



**Владимир Волосов
Подводя итоги...**

**VLADIMIR VOLOSOV
THE FINAL SCORE...**

ВЛАДИМИР ВОЛОСОВ
Подводя итоги... /Живопись



VLADIMIR VOLOSOV
The Final Score... /*Painting*

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Владимир Волосов Подводя итоги... / Живопись
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На обложке: Осенняя палитра. 2008. Холст, масло 60×50

On the cover: Autumn Palette. 2008. Oil, canvas. 60×50

На задней обложке: Лесное озеро. 2020. Холст, масло. 61×76

On the back cover: Forest Lake. 2020. Oil, canvas. 61×76

Printed in USA

An impressionistic painting of a forest path. The scene is filled with vibrant, textured brushstrokes in shades of green, yellow, orange, and brown, suggesting sunlight filtering through the trees. The path leads from the foreground into the distance, flanked by dense foliage. The overall mood is serene and contemplative.

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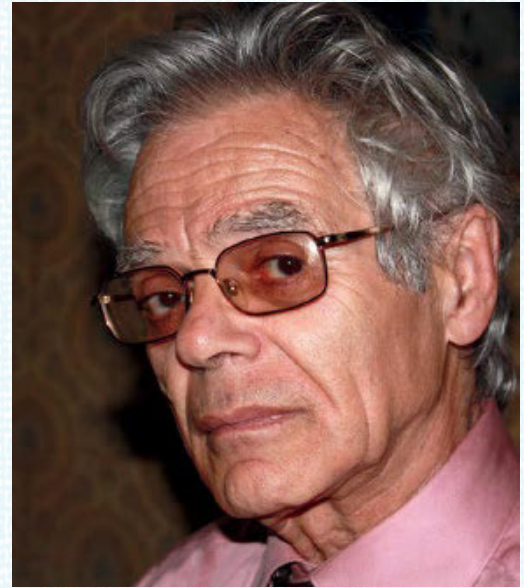
*Моей жене
Наталии Александровне Волосовой,
с кем в следующем, 2024 году,
мы вместе встретим наш 60-й год.*

В Волос



Искусствоведы определяют мой стиль как лирический реализм/импрессионизм. Это весьма лестно. Однако замечу, что меня не оставляет постоянное желание пробовать, экспериментировать... Каждый день быть новым, другим очень интересно, но и рискованно, поскольку самое трудное – разочароваться в результате.

Art Critics categorize my style as Lyrical Realism/Impressionism. This is very flattering. I do notice, that I am always experimenting and trying new things. It is fascinating to every day be new and different, though risky, as the most difficult – is to be disappointed in the result.



Живопись Владимира Волосова — вторая жизнь учёного, доктора физико-математических наук, профессора, лауреата Государственной премии СССР, автора более 100 научных трудов в передовой области современной науки — нелинейной оптике. В 1990 г., «земную жизнь пройдя до половины», учёный оставляет науку и полностью посвящает себя живописи.

Сегодня он — состоявшийся художник, автор более тысячи полотен. Профессиональным союзом художников России ему присвоен сертификат категории 3-В (известный профессиональный художник, востребованный художественным рынком).

Художник работает в стиле, который он определяет как «лирический реализм». Тонкий лиризм, чувство цвета и гармонии сочетаются в его полотнах с интересными световыми находками и авторской техникой, отличающейся фактурностью и экспрессивностью.

Работы Волосова экспонировались в более чем 30 российских и международных выставках, находятся в галереях и частных собраниях России, Европы и США, в том числе у бывшего мэра Петербурга Анатолия Собчака, который лично открывал его выставку в Смольном (1994) в Центре искусств имени Дягилева (Петербург), у учёного-физика Валентина Гапонцева, главы компании IPG Photonics — крупнейшего производителя волоконных лазеров в мире, а также в коллекциях многих коллег Волосова по его научной деятельности.

The paintings of Vladimir Volosov — the second life of a scholar, doctor of physics, professor, Laureate of The USSR State Prize, and the author of more than one hundred scientific papers in an advanced field of modern science — Non-Linear Optics. In 1990, “when his life on earth was half-lived,” the scholar left the study of science and fully committed himself to painting.

Today he is still a painter, an author of more than one *thousand* paintings. The union of professional painters in Russia issued him a category certificate 3-B, defined as a famous professional painter, in-demand in the international art market.

The painter works in the style he defines as “Lyrical Realism.” Subtle lyricism and a fascination in color and harmony are combined in his canvasses with unique arrangements of light and artistic technique, with outstanding texture and expressiveness.

The works of Vladimir Volosov have been featured in over thirty Russian and International galleries, are found in private collections in Russia, Europe, and the US; and notably in the former mayor of St. Petersburg Anatoliy Sobchaka, who personally opened V. Volosov’s exhibition in Smolnom (c.1994), in the Diaghilev Center for the Arts (St. Petersburg), in the collection of the physicist and scholar Valentin Gapontsev, the head of the company IPG photonics, a major producer of fiber lasers in the world, and also in the collections of many of the colleagues of V. Volosov from his former profession.

В 2006, 2016, 2022 и 2023 годах опубликованы альбомы о творчестве Владимира Волосова (первый издан в С.-Петербурге, остальные — в США).

В 2010 г. публикация в швейцарском издании «Who is who в России».

В 2013 г. ряд картин в альбоме «International Contemporary Artist» N.Y.

Призы и награды:

2010 г. — специальный приз московского международного конкурса «Art Preview»

2010 г. — золотая медаль на международной выставке «Contemporary Impressionism», Нью-Йорк

2011 г. — золотая медаль на международной выставке «Life & Environment», Нью-Йорк

His albums were published in 2006, 2016, 2022, and 2023 (the first in St. Petersburg, the rest in the US).

In 2010 he was featured in the Swedish publication “Who is Who in Russia.”

In 2013 his paintings were featured in an album in New York of “International Contemporary Artist.”

Prizes and Awards

2010 — Special Prize in the Moscow International Contest “Art Preview”

2010 — Gold Medal in an International Exhibition “Contemporary Impressionism” NY

2011 — Gold Medal in an International Exhibition “Life & Environment” NY.





«Я рад познакомиться не только с Вашим творчеством, но и лично с Вами — человеком неординарной судьбы».

А. Собчак,
мэр Санкт-Петербурга

«Редко, но встречаются люди, которым мало одной жизни. И они умудряются прожить их несколько в тот же отпущенный Богом срок».

«Деловой Петербург», 28.01.97

«Желаю Владимиру Волосову оставаться самим собой — не слушая «мудрых» советов. Надобно мужество, чтобы, начав судьбу художника в уже зрелые годы, оставаться верным себе».

