

Pavel Guliaev

Imago mundi nova, imago nulla

Svet nema jednu jedinu sliku

The world has no single image

Paintings

2012 — 2026



Imago mundi nova, imago nulla — svet nema jednu jedinu sliku

Slikarstvo Pavla Guljajeva gradi poseban prostor — svet koji je u isto vreme poznat i neobičan. Na njegovim slikama lako prepoznamo ljudske figure, predmete, fragmente arhitekture i svakodnevnog života. Ipak, sve to postoji u drugačijem sistemu veza i značenja. Stvarnost je ovde kao da je propuštena kroz pamćenje, maštu i unutrašnje iskustvo čoveka, pa zato deluje istovremeno uverljivo i pomeren, poput sećanja koje zadržava oblik događaja, ali dobija novo značenje.

U tom svetu obične stvari počinju da funkcionišu kao znaci. Predmet može postati simbol, slučajni detalj može biti ključ za razumevanje čitave scene, a sporedni lik može nositi skriveni narativ. Slike Pavla Guljajeva ne prikazuju svet samo kao vizuelnu činjenicu — one stvaraju poseban način njegovog doživljavanja. One pozivaju posmatrača da uđe u prostor u kojem se vidljivo postepeno spaja sa

zamišljenim, a konkretan događaj može postati odraz dublje unutrašnje priče.

Sam umetnik svoj pravac naziva subjektivnim realizmom. Ovaj pojam prilično precizno opisuje način na koji razmišlja o slici i stvarnosti. Stvarnost u njegovim delima nije zabeležena kao objektivna činjenica niti je doslovno kopirana. Ona prolazi kroz složen proces unutrašnjeg promišljanja i pretvara se u ličnu umetničku sliku sveta. Svaki motiv u toj strukturi povezan je ne samo sa onim što vidimo, već i sa onim čega se sećamo, što osećamo ili zamišljamo.

Takvo razumevanje stvarnosti podrazumeva jednu važnu ideju: svaki čovek neizbežno živi unutar sopstvene verzije sveta. Stvarnost doživljavamo kroz pamćenje, lično iskustvo, kulturne predstave i očekivanja. Zato svet koji nastaje na platnu nije ni čista fantazija ni dokumentarni prikaz spoljne stvarnosti. On postoji između ta dva stanja — tamo gde se opažanje spaja sa unutrašnjim iskustvom.

Pavle Guljajev radi u tradiciji figurativnog slikarstva. Njegove slike su uvek naseljene ljudima, predmetima, arhitektonskim ili prirodnim fragmentima. Međutim, figurativnost ovde ne znači jednostavno pripovedanje. Naprotiv, upravo kroz prepoznatljive oblike umetnik gradi složene vizuelne priče. Gotovo svaka njegova slika ima zaplet, iako se taj zaplet retko čita kao jednostavna na povezuju u složeniju celinu. Ponekad značenje izgleda očigledno, a ponekad izmiče, ostavljajući prostor za razmišljanje. Ova neodređenost nije slučajna. Umetnik svesno gradi kompozicije tako da se slika ne iscrpljuje jednim pogledom.

Zbog toga posmatrač ne ostaje samo svedok prizora već postaje učesnik. Značenje slike nije konačno određeno. Ono nastaje u procesu gledanja, kada posmatrač počne da stvara sopstvene veze između simbola, gestova i događaja unutar slike. Jedan isti motiv može izazvati različite asocijacije kod različitih ljudi, i svako od tih tumačenja može biti jednako moguće.

Takva otvorenost značenja postaje važan deo umetničkog metoda. Slika prestaje da bude zatvoren objekat i pretvara se u prostor dijaloga. Umetnik nudi sistem znakova i odnosa, a posmatrač ga ispunjava sopstvenim iskustvom i sopstvenim tumačenjem.

