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EXPULSED

LISBON 2024

THE LATE *birds*



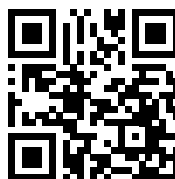
EXPELLED

Edited by Mikhail Osadchiy.
Lisbon, 2024.

This publication is a catalog of the exhibition of gay artists
Kirill Fadeyev (Ukraine) and **Igor Sychev** (Russia),
which opened in Lisbon in June 2024
during the celebration of Pride Month.

The exhibition is curated by **Dr. Prof. Mikhail Osadchiy**.

To learn more or purchase the artworks,
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MAKE LOVE, NOT WAR!

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design by Egor Jaguarov | @jaguarov insta/behance

“I am not of this world”

John 8:23

“Looking for fun. Jonny”

On the wall in a public WC

LOST AND FOUND

The title *Expelled* resonates not only with the content of the works but also with the fates of the two artists. Both were exiled from the places they considered home, where they were born, grew up, and planned to continue living and working. The terrible year of 2022 made them refugees and exiles. Kirill Fadeev was forced to flee Ukraine due to the Russian military invasion, and Igor Sychev had to leave Russia to escape the war declared on LGBTQ+ culture. Right now, as I write this essay, bombs are exploding in Ukrainian cities, and in Moscow, raids are being conducted at the Garage Museum of Contemporary Art. Someone reported that the museum staff had hidden queer literature in the archives.

Both artists found their new home in Portugal. At the beginning of 2022, these artists could not have imagined that they would soon, involuntarily, become part of the absolute trend in the development of contemporary art. The Venice Biennale 2024 is dedicated to the art of foreign artists and queer identities. The authors of this exhibition embody both these personas. These remarkably different artists are strikingly similar. Their similarity is largely due to both having an academic art education, which pushes them towards a dialogue with aesthetic traditions and codes. Kirill and Igor openly exploit the aesthetics of *socialist realism*, taking the clichés of this artistic style to the point of absurdity and blatant irony.





ALEXANDER DEYNEKA
After the Battle
 1937 – 1942

In the aesthetics of socialist realism, the male body was one of the main heroes, symbolizing revolution, industrialization, the working class, achievements, heroism, and the building of communism. The semi-naked male body was a staple of Soviet artistic propaganda for most of the USSR's existence. However, there was occasionally a subtle emotional aestheticization of the male body in the work of Soviet artists, as seen in the works of Alexander Deyneka. The state-sponsored promotion of physical culture and the idealized human form provided a socially acceptable framework through which artists could explore themes of physical beauty and eroticism, albeit indirectly.

This context allowed artists like Deyneka to celebrate the male body without overtly contravening societal norms. This insight allows us to see

how the internal conflict in the work of two artists born in the USSR is realized. We see a liberation from the shackles of the homophobic reality of the USSR through the artistic analysis of the aesthetics of socialist realism and the parodying of Soviet artistic practices. This method of liberation through scandal and parody is not new to art and has roots in the aesthetics of carnivalization. However, queer art explores this method particularly meticulously.

In 2022, a project by Portuguese artists João Pedro Vale and Nuno Alexandre Ferreira, titled *1983*, emerged, referring to a time when Europe was as homophobic as Russia and Ukraine are now. “1983 is also the year when the first news about AIDS reaches Portugal. An impending global crisis would reveal — just as today the climate emergency or COVID —



KIRILL FADEEV
After the Shower
2023

These artists could not have imagined that they would soon, involuntarily, become part of the absolute trend in the development of contemporary art.

the vulnerability of life, and of our human freedoms. AIDS also revealed the structural homophobia behind the politicians' odious stalling in implementing essential precautionary measures, and which set in motion a wave of militant resistance movements that today, 40 years later, have led to significant changes in the way people engage in anti-racist or feminist rights protest, as well as against heteronormative totalitarianisms, together playing decisive roles in the struggle against the fresh wave of neofascist populism (from Trump to Bolsonaro)" — says Dr. Prof. Alexander Melo regarding the project 1983.*

Like the authors of the exhibition *Expelled*, the Portuguese artists used scandalous and kitsch images as a way to objectify the great internal work that every queer person undergoes, desiring to defend their right to be different, be *not of this world* in the world of *heteronormative totalitarianisms*.

* Melo, A. (2022). Panic Bed. In J. P. Vale & N. A. Ferreira (Eds.), 1983. Catalogue. Lisbon.



The relationship between totalitarianism and homosexuality warrants separate discussion due to its typically complex nature. If we were to imagine a totalitarian mindset embodied in a single individual, we might conclude that this person would require psychological assistance. The state of such an individual could be described as a schizotypal disorder, characterized by an intense love and hatred for the same object.

The European audience is well-acquainted with the flourishing of homoeroticism in Nazi Germany up until the late 1930s. However, not everyone

is aware of a similar period of fascination with the male body in Soviet art during the same decade. Earlier, I mentioned Alexander Deyneka; here, I will provide examples of his works in comparison with those of Kirill Fadeyev and Igor Sychev. Researchers of gay art note (and members of the gay community are well aware) that the space of the public restroom is semantically significant in gay culture.

In times of repression, the toilet remains a space for personal freedom. As Professor Melo states, “Why public urinals become places rife with homosexual activity is historically what hap-

The central section of the exhibition is called “The Savior” and is dedicated to the theme of overcoming crisis. The artists lead the viewer from despair and fear to an emotional surge and salvation in love.

pens when political repression meets moral transgression.” By the principle of contiguity, artistic plots can unfold in the space of a shower room, where the contact of naked bodies of the same sex does not face social condemnation. This is precisely the plot we see in the works *After the Battle* and *After the Shower*.

These works are connected not only by their plot (athletes in the shower after training) but also by the highly accurate psychological depiction of restrained mutual interest between men, evident in the characters’ glances and poses.

Gay art shows a similarly strong interest in the theme of manual labor, which requires the display of male strength and the potential of the male body. Images of physical labor form complex yet enduring associations with images of roughness and dominance, leading us into another significant theme in gay art.

The works *The Team on Vacation* and *Idlers* fundamentally differ in their depiction of homoerotic elements. I am not referring to the depiction of penises, but to a much more expressive subtext. The plot of Deyneka’s work

is rather banal: young builders swimming in the sea. I would even say that there is little homoeroticism in this piece, except for one detail—the title. Doesn’t it raise the question of why seven grown men are vacationing together? *Homosocialization*, common in traditional conservative societies where men and women spend their leisure time separately, often becomes material for gay artists.