М. Герман,
профессор, доктор искусствоведения,
академик Академии Гуманитарных наук,
член Международной Ассоциации
Художественных критиков (AICA),
главный научный сотрудник
Государственного Русского музея



“I am glad to get acquainted not only with your work, but also with you personally — a man of extraordinary destiny”

A. Sobchak.
Mayor of Saint Petersburg

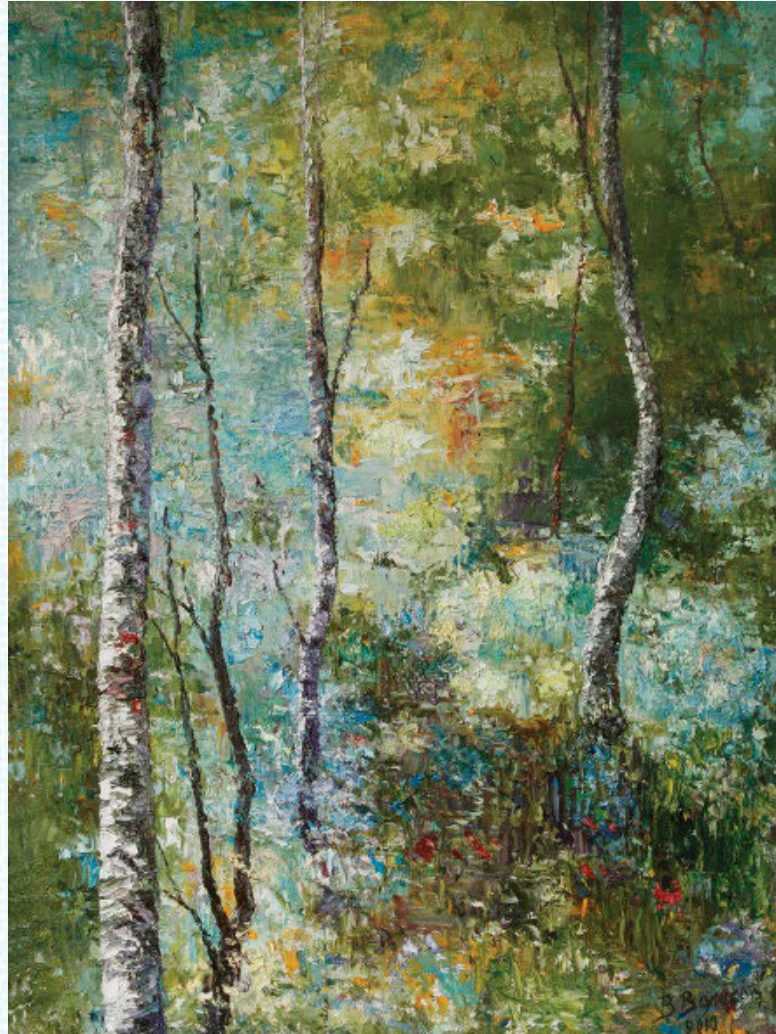
Rarely, but there are people for whom one life is not enough. And they manage to live several of them in the same time allotted by God.

“Business Petersburg” 01/28/97

“I wish for Vladimir Volosov to remain himself — to not listen to “wise” advices. One needs courage to start the life of an artist at already advanced years, to remain true to oneself.”

M. German.
Professor, Doctor of Fine Arts,
Academy of Humanitarian Sciences,
Member of the International Society
of Art Critics (AICA),
Collaborator of the Russian State Museum

The Science and Art of Light and Color



Interview with Vladimir Volosov

by George H. Keller

**Social Justice Pedagogy and the Arts
University of San Francisco, School of Education**



*«Художник не должен быть сытым,
иначе он перестанет быть художником».*

Валерия Стрельникова
(«Две судьбы» // Новая Газета, № 92, 2004)

*“The artist shouldn’t be satiated, otherwise
he stops being an artist.”*

Valeriya Strel’nikova
(“Two Fates” // New Press, No. 92, 2004)

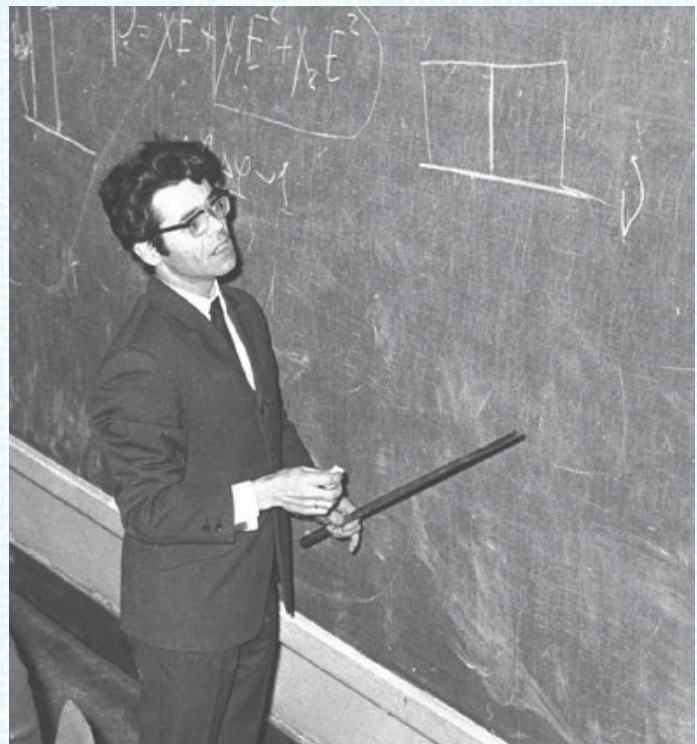
Professor Vladimir Volosov, Doctor of Physics and Mathematical Sciences, retired from the Vavilov State Optical Institute in St. Petersburg, Russia, which is Russia's largest research institute in optical sciences, having completed exactly thirty years of service (April 12, 1960 – April 12, 1990). Volosov had been awarded the USSR State Laureate Prize for Science and Technology in 1984 for his creation of the transformative laser spectrum on the basis of non-linear crystal optics. At 52 years of age, Vladimir became a free and unabandoned artist – his childhood passion had finally won out.

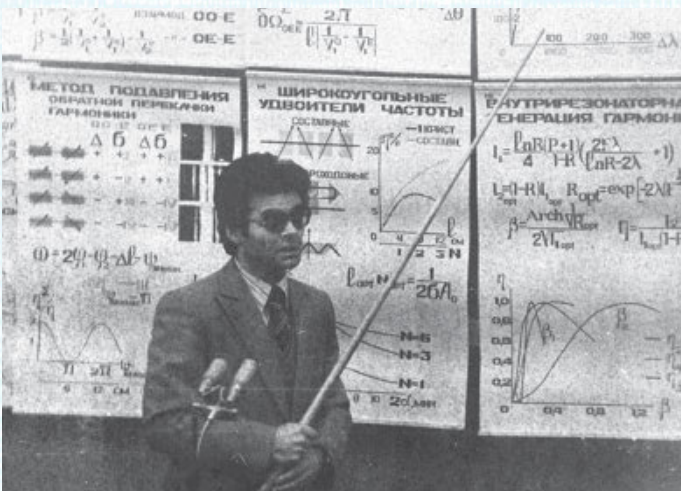
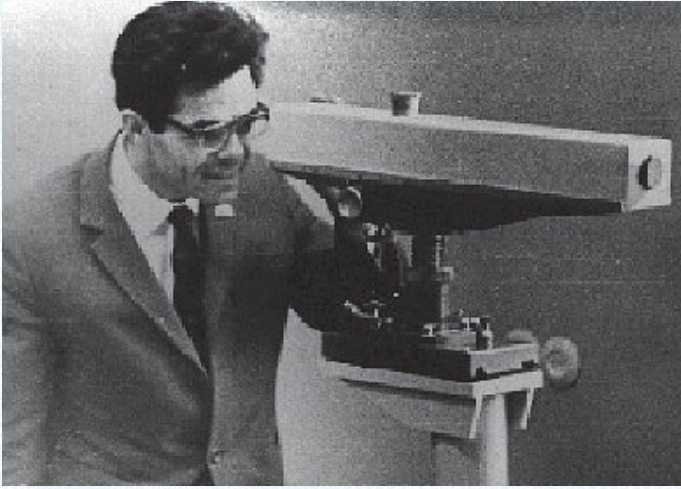
My interviews with Vladimir were conducted over the course of several days, and our conversation started with his earliest recollections of artistic creation:

From earliest childhood, as far back as I can remember, I loved to draw. I drew pictures everywhere – on scraps of paper, or if they bought me a sketch-book – I was happy. I made drawings of one thing after another – I copied picture postcards, I drew from photographs, from reproductions of the classics, I did drawings from nature. Times were hard, the war, I was never able to actually take a class in drawing a single day during that time. I had to try to learn techniques on my own. Gradually my hand got more adept, and by the age of fourteen I was confidently able to manage the technique of drawing by pen and pencil and dreamed of becoming an artist. I still have a few of my drawings from that time.