Simbolički jezik ima posebno mesto u stvaralaštvu Pavla Guljajeva. U njegovim kompozicijama mogu se sresti različite vrste simbola: istorijski, biblijski, mitološki, geometrijski znaci ili predmeti kojima je dato условно značenje. Ipak, značajan deo simbola nastaje direktno u procesu rada i pripada samo autoru. Ti znaci ne ulaze u uobičajene kulturne sisteme i često nemaju unapred određeno značenje.

Njihov smisao otkriva se tek unutar konkretne slike i može se menjati u zavisnosti od konteksta. Isti motiv, postavljen u drugačiju kompoziciju, može dobiti potpuno novo značenje. Takva pokretljivost simboličkog jezika čini umetnički svet Guljajeva dinamičnim i višeslojnim. Slika počinje da funkcioniše kao mreža značenja u kojoj jedan element upućuje na drugi, a direktno objašnjenje zamenjuje sistem nagoveštaja.

Ponekad njegove slike podsećaju na vizuelne parabole. One ne nude jednostavne odgovore i ne formulišu konačne zaključke. Umesto toga stvaraju prostor razmišljanja, u kojem posmatrač ostaje suočen sa više mogućih tumačenja.

Istovremeno, u slikarstvu Pavla Guljajeva oseća se duboka veza sa evropskom slikarskom tradicijom. Njegove kompozicije ponekad prizivaju onu liniju umetnosti u kojoj slika postaje čitav mali univerzum ispunjen likovima, simbolima i događajima. Posebno je bliska tradicija severne renesanse, gde se slika često gradila kao prostor koji posmatrač može gotovo beskonačno istraživati.

Dela majstora tog vremena često su stvarala utisak čitavog sveta koji se odvija unutar slike. Slika nije prikazivala samo jedan događaj već složen sistem međusobno povezanih scena i znakova. Ta pažnja prema detalju i želja da se stvori višeslojni prostor jasno se osećaju i u radu Pavla Guljajeva.

Međutim, ova veza sa tradicijom nije stilizacija. Umetnik ne reprodukuje forme prošlosti niti pokušava da imitira jezik starih majstora. Reč je pre o nastavku jednog načina razmišljanja u slikarstvu — težnji da se stvore slike koje postoje ne samo kao vizuelni objekti već i kao prostor razmišljanja.

Rad na slici počinje mnogo pre nego što se prvi sloj boje pojavi na platnu. Veliki deo vremena posvećen je potrazi za idejom, crtanju skica i izgradnji kompozicije. Umetnik proverava odnose između likova, proporcije prostora i kretanje pogleda kroz sliku. Ponekad pripremna faza traje duže nego samo slikanje.

Izvor ideje može biti gotovo svako iskustvo. To mogu biti istorijski događaji, mitološki zapleti, prizori iz svakodnevnog života, pročitana knjiga ili pogledani film. Ponekad podsticaj dolazi iz sasvim slučajnog opažanja — igre svetlosti i senke, oblika oblaka ili pukotine na asfaltu. Takvi vizuelni impulsi pokreću maštu i postepeno prerastaju u složenu kompoziciju.

Slike Pavla Guljajeva mogu se posmatrati kao vizuelna istraživanja ljudskog iskustva. One podsećaju na to da stvarnost nikada ne postoji u čistom obliku. Mi je uvek doživljavamo kroz sećanje, emocije, kulturne predstave i lične priče.

Slikarstvo umetnika kao da beleži trenutak u kojem se spoljašnji svet pretvara u ličnu sliku — sliku u kojoj se opažanje, pamćenje i mašta spajaju u jedinstvenu celinu.

Ta ideja odjekuje u drevnoj latinskoj formuli: *Imago mundi nova, imago nulla* — svet nema jednu jedinu sliku. Čovek je stvara sam, povezujući vidljivo i doživljeno, činjenice i tumačenja, stvarnost i maštu.

Slikarstvo Pavla Guljajeva postoji upravo u tom prostoru između posmatranja i unutrašnjeg iskustva. Njegove slike ne pokušavaju da svet objasne konačno. One nude jednu od mogućih njegovih slika i pozivaju posmatrača da zastane, zagleda se i na neko vreme uđe u ovaj složen, višeslojan i postepeno otkrivajući umetnički univerzum.