Let’s turn to another layer of traditional culture that has been reinterpreted by gay culture. Two works that are featured on the cover of the catalog show that both artists use biblical and religious contexts. The reference to well-known emotionally charged images and plots allows the authors to explain in clear language to the viewer what a person who has consciously violated a taboo feels, having accepted the fate of an exile, simply to be themselves and live as they wish.

Despite this inner drama, the exhibition is very optimistic. The central section of the exhibition is called “The Savior” and is dedicated to the theme of overcoming crisis. The artists lead the viewer from despair and fear to an emotional surge and salvation in love.



IGOR SYCHEV
Idlers
 2021

This exhibition is being held at *The Late Birds*, the oldest gay resort in Portugal. The choice of venue is driven by several factors. Despite the proclaimed tolerance, the art world, even in Western Europe, remains conservative. Not every gallery or museum agrees to host an exhibition of queer artists. The reasons may be subjective (such as the homophobia of the owner or curator) or objective, related to uncertain sales prospects.

It is no surprise, then, that queer artists find support and assistance within the queer community. The gay hotel has become not only a comfortable space for displaying our work but also a relevant meeting place with a sympathetic and understanding audience.

When selecting a venue, it was important to us that *The Late Birds* has been developing as an art residency for several years, supporting young queer artists.

In conclusion, I would like to express my profound gratitude to *The Late Birds* board and its founder Carlos Sanches Ruivo and his husband, Heber Charles, for their philanthropic approach, altruism, and fervent support of this project. I am also deeply thankful to Dr. Luis U. Afonso, Dr. Alexandra Fernandes, and Dr. Alexandre Melo for their support and valuable insights. Additionally, I extend my sincere thanks to the artists, Kirill and Igor, for their courage and trust in such a complex political context.

Mikhail Osadchiy

MEET THE ARTISTS:

KIRILL FADEEV



Kirill Fadeyev, born in 1977 in Odessa, Ukraine, is a distinguished painter and sculptor known for his mastery in easel painting and graphics. As a member of the National Union of Artists of Ukraine, Fadeyev has made significant contributions to the fields of realistic painting and erotica through his plot-thematic artworks. He is also the first artist in the history of Ukraine to openly work in queer art.

“The interest in drawing the male body first arose during evening drawings at an art college, when boys of 16 – 17 years old stayed in the evening in a huge cold studio and drew each other in turns,” the artist recalls: “It was very beautiful and sensual, youthful bodies were illuminated with the warm light of a homemade spotlight against the backdrop of the twilight of the evening studio, I remember how I posed myself and climbed onto the cold podium, stood in an absurd pose and froze, and my youthful penis lived its own life and either shrank from the cold, or tensed from the grad-

ual warmth of the heater. I know what my fellow students experienced, but for me these evening drawings were the most powerful sexual experience. In order not to show my excitement to others, I poured out all my passion into the drawings. Unfortunately, those drawings were not saved. At that time the Soviet Union had just collapsed, and the country was very poor. It was impossible to buy paper, paints and pencils, so we painted on scraps of wrapping paper, made charcoal ourselves, primed the canvases ourselves, and mixed the paint with simple sunflower oil. But there was some special sense of significance as an artist in this!”

Fadeyev embarked on his formal education in the arts at the Grekov Art College in Odessa, graduating in 1997. He further honed his skills and understanding of art at the National Academy of Fine Arts and Architecture in Kyiv, where he completed his education in 2003. His early recognition came during his studies when he won

the city sculpture competition in Odesa consecutively in 1996 and 1998, showcasing his talent and promise as a sculptor.

His professional achievements include becoming a member of the National Union of Artists of Ukraine in 2009, a testament to his skill and dedication to his craft. Notably, his work “Defending Kyiv from the troops of Batu Khan. 1240” — an oil on canvas painting measuring 340×160 cm, created in 2003 — is permanently exhibited at the City Hall of Kyiv. This piece reflects his deep engagement with historical themes and his capability to capture intense, dynamic scenes on canvas.

Fadeyev has also been active internationally, with personal exhibitions at the Adonis Art International Gallery in London in 2010 and 2013, and at the Art:EGO gallery in Kyiv in 2014. He has also participated in numerous joint Ukrainian and international exhibitions. These exhibitions have helped him to establish a reputation beyond Ukrainian borders, appealing to a global audience.

Beyond his individual creations, Fadeyev has been involved in numerous community projects. In 1997, he co-authored the Humor Carnival in Odesa, and in 2004, he founded the ArtOk studio, which focused on the development of design projects and the creation of sculptures. His significant contributions include authoring the monument “Soldiers of the Second World War” in Kyiv in 2012, which is listed in the registry of national cultural monuments protected by the state.

Kirill also has a major achievement in developing and implementing a project for the decoration and design of the largest shopping mall in the country, covering an area of 167,000 square meters. The enormous building was divided into ten three-story atriums, each styled to represent different parts of the world. This creative solution caused a sensation among residents and visitors of the capital and became a favorite spot for photography.

The funniest part of this project was that Kirill got the owners to approve a logo and initial letter that looked like the LGBT flag. After the grand opening, which was attended by government and city officials, the media jokingly reported that a big gay party had happened. In this homophobic country, Kirill somehow managed to survive by convincing the angry owners that he didn’t know the logo resembled LGBT symbolism!

In 2015 he initiated the Internet gallery “Artgays”, which promotes exhibition activities across various online platforms.

However, Fadeyev’s career faced a significant upheaval in 2022 due to the military invasion of Ukraine by Russia, forcing him to leave his studio and home in Kyiv. Currently, he resides and works in Portugal, continuing his artistic endeavors in a new environment. This transition reflects not only the resilience required to adapt and thrive in new circumstances but also underscores the often profound impact of geopolitical events on individual lives and careers.



MEET THE ARTISTS:

IGOR SYCHEV



Igor Sychev, born in 1987 in Siberia, Russia, hails from the remote and unforgiving landscapes of Siberia, situated beyond the Arctic Circle. The region's extreme conditions, characterized by long, harsh winters spanning eight months and a near absence of light for half the year, make it an unlikely birthplace for an artist specializing in queer art. Despite these challenging conditions, or perhaps because of them, light plays a central role in most of Sychev's works, embodying a significant thematic element.