Vladimir had always been drawing since early childhood, but in choosing a profession he had listened to the advice of his father, himself a very renowned Soviet scientist and physicist. His father believed that a man had to occupy himself with “deeds” – and by deeds was implied physics – and that while painting would not amount to anything of significance, one could entertain it for one's own sake. Following higher education in physical-industrial science, Vladimir became engrossed in one of the latest areas of scientific investigation – that of lasers and non-linear optics. “So I didn't become a professional artist but rather a professional physicist-research scientist. Our generation of physicists created the first lasers in the country – and indeed in the world – so it would be shameful to complain about my fate as a scientist.”

Vladimir notes that, he studied light and color as distinct and diverse quantities. A laser is a monochromatic, single-colored, radiation source within a strictly controlled single wavelength. But in order to make con-





structive use of them, for example in medicine or in film, one must be able to direct them: to change the color. And from that need the entire science of non-linear optics was born.

Over the course of thirty years, Vladimir followed the path from engineer to established scientist in laser non-linear optics, and he was awarded the USSR State Prize in 1984 for his creation of the transformative laser spectrum on the basis of non-linear crystal optics. As professor and scientist, he collaborated on issuing over one hundred scientific works. However, he added, “But you know what’s interesting — even while fully immersed in experimental physics, I always had the feeling that art would return, that my life would somehow be connected to it.”

Comparing himself to a sculptor who first studies anatomy for many years to better understand the physical human body, Vladimir Davidovich notes that for these thirty years he intimately studied light and color — how different light source wavelengths give rise to color varia-

tions — before he returned to “write” with color. “As such, I learned the nature of color variation more from the inside out.”

During our discussion, Vladimir commented that, “It’s well known that all the varied areas of human activity make use of the achievement of art and its methods.” This viewpoint is well supported with detail by the research and evaluations set forth in *Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind*, in which the authors note how students in visual arts classes are meant to learn to envision what they cannot observe directly with their eyes — the generation of images of possibilities in one’s mind. The authors note, by way of example, that sometimes students were asked to generate a work of art from imagination rather than from observation, to imagine possibilities in their works that are not yet there, to imagine forms in their drawings that could not be seen because they were partially occluded, to detect the underlying structure of a form they were drawing and then envision how that structure could be shown in their work. “In all of these cases, the students are being encouraged to generate a mental image that will help guide their work.” Vladimir was very attuned to these same mechanisms of creativity, commenting by way of his own experiences:

...And so in my life as well, as a scientist-researcher, when there were instances where an internal vision enabled the resolution of problems arising in experimental physics. Let me explain — I was presented with the following scientific problem: a study of the new, recently discovered appearance of a change in laser light emission color upon passing through various crystal formations. What was necessary in order to pump all energy from the laser beam so as to transform into some other given color. ... I needed to imagine for myself, envision, see through an inner vision what kind of configuration was need for the laser beam in order to achieve maximal interreaction with the crystal structure. And as a result, not just in my imagination, I was indeed able to create an entirely new optic configuration.

He followed this comment with a reference to physicist Niels Bohr, who also noted his own reliance on imagination and initial internal vision in order to then formulate and discover the principals of atomic structure.

Vladimir raised another comparison between physics and the arts, namely, the role of beauty, and he commented, “It is not without reason that in physics there is a concept known as ‘the beautiful formula.’ Experienced people can tell on sight whether the confirmation (of a formulaic equation) is correct or not — a proper formula is composed in a beautiful manner.” However, on that note he returned to another counterpoint with reference to Niels Bohr on the importance of the development of imagination, as Bohr is quoted as once having said to a colleague, “Your idea, of course, is crazy. The sole question is, is it crazy enough to actually be correct?” In similar fashion, Vladimir mentioned, “Inasmuch as art at its most extreme extents can appear to be crazy, it thus enables mankind in his imagination to formulate an understanding of new truths.”

During his thirty year career as a research scientist in the area of laser non-linear optics, as Vladimir recalled, it was unrealistic to fully intertwine the creation of art works with his job, yet in summer on vacation he was able to sink his head back into creative artistry by drawing and drawing before he would later move along into painting. All this time, he felt that he received many benefits, from lifestyle to prestige, as a result of his scientific career but, for some reason, still did not feel completely happy or, more to the point, succesful. As recounted, in journalist Vlaimir Sobol’s *Neva Times* review of a Volosov exhibition, “Then one day, while walking his dog and circling round the park green, he got to thinking and questioning whether he was living his life correctly. Did there not remain in his fate a gaping hole, an empty space, maybe some sort of hidden, unfulfilled desire. And then he realized, that for his whole life what he has wanted to do is draw.” So on April 12, 1990, when Vladimir reached his thirty year mark at Vavilov State Optical Institute to the day, he was able to finally enter retirement and thus enter into the second career in his life — that of an artist. “A half century ago, Yuriy Vizbor sang ‘I would grab a new life like a daring



thief ...’ But most people simply continue to stand as a tin soldier in that same foxhole where Fate had already put them.” (Sobol, V.) Vladimir became “[o]ne of many thousands of people that all day long mix paints on easel and canvas. At fifty, he decided to actually remake his life from scratch.” (Sobol, V.)



The Soviet Union collapsed the following year, but the cards had been played. The art market dropped, but Vladimir was able to get his work into a small gallery, and a few sold; next he secured an exhibition in Helsinki, Finland. After that followed Stockholm and then Berlin, where he was able to also secure a spot participating in the exhibition “Zwei Welte – Eine Kunst” (“Two Worlds – One Culture”), organized by the central Berlin synagogue concerning the fall of the Berlin Wall and the reunification of East and West Germany in celebration of the common German culture of the two civil sides of Germany. From there, he then participated in exhibitions in Israel and other locations abroad, and he has recently moved to Boston while maintaining his presence in Russia as well.

Vladimir was also contacted by a St. Petersburg medical institute concerning a proposed educational project. A pedagogy professor was seeking his permission to use his painting “In the Petershof Park” to teach children with Down syndrome.

The children would engage in a discussion about the various items depicted in the paintings of forest landscapes, such as trees, leaves, grass – the overall beauty of nature around us. It was important that the teacher could then tell the children about the artist who had painted the picture, explain that he was self taught, and thus introduce the children to creative influences for their own direction and exploration. Ultimately, Volosov’s contributions were included in an education book prepared from these lesson plans.

“What, in the end, is talent, sirs? It appears to me that it is not just the potential ability for action, but the actual need for achievement.’ wrote Sir Rudyard Kipling in formulating his principles of the human condition, ‘and if you are capable of doing all those thing that have become habit, lay them out here before us on the table.’ ‘Talent!,’ the sceptic cries, ‘When a person has talent, he carries it with him for life.’” (Sobol’, V.)

