

This new solo exhibition has a particular importance for me: I see it both as a 'summing-up' of my twenty years of creative work in the West, and as the beginning of a new phase in my career as an artist.

My very first solo exhibition, in 1985 at the Leningrad Union of Artists, presented a cycle of Russian landscapes – the result of several years travelling through the vast expanses of my native country. My two most recent solo exhibitions in 2008 – one at the Centre Culturel Français in Milan, the other at the Chapelle Sainte-Anne in Arles – were devoted to religious painting and bull-fighting respectively. Landscapes, religious painting, bull-fighting scenes: three themes that I hold dear, and which provide an inexhaustible source of inspiration. Three themes which have, of course, evolved over the years; three themes providing the central focus for this exhibition at the Catto Gallery – which also happens to be the thirtieth solo exhibition of an artist who will in June 2008 celebrate his 55th birthday.

My first canvas painted in Paris, in 1988, used a somewhat Cubist style and fresh colours to depict the *White Angel of Notre-Dame* sounding the Trumpet surrounded by the pensive or troubling *Chimeras* who gaze down upon Paris and its inhabitants. Here they are again, twenty years later, in a new composition dominated by the colour yellow, of which I have been especially fond since 1997. They watch over a room devoted to Paris with my familiar, broad panoramas of the Seine but also, for the first time – paradoxically, perhaps, for an 'old' *Montmartrois* such as myself – a series of canvases of the Butte Montmartre, paying tribute at long last to this Republic of Artists from all over the world, which honoured me with the title of 'ambassador' on 6 June 2008, and which I consider quite simply as 'my' home village.

The Last Supper, to which I devoted all my energies in 2007, is the latest wing of a religious inspiration which first manifested itself during my studies at the St Petersburg Academy of Fine Arts, but which found its fullest expression only after my move to the West, and above all through my work for St Paul's Cathedral in London. Together with *The Redemption* (another monumental composition which brings to a close a meditation begun in 2006 with *The Argonauts*), *The Last Supper* accompanies a series of graphic works in which I pursue my reflections on the New Testament, reflections explored in greater detail in the third monograph on my work, dedicated to my religious paintings, and presented during this exhibition.

This 'overview-exhibition' cannot truly be called a retrospective, since all the works shown were painted in 2007 and 2008; there is, however, one canvas which I have re-worked every year since 1992 and which finally achieved its definitive form in 2008, after returning from my latest trip to the Feria in Arles: *Torero.* Painted using my characteristic technique of encaustic (wax-based) paint mixed with oil, and related to a parallel series of graphic works, it witnesses my passion for bull-fighting, a favourite theme that has enriched my work – along with the Venice Carnival – during my twenty years' contact with Western culture.

And what of Russia, you will ask? Have I betrayed my native country to embrace Western Latin culture – Paris, Venice, Arles? Of course not. My drawings for Mikhail Bulgakov's novel *The White Guard*, commissioned in 2006 by the St Petersburg publisher Vita Nova and shown here in the form of lithographs, clearly reflect – it seems to me – my real attachment to my Slavic roots, and my enduring passion for Russia which remains, even in Paris, the principal, living, constantly-renewed source of my art

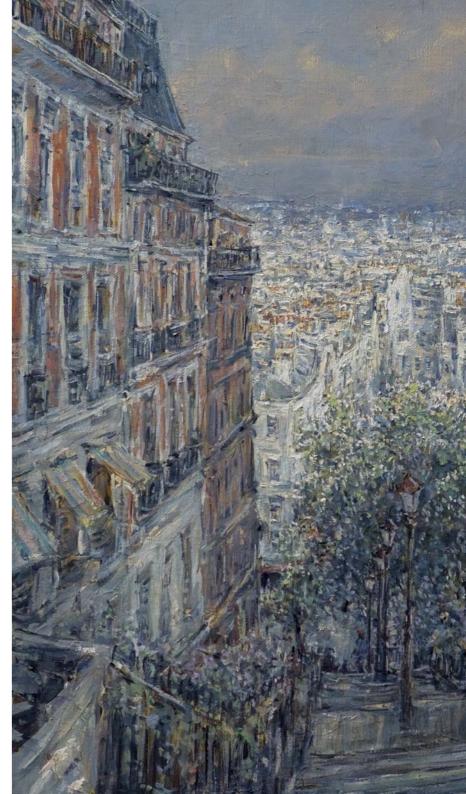
Recently, on 15 May 2008, Muscovites were able to discover my work on *The White Guard* at the city's Mikhail Bulgakov Museum, the author's apartment where Bulgakov actually wrote *The White Guard*, and which was also the setting for the action of his famous novel *The Master* and *Margarita*, a masterpiece of Russian literature which has never ceased to inspire me, and which I will soon have the honour and pleasure of illustrating here in my Montmartre studio.'

