

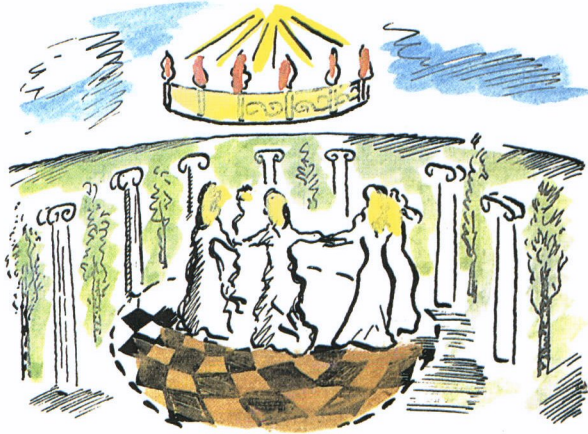
Plate 1. Artist V. S. Gribkov

Freedom. Among the pillars without any walls, under a chandelier without a ceiling, on a round ground painted with black and terra-cotta rhombs, in the countryside a circle of women in white clothes. Conic capitals of the pillars are repeated by the symbols of infinity in the chandelier; the circle of the pillars unlocked into the reverse perspective is repeated by the circle of women; the circle of the chandelier, by the circle of the floor; the flame of the candles, by the figures of priestesses. The whole composition depicts the mystery of the feminine Attic Temple merging in Nature, the feminine essence of the World.

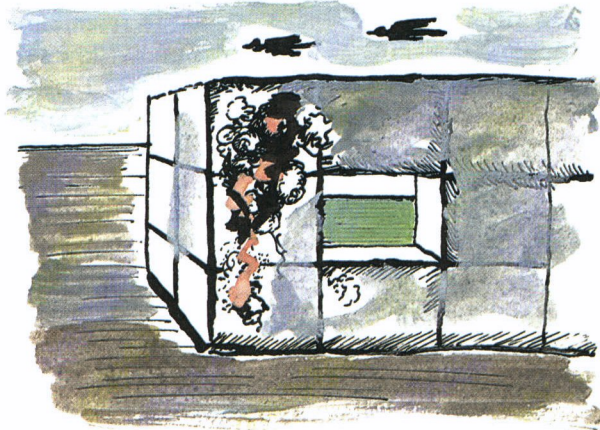
Slavery. A big gray boulder of a cubic shape covered with scabs (it was thus seen by the artist) in the empty gray space. Black griffins flying to “peck at the scabs” and to cleanse the boulder with which, according to the verbal record, the artist identified himself. The act of cleansing is that of suffering, but also of liberation. Perhaps, that is why in the center of the boulder, in its heart, we see another space, another perspective (reverse), another color—the green one, the color of hopes, another mood in the opening.

Dignity. Three hierarchically arranged spaces of light colors; on the foreground dark and light symbols of simple geometric shapes. In the light harmony of the hues they look somewhat disharmonious. The symbols are clearly discrete, though they do not break the composition of the light spaces.

Freedom



Slavery



Dignity

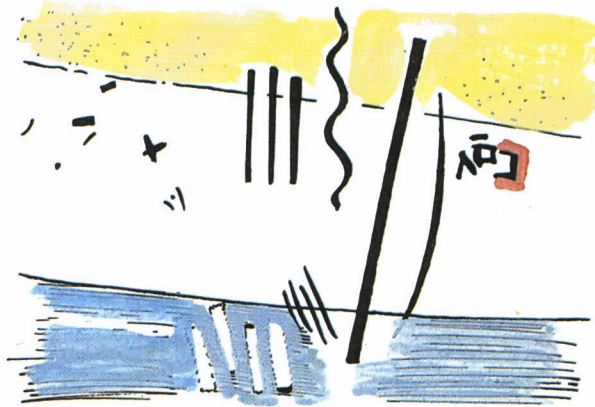


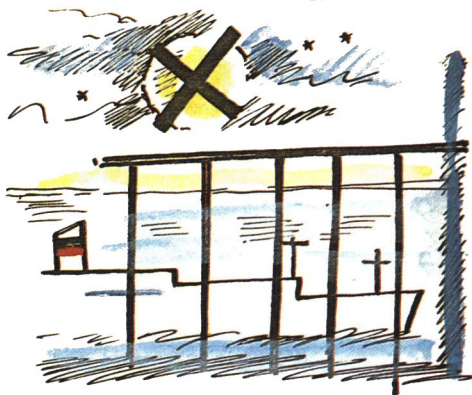
Plate 2. Artist A. N. Dyachkov

Freedom. Through the thin grille (perhaps, the balcony railings) I see fields, a river, a man-of-war with masts resembling Catholic crosses. Over this grilled landscape there is a round yellow sun crossed by a black diagonal cross, dark sky with stars crossed by black eight-pointed crosses. The symbols of crossing the sun and the stars, incomprehensible at first sight, are actually the same railing, its projection onto the images of light and life. The railing is a symbol of the obstacle between the World and man who exists in order to interact with this world. Therefore, *freedom* is a state without any railings, interaction without interference. The semantics of “freedom” is given here through the apophantic transcendence.