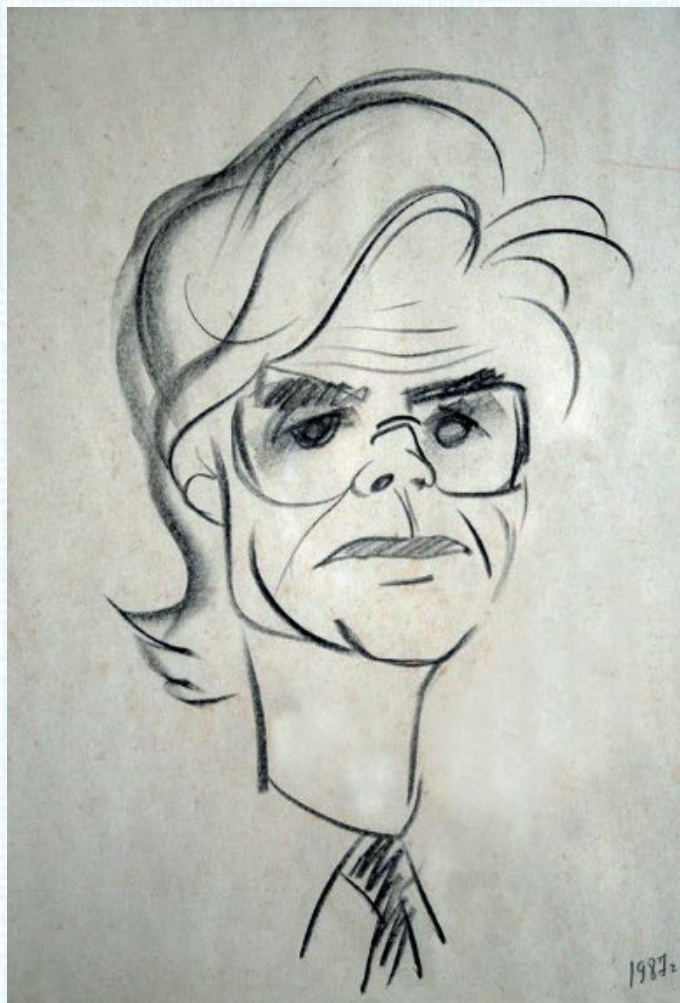
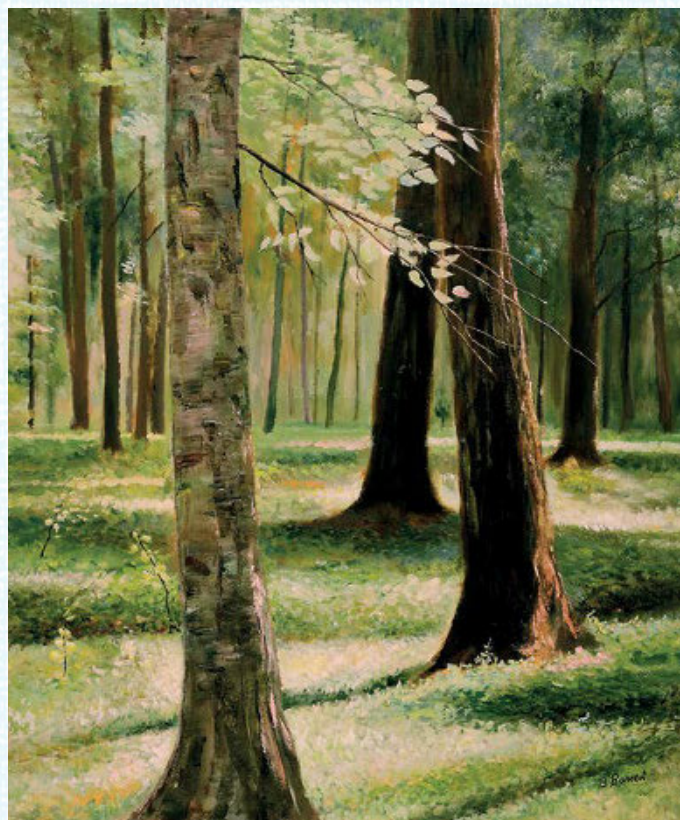
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The connections between Art — Physical Science — Social Justice have become increasingly evident (in other words, newsworthy). As a first example concerning the interrelationship between the arts and physical science, “From some perspectives, art and physics seem to be two completely unrelated ways of seeing the world. Yet the two disciplines sometimes intersect with fascinating results ...,” says Jim Sanborn, an artist who creates sculptures based on science. He is joined on a meeting panel by biophysicist Pupa Gilbert, “Art is the highest form of communication that human beings have. I’m interested in how humans perceive things.” Presenting the interesting case of complementary colors, Gilbert used spectroscopy, the technology for breaking light into its constituent wavelengths, or colors, to show that the complementary pairs we learned aren’t real physical complements — true complementary colors are two colors whose combined wavelengths span the whole visible spectrum, creating white. Red and green light do not add up to white, but red and light blue, or cyan, indeed do. A final member of the panel, Felice Frankel, senior research fellow at Harvard University, argued that art and physics need to meet more often. She is testing a program at MIT called “*Picture to Learn*”, which prompts students to create drawings from the concepts they learn in lectures and texts. “We believe that this process of making a representation clarifies your thinking,” Frankel said. Even experts can help solidify their understanding of scientific concepts by visualizing and illustrating them, she said. And presenting science visually can provide an accessible entryway to science for non-scientist students. “It’s a means of getting the public to not be so intimidated by science,” she said. “The whole world should love science.”

Everything around us is science, and people don’t even know it’s science.”

* * *

What becomes most prevalent is open pathways for both representation and interpretation. In our discussions, Vladimir stressed that “Light and color accentuation, effective points of color — namely these themselves have become the principal themes of my future paintings. What I am interested in is the effects of light radiation itself from within the painting towards a viewer. The main aspects of a painting for me present three parameters: light, color, the texture itself of composition.”





And in concluding our series of dialogues over several days, Vladimir addressed his search for development of artistic skill and the process of self-discovery:

I understood that the ordinary path, that without which an artist would not seem to be a 'real' artist — arts education, study under a master, finding one's own manner, one's own style over time — in some ways that path was no longer available for me starting at my age given that I was fifty and did not have the time for that journey. But I followed the path of self-education and self-discovery. Luckily I was living in St. Petersburg, which not without reason is called the Venice of the North, where the walls literally breathe art, where I had access to great museums, to beautifully published catalogues and albums of the great masters.

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Надобно мужество, чтобы, начав судьбу художника в уже зрелые годы, оставаться верным себе».

М. Герман,

профессор, доктор искусствоведения,
академик Академии Гуманитарных наук,
член Международной ассоциации
художественных критиков (AICA),
главный научный сотрудник
Государственного Русского музея

Starting with pencil and ink drawing, he revived his lost skills, and then moved along to paint, first with brush applications of watercolor and, in the last step forward, oil. Gradation technique, space, distance, atmosphere, volume, and curved or rounded forms are some of the visual effects created with gradation developed through this progression.

And Vladimir Volosov has lived a life progressing from optical scientist to pictorial artist, from his creation of the transformative laser spectrum on the basis of non-linear crystal optics to oil paintings, from Soviet Laureat physicist to St. Petersburg pensioner learning afresh that which he had always wanted to do. That is the power of Art.

