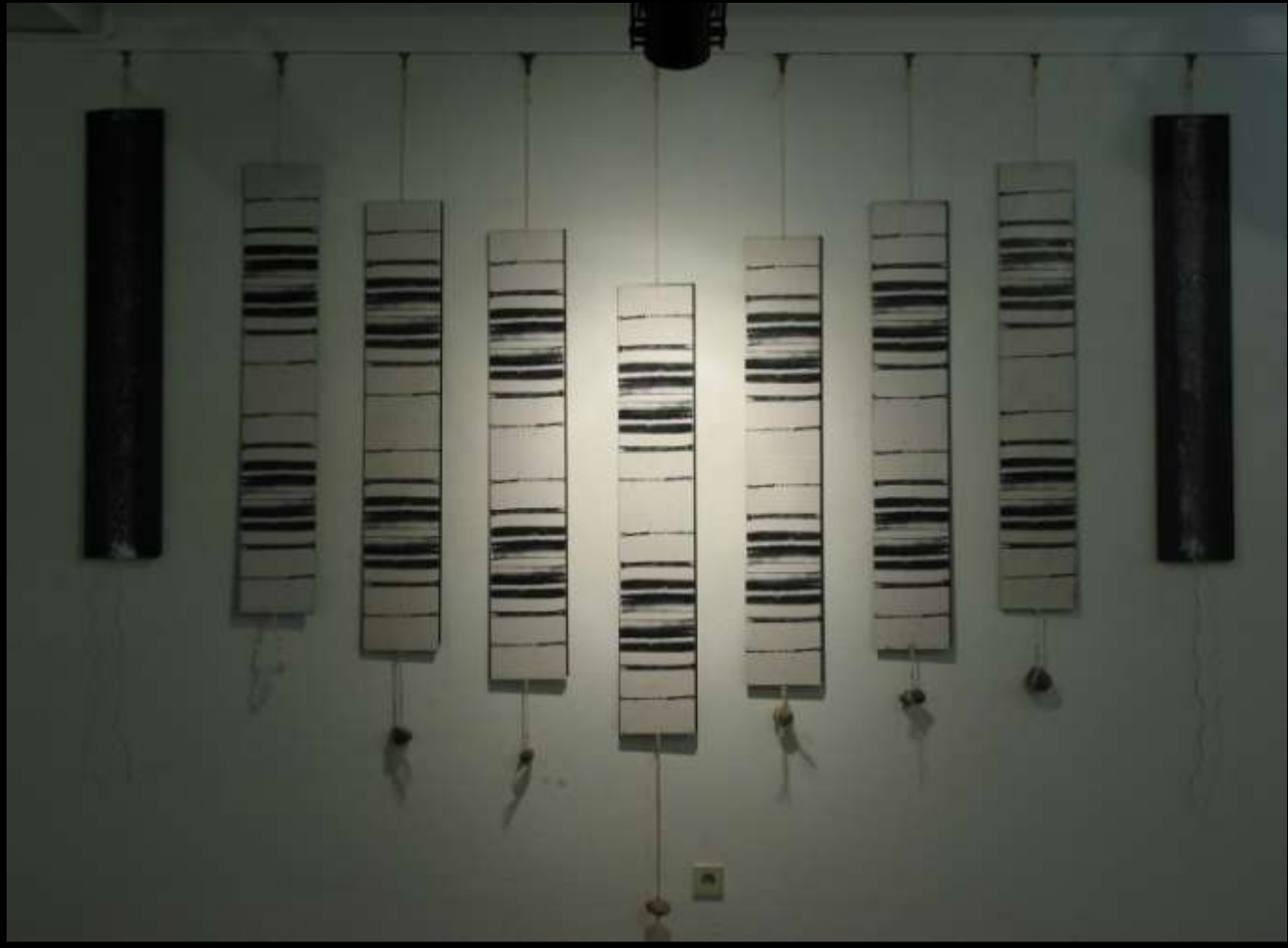




















...In Shelest we can see an heir to Betzalel. He discovers a kind of primary, elemental matter and used along with a textual canvas to create a completely unique art piece that does not resemble any known methods of artistic expression. At first glance his composition, his "sanctuary" consisting of different panels, looks like self expression but it aspires to universal language...

Doctor Johann Wahten, director of Jewish Museum, Frankfurt-am-Main

This artist lives concerned with "Emuna", the conviction and constantly demonstrates a strong conviction that the efforts happening on the material world are not the actual causes of the events happening on his canvas and paper. He exhibits his artistic process from within and constantly says – "I don't exist in this work". This may be seen as a sign of ultimate pride. He is constantly striving to close the gap between the actual and the transcendental.

He maintains that in the method of monotype – prints information enters our material world after being completely decoded but never corrected – it is simply revealed through the mechanical processes of enlargement and reduction. Only after this does he build it up into certain larger visuals, similar to a multi-cellular organism that one can study at both the microscopic and macroscopic levels. The artist, whose instrument is the material world, always strives to know in even though he recognizes that "this world is only a wall of fog obscuring the Creator".

Marina Leibovich, art historian

Anatoliy and Marina Shelest talk about things impotent for everybody. We are living in a world of choice, we experience this every day and we have periods when the competition between active forces in our lives intensifies just as the original conflict between good and evil. And what today is called modern art is usually negative. We are often left in a state of shock. In art just as in modern social process this state is evident. But in this three-dimensional project something completely different happens. When placed within this piece, we have a chance to live surprisingly bright moments. This is probably what art should convey - this sense of a thread - which leads you, rescues you, which you feel running through yourself and those that pass you by.

Doctor Olga Lagutenko, assistant director of National Ukrainian Museum, Kiev

For me the most important piece of this project is its freedom in canon that Shelest demonstrated to us, since the ability to create a world without concrete figures is very difficult. This numerical, rhythmical, harmonic world that Anatoliy has created is proof of great artistic ability. This artist creates a world which is boundless. In this work we can see a surprising depth and it requires an aesthetic distance, just like the words of Paul Tzellan, or Josef Brodsky, or Haim Byalik - to this list we can add many more outstanding names. When placed within this piece, the association to a poetry and music comes naturally

Doctor Igor Dichenko, art historian, collector.

In Anatoly Shelest's work, the chain between the earth and the heavens becomes evident... his composition gives the viewer a sense of confident certainty that the promises of the Almighty are valid and that God's plan is continuing to this day.....In his approach to art, Shelest remains true to his Traditional and religious roots. However it seems that he is discovering his own artistic method – in a literal meaning an optical art, which is while unconventional actually very definite and modern. In the work of Anatoly Shelest the creation as a process becomes intelligible and materializes an idea that everyone is a part of integral whole, while the whole is part of eternity.

Doctor Beate Raifenshaid, director of Ludvigmuseum, Koblenz.



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