Sychev's artistic journey began in earnest after he graduated from the Novosibirsk State University of Architecture, Design, and Art in 2009. His technique of easel painting and his adherence to realistic painting allow him to explore intricate themes through his genre of choice: plot-thematic pictures, particularly focusing on erotica.

By 2014, Sychev had gained enough recognition to hold a personal ex-

hibition in Moscow, followed by another in 2017. His unique expression of themes, often centered around LGBT meanings and values, resonates with audiences internationally, leading to his works being featured in private collections across the USA, UK, France, Denmark, Germany, and Spain.

However, the reception in his homeland contrasts starkly. In Russia, any public expression of LGBT themes is deemed an act of extremism, rendering Sychev's art illegal. This restrictive and oppressive environment led to a pivotal decision in his life. Following Russia's attack on Ukraine, Sychev left Russia in protest. He relocated to Lisbon, Portugal, where he continues to create and exhibit his art. Grateful for the shelter and hospitality provided by Portugal, Sychev's experience underscores the often complex relationship between an artist's environment and their creative output.

HOW HAS ART NESTED IN THE LATE BIRDS?

A STORY TOLD BY THE FOUNDER

Interviewed by Mikhail Osadchiy



Carlos Sanches Ruivo is the founder and general manager of *The Late Birds*, a philanthropist, and an art collector.

Carlos was born in Alcains, Portugal, and spent his childhood and youth in the western area of Paris, where he earned a degree in engineering and pursued a career in telecommunications. Since 2011, he has dedicated himself to creating and developing the first establishment of the Gay Urban Resort concept in Lisbon, *The Late Birds*. In 2017, he collaborated with like-minded entrepreneurs to found the LGBTI Chamber of Tourism and Commerce in Portugal — *Variações* — and launch the brand and campaign ***Proudly Portugal*** to promote Portugal as an LGBTI friendly destination to Visit, Live and Invest. This organization is co-organizer with ILGA Portugal of the *EuroPride 2025*, which will be held in Lisbon.

Carlos, you received an excellent engineering education and had a successful career at one of France's largest technology companies. What led you to make a dramatic change in 2011 and start a business catering to a gay audience?

Indeed, I was an engineer for most of my life, for about 20 years. Initially, I was a research and development engineer then I led a group focused on digital broadcast (DVB-T and H) and later became the Corporate Key Account Manager for Orange France Telecom Group in the same tech company.

At 39, I began an Executive MBA, which completely reset everything for me. We had study modules at different universities around the world. I travelled to Stellenbosch University in Cape Town, Baruch College in New York, and the Schools of Business and Economics in Tsinghua and Shanghai, China, finish-

When considering a gay guesthouse in a city centre, one might think of Berlin or Paris. However, I was more inclined towards Lisbon.

ing at Macquarie University in Australia. At the end of the MBA, I had to present a business plan, which became a pivotal moment in my story.

While in Cape Town, where I turned 40, I stayed in a gay guesthouse — *The Decks* — with my boyfriend, where I realized the potential for a similar business in Europe. This experience planted the seed for ‘The Gay Urban Resort Concept’, lately ‘*The Late Birds*’. Our professors encouraged us to create business plans that were as personal as possible because the more personal the plan, the deeper we would delve into marketing and all other aspects.

My personal life also played a crucial role. Although I was gay, the ‘don’t ask, don’t tell’ policy at my company meant that being open about my sexuality could potentially harm my career, even though the company was not homophobic. Thus, I couldn’t fully be myself even in a supportive environment. These experiences prompted me to explore the idea further.

Another motivation was my desire to return to Portugal. I always tried to move back with my boyfriends, and

although there were opportunities for me as an engineer, the moves never materialized for various reasons. The gay urban resort concept helped make this dream a reality. When considering a gay guesthouse in a city centre, one might think of Berlin or Paris. However, I was more inclined towards Lisbon because a gay urban resort would benefit from the competitive advantages of Lisbon: building with large garden and sunlight all year long.

How did the concept of displaying queer art pieces in the hotel arise? How does this align with the concept of an urban gay hotel?

When conceptualizing *The Late Birds* and thinking beyond just profitability to include design. I wanted our social areas to be worthwhile, so I envisioned a breakfast room with a beautiful view of the garden. In this room, guests wouldn’t see the neighbours; they would see the garden and the pool, creating a resort-like, intimate atmosphere in the city centre.

As we developed the lounge and lobby, we decided to incorporate many personal items. We tasked Marco Sou-

It's always about balance. If a queer artist from Milwaukee struggled significantly just to be an artist because of their sexuality, their journey to the point where they can finally exhibit their work is as important as the art itself.

sa Santos from *Branca Lisboa* with designing a project that felt less like a typical hotel and more like a home where I could display my personal belongings. At the time, I had moved all my possessions from France in two trucks. The idea of using bookshelves designed by Marcos Sousa Santos appealed to me because it helped transform the hotel space into a home. It's an amazing thing; I hadn't thought about it before. Books transform a space into a cozy home in a remarkable way.

The focus on design was the starting point for introducing artworks into the interiors. Our first art project took place right after the hotel's official launch, in the second building that will later be connected to the one just finished and that was still empty. We hosted a pop-up event with two artists, Vadim Cesar and Helio Bray, the latter of whom created *The Late Birds* logo and is now a renowned street artist.

At that time, I owned many artworks, and my rooms were filled with paintings. This led to the idea of creating

a space where art is born, understanding that a hotel cannot be a gallery but can serve as a venue for temporary art projects. This concept led to exhibitions, with Vadim's first exhibition at our hotel selling almost 80% of his art.

How did the idea of art residencies come about? What were the criteria for selecting residents? How has the project evolved over time?

The concept of art residencies emerged more recently, during COVID crisis, when we realize that residency could be a good option to help artists, not only to work and to show their art, but also showing support to a community that has been through hard times.

Since then, every February, we invite artists for a long weekend to create and exhibit their work. Paco and Manolo from *Kink* magazine were our first art residents, hosting a significant photographic exhibition. They took many Polaroids here, some of which appeared in *Kink* magazine a few months later.



We host residencies annually without any formal selection process or public announcements. Artists often come into our lives unexpectedly, sometimes among the hotel guests. We have welcomed guests of 103 different nationalities since we opened, providing a rich environment for discovering talent.

