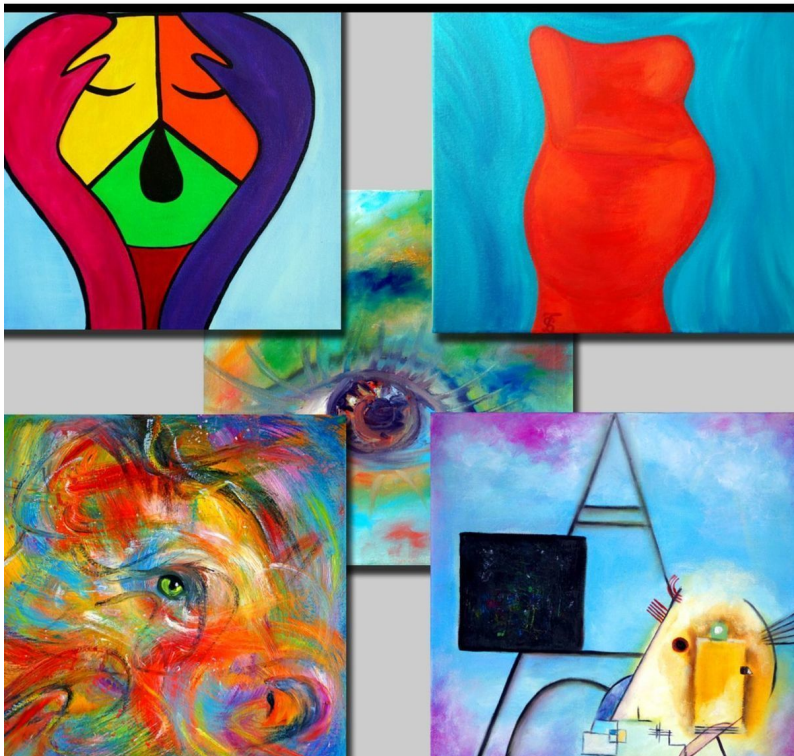


TATIANA SOKOLOVA

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# I'm from the Earth Я с Земли



# **Tatiana Sokolova**

# **I'm from the Earth. Я с Земли**

*[http://www.litres.ru/pages/biblio\\_book/?art=33831792](http://www.litres.ru/pages/biblio_book/?art=33831792)*

*ISBN 9785449089168*

## **Аннотация**

«Smart pictures not only analyze modern trends and emphasize current issues, but also allow you to train your mind. These pictures are not for admiration, not for beauty. They are for understanding. They contain a thought, a message. Their task is to focus the viewer's attention on some problem, aspect of life. And invite to think about it.» «Эти картины... для понимания. Их задача сфокусировать внимание зрителя на какой-то проблеме, аспекте жизни. И предложить ее обдумать» (SuperStyle)

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# **I'm from the Earth. Я с Земли**

**Tatiana Sokolova**

*Иллюстратор* Tatiana Sokolova

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# **The T-ART museum represents T-ART музей представляет**

Путеводитель по современному искусству

**I'm from THE Earth**  
**Я с Земли**

# **Visualization of the invisible**

## **Визуализация невидимого**

# Painting by Tatiana Sokolova 2017—2018

## Живопись Татьяны Соколовой

From collections:

### **SmartArt**

(Paintings for reflection)

(СмартАрт – картины для ума)

### **JazzArt**

(JazzArt is a painting-improvisation on the themes of recognizable masters)

(ДжазАрт – картины импровизации на темы выдающихся художников)

### **RelaxArt**

(Paintings for relaxation and enjoyment)

(РелаксАрт – картины для отдыха и наслаждения)

Tatiana Sokolova mixes pithiness of posters, irony of caricature and philosophy of academic painting. She visualizes a new language of the 21th century, a language of symbols.