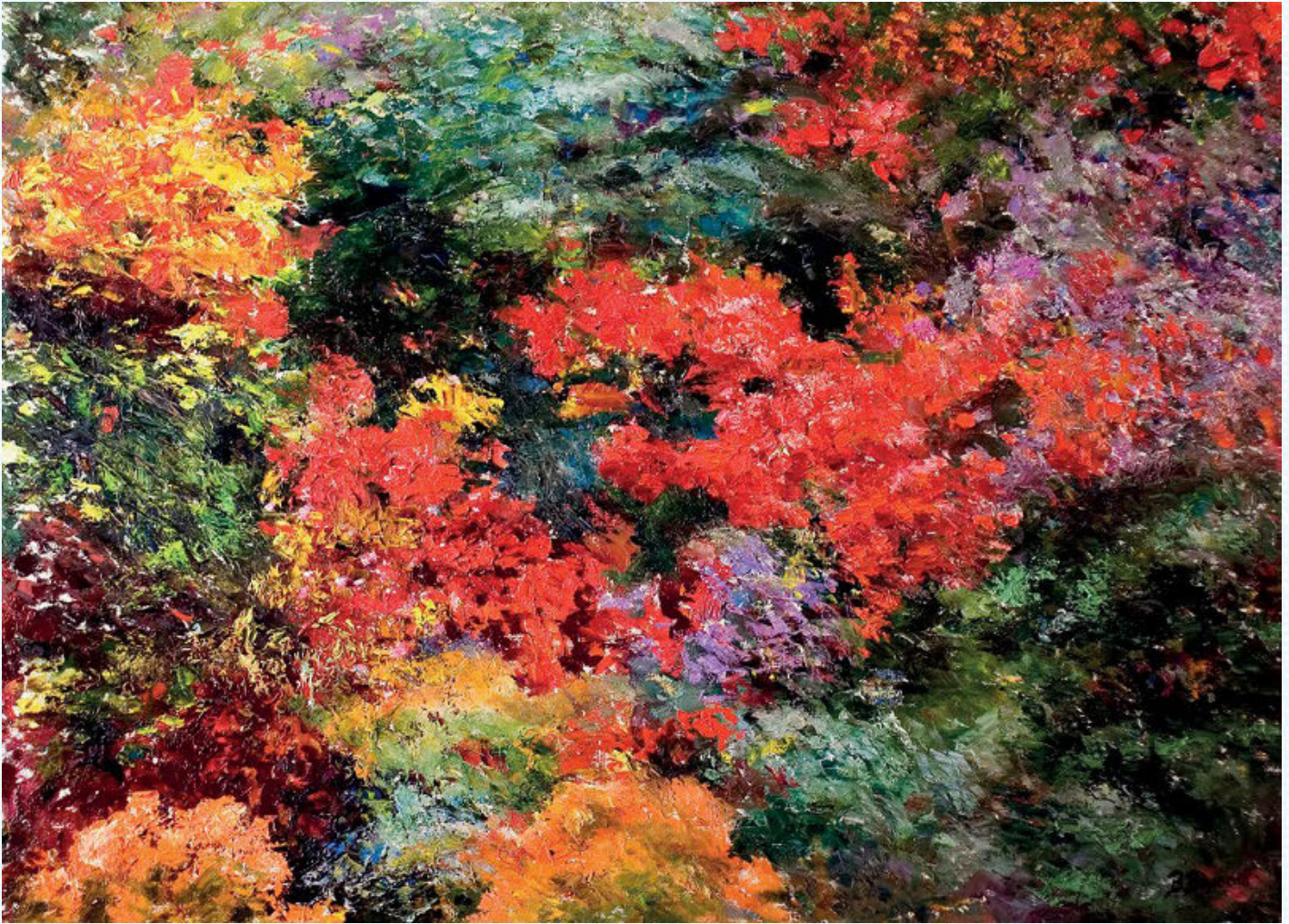
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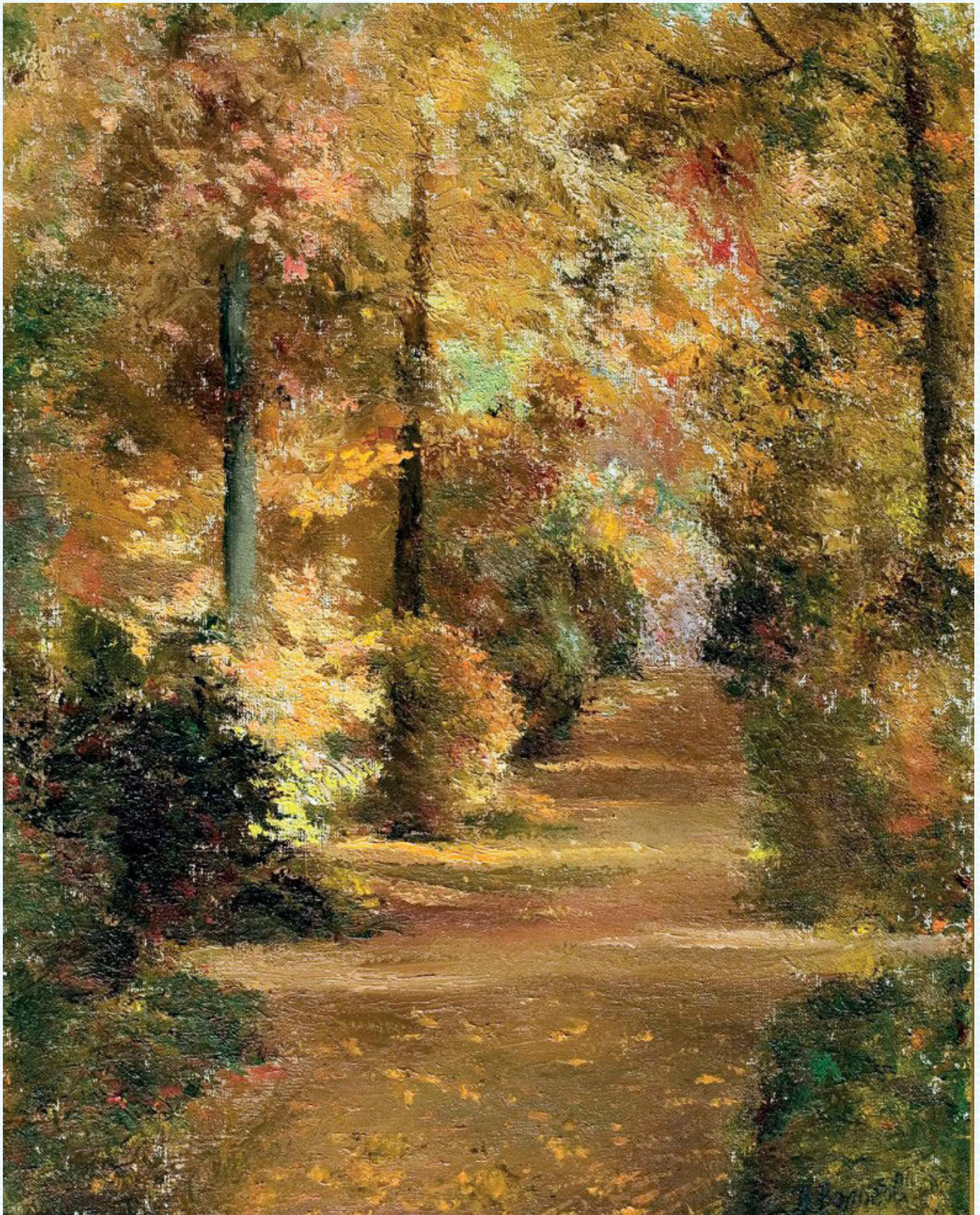
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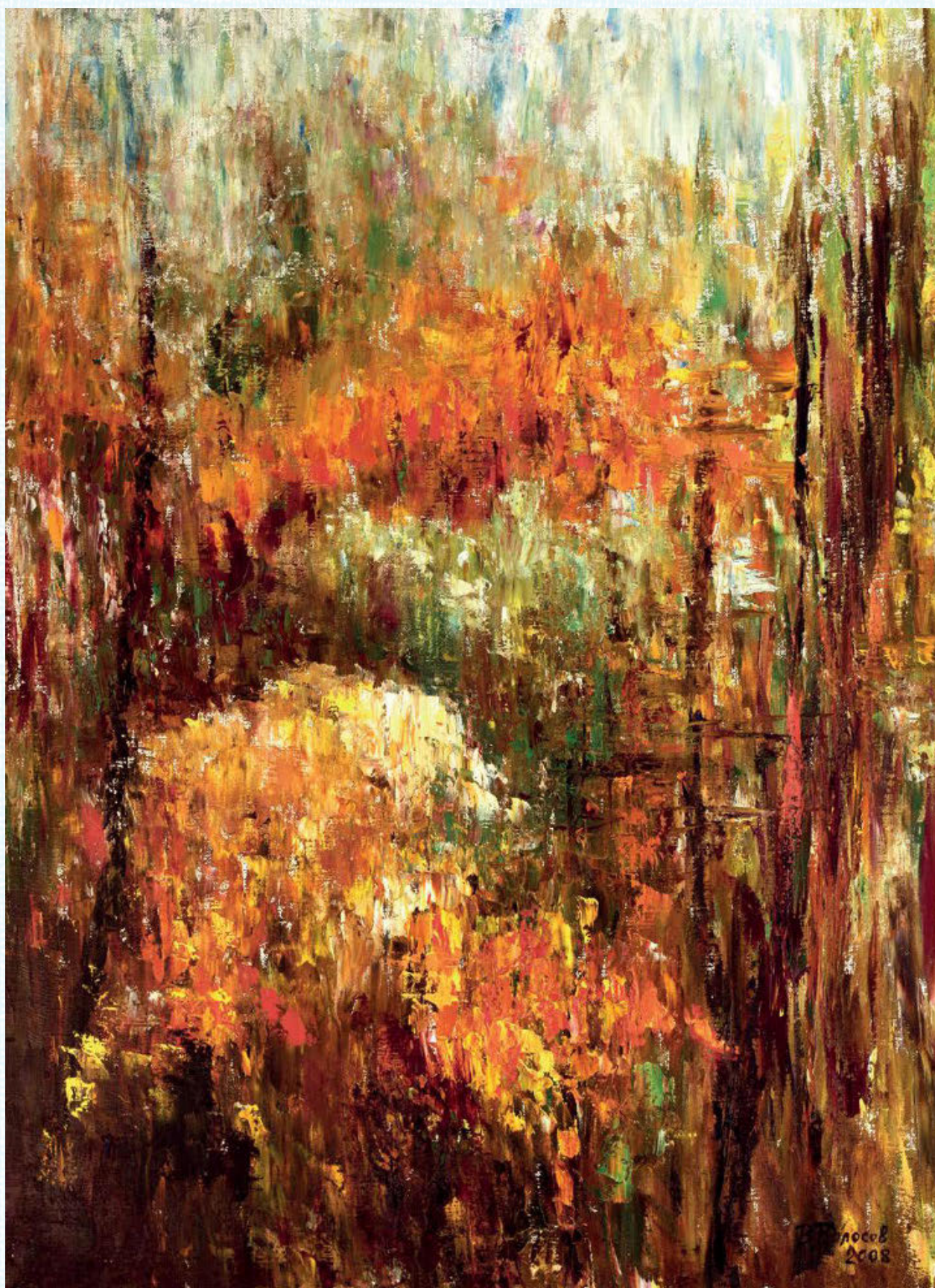
Ж И В О П И С Ъ
P A I N T I N G