Sergei Chepik, Montmartre, May 2008



L'Ange de Notre Dame Mixed media on canvas, 110 x 110 cms





Montmartre, Le Lapin Agile Mixed media on canvas, 92 x 96 cms Les Escaliers de Montmartre Mixed media on canvas, 78 x 60 cms



Paris: la Cité Mixed media on canvas, 55 x 200 cms



Left Montmartre, Mon Village Mixed media on canvas, 60 x 60 cms

Right
Montmartre, La Nuit
Mixed media on canvas, 73 x 91 cms

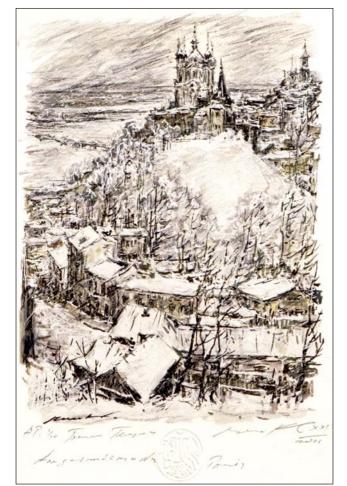




The Last Supper Mixed media on canvas, 90 x 255 cms



The Redemption Mixed media on canvas, 110 x 310 cms



Lithograph on paper Kiev: St Andrew's Descent 59 x 42 cms

Illustrations for 'The White Guard' by Mikhail Bulgakov



The Bell Ringers or Les Sonneurs All mixed media on canvas

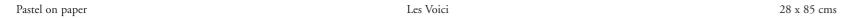
Left Panel: La Vierge - 150 X 50 cms

Central Panel: La Nuit de Pâques - 200 x 50 cms

Right Panel: Le Matin de la Résurrection - 160 x 60 cms









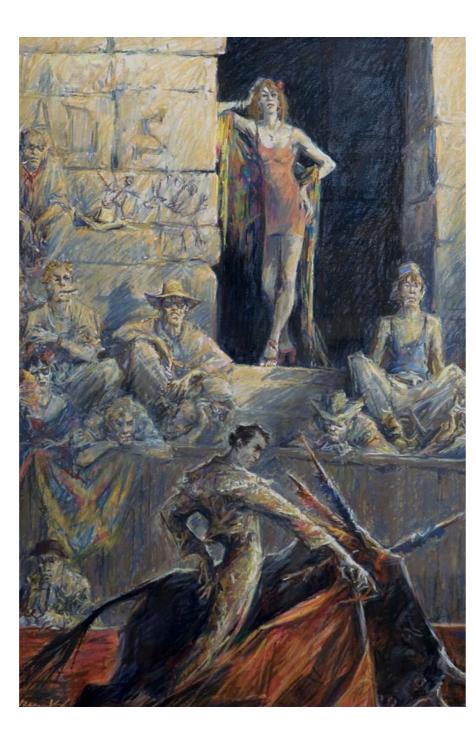
Pastel on paper El Juli 24 x 85 cms



Torero Mixed media on canvas, 100 x 100 cms



Flamenco II Pastel on paper, 59 x 72 cms



Carmen Pastel on paper, 87 x 59 cms



Pastel on paper Ceux qui vont 56 x 84 cms

19

40 x 40 cms

Mixed media on canvas Le Moulin de la Galette



Montmartre sous la Pluie

CHRONOLOGY

1953	Sergei Chepik was born in Kiev, on June 24, the son of the painter Mikhail Chepik and the sculptress Ludmila Sabaneeva.	1987	Finished <i>The House of the Dead</i> , his second masterpiece after <i>Petrushka</i> (1984-1986).
10(1.10=1		1988	Chepik emigrates to Paris.
1961-1971	Studied in Kiev at a secondary school specializing in arts.		
1971-1973	Studied at the Shevchenko Art Institute in Kiev.		The House of the Dead (1987), which was banned from being exhibited in Leningrad, is awarded the Grand Prix at the Salon
1973-1978	After his father's death, Chepik left Kiev forever and moved to Leningrad.		d'Automne in Paris and is acquired by the Roy Miles Gallery in London, which opens its exhibition space on Bruton Street to Chepik.
	Studied at the Repin Art Institute in Leningrad (The former Academy of Fine Arts of Saint-Petersburg).		Group Exhibition "Russian Paintings", Roy Miles Gallery, London
1978	Brilliantly graduated from the Repin Art Institute and entered the Union of Young Artists of Leningrad.	1989	The Tree (1982-1984) receives the Monaco City Award at the Monte Carlo International Exhibition of Contemporary Art. Salon de l'Ecole Française, Musée du Luxembourg, Paris.
1978-1981	Carried on his studies in Professor Mylnikov's studio		Group Exhibition "Russian Paintings", Roy Miles Gallery, London
	and worked on his first important works.	1990	Solo and Retrospective Exhibition, Roy Miles Gallery, London.
1981	Became a member of the USSR Union of Artists.		Chepik received public acclaim and the exhibition was sold out. The Daily Telegraph wrote: "An unknown Russian genius has
1978-1985	Various group exhibitions of young Soviet painters in the USSR and abroad.		come to light". Prime Minister Margaret Thatcher congratulated Chepik at the House of Commons.
1985	First Solo Exhibition "Russian landscapes", House of the Union of Artists, Leningrad.	1991	Group Exhibition "Russian Art 1930-1990", Roy Miles Gallery, London. Solo Exhibition of watercolours "Travels through France",
1986	Meets Marie-Aude Albert, a French teacher temporarily working at the University of Leningrad.		Roy Miles Gallery, London.
	First Retrospective Exhibition "Paintings, graphics and ceramics", Youth Palace, Leningrad.	1992	Chepik marries Marie-Aude Albert. Is elected to become "Sociétaire of the Salon d'Automne".