(«Cosmo lady» magazine)

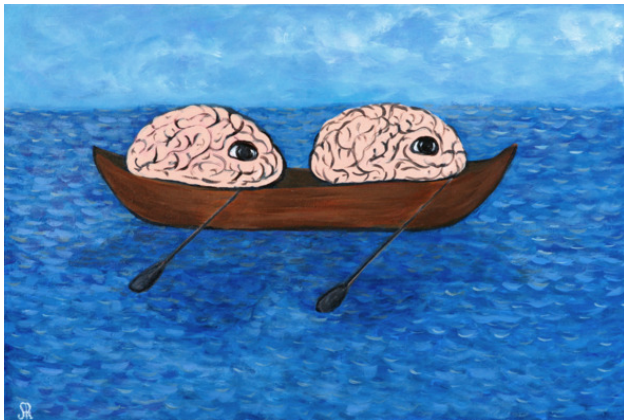
Смешивая в своих картинах лаконичность плаката, иро-



нию карикатуры и философию высокой живописи, Татьяна Соколова визуализирует новый язык 21 века – язык символов.

(Журнал «Cosmo lady»)

# SmartArt



Brain drain

Утечка мозгов

Acril, canvas 60x40



Family portrait. In front of the TV  
Семейный портрет перед телевизором  
Oil, canvas, 70x50



Crowd

Толпа

50x70cm, acryl, canvas



The Halo

Сияние

50x40cm, oil, canvas



Puzzle

Пазл

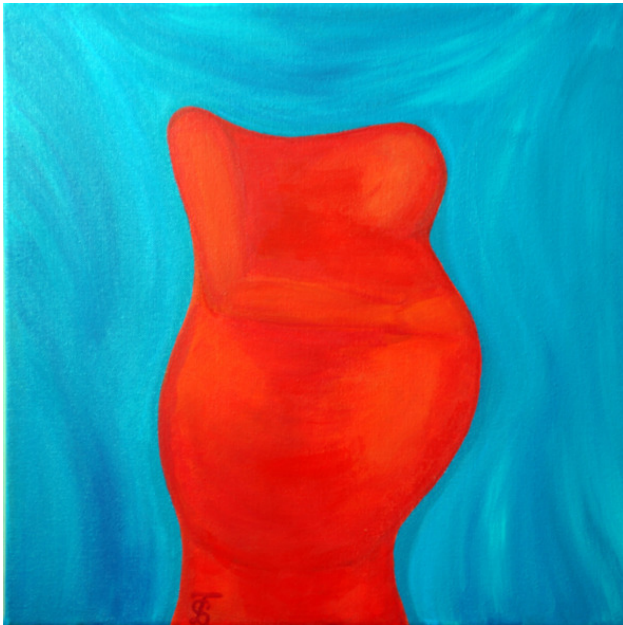
30x40cm, acryl, canvas



Way

Путь

50x70cm, acryl, canvas



Expecting a child. Best home.

В ожидании ребенка. Лучший дом

40x40cm, acryl, canvas





Life on Earth

Жизнь на Земле (Шарик)

30x40cm, acryl, canvas



Grid (Sight)  
Решетка (Взгляд)  
Gouache, 15x20



Ран-ман

Дур-шлак

40x40cm, acryl, canvas



Shark-shoe

Акуля туфелька

Oil, canvas 40x40



Macho

Мачо

Oil, canvas 40x40



Continents

Континенты

Watercolor, inc, 40x30cm





Catstilllife (Chaturmorte)

Котюрморт

Oil, canvas 40x50



What's happening in this world?!

Что случилось с этим миром?!

40x40cm, acryl, canvas

The symbol of hippy is terrified by the actions of people.

Gerald Herbert Holtom (1914 – 1985) was a British artist and designer. He designed the ND logo («pacific»), which was adopted, non-exclusively, by the British Campaign for Nuclear Disarmament (CND), and became an international



peace symbol.