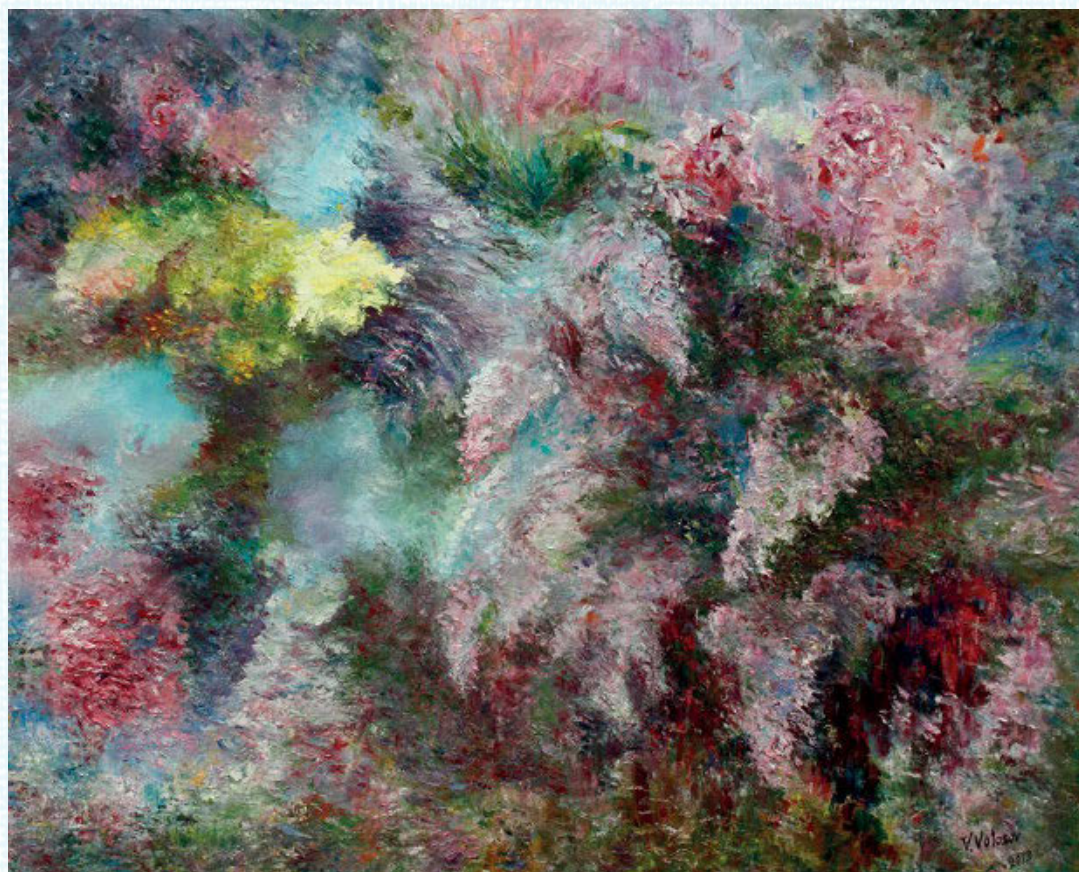
1. **Цвета осеннего леса.** 2008. Холст, масло. 71×100
Colors of the Autumn Forest. 2008. Oil, canvas. 71×100



2. **Осенняя палитра.** 2008. Холст, масло. 60×50
Autumn Palette. 2008. Oil, canvas. 60×50



3. Палитра осени. 2008. Холст, масло. 80×60
Autumn Palette. 2008. Oil, canvas. 80×60



4. **Сиреневый мираж.** 2013. Холст, масло. 61×76
Lilac Mirage. 2013. Oil, canvas. 61×76
5. **Прозрачная осень.** 2013. Холст, масло. 46×61
Misty Autumn. 2013. Oil, canvas. 46×61



6. В память об 11 сентября 2001 года. 2015. Холст, масло. 61×91
In the Memory of September 11, 2001. 2015. Oil, canvas. 61×91



105. Плечущий дуб. 2023. Холст, масло. 61×46
Crying Oak. 2023. Oil, canvas. 61×46



106. Лесное озеро. 2023. Холст, масло. 61×91
Forest Lake. 2023. Oil, canvas. 61×91