We typically offer residencies to three very different artists. The idea is for them to create and exhibit simultaneously, fostering a dynamic atmosphere that works exceptionally well with artists like Paco and Manolo, who never ask anyone to pose for pictures. Sometimes, they find subjects for their photos among the guests, including in their rooms, and

occasionally, artists venture into the city or even to a local nudist gay beach for inspiration. The crucial aspect is that they come to Lisbon, stay with us, work here, and present their work here.

Then there was a project with *Fado Bicha*. “Bicha” means “queer” in Portuguese. This queer group features Tiago Lila as vocalist and João Caçador, the guitarist who is also a fado singer. They formed the *Fado Bicha* group, which highlights the queer aspects of fado, transforming lyrics to reflect queer narratives, particularly those originally written by gay lyricists with underlying meanings. We hosted performances for about 50 people weekly, who were deeply moved by the queer fado, en-



hanced by explanations that made the performances profoundly impactful. *Fado Bicha* has since gained significant fame, even competing in a *Eurovision* casting in Portugal.

Art experts often debate the definition of “gay art,” whether it pertains to art by gay artists or about gay themes. However, my practical question is: Suppose a queer artist created a series of landscapes or abstract works. Would such an exhibition be appropriate in your hotel? Would it interest a gay audience?

I aim to present what I would personally enjoy in my space. Regarding gay art, we appreciate it because we are gay, and it resonates with our identities. Art, in general, can be found in many

places, but there are few venues dedicated to gay art, which is why I believe it is essential to provide a platform for queer artists.

It can be a queer artist, meaning the art itself may not explicitly depict queer themes. However, it’s the artist’s queer perspective that influences their work, even if the subjects aren’t overtly gay. Thus, a gay artist is interesting to me if they are gay and if their work offers a queer viewpoint on non-queer reality.

It’s always challenging to judge art. If an exhibition consisted solely of landscapes, it might not resonate with me as deeply. It’s always about balance. If a queer artist from Milwaukee struggled significantly just

We typically offer residencies to three very different artists. The idea is for them to create and exhibit simultaneously, fostering a dynamic atmosphere that works exceptionally well with artists like Paco and Manolo, who never ask anyone to pose for pictures.

to be an artist because of their sexuality, their journey to the point where they can finally exhibit their work is as important as the art itself.

I provide a space for creativity even for artists whose work I personally might not enjoy but see value in. Once, I allowed an exhibition that I didn't particularly like, but it was a worthwhile experiment. It pushed me out of my comfort zone, and although the art didn't speak to me, the artist was pleased because he sold some of his works. It also proved that I'm not the only judge of what constitutes good art.

Why did you decide to support the “Expelled” exhibition project?

Firstly, the works touched me deeply. If they speak to me, I hope they will speak to many others. Another reason is that the theme of the exhibition and the artists themselves resonate with me, especially because I come from an immigrant family and understand the challenges and experiences of immigrants.

Being an immigrant in the seventies was tough; I remember that people were often dismissive, calling us “fucking immigrants.” My parents took

a significant step by leaving Portugal during the dictatorship to start from scratch in a new country, knowing they couldn't return until the dictatorship ended.

Similarly, both artists featured in the exhibition suffered under the dictator's acts (in different ways) and were forced to leave their homes. Their stories are very familiar to me. They came to Portugal, considering it a safe country, but we must acknowledge that racism exists everywhere, including Portugal, where there is typical racism, not only towards to people from Portuguese speaking countries, which previously were (and still considered by some people) our former colonies, but also against immigrants from other parts of the world, mostly from poorer areas. This posture is still predominant in Portuguese culture and, as previous immigrants ourselves, we must be part of the education campaign against this racist vision, the same one we've suffered of many years ago abroad.

Those who have never had to leave their homeland or felt out of place cannot fully understand this experience unless they have lived it. But we try to convey this feeling through these artworks.



I know you were born into a religious family; in one of your television interviews, you even referred to your parents as “pillars” of the religious community. How do you feel about the works and the theme of religion in queer art in general?

I believe that religion, fortunately, is no longer untouchable in our 21st century, but it's essential to be cautious because you could offend someone. I would never exhibit a work depicting Jesus in a sexual context. However, I would not condemn someone who created such a work; I simply would not appreciate it. There are unwritten but perceptible limits to what is acceptable in free art, and similarly, there are limits to acceptable responses to art. No religious feelings can justify the murder of a satirical magazine's

cartoonist, which deeply affected me as I grew up with *Charlie Hebdo*.

Religious culture, like gay art, often explores the male body. There is a church ritual associated with honouring Saint Francis of Assisi that involves disrobing to symbolize poverty, selflessness, detachment from worldly wealth and pleasures, and purity.

Do you remember the controversial Benetton advertisement where a man with AIDS, which could be gay, was depicted dying in his bed surrounded by his family? Some priests saw this as a parody of the scene of Christ being mourned and condemned the ad. In my view, such a stance contradicts the mission of a priest, who should instead support people in such situations.



IGOR SYCHEV
IDLERS, 2021
Canvas oil, 105 x 85 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



IGOR SYCHEV
CROSSING PARALLELS.
Part 1, 2015
Canvas oil, 55 x 60 cm

AVAILABILITY:
Original
Small size signed print



IGOR SYCHEV
CROSSING PARALLELS.
Part 2, 2015
Canvas oil, 55 x 60 cm

AVAILABILITY:
Original
Small size signed print



KIRILL FADEYEV
*SPRING SHOWER
CELEBRATION, 2024*
Thick paper, acrylic
33 x 48 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



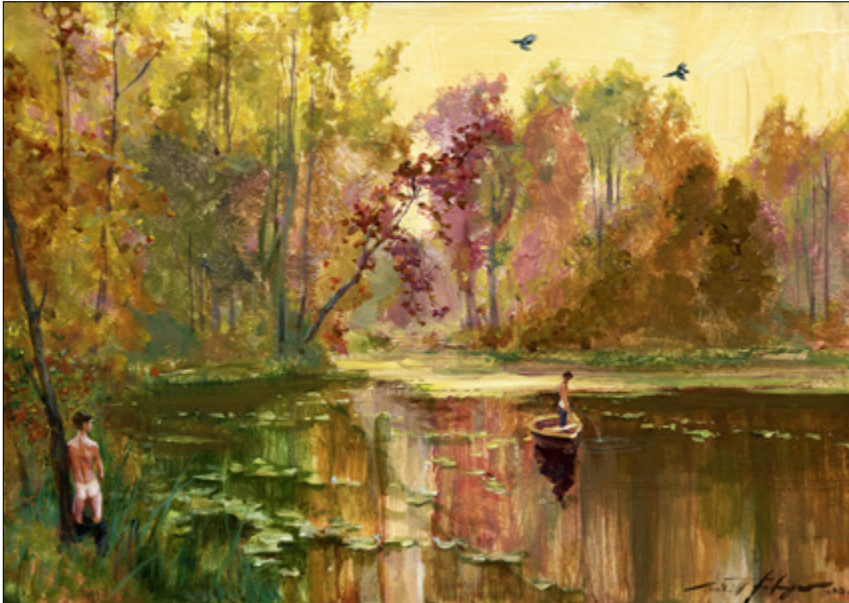
KIRILL FADEYEV
*ETUDE "STRELITZIA SPRAY",
2023*
Thick paper, acrylic
33 x 48 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