On 21 February 1958 he designed the nuclear disarmament logo for the first Aldermaston March, organised by the Direct Action Committee against Nuclear War (DAC) in Easter 1958 (4—7 April).

The logo was not copyrighted and later became known in the wider world as a general-purpose peace symbol. The design was a combination of the letters «N» (two arms outstretched pointing down at 45 degrees) and «D» (one arm upraised above the head) of the flag semaphore alphabet, standing for nuclear disarmament.

(Wikipedia)

Символ «пацифик», использованный в этой картине, придумал художник Джеральд Герберт Холтом, разрабатывая логотип для движения «за ядерное разоружение» (CND). Позднее, этот логотип стал неофициальным международным символом мира и активно использовался в субкультуре хиппи.



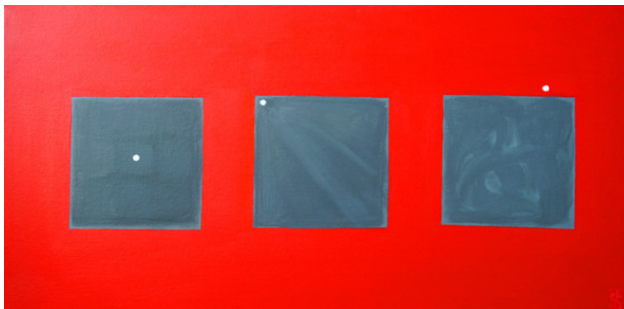
Aliens  
Другие  
Oil, canvas, 50x50



Caution!

Осторожно!