1993	Major Solo Exhibition "New Works", Roy Miles Gallery, London. Solo Retrospective Exhibition, Salon de l'Ecole Française, Château de Croissy, Croissy-sur-Seine, France. Solo Retrospective Exhibition, Prieuré Saint-Maurice, France. Paints the portrait of Baroness Margaret Thatcher and finishes that of Nureyev a few weeks after his death. Salon d'Automne, Grand Palais, Paris. Group Exhibition "Christmas Show", Roy Miles Gallery, London.
1994	Major Solo Exhibition "Recent Works", Roy Miles Gallery, London. In disagreement with the policies of the Salon d'Automne, Chepik leaves it.
1995	Solo Exhibition "New Works", Roy Miles Gallery, London. Salon de l'Ecole Française, Chapelle Saint-Léonard, Croissy, France. Publication and presentation in London of a first monograph: Sergei Chepik, works, 1970-1994, by Marie-Aude Albert.
1996	Solo Exhibition of watercolours, Roy Miles Gallery, London. Solo Exhibition of graphic works, Galerie Guiter, Paris. Group Exhibition "Hommage au nu", Galerie Guiter, Paris. Salon de l'Ecole Française, Chapelle Saint-Léonard, Croissy.
1997	Solo Exhibition, Galerie Guiter, Paris.
1998	Solo Exhibition "New works", The Catto Gallery, Hampstead, London.
1999	Exhibition "Golgotha", The Catto Gallery, Cork Street, London, then at St John's Church in Hampstead and then at the Château de Gruyères in Switzerland. Solo Exhibition, The Catto Gallery, Hampstead, London.

Retrospective Exhibition at the Russian Embassy in London with

the 1999 masterpiece Russia Crucified.

2000	Solo Exhibition "Chepik in Venice", The Catto Gallery, Hampstead, London. Solo Exhibition, Salon de l'Ecole Française, Chapelle Saint-Léonard, Croissy.
2001	Solo Exhibition "Chepik's Moulin Rouge", The Catto Gallery, Cork Street, London. Salon de l'Ecole Française, Chapelle Saint-Léonard, Croissy.
2002	Solo Exhibition, "Show" Galerie Popoff et Cie, Fbg St Honoré, Paris. Golgotha is exhibited at Saint-Paul's Cathedral, London. Group Exhibition "Parfums de Femmes", Manège, Saint-Germain-en-Laye, France. Russia Crucified is exhibited at the Paris Salon d'Automne. Solo Exhibition, The Catto Gallery, Hampstead, London. A project for St Paul's Cathedral in London is discussed with the Dean, the Very Revd Dr. John Moses and Chepik works on sketches for four large panels illustrating the Life and Passion of Christ.
2003	Solo Exhibition, "New works", The Catto Gallery, Hampstead, London. Salon de l'Ecole Française, Chapelle Saint-Léonard, Croissy. Chepik works on the project for St Paul's Cathedral. The sketches having been accepted by the Dean and Chapter, Chepik starts the work on 4 large canvases. The Virgin Mary (or The Nativity) (165 x 240 cm) and Resurrection (165 x 240 cm) are completed by December. The Apocalypse of St John is exhibited at the Paris Salon d'Automne
2004	Chepik paints <i>The Public Life of Christ</i> (430 x 240 cm) and <i>The Passion</i> (430 x 240 cm). Group Exhibition "Masques et Miroirs", Manège, Saint-Germain-en-Laye. Salon de l'Ecole Française, Eglise de la Madeleine, Paris. Solo Exhibition "War and Peace", Espace Pierre Cardin, Paris.

2005	Inauguration on January 24 of four canvases, entitled
	I am The Way, The Truth and The Life, by the Dean of St Paul's
	Cathedral, the Very Revd Dr John Moses in the presence of
	Baroness Thatcher.
	Solo Exhibition, The Catto Gallery, Hampstead, London.
	Salon de l'Ecole Française, Eglise de la Madeleine, Paris.
006	Solo Exhibition, The Catto Gallery, Hampstead, London.
	Realisation of forty illustrations for Bulgakov's novel
	The White Guard. Publication of a second monograph:
	Sergei Chepik: From Red Square to the Moulin Rouge,
	works 1994-2001, by Marie-Aude Albert.

New cycle of religious paintings: The Redemption, The Last Supper.
Solo Exhibition of religious works "Epifania", Centre Culturel Français, Milano. The Last Supper is exhibited for the first time. Solo Exhibition "Tauromachie", Chapelle Sainte-Anne, Arles. Publication by Vita Nova Publishers in Petersburg of The White Guard with Chepik's illustrations. Publication of a third monograph:

Epiphania, the religious paintings of Sergei Chepik, by Marie-Aude Albert and Sergei Chepik.

Printemps à Montmartre Mixed media on canvas, 76 x 36 cms