

# Geneva UnderCover

(The One Minute Magazine Online/On Live of An Art Historian)

Thursday, March 10th, 2011 – Opening Edition

for Exclusive Arts SA

**MIMESIS**  
CONTEMPORARY ART

## TATYANA PARFIONOVA

### *Storytelling in images*

*Exhibition in partnership with*



#### **Sparkling colors on canvas and glistening fabrics**

Recent works of the Russian painter and fashion designer Tatyana Parfionova, consisting of eighteen paintings and four pieces of Haute Couture, invest the MIMESIS Contemporary Art gallery, from March 10th to 28th. Perfectly correlated with the subject of the paintings, creations of Haute Couture are just out of the artist's studio, a gigantesque and renowned complex of St. Petersburg, which monopolizes the media praise, during the famous Fashion Week of the Russian Venice.

Over the fashion show presenting the new collections of Tatyana Parfionova, models of the catwalk articulate the most graceful gestures, then frozen. These ballerina-automata bring back the viewer into a hermetically upholstered case of the surrealist theater, and staged photographs of Salvador Dali. Other women-birds, coated with sumptuous fabrics and vibrant floral arrangements, seem to emerge from Tatyana Parfionova's paintings, in delectable wriggling of pageantry.



Tatyana Parfionova, *Roses: White, Purple and Rahat-luckum*, acrylic on canvas, 120 x 140 cm, 2010

#### **Treasures of femininity**

The paintings are microcosms of the housing of each of these feminine creatures and creations, whose world is filled with birds, flowers, fruits, fish and transparent objects, trimmed with feathers or silk, that multiply on edible and enthralling colored backgrounds. Pictorial composition of Tatyana Parfionova, knows no skyline, nor mathematically structured depth, nor the aggression of any obtuse angle.

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MIMESIS Contemporary Art

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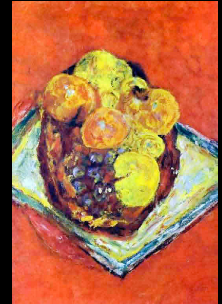
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## Reminiscences of the Nabis

It is very tempting to compare the painting of Tatyana Parfionova, that of the Nabis Pierre Bonnard (1867-1947) and Edouard Vuillard (1868-1940). While one liked the acid colors in his compositions to the distorted perspective, the other attended sewing workshops to draw from his subjects. Their pictorial spaces, representing still lifes and scenes of everyday life, are juxtaposed cut plans, adopting a method of superposition of nearly uniform solid colors. By similar effects of color and close-ups, and the lack of perspective, the objects of Tatyana Parfionova become detached from their environment and away from any realistic situation, to gain in abstraction, like the subjects of Pierre Bonnard (illustration cons) and Edouard Vuillard.



Pierre Bonnard,  
*Peaches and  
Grapes*,  
oil on canvas, 1943

## Everyday objects converted into jewels

As well as in the Nabis' paintings, those of Tatyana Parfionova are free of light coming from outside. Light, or more accurately the brightness emanating from the paint, is produced by the intensity of color which composes objects. Set in motion by the precision of agile brushstrokes, subjects whirl, agitate, blossom in a flamboyance of life and energy. The velvety atmosphere and vibration of bright colors that enliven the still lifes of Tatyana Parfionova, transfigure banalities in marvels. Domestic interiors populated by familiar objects, mutate into magical theaters, impregnated with flower scents and femininity.

*Celina Orli Kosinski, art historian*

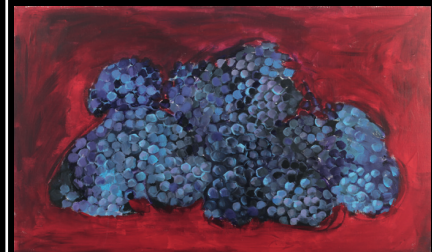


Tatyana Parfionova, *Parrots*,  
acrylic on canvas, 90 x 120 cm, 2009

## Poetry of the ephemeral

Fruits, flowers, birds, fish of Tatyana Parfionova, seem drawn from a painting by Pierre Bonnard or Edouard Vuillard. Thus devoid of secondary objects of the still life staged and sometimes exceeding the space of the picture, hoarded subjects occupy a backdrop in two dimensions, for the time of posture.

**CK**



Tatyana Parfionova,  
*Grapes on a Red Background*,  
acrylic on canvas, 70 x 110 cm,  
2010

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