107. Дорога в лесу. 2023. Холст, масло. 61×46
Forest Walkway. 2023. Oil, canvas. 61×46



108. Пятьдесят оттенков осени. 2023. Холст, масло. 61×46
Fifty Shades of Autumn. 2023. Oil, canvas. 61×46

СПИСОК РЕПРОДУКЦИЙ LIST OF ARTWORKS

1. Цвета осеннего леса. 2008. Холст, масло. 71×100
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In the Memory of September 11, 2001. 2015. Oil, canvas. 61×91
7. Лесная зарисовка. 2016. Холст, масло. 36×28
Forest Sketch. 2016. Oil, canvas. 36×28
8. Дыхание осени. 2016. Холст, масло. 61×76
Breath of Fall. 2016. Oil, canvas. 61×76
9. Воспоминания о Куинджи. 2016. Холст, масло. 51×41
Memories of Kuindzhi. 2016. Oil, canvas. 51×41
10. Красное и чёрное. 2017. Холст, масло. 76×61
Red and Black. 2017. Oil, canvas. 76×61
11. Осенний лес. 2017. Холст, масло. 51×41
Autumn Forest. 2017. Oil, canvas. 51×41
12. Жёлтое на голубом. 2017. Холст, масло. 46×61
Yellow on Blue. 2017. Oil, canvas. 46×61
13. Последний луч. 2017. Холст, масло. 51×61
Last Gleam. 2017. Oil, canvas. 51×61
14. Красные скалы Колорадо. 2017. Холст, масло. 46×61
Red Rocks of Colorado. 2017. Oil, canvas. 46×61
15. Вечереет в горах. 2017. Холст, масло. 61×91
Sundown in the Mountains. 2017. Oil, canvas. 61×91
16. Старая лодка. 2017. Холст, масло. 50×70
Old Boat. 2017. Oil, canvas. 50×70
17. В тёмно-синем лесу. 2018. Холст, масло. 61×46
In Dark Blue Forest. 2018. Oil, canvas. 61×46
18. Лесная фантазия. 2018. Холст, масло. 61×46
Forest Fantasy. 2018. Oil, canvas. 61×46
19. Солнечный лес. 2018. Холст, масло. 91×61
Sunny Forest. 2018. Oil, canvas. 91×61
20. Сбежавшая на простор. 2018. Холст, масло. 61×76
Escape to the Horizon. 2018. Oil, canvas. 61×76
21. В Бермудах. 2018. Холст, масло. 46×61
At the Shores of Bermuda. 2018. Oil, canvas. 46×61
22. В Карибских водах. 2018. Холст, масло. 50×76
In Caribbean Waters. 2018. Oil, canvas. 50×76
23. Васильки... васильки! 2018. Холст, масло. 61×46
Cornflowers... Cornflowers! 2018. Oil, canvas. 61×46
24. Вечер на океане. 2018. Холст, масло. 61×91
Evening on the Ocean. 2018. Oil, canvas. 61×91
25. Одиночество в большом городе. 2018. Холст, масло. 46×61
Alone in a Big City. 2018. Oil, canvas. 46×61
26. Осенний парк. 2018. Холст, масло. 46×61
Autumn Park. 2018. Oil, canvas. 46×61
27. Розовая аллея. 2018. Холст, масло. 50×40
Pink Avenue. 2018. Oil, canvas. 50×40
28. Старые мосточки. 2018. Холст, масло. 46×61
Old Bridges. 2018. Oil, canvas. 46×61
29. Берёзки... берёзки. 2018. Холст, масло. 71×56
Birches... Birches. 2018. Oil, canvas. 71×56
30. На солнышке в саду у забора. 2018. Холст, масло. 61×46
Quiet Corner at the Fence. 2018. Oil, canvas. 61×46
31. Вечереет. 2018. Холст, масло. 61×46
Twilight. 2018. Oil, canvas. 61×46
32. Скалистый берег. 2019. Холст, масло. 61×91
Rocky Shore. 2019. Oil, canvas. 61×91
33. Где-то в горах. 2019. Холст, масло. 40×50
In the Mountains. 2019. Oil, canvas. 40×50
34. Летний лес. 2019. Холст, масло. 50×40
Summer Forest. 2019. Oil, canvas. 50×40
35. В чаще. 2019. Холст, масло. 50×40
In the Thicket. 2019. Oil, canvas. 50×40
36. У дальних берегов. 2019. Холст, масло. 46×61
Faraway Coasts. 2019. Oil, canvas. 46×61
37. Закат в горах. 2019. Холст, масло. 56×71
Sunset in the Mountains. 2019. Oil, canvas. 56×71
38. После жаркого дня. 2019. Холст, масло. 40×50
After Hot Day. 2019. Oil, canvas. 40×50
39. Старая сосна. 2019. Холст, масло. 91×61
Old Pine. 2019. Oil, canvas. 91×61
40. Всё в прошлом. 2019. Холст, масло. 46×61
Everything is in the Past. 2019. Oil, canvas. 46×61
41. Ветреный день. 2019. Холст, масло. 40×50
Windy Day. 2019. Oil, canvas. 40×50
42. Лесное озеро. 2019. Холст, масло. 50×40
Forest Lake. 2019. Oil, canvas. 50×40
43. Лесная мелодия. 2019. Холст, масло. 61×46
Forest Melody. 2019. Oil, canvas. 61×46
44. Ледяная бездна. 2019. Холст, масло. 61×76
Ice Silence. 2019. Oil, canvas. 61×76
45. Возрождение. 2019. Холст, масло. 61×76
Revival. 2019. Oil, canvas. 61×76
46. На ветру. 2019. Холст, масло. 46×61
On the Wind. 2019. Oil, canvas. 46×61
47. Прибой. 2019. Холст, масло. 40×50
Surf. 2019. Oil, canvas. 40×50
48. Лесная элегия. 2019. Холст, масло. 50×40
Forest Elegy. 2019. Oil, canvas. 50×40
49. Подсолнухи. 2019. Холст, масло. 61×46
Sunflowers. 2019. Oil, canvas. 61×46
50. Морозно. 2019. Холст, масло. 61×46
It's Frosty. 2019. Oil, canvas. 61×46
51. Нотр-Дам накануне пожара. 2019. Холст, масло. 50×71
Notre Dame on the Eve of the Fire. 2019. Oil, canvas. 50×71
52. Солнечный день. 2019. Холст, масло. 50×40
Sunny Day. 2019. Oil, canvas. 50×40
53. Простор. 2020. Холст, масло. 61×91
Vastness. 2020. Oil, canvas. 61×91
54. Беспокойство, тревога. 2020. Холст, масло. 76×61
Anxiety. Distress. 2020. Oil, canvas. 76×61
55. Старая лодка. 2020. Холст, масло. 46×61
Old Boat. 2020. Oil, canvas. 46×61
56. После дождя. 2020. Холст, масло. 51×71
After the Rain. 2020. Oil, canvas. 51×71
57. Волна. 2020. Холст, масло. 46×61
The Wave. 2020. Oil, canvas. 46×61
58. Лесное озеро. 2020. Холст, масло. 61×76
Forest Lake. 2020. Oil, canvas. 61×76