KIRILL FADEYEV
MAGIC BUD, 2023
Thick golden paper, acrylic
30 x 40 cm

AVAILABILITY:
Original



KIRILL FADEYEV
CIRCLES ON THE WATER,
2023

Thick paper, acrylic
30 x 42 cm

AVAILABILITY:

Original
Full size signed print
Small size signed print

IGOR SYCHEV
EARLY MORNING AFTER,
2023

canvas oil, 92 x 73 cm

Private collection, London, UK

AVAILABILITY:

Small size signed print





IGOR SYCHEV
SOLSTICE, 2021
canvas oil, 105 x 75 cm

Private collection, NY, US

AVAILABILITY:
Full size signed print
Small size signed print

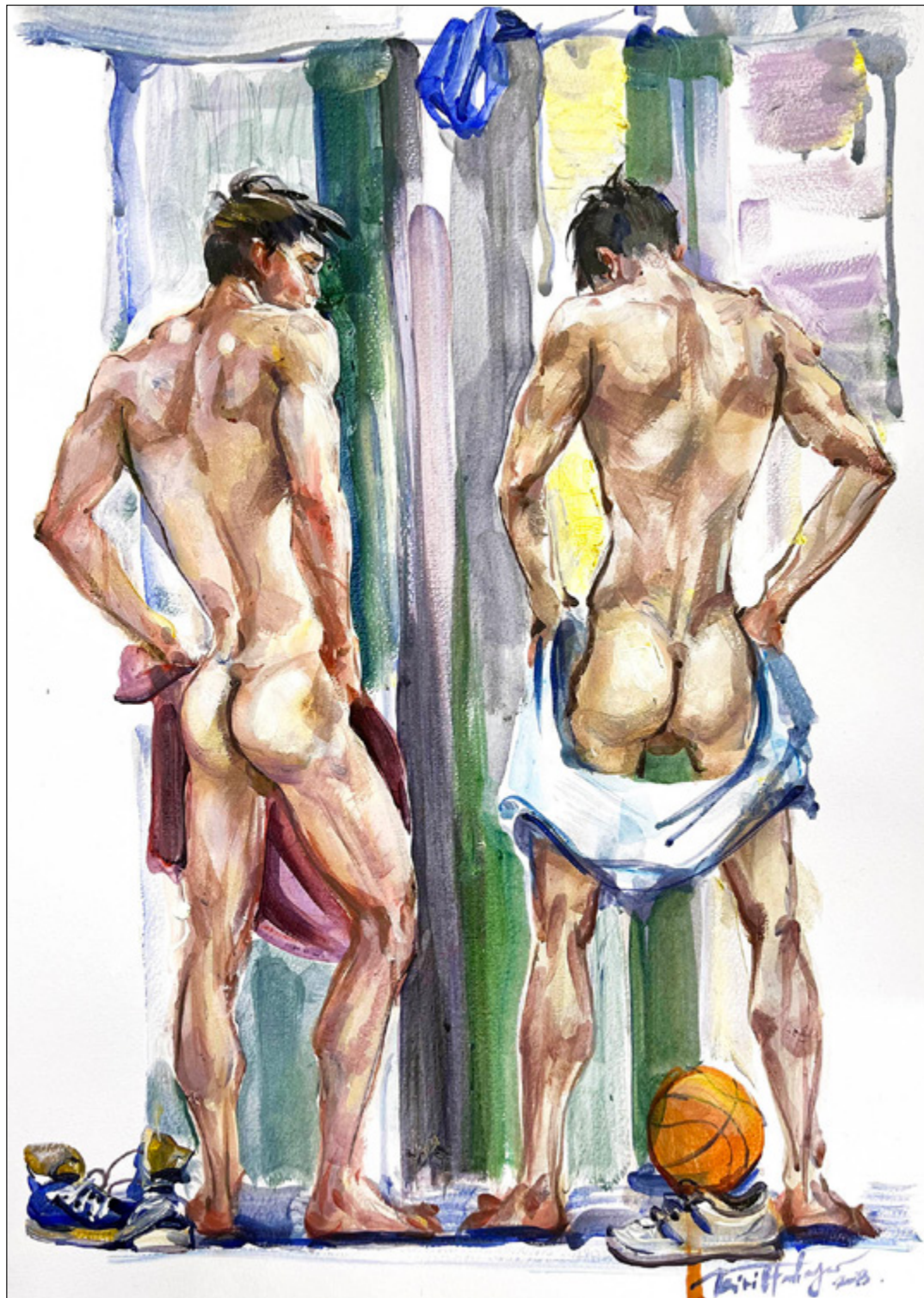
KIRILL FADEYEV
CHERRY, SHUTTLECOCK,
AND A LOT OF SUN, 2023
Thick paper, acrylic
33 x 48 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



KIRILL FADEYEV
BROTHERS, 2023
Thick paper, acrylic
33 x 48 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



KIRILL FADEYEV
AFTER THE SHOWER, 2023
Watercolor paper, acrylic
30 x 42 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



IGOR SYCHEV
HIGH HOPES, 2023
Canvas oil, 110 x 92 cm

AVAILABILITY:
Original
Small size signed print



IGOR SYCHEV
CAPTIVE, 2024
Canvas oil 80 x 80 cm

Private collection, Cheshire, UK

AVAILABILITY:
Small size signed print

KIRILL FADEYEV
SHADOWS, 2022
Thick paper, mixed media
32 x 45 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print