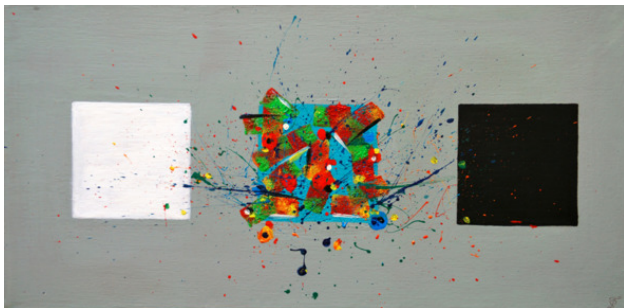
Oil, canvas, 50x40



Ordinary – Talent – Genius

Обыватель – Талант – Гений

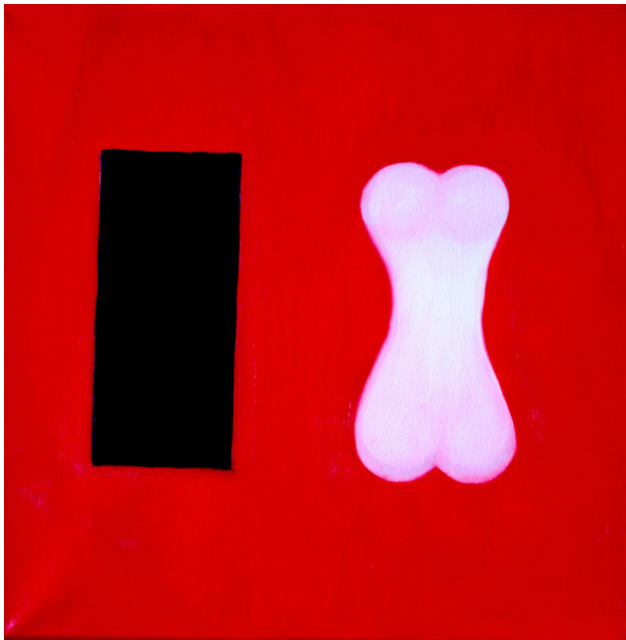
30x60cm, acryl, canvas



Optimist – Artist – Pessimist

Оптимист – Художник – Пессимист

60x30cm, acryl, canvas



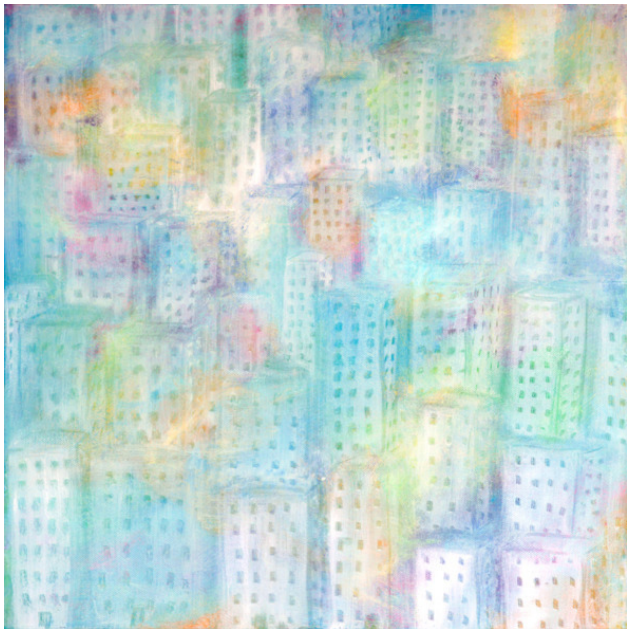
A man and a naked woman. Nude. +18

Мужчина и обнаженная женщина

40x40cm, oil, canvas



Range of vision  
Крыгозов  
50x50cm, oil, canvas



Artist's window  
Окно художника  
Oil, canvas, 50x50



The premonition of Munch (Portrait of the XX century)

Предчувствие Эдварда Мунка (Портрет 20-го века)

Oil, pastel, canvas, 50x50

In the foreground of the picture is a figure from the painting of Edward Munch's «Scream».

In the background is the entrance to the concentration camp of Auschwitz.

На переднем плане изображена фигура с картины Эдварда



Мунка «Крик».

На заднем плане – ворота концлагеря Освенцим.

«The Scream (Norwegian: Skrik) is the popular name given to each of four versions of a composition, created as both paintings and pastels, by Norwegian Expressionist artist Edvard Munch between 1893 and 1910. The works show a figure with an agonized expression against a landscape with a tumultuous orange sky. Arthur Lubow has described The Scream as «an icon of modern art, a Mona Lisa for our time.»

Edvard Munch created the four versions in various media. The National Gallery in Oslo, Norway, holds one of two painted versions (1893). The Munch Museum holds the other painted version (1910) and a pastel version from 1893.

The fourth version (pastel, 1895) was sold for \$119,922,600 at Sotheby's Impressionist and Modern Art auction on 2 May 2012 to financier Leon Black, the fourth highest nominal price paid for a painting at auction.

Auschwitz concentration camp was a network of concentration and extermination camps built and operated by Nazi Germany in occupied Poland during World War II. It consisted of Auschwitz I (the original concentration camp), Auschwitz II—Birkenau (a combination concentration/extermination camp), Auschwitz III—Monowitz (a labor camp to staff an IG Farben factory), and 45 satellite camps.

Auschwitz II—Birkenau went on to become a major site of the Nazis' Final Solution to the Jewish Question during the Holocaust. From early 1942 until late 1944, transport trains delivered Jews to the camp's gas chambers from all over German-occupied Europe, where they were killed en masse with the cyanide-based poison Zyklon B, originally developed to be used as a pesticide. An estimated 1.3 million people were sent to the camp, of whom at least 1.1 million died. Around 90 percent of those were Jews; approximately one in six Jews killed in the Holocaust died at the camp. Others deported to Auschwitz included 150,000 Poles, 23,000 Romani and Sinti, 15,000 Soviet prisoners of war, 400 Jehovah's Witnesses, and tens of thousands of others of diverse nationalities, including an unknown number of homosexuals. Many of those not killed in the gas chambers died of starvation, forced labor, infectious diseases, individual executions, and medical experiments.

# Конец ознакомительного фрагмента.

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