

Zero line

Today, opening doors of "ZERO LINE gallery", we determine a reference point of new opportunities and prospects for the modern art in our society. As the founder of gallery I counted reasonable to acquaint the viewer, first of all, with works of art from own collection of painting, thus, giving the chance to visitors to constitute the representation and judgment of again opened art space. Also, in an exposition there are several works from other private collections. In this sense I adhered to a line item that the exhibition is called for life by the certain subject concerning the initiator in which his outlook and the intellectual line item which is for it a subject of serious reflections are realized. Therefore, it would be desirable to dwell upon structure of representation and to begin with exposition space of gallery. I hold the opinion that the space shall be not just geometrical object, but a unique context. And here, from the very beginning, I refused directly the idea of "white cube". Separately shall thank the mother Sabirova Svetlana having a long experience of work as the architect and enclosed the invaluable contribution to design and poetics of the provided space. The design decision as it appeared later, quite fits into feministic criticism of abstract and cold geometry of white cube which sees in it manifestation of the masculine, repressive beginning with which it is contrasted warmly house interior. Exactly here, in this kingdom of the woman feminist projects also shall as the historian of a coaching of Reese Greenberg considers, to be performed. The woman, unlike the man, doesn't live abstractions, she is dissolved in life, and the place of the art adequate to the female nature, - in living floor

space. It should be noted that the gallery is equipped with the wide range of media opportunities allowing to communicate freely with the audience in the context of a modern rhythm of life.

Now about the exposition. In one of works of the master of a coaching Victor Miziano, it has been noted: "Creation of exposition ranks is, in effect, the story. The sense of transition from one work to another has to remain inevitably because without intelligent communication there is no grammar and syntax, therefore, there is no language, so, and statements". Proceeding from this message, leaning on a professional look already of our experts, the presented exposition was also made out. Generally at an exhibition it is possible to see works of the Uzbek masters of painting and a sculpture of the Soviet period that allows the viewer to get acquainted with some aspects of formation of the Uzbek school of the fine arts. Though the exposition is, in general, retrospective, nevertheless, it, in my opinion, is a diskursionny pretext for the subsequent displays in gallery. In my opinion, the high level of the organization of an exhibition as in respect of selection of quality of works, and the general concept and style of communication with the viewer is set. And here, certainly, reaction of visitors, will also be that indicator of correctness of the set vector of development of activity of the presented art space.

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