Slavery. A blue cross is spread in the dark space. Near its base a human face distorted by emotions over a heap of yellow objects resembling coins.

Dignity. The picture fixes the moment observed by the artist when a pearly cloud is torn. Inside the cloud there appeared symbols of regular geometric shapes—crosses, circles, triangles. A diagonal ray of light dissects the cloud.

Freedom



Slavery



Dignity



Plate 3. Artist B. P. Safronov

Freedom. Dark cosmos and white light compose a dichotomous pair; near its base on the foreground there is burning (or even growing) a bush of fire. The fire is represented not as an element but as something live, growing naturally and participating in the process of life.

The live fire destroying the dichotomy—the division and splitting of the integrity—becomes a symbol of freedom. It destroys the splitting and therefore restores the integrity.

This is a plot against the age:
Weight, count, time, and fraction
This is a torn curtain.

(M. Tsvetayeva "The Trees")

The merging of the creative and destructive functions in one act is a state of dialectical fullness, preserving the properties of both essences. In the history of Western culture, we observe division as a dichotomous opposition, splitting which set fire to the auto-da-fé of the Inquisition to burn heretics—to kill, instead of burning dichotomy and thus restoring.

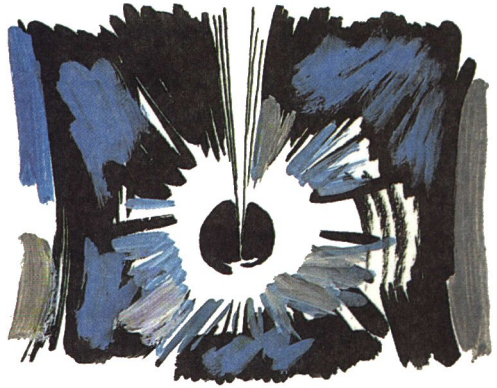
Slavery. On the dark background with the outline vaguely resembling a human torso, a black dense round spot smashes the light splashing it. A stream of light is directed to the light from above, forming a composition resembling an exclamation mark which, in the context of the given composition and colors is perceived as a symbol of danger.

Dignity. A soaring winged cross with a distinct center marked by a bright white-golden circle inside of which can be seen a triangle, also white-golden, with an edge downwards. The space around the cross is shining with iridescent pearly hues with emerald and crimson flashes, illuminating white spirals.

Freedom



Slavery



Dignity

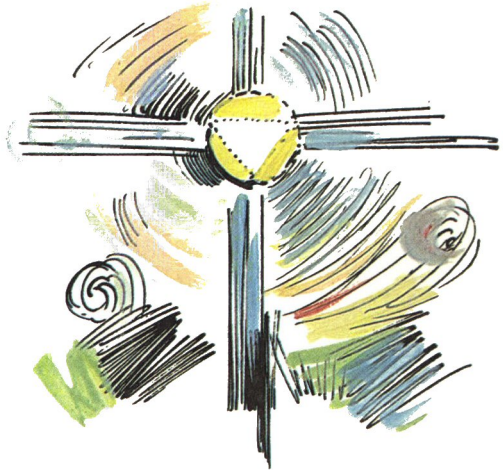


Plate 4. (top) The drawing made by the imbecile patient at the session of musical psychotherapy ("Sirens" by Debussy). (bottom) The drawing made by the same patient to the accompaniment of ritual Japanese music of the twelfth century.



PLATE 4

Plate 5. Artist: V. Gribkov

The Break-up of the Universe. Theme: *The Nature of Time.* The painting shows the frame of the universe unlocked by the feminine hand, the hand of the world's mother. In the palm of her hand there is a diamond shining like a star. The ray from the star goes to the sun; below the red Earth in a black vortex; the sun and the Earth are surrounded by the yellow space. Time is again revealed through the myth of the creation of the world in its ancient version. Here are the comments of the artist:

The palm with the rays emitted by a diamond?—it lies on my forehead. The palm supports a white wedge of light coming from the sun.

