

By Tanel Veenre  
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## Sergei Isupov: poor language skills is forcing reflected in art

After the 17-year interval between the ceramics exhibition of Estonia Sergei Isupov, who was born in southern Russia, Ukraine, lived, and visited a university career started in Estonia, but the last 17 years working in America. Isupovi narrative, eclectic and esoteric mythology, it has increased among tippkeraamikute.

*TV: How was the decision to go to the U.S. to live?*

SI: Ma armusin ühel sümposioonil Lätis Ameerika tüdrukusse. - I fell in love with a girl in one of America symposium in Latvia. Mina ei rääkinud inglise, tema jälle vene keelt, tundus, et suhtlesime kunsti kaudu. I did not speak English, Russian is again his, seemed to communicate through the arts. Elasin alguses aasta Eestis, et aru saada, mida me täpselt tahame, kuni läksime koos USA-sse. We lived in Estonia at the beginning of the year in order to understand exactly what we want, we went up with the U.S.. Tunnistan, et see polnud mu unistus – pääseda Ameerikasse –, tundsin end Eestis piisavalt mugavalt. I confess that it was my dream - to escape to America - I felt comfortable enough to Estonia. Kuid seal olles tajusin, et uus keskkond andis mulle täiesti uue kogemuse. While there, however, sensed that a new environment gave me a totally new experience.

*TV: Kuid kuidas sattusid Eestisse? - But what got to Estonia?*

SI: I grew up in Ukraine and came to Estonia to learn from the Art Institute. I chose the school after getting stuck in the end here, because I was slowly beginning to feel part of the local art life. I was taken artists' union and the government gave me a merit citizenship. I feel comfortable wherever I can express myself, but still remains in the sense that I am unfamiliar. The same feeling I have been living in the U.S. But it gives me a certain freedom.

*TV: How to distribute the end is now in Estonia and the United States?*

SI: Estonia actually feel the best, because here are my friends. I try to occasionally go to the Ukraine, where are my blood relatives. Today is my ties to Estonia, an Estonian woman, thanks once again strengthened our common quadrille, and her daughter, who, after trying more and more can be about.

The last five years I lived in Massachusetts. This is a very exciting place: there is total separation of the mountains and the powerful, no industry or large cities. I like to live in the country today, it allows worse. Although their work mainly in large cities, I will show, does not make any sense to entry and residence. I do not have to pay the enormous rent or permanent interaction.

Me likes the idea that big cities get a sense of service in its exhibition openings. I'll have a week the city is often available only from the diving and to get the best attention. But to be honest, I do not hold in the U.S., although there is nothing against the art system is effective.

*TV: Since you have chosen your own residence, as is often the fate chooses for you?*

SI: My first girlfriend lived in the southern part of Kentucky for three years in the U.S.. Edasi kolisin suuremasse linna, Richmondi Virginias. Then I moved to a bigger city, Richmond, Virginia. I happened to America totally clean page - not too untested for the ability to know what is the best place. Such migration is typical of America - the reasons are many,

both family and work number of animals declared. Fortunately, the Office of the artist is such that you can deal with it everywhere. So I'm trying both rural as well as real linnarütme.

I'm not really a special type of house, I do not like mowing the lawn, or other such obligations. Sain linnas elades pidevalt trahvi pügamata muru eest. I was constantly living in the city for fine trim lawns. Pagan! Pagan! So võtsingi a decision to move into the apartment, which does not interfere with everyday problems. My desire heard gallerist, who had seen the process of being broken up occasionally on sale to the old water mills. Since both of us it was too large, then we bought it two with his hand up and took a time - from start to finish.

*TV: Is too close relationship with his difficult life galeristiga not drive?*

SI: So far, we really saw each other, openings of exhibitions. I really thought that it is a very risky situation: it is always a picture of my doings and life style. But I thought that if he is willing to mow the lawn for me, it'll take that risk. The biggest advantage of such a life is that I can only focus on creativity. If the work is finished, it will be his assistant and go. Everything - from work, sent packing to the cumbersome paperwork - the gallery has õlul. I've heard quite a lot of doubts about his colleagues in elumudeli such as the artist often sees galeristis someone who always takes you for too much. Dividing the cash position in half, it may seem like an artist looking too much for nothing ... But the art is the art of selling.