KIRILL FADEYEV
PARADISE LOST, 2023
Thick paper, acrylic
33 x 48 cm

Private collection, Germany

AVAILABILITY:
Full size signed print
Small size signed print

IGOR SYCHEV
CHASTITY APPLE, 2023
Canvas oil,
50 x 61 cm

Private collection, Denmark

AVAILABILITY:
Small size signed
paper print







IGOR SYCHEV
DARKEST DAYS, 2023
Canvas oil, 30 x 30 cm

Private collection, Florence, Italy

AVAILABILITY:
Small size signed print

IGOR SYCHEV
MEMORY TRAP, 2023
Canvas oil, 91 x 60 cm

AVAILABILITY:
Original
Small size signed print

IGOR SYCHEV
THE VISITOR, 2018
Canvas oil, 60 x 105 cm

Private collection, NY, US

Availability:
Full size signed canvas print
Small size signed paper print





KIRILL FADEYEV
RESSURECTION, 2022

AVAILABILITY:
Full size signed print

IGOR SYCHEV
PYROCLASTIC FEELING, 2017
Canvas oil, 120 x 70 cm

AVAILABILITY:
Original
Small size signed print





IGOR SYCHEV
NARCISSUS REJECTED
AMEINIAS, 2019
Canvas oil, 105 x 105 cm

Private collection, NY, US

AVAILABILITY:
Small size signed print

IGOR SYCHEV
COMING OUT, 2020
Canvas oil, 75 x 105 cm

Private collection, NY, US

AVAILABILITY:
Full size signed print
Small size signed print





IGOR SYCHEV
MOLE ON THE CHEEK, 2023
Canvas oil, 40 x 40 cm

AVAILABILITY:
Original
Small size signed print

KIRILL FADEYEV
*THE SECRET TACTICS
OF COMBAT, 2024*
Thick paper, acrylic
33 x 48 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print





IGOR SYCHEV
DREAM TEAM, 2020
Canvas oil, 105 x 105 cm

Private collection, NY, US

AVAILABILITY:
Small size signed print



IGOR SYCHEV
TURBIDITY, 2023
Canvas oil, 116 x 81 cm

AVAILABILITY:
Original
Small size signed print



IGOR SYCHEV
THE TIME IS NOW, 2018
Canvas oil, 80 x 90 cm
Private collection, NY, US

AVAILABILITY:
Small size signed print





IGOR SYCHEV
LEAF OF SANCTIMONY, 2019
Canvas oil, 70 x 105 cm

Private collection, NY, US

AVAILABILITY:
Full size signed print
Small size signed print

IGOR SYCHEV
BALANCE, 2020
Canvas oil, 65 x 105cm

Private collection, NY, US

AVAILABILITY:
Full size signed print
Small size signed print



IGOR SYCHEV
THREE WISE MONKEYS, 2015
Canvas oil, 55 x 75 cm

AVAILABILITY:
Original
Small size signed print

IGOR SYCHEV
DEEP BREATH, 2014
Canvas oil, 100 x 80 cm

AVAILABILITY:
Original
Small size signed print



IGOR SYCHEV
HUNGOVER MORNING, 2016
Canvas oil, 100 x 60 cm

AVAILABILITY:
Original
Small size signed print



IGOR SYCHEV
NAIAD BOY, 2017
Canvas oil, 65 x 50 cm

AVAILABILITY:
Original
Small size signed print



KIRILL FADEYEV
CUCUMBER HARVEST, 2023
Canvas, acrylic
20 x 30 cm

AVAILABILITY:
Original
Full size signed print

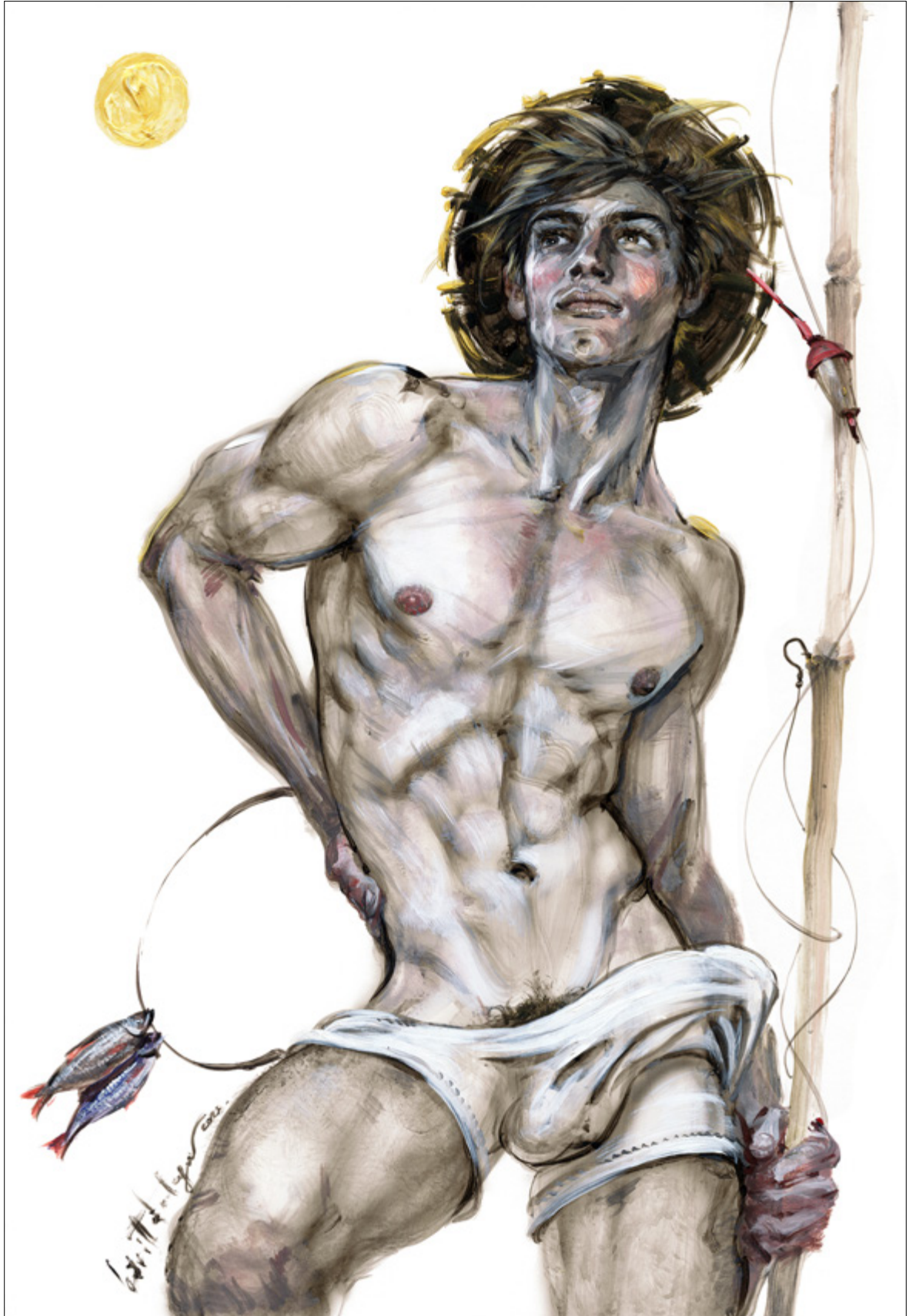


KIRILL FADEYEV
DANGEROUS FISHING, 2023
Canvas, acrylic
30 x 40 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print