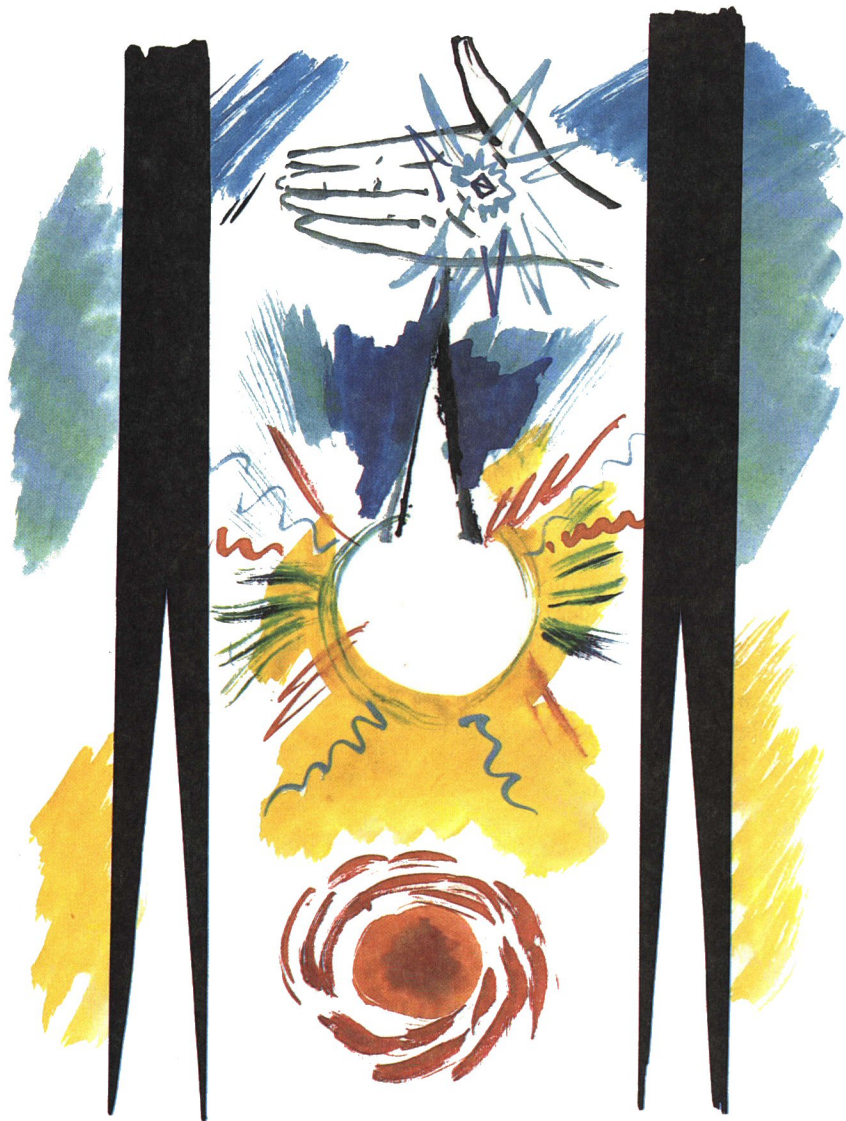


PLATE 5

Plate 6. Artist: A. Dyachkov

The Labyrinth. Theme: *Time as merging of the past, present, and future* (the first session). Artist's comments:

Listening to the text about the past I saw in the gigantic yellow desert an immense labyrinth resembling that of Knossos, a labyrinth going out of sight under the rays of a huge sun. Then I saw the plan of the labyrinth; it resembled an Oriental mandala. At the word "mandala" on the background of the ornament emerged a black symbol with a yellow glow in the center. The ornament of the labyrinth-mandala was reddish-ochre.