Imago mundi nova, imago nulla — the world has no single image

The painting of Pavel Guljaev builds a special space — a world that is simultaneously familiar and unusual. In his paintings, we easily recognize human figures, objects, fragments of architecture, and everyday life. However, all this exists in a different system of connections and meanings. Reality here is as if passed through memory, imagination, and the internal experience of a person, and therefore acts simultaneously convincingly and displaced, like a memory that retains the shape of an event but gains a new meaning. In that world, ordinary things begin to function as signs. An object can become a symbol, a random detail can be the key to understanding an entire scene, and a secondary character can carry a hidden narrative.

The paintings of Pavel Guljaev do not depict the world only as a visual fact — they create a special way of experiencing it. They invite the observer to enter a space in which the visible gradually merges with the imagined, and a concrete event can become a reflection of a deeper internal story. The artist himself calls his direction subjective realism. This term quite precisely describes the way he thinks about the image and reality. Reality in his works is not recorded as an objective fact, nor is it literally copied. It passes through a complex process of internal reflection and turns into a personal artistic image of the world. Every motif in that structure is connected not only with what we see, but also with what we remember, feel, or imagine.

Such an understanding of reality implies one important idea: every person inevitably lives within their own version of the world. We experience reality through memory, personal experience, cultural representations, and expectations. Therefore, the world that arises on the canvas is neither pure fantasy nor a documentary depiction of external reality. It exists between those two states — where perception merges with internal experience.

Pavel Guljaev works in the tradition of figurative painting. His paintings are always inhabited by people, objects, and architectural or natural fragments. However, figurativeness here does not mean simple storytelling. On the

contrary, it is through recognizable forms that the artist builds complex visual stories. Almost every one of his paintings has a plot, although that plot is rarely read as a simple narration. Rather, it could be said that it is a field of events and hints, in which different characters, gestures, and objects enter into hidden relationships. Compositions often resemble small theatrical scenes in which every element has its role. Characters can communicate directly with each other, but sometimes they only coexist in the same space, creating tension between different storylines. Sometimes those scenes act almost everyday, and sometimes they take on the character of a parable or allegory. In them, echoes of historical events, mythology, or religious representations can be sensed, but they never become their literal illustration.

Such a structure of the image forces the observer to view it slowly. The gaze moves across the surface of the canvas, passing from one fragment to another. Details gradually connect into a more complex whole. Sometimes the meaning looks obvious, and sometimes it escapes, leaving room for thought. This uncertainty is not accidental. The artist consciously builds compositions so that the image is not exhausted by one look. Because of this, the observer does not remain just a witness to the scene but becomes a participant. The meaning of the image is not finally determined. It arises in the process of looking, when the observer begins to create their own connections between symbols, gestures, and events within the image. One and the same motif can evoke different associations in different people, and each of those interpretations can be equally possible. Such openness of meaning becomes an important part of the artistic method. The image ceases to be a closed object and turns into a space of dialogue. The artist offers a system of signs and relationships, and the observer fills it with their own experience and interpretation.

Symbolic language has a special place in the creativity of Pavel Guliaev. In his compositions, various types of symbols can be encountered: historical, biblical, mythological, geometric signs, or objects given a conventional meaning. However, a significant part of the symbols arises directly in the process of work and belongs only to the author. These signs do not enter into usual cultural systems and often do not have a predetermined meaning. Their sense is revealed only within a specific image and can change depending on the context. The same motif, placed in a different composition, can gain a completely new meaning. Such mobility of symbolic language makes the artistic world of Guliaev dynamic and multi-layered. The image begins to function as a network of meanings in which one element points to another, and direct explanation is replaced by a system of hints. Sometimes his paintings resemble visual parables. They do not offer simple answers and do not formulate final conclusions. Instead, they create a space of reflection, in which the observer remains faced with several possible interpretations.