59. Приближение грозы. 2020. Холст, масло. 46×61
Thunderstorm is Approaching. 2020. Oil, canvas. 46×61
60. Атлантика. 2020. Холст, масло. 61×91
Atlantic Ocean. 2020. Oil, canvas. 61×91
61. Цвета осеннего леса. 2020. Холст, масло. 61×76
Autumn Forest Colors. 2020. Oil, canvas. 61×76
62. Сто лет одиночества. 2020. Холст, масло. 46×61
One Hundred Years of Solitude. 2020. Oil, canvas. 46×61
63. Золото осеннего леса. 2020. Холст, масло. 46×61
Gold of the Autumn Forest. 2020. Oil, canvas. 46×61
64. Научи танцевать. 2020. Холст, масло. 76×61
Teach Me to Dance. 2020. Oil, canvas. 76×61
65. Фантастический пейзаж. 2020. Холст, масло. 61×46
Fantastic Landscape. 2020. Oil, canvas. 61×46
66. Симфония искусству. 2020. Холст, масло. 76×61
Symphony of Art. 2020. Oil, canvas. 76×61
67. Берёзки в лесу. 2020. Холст, масло. 71×56
Birches in the Forest. 2020. Oil, canvas. 71×56
68. Простор. 2020. Холст, масло. 66×96
Vastness. 2020. Oil, canvas. 66×96
69. Пейзаж в голубых тонах. 2020. Холст, масло. 61×46
Landscape with Blue Colors. 2020. Oil, canvas. 61×46
70. Зимний этюд. 2020. Холст, масло. 61×46
Forest Etude. 2020. Oil, canvas. 61×46
71. После дождя. 2020. Холст, масло. 71×56
After the Rain. 2020. Oil, canvas. 71×56
72. Лодка на берегу. 2020. Холст, масло. 76×61
Boat on the Shore. 2020. Oil, canvas. 76×61
73. Солнечный день. 2020. Холст, масло. 61×76
Sunny Day. 2020. Oil, canvas. 61×76
74. Палитра осени. 2020. Холст, масло. 61×76
Autumn Palette. 2020. Oil, canvas. 61×76
75. Мунковский крик XXI века. 2020. Холст, масло. 61×76
Munk's Scream in the 21st. Century. 2020. Oil, canvas. 61×76
76. Лесное озеро. 2020. Холст, масло. 56×71
Forest Lake. 2020. Oil, canvas. 56×71
77. Девушка на песке. 2021. Холст, масло. 76×61
Girl on the Sand. 2021. Oil, canvas. 76×61
78. В лунном сиянии. 2021. Холст, масло. 71×48
In the Moonlight. 2021. Oil, canvas. 71×48
79. Волна. 2021. Холст, масло. 61×76
The Wave. 2021. Oil, canvas. 61×76
80. Приближение грозы. 2021. Холст, масло. 61×76
Threatening Thunder. 2021. Oil, canvas. 61×76
81. Кейп Код. 2021. Холст, масло. 46×61
Cape Code. 2021. Oil, canvas. 46×61
82. Воскресная прогулка. 2021. Холст, масло. 51×71
Weekend Stroll. 2021. Oil, canvas. 51×71
83. Тенистая аллея. 2021. Холст, масло. 61×46
Shady Walkway. 2021. Oil, canvas. 61×46
84. В тёмно-синем лесу... 2021. Холст, масло. 76×61
In the Dark Blue Forest. 2021. Oil, canvas. 76×61
85. Тихая заводь. 2021. Холст, масло. 61×46
Quiet Backwater. 2021. Oil, canvas. 61×46
86. Последнее пристанище. 2021. Холст, масло. 48×71
Last Refuge. 2021. Oil, canvas. 48×71
87. Радость жизни, радость молодости. 2022. Холст, масло. 51×71
Joy of Life, Joy of Youth. 2022. Oil, canvas. 51×71
88. Ожидание весны. 2022. Холст, масло. 61×46
Awaiting Spring. 2022. Oil, canvas. 61×46
89. Палитра осеннего леса. 2022. Холст, масло. 76×101
Autumn Forest Palette. 2022. Oil, canvas. 76×101
90. Вечер на океане. 2022. Холст, масло. 61×76
Evening on the Ocean. 2022. Oil, canvas. 61×76
91. Последний снег. 2022. Холст, масло. 71×56
Last Snow. 2022. Oil, canvas. 71×56
92. Лесной этюд. 2022. Холст, масло. 51×41
Forest Etude. 2022. Oil, canvas. 51×41
93. Солнечный зимний день. 2022. Холст, масло. 61×46
Sunny Winter Day. 2022. Oil, canvas. 61×46
94. Аллея. 2022. Холст, масло. 61×46
Walkway. 2022. Oil, canvas. 61×46
95. Берёзки на обрыве. 2022. Холст, масло. 76×61
Birches on a Slope. 2022. Oil, canvas. 76×61
96. Солнечный лес. 2022. Холст, масло. 61×46
Sunny Forest. 2022. Oil, canvas. 61×46
97. Лесное озеро. 2022. Холст, масло. 56×71
Forest Lake. 2022. Oil, canvas. 56×71
98. Небесная ширь. 2022. Холст, масло. 61×76
Vast Heavens. 2022. Oil, canvas. 61×76
99. Приближение осени. 2023. Холст, масло. 91×61
Autumn is Approaching. 2023. Oil, canvas. 91×61
100. Летний полдень. 2023. Холст, масло. 51×41
Summer Afternoon. 2023. Oil, canvas. 51×41
101. Бирюзовые воды Бермуд. 2023. Холст, масло. 46×61
Turquoise Bermuda Waters. 2023. Oil, canvas. 46×61.
102. В осеннем лесу. 2023. Холст, масло, 61×91
In an Autumn Forest. 2023. Oil, canvas. 61×91
103. Вечная битва воды и камня. 2023. Холст, масло. 61×76
The Eternal Battle of Water and Stone. 2023. Oil, canvas. 61×76
104. Холодная осень. 2023. Холст, масло. 61×76
Cold Autumn. 2023. Oil, canvas. 61×76
105. Плачущий дуб. 2023. Холст, масло. 61×46
Crying Oak. 2023. Oil, canvas. 61×46
106. Лесное озеро. 2023. Холст, масло. 61×91
Forest Lake. 2023. Oil, canvas. 61×91
107. Дорога в лесу. 2023. Холст, масло. 61×46
Forest Walkway. 2023. Oil, canvas. 61×46
108. Пятьдесят оттенков осени. 2023. Холст, масло. 61×46
Fifty Shades of Autumn. 2023. Oil, canvas. 61×46



Живопись Владимира Волосова — вторая жизнь учёного, доктора физико-математических наук, профессора, лауреата Государственной премии СССР, автора более 100 научных трудов в передовой области современной науки — нелинейной оптике. В 1990 г., «земную жизнь пройдя до половины», учёный оставляет науку и полностью посвящает себя живописи.

Художник работает в стиле, который он определяет как «лирический реализм». Тонкий лиризм, чувство цвета и гармонии сочетаются в его полотнах с интересными световыми находками и авторской техникой, отличающейся фактурностью и экспрессивностью.

Работы Волосова экспонировались в более чем 30 российских и международных выставках, находятся в галереях и частных собраниях России, Европы и США, а также в коллекциях многих коллег Волосова по его научной деятельности.

The paintings of Vladimir Volosov — the second life of a scholar, doctor of physics, professor, Laureate of The USSR State Prize, and the author of more than one hundred scientific papers in an advanced field of modern science — Non-Linear Optics. In 1990, “when his life on earth was half-lived,” the scholar left the study of science and fully committed himself to painting.

The painter works in the style he defines as “Lyrical Realism.” Subtle lyricism and a fascination in color and harmony are combined in his canvasses with unique arrangements of light and artistic technique, with outstanding texture and expressiveness.

The works of Vladimir Volosov have been featured in over thirty Russian and International galleries, are found in private collections in Russia, Europe, and the US; and also in the collections of many of the colleagues of V. Volosov from his former profession.

www.volosov.spb.ru