KIRILL FADEYEV
*FISHERMAN DREAMING
OF A BIG FISH, 2023*
Thick paper, acrylic
33 x 48 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print





KIRILL FADEYEV

MOWER, 2022

Watercolor paper, acrylic
30 x 42 cm

AVAILABILITY:

Original

Full size signed print

Small size signed print

KIRILL FADEYEV

NICE SHOWER TIME, 2024

Sketch paper, acrylic
30 x 42 cm

AVAILABILITY:

Original

Full size signed print

Small size signed print



KIRILL FADEYEV
REFLECTION OF YOUTH,
2023

Thick paper, acrylic
33 x 48 cm

AVAILABILITY:

Original
Full size signed print
Small size signed print



KIRILL FADEYEV
A NEW STAR IS BORN, 2022

Thick paper, acrylic
50 x 70 cm

AVAILABILITY:

Original
Full size signed print
Medium size signed print
Small size signed print

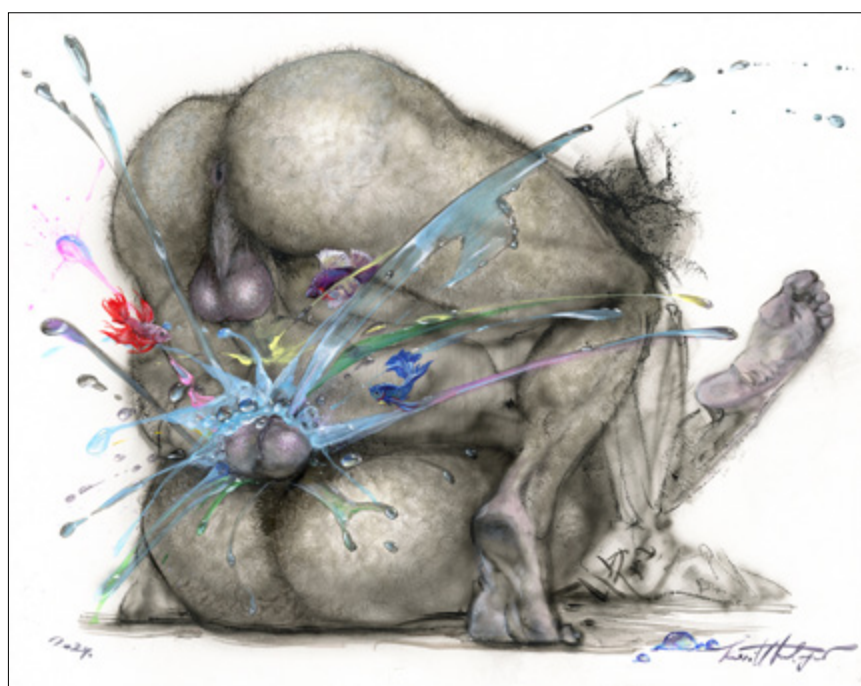


KIRILL FADEYEV
MUSHROOM HUNTING, 2021
Watercolor paper, acrylic
30 x 42 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print

KIRILL FADEYEV
THREE FISH ARE PLAYING, 2024
Thick paper, acrylic
40 x 50 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print





KIRILL FADEYEV
GOOD MORNING! 2023
Canvas, acrylic
30 x 40 cm

Private collection, Germany

AVAILABILITY:
Full size signed print
Small size signed print



KIRILL FADEYEV
TRY TO TAKE HIS BALL AWAY, 2024
Thick paper, acrylic
33 x 48 cm

Private collection, USA

AVAILABILITY:
Full size signed print
Small size signed print



KIRILL FADEYEV
AFTER SHOWER, 2023
Watercolor paper, mixed media
30 x 42 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print

KIRILL FADEYEV
EXQUISITE WASHCLOTH SHELF, 2023
Watercolor paper,
mixed media
30 x 42 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



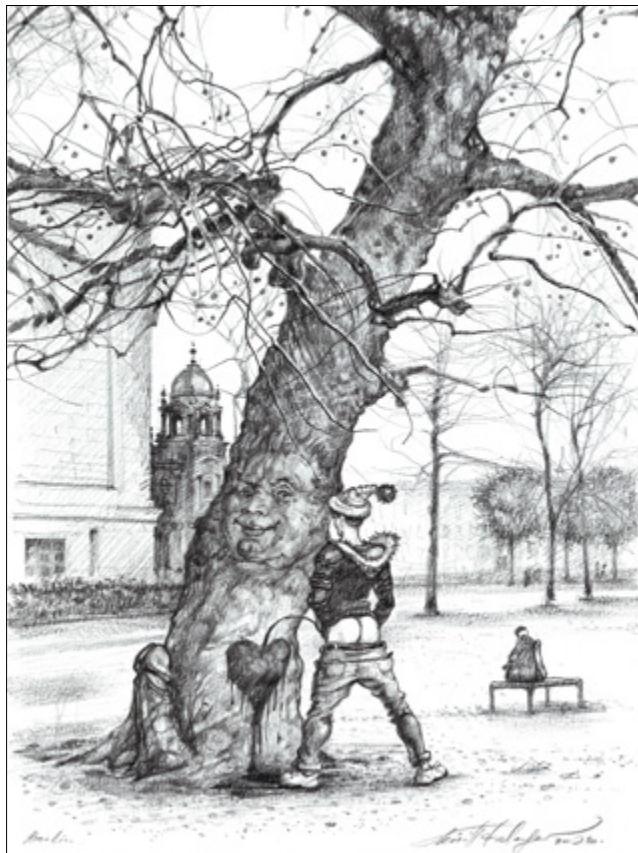
KIRILL FADEYEV
LANDING ON THE SHORE,
2023
Thick paper, acrylic
30 x 42 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