At the same time, in the painting of Pavel Guliaev, a deep connection with the European painting tradition is felt. His compositions sometimes evoke that line of art in which the image becomes an entire small universe filled with characters, symbols, and events. Especially close is the tradition of the Northern Renaissance, where the image was often built as a space that the observer can explore almost infinitely. The works of the masters of that time often created the impression of an entire world unfolding within the image. The image did not show just one event but a complex system of interconnected scenes and signs. That attention to detail and the desire to create a multi-layered space are clearly felt in the work of Pavel Guliaev. However, this connection with tradition is not stylization. The artist does not reproduce forms of the past nor try to imitate the language of old masters. It is rather about the continuation of a way of thinking in painting — the tendency to create images that exist not only as visual objects but also as a space of reflection.

Work on a painting begins long before the first layer of paint appears on the canvas. A large part of the time is devoted to the search for an idea, drawing sketches, and building the composition. The artist checks the relationships between the characters, the proportions of space, and the movement of the gaze through the image. Sometimes the preparatory phase lasts longer than the painting itself. The source of an idea can be almost any experience. These can be historical events, mythological plots, scenes from everyday life, a read book, or a watched movie. Sometimes the impulse comes from a completely accidental observation — the play of light and shadow, the shape of clouds, or a crack on the asphalt. Such visual impulses trigger the imagination and gradually grow into a complex composition.

The paintings of Pavel Guliaev can be viewed as visual investigations of human experience. They remind us that reality never exists in a pure form. We always experience it through memory, emotions, cultural representations, and personal stories. The artist's painting as if records the moment in which the external world turns into a personal image — an image in which perception, memory, and imagination merge into a unique whole. That idea resonates in the ancient Latin formula: *Imago mundi nova, imago nulla* — the world has no single image. Man creates it himself, connecting the visible and the experienced, facts and interpretations, reality and imagination. The painting of Pavel Guliaev exists precisely in that space between observation and internal experience. His paintings do not try to explain the world finally. They offer one of its possible images and invite the observer to stop, look closer, and for a while enter this complex, multi-layered, and gradually revealing artistic universe.

Odnosi / Relations

(2026)

Nevidljivo preplitanje orbita po kojima se kreću usamljeni univerzumi. Proučavanje gravitacije srca, suptilne umetnosti dodira i tišine ispunjene elektricitetom uzajamnog prisustva u beskrajnom kosmosu ljudskih susreta / An invisible intertwining of orbits along which lonely universes move. A study of the heart's gravity, the subtle art of touch, and a silence filled with the electricity of mutual presence in the endless cosmos of human encounters.



Drugarice / Friends

ulje na platnu / oil on canvas, 110x110cm, 2026



Odnosi / Relations
(2026)

