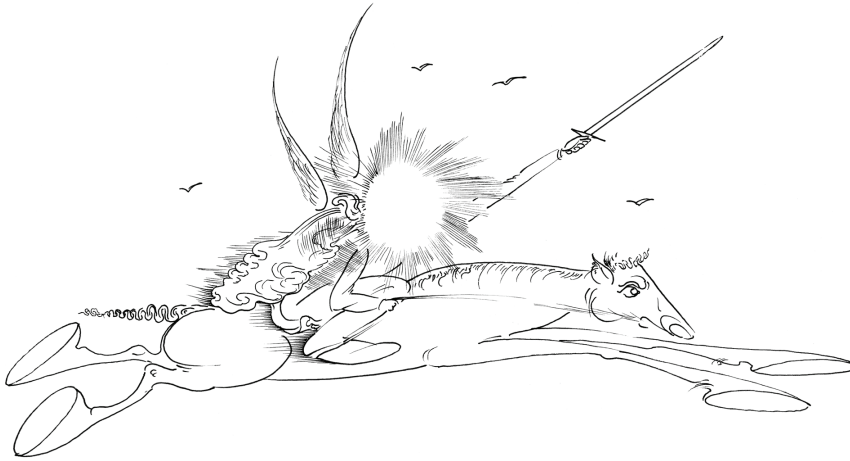


## BATTLES



22-nd of June, the date when the Great Patriotic War began, there was an opening of an exhibition dedicated, conditionally saying, to the battle-painting.

However the basis was formed by initial children's drawing (such drawings are usually made by boys in the pre-juvenile age): on either side of a sheet two armies, two forces approach each other. One of them usually is called "our people", another – "enemies" (the sort of red army-white army, soviet people – fascists, musketeers – cardinal's guardsmen, Indians - white people etc.) However, more neutral images also are often met ("the battle of Englishmen and Frenchmen"). In this case both fighting sides have pronouncedly abstract nature. There is an armed conflict of "principles" and "ideas". In a general sense these works (sometimes made in realistic manner) go back not also to Vereschagin's paintings, but to a greater extent to El Lisitsky's suprematic poster. An abstract nature of battles is underlined by the fact that images are black-and-white, and it makes the identification more difficult. It's hard to understand who of them are "our people" and who are "enemies" (we can joke that this is a fight of "our people" with "our people"). This situation reflects the global political and military reality of the present day. All "our people" became "enemies", and "enemies" turned to be "our people", but this don't stop them to fight and multiply the conflicts.

It's important not to forget that battle-painting almost always is submitted to another more powerful genre – landscape. And in this case all exhibited works are landscapes (even if the fight is in the sky). The extensive and large-scale space like a roll (earth, sky, sea) is the main character of these battles, although everything is reduced to simple, black-and-white almost heraldic lines. The aim of the battle is exactly these launching spaces. These deserts, steppes and mountains will become the only winners in this battle.

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