*TV: What is the biggest difference between the artist and gallery?*

SI: They speak totally different languages. One is a salesman and another creator. It is a sort of yin and yang. But the capitalist world, it is the only way to survive an artist. We do not even speak to each other much in the way of art. His creations will if something to money convertible. But it gives me the opportunity to address the creation, while annoying for me to deal with gallerist dinners, meetings, or PR work. If you look at it in the long run, it is, after all is largely thanks to the dealer that my creations are currently pays 15 times more than ten years ago the family. Personally, based on the level of our relationship with full confidence.

*TV: Please describe the art to which the U.S. seilad.*

SI: Although I began with a series of galleries, then today I decided to bet on one. I love that there are with all of my creations, it is possible to get an overview of the art. This exclusive relationship will force the gallery artist to invest more - to buy ads, etc. kunstiajakirjades.

Estonia does not have an artist doing the work of selling is so important, here is the creation of art rather than as a hobby. It exhibits a few friends and people who might be interested in your creations. I noticed in the U.S., where The rules for the local art. Unwritten law dictating how to make art, how to sell it and where you're an artist fees. Very important work is the price. There are many unwritten rules. Photo gallery does not pay to be the most successful and most edutum artist. If you sell your show over 75% of the work, it is something wrong with my prices and so on.

Having grown up in socialist country where the money was not of particular significance, it seemed sudden. But the U.S. became the yardstick for the money will soon be quite effective in assessing creativity. I like money as a criterion of specificity.

I remember one dinner at major collectors, mail groups of friends, formed of a different background and financial interests of the people. Host suggested that everyone speaks the best compliment that they have been alive. I said that the biggest compliment is when people buy my music. Because I do not know any people who give large sums of money away just like that. This person must have a very big thing, that he would be willing to go for a large sum of money.

*TV: Purchase of Art is extremely personal issue?*

SI: I, too, sometimes I buy art, primarily works with friends. I think that the artist would sometimes put him in situations of art consumers to understand how to be the other side. Maybe it is one of the reasons why I appreciate very highly the work of technical perfection. This is my chance to show respect for the consumers of art.

*TV: My exposure to American kunstituruga are taught that to play you have to be extremely productive. Are you töösõitlane?*

SI: I am really. I find America really like it at that, there must be a huge effort. You need to be consistent in order to remain on the surface. If you're either in or kunstiturust away, you are forgotten. I've learned to cope with doubts about his process of creation - precisely because the doubts are often those that take the most time. If I doubt, then I'll just continue with the next job. Or the vodka out all the visions, which sometimes I do not know how to choose.

I'm inspired by the frames, which themselves have created. I do not need to ceramists, but I like the clay material. Frames can make freedom, to release me from a lot of energy-consuming searches. America loves the frames in general, to decide certain things for you. My frame has been such a poor language skills, which have forced me to be reflected in the language of art. U.S. does not have a lot of people who live only to make art. However, I have no other option. Ka see on raam. Again, this is a frame.

*TV: What is your creative process?*

SI: I have a small notebook, which is a sketch of life. To this end, the original idea can be art, I have to be very excited, seeing the finished work. Then I will figure out a vision of technical solutions. I've learned to turn to so-called, it is very important to stay productive.

*TV: You do not ever empty batteries?*

SI: Very rarely. I make every morning a few võimlemisharjutused and running. But it is a discipline, rather than the batteries. I've learned that many of the difficulties of the early stages of default warrants slippery at the end of the journey. This helps to break the insidious laziness. I remember the morning when Obama became president. I tried to imagine what it feels energiapuhangut Located in the act. So I thought I would also like to be Obama!

*TV: If you are sentimental relationship with his creations?*

SI: Once I have finished the work, I do not have it any more contact. I immediately began a new, I try to take the next step. My motivation is very important place in the knowledge that my creations would reach the people who assess it. That makes me an artist continually evolve. Development is important because it kept its collectors permanently erksana. It is also their excitement for the game: I arenen, creativity, prices go up. When I started as an artist, then I felt kalamehena, who has thrown a hook in the water. I feel that it is a metaphor for the hook-pädeb of creative, something to intrigue the viewer.

*TV: The shock of hard work necessary to thrive in an artist?*

SI: The whole package is: who are you, how would you look you see on your social skills (With a certain robustness or cruelty can be an artist for social skills.) Sometimes I am really disturbed that the whole package, the artist, his work is weak. But the ability to be in the right place and the work he has done successfully in the right style. Professionalism is very important. And dynamism - the ability to call up your time and fit sootsiumisse.

*TV: Let's talk about your creative eclectic language of symbols. What is the marrow of their songs?*

SI: To be an artist means to be like the sponge. Miracles do you constantly absorbing everything around them that it is the right moment for a twist. I do not approach his or her work properly. The titles of works or specifications will always be at a later date, it's just mugandumine kunstiväljaga.

*TV: In many ways distinct, and literary symbols will quickly niidiotsad. But they will be moving along the ceramic heads niidiotsad intertwine, as in reading, or rather the strings to form pusasse away. You are not talking about the beginning and end of stories?*

SI: Yeah, I sometimes look at people and just tell him the story he wants to hear. Visual art does not have the book, here, anyone can create their own design. My role is to create a situation which can be significant. I think my opinion of my work has been the most insignificant. I use a lot of simple contrasts, based on symbols. I believe that its roots are everywhere

in my strange state. Easy-structural, such as feminine, masculine, naked, covered with dark-bright, glossy, matt help me to make yourself easily understood. For me, it is important that my work would be alive. Would allow more and new insights.

In their creative methods I describe in two phases: the form and decoration. I believe that the secret of my success is that I can be good in both directions. Each aspect of the work towards a common goal: to convey movement, a contradiction. America is all very fast, maybe people will take only a few seconds to check something. That's why the work of the vibration and the resulting conflicts are very important.

*TV: Have your ceramic sculptures exciting visual and applied on the borderline. Of either hand, you see yourself?*

SI: Once again, it should be noted that the most important difference between the commodity and the price is between the visual arts. From this perspective, I move I am looking more and more fine arts, because my product prices are rising all the time. The highest amount of price tag means it is less craft. It was here that the work is very important gallerist - that she would find the right buyers and the right to publish ads in magazines.

For me, this development has been a great challenge. America started as the simplest - his teepottidega. In the U.S., a lot of collectors, who collect teapots. Was sufficient to enable the inclusion of their work to the spout and it fits the market. While they were selling very well, they were due rather to the function of the craft. Talking about prices: Chelsea sells some of their work is just beginning painter 50 000 dollars, a ceramic, it is almost the absolute top.

*TV: People in your creations. The exhibition displays portraits of babies up to large neegrinägudeni. Who are your models?*

SI: Today is my daughter basic model. It is really cool, sculptural, always changing. I love portraits because they provide an opportunity to be eloquent without kujutamata entire body. Even the passport photograph can speak a lot. I will never make a sound portraits of people, nor tellimusportreid - it would force me to be anatomically correct. Rather, it is a picture of the fruit of a game with symbols.

*TV: What is Estonia's special exhibition for you?*

SI: This exhibition is doing (the work is mostly born out of cooperation Kohila puupõletusahjuga) I felt a lot of freedom to be above normal. I have not been taken into account kunstituruga, expectations or deadlines, I have been able to test with confidence. For me it's been a real challenge, a lesson - because I'm real kontrollifriik.

I think it is important to show your creations to the Estonian people, and at the same time slot to advertise this wonderful ceramists Loewenschede tower.

TV: You are now at length with his family in Estonia - until October. What is the plan?

SI: New York City in November, I need to show the person is still very much work to do.

## **Who is he?**

Sergei Isupov Sergei Isupov

Elulugu linnulennult Biography as the crow flies

- • birth: 1963. aastal Stavropolis Lõuna-Venemaal Stavropol in southern Russia

- • 1982 graduated from the National Art School in Ukraine

- • 1990 graduated from the Estonian State Art Institute

- • 1993 moved to the United States

- • His sculptures, ceramics and graphics, Estonia, USA, Norway, Australia, Ukraine, Hungary and the German museums.

- • www.sergeiisupov.com • •