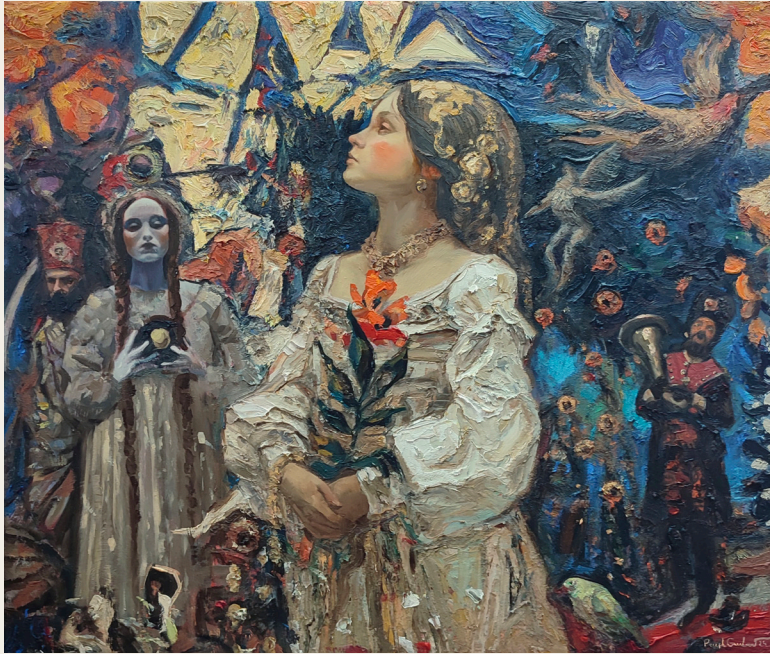


Plaža / Beach
ulje na platnu / oil on canvas, 120x100cm, 2026

Suživot / Coexistence
ulje na platnu / oil on canvas, 110x110cm, 2026

Uzajamno poverenje / Mutual Trust
ulje na platnu / oil on canvas, 120x120cm, 2026





Paganizam / Paganism
(2023–2024)



Tvorac / Creator
ulje na platnu / oil on canvas, 80x70 cm, 2024

Strpljivo čekanje / Waiting patiently
ulje na platnu / oil on canvas, 70x80 cm, 2024

Sвета krava / Holy cow
ulje na platnu / oil on canvas, 60 x 50 cm, 2023



Paganizam / Paganism
(2023–2024)



Opomena / Exhortation
ulje na platnu / oil on canvas, 80x70 cm, 2024

Priprema za ceremoniju / Preparation for the ceremony
ulje na platnu / oil on canvas, 70x80 cm, 2024

Ptica / Bird
ulje na platnu / oil on canvas, 29.5 x 23.5 cm, 2023



Paganizam / Paganism
(2023–2024)



Jezerka devotka / Lake maiden
ulje na platnu / oil on canvas, 50 x 50 cm, 2023

Planetarna parada / Planetary parade
ulje na platnu / oil on canvas, 50x60 cm, 2023

Vrtlozi / Whirlpools
ulje na platnu / oil on canvas, 70x60 cm, 2024



Paganizam / Paganism
(2023–2024)



Rastanak / Parting
ulje na platnu / oil on canvas, 60x50 cm, 2024

Misterija / Mystery
ulje na platnu / oil on canvas, 29.5x23.50 cm, 2023

Šaman / Shaman
ulje na platnu / oil on canvas, 29.5x17.5 cm, 2023



Mračna vremena Ivana Groznog /
The Dark Times of Ivan the Terrible
(2022–2025)

Monolitna jeka istorije u kojoj su zamrznuti krik i veličanstvenost. Istraživanje sumraka ljudske duše i težine krune, gde kroz grimizne senke prošlosti izbijaju večna pitanja o ceni vlasti i krhkosti života / A monolithic echo of history in which a cry and majesty are frozen. An exploration of the twilight of the human soul and the weight of the crown, where eternal questions about the price of power and the fragility of life emerge through the crimson shadows of the past.



Gozba / Feast
ulje na platnu / oil on canvas 120x120 cm, 2025

Pomračenje / Eclipse
ulje na platnu / oil on canvas, 60 x 50 cm, 2023

Crvena riba / Red fish
ulje na platnu / oil on canvas, 50x50 cm, 2023



Mračna vremena Ivana Groznog / The Dark Times of Ivan the Terrible
(2022–2025)



Kraljevska nevesta / The royal bride
ulje na platnu / oil on canvas, 120x120 cm, 2023

Neograničena vlast / Unlimited Dominion
ulje na platnu / oil on canvas, 120x120 cm, 2023

Uplašeni anđeli / Frightened angels
ulje na platnu / oil on canvas, 100x100 cm, 2023



Mračna vremena Ivana Groznog / The Dark Times of Ivan the Terrible
(2022–2025)



Oprichna princeza / Oprichnaya Princess
ulje na platnu / oil on canvas, 100x100 cm, 2022

Divlji lov / Wild Hunt
ulje na platnu / oil on canvas, 100x100 cm, 2022

Dvorište / Courtyard
ulje na platnu / oil on canvas, 120x120 cm, 2023

Varijabilnost / Variability

(2019–2022)

Reka u koju se ne može ući dvaput, trijumf večnog postