

Vyacheslav Ivanovich Pavlov</h1>

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Was born in Moscow on October 6, 1934.</p>

1944. In November joined a fine arts circle of Vera Efremovna Pestel in the State Historical Museum.</p>

1951. At the recommendation of Evgeny Sergeevich Teis joined a studio named after I.I.Nivinsky and became an aquafortist. </p>

1951-1959. Graduated from the Moscow Higher Art and Industrial School (former Stroganov School), monumental painting department. Along with monumental painting started mastering eau-forte art in the studio named after I.I.Nivinsky. </p>

1960. For the first time participated in the art show.</p>

1963. Became a member of the Union of Artists of the USSR.</p>

1966. Stopped monumental painting and totally devoted himself to easel graphic work, etching.</p>

1982-1983 (December-January). Personal show in Kostroma (Kostroma Art Museum)</p>

1983 (May). Personal show in Yaroslavl (Yaroslavl Art Museum). </p>

1994 (October-November). Personal show in Yaroslavl (Yaroslavl Art Museum). </p>

1995 (April-May). Personal show in New Jerusalem Reserve Museum, town of Istra.</p>

1955 (October-November). Personal show in Vologda (Vologda Regional Picture Gallery)</p>

1998. Winner of the Moscow Fine Arts Award.</p>

1999 (October). Personal show (jointly with A.A.Shmakova) in Moscow (Kuznetsky Most street, 20)</p>

2000. Was awarded the title of the Honored Artist of the RF. </p>

2002. Silver Medal of the Russian Academy of Arts.</p>

2004. Personal show ♦World and Images♦ in Yaroslavl (Yaroslavl Art Museum). </p>

2008. Personal show ♦Two Wings of the Family Muse♦ (jointly with A.A.Shmakova) in the exhibition hall of the Russian Academy of Arts in Moscow. </p>

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Participant of all-union, all-Russian, Moscow and foreign shows.</p>

Pieces of V.I.Pavlov are included in collections of the National Tretyakov Gallery, National Russian Museum, State Fine Arts Museum named after A.S.Pushkin, and in other museums of the country and abroad. </p>

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My teachers</p>

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Vera Efremovna Pestel (1886-1952)</p>

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I joined a fine arts circle of Vera Efremovna in the National Historical Museum in November 1944 and stayed there till her death in 1952. In the 20-ies she followed a Russian avant-garde trend and was one of the founders of the association ♦Makovets♦, an

outstanding phenomenon in the Russian plastic thought. When explaining to us her creative disposition she kept repeating that one must do only things that he loves to do and that he feels. Later on many occasions I realized that this is the main thing in art, that the basis for any creative work is love, free will of love. A most important thing originates from this ♦ freedom of creative will. It is an ease of imagination, ease of compositional sensation. Consequently it does not matter what an artist is dealing with: a visible world or a hidden world of his imagination. He is free.

Evgeny Sergeevich Teis (1900-1981)

Evgeny Sergeevich introduced me to etchings, to Nivinsky's studio. He put my efforts, my imagination on the footing of professional art. Requirements to professionalism are very severe, and skills of creative discipline are steady. This creative discipline is needed for an artist to be able to implement his own plastic ideas. There is no artist without it.