KIRILL FADEYEV
MARINE FANTASIES, 2022
Thick paper, acrylic
33 x 48 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print

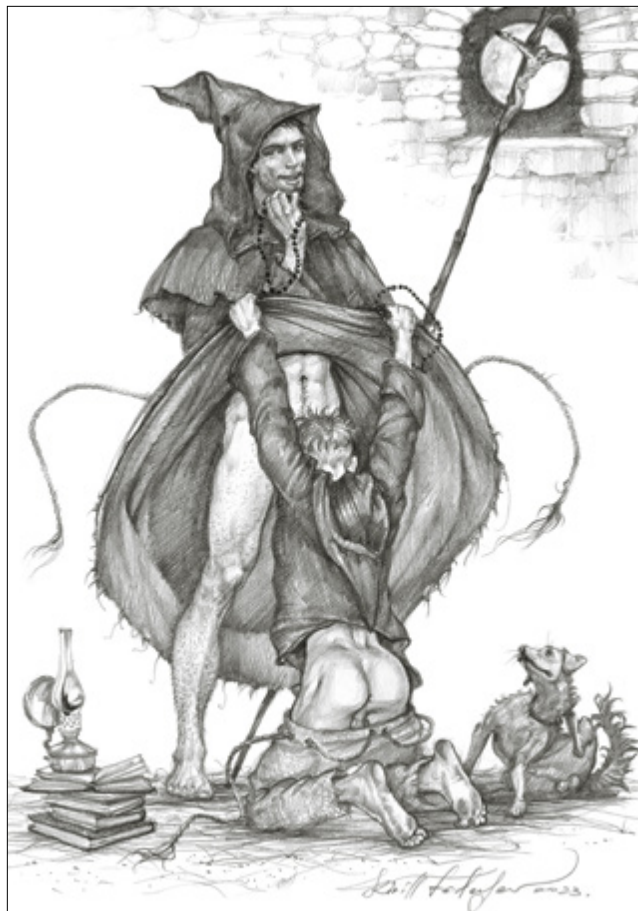


KIRILL FADEYEV
ECHOES OF BERLIN,
UNAPOLOGETIC YOUTH, 2023
Graphic on paper, A4

AVAILABILITY:
Original
Full size signed print

KIRILL FADEYEV
SEDUCTIVE FULL MOON,
2023
Graphic on paper, A4

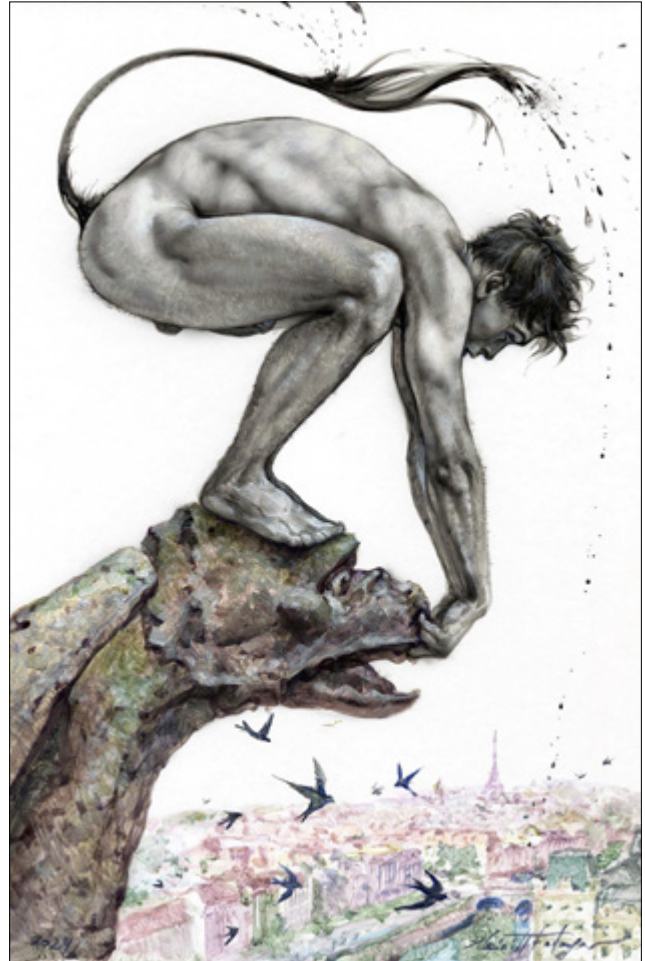
AVAILABILITY:
Original
Full size signed print



KIRILL FADEYEV
BEFORE THE RAIN, 2024
Thick paper, acrylic
33 x 48 cm

Private collection, Germany

AVAILABILITY:
Full size signed print
Small size signed print



KIRILL FADEYEV
DEFEATED MINOTAUR, 2023
Graphic on paper, A4

AVAILABILITY:
Original
Full size signed print





KIRILL FADEYEV
GAMES OF MERRY HUSSARS, 2023
Thick paper, acrylic
30 x 42 cm

AVAILABILITY:
Original
Full size signed print
Small size signed print



KIRILL FADEYEV
NAUGHTY DOLL, 2023
Thick paper, acrylic, 30 x 42 cm

AVAILABILITY:

- Original
- Full size signed print
- Small size signed print



KIRILL FADEYEV
CORNFIELD MONSTER,
2017 – 2024
Thick paper, acrylic, 50 x 70 cm

AVAILABILITY:

- Original
- Full size signed print
- Medium size signed print
- Small size signed print



KIRILL FADEYEV
FAIR WITH BALLOONS, 2023
Watercolor paper, acrylic, 30 x 42 cm

AVAILABILITY:

- Original
- Full size signed print
- Small size signed print



KIRILL FADEYEV
STRANGE VISIONS
OF KING HENRY III OF VALOIS, 2023
 Wood panel, acrylic, 28,5 x 36,5 cm

AVAILABILITY:
 Original
 Full size signed print
 Small size signed print



KIRILL FADEYEV
CIRCUIS, 2017-2024
 Thick paper, acrylic, 50 x 70 cm

AVAILABILITY:
 Original
 Full size signed print
 Medium size signed print
 Small size signed print

KIRILL FADEYEV
CIRCUIS SECRETS, 2019
 Thick paper, acrylic, 30 x 42 cm

AVAILABILITY:
 Original
 Full size signed print
 Small size signed print



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