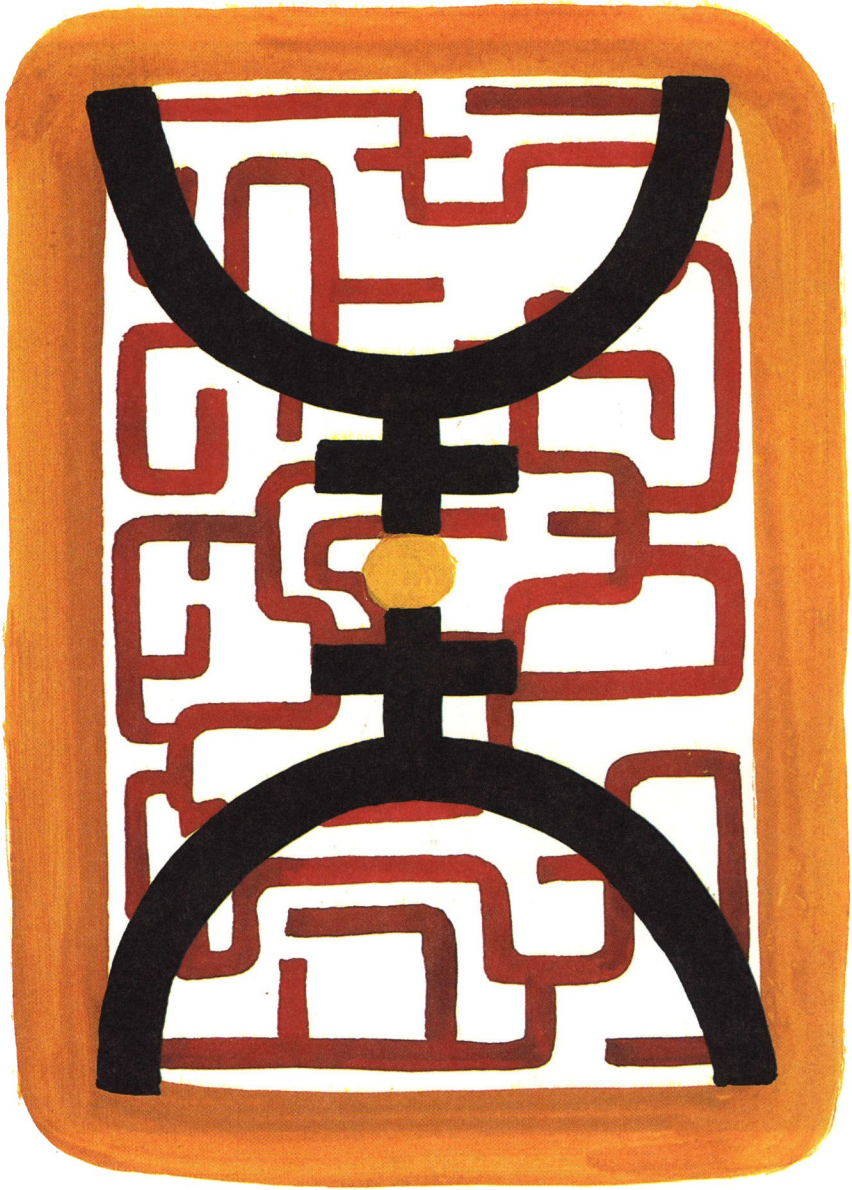


PLATE 6

Plate 7. Artist: N. Obukhov

The Crown. Theme: *Time as merging of the past, present, and future* (the second session; it was suggested that the participants name the color of the past, present, and future). Artist's text:

At first, when the dot emerged, it was light and the circle dark; the dot increased shining and became light orange-yellow, but it gradually changed color, and this was also true of the circle, which changed its color from black through the shining bright to orange-yellow. Then a dark circle appeared pulsating from the center. The past; I am little. Dark space with the emerging shining cross which was small at first, then increased to a definite size, but did not fill all the space.

In the dark space of the present a body appeared emitting light in the direction of its motion. Then there also appeared space, somewhat shifted to the side and divided into dark and white.

Eternity had a more pleasant shape and was silvery-yellow against a dark space.

"Ego" had a shape of two different apertures, or circles, or balls. One ball was dark against the light space, the other was golden-light against the dark space.



PLATE 7

Plate 8. Artist: B. Safronov

Sequential Images. Theme: *Time-Name.* Text: the apocryphal Gospel of Philip. Artist's comments:

A shining black-violet butterfly, with the silvery-white aura and golden stars on its wings. In the center a glowing road (bluish-silvery) going away from me upwards.

There emerged an eye (dimly), and the right ear started to vibrate. A flower with four petals.

The text of the Gospel of Philip is recited: through the radiant space I begin to discern a fluorescent sphere and below a cross of bones against the dark background. The cross is projected onto the sun, everything is in motion . . . At the sound of the word "name" a shining vibrating eye emerges from the empty space in the middle . . . A burning cross shaped like a vertical line with a diagonal cross-beam, flame and fire on its edges . . . Incomprehensible symbols appear: the space is several times overturned and turned inside out; there are wings either of a butterfly or of an angel somewhere, and I feel these wings behind my back. A lotus flower; it turns into the sun pouring light on me; everything dissolves in light.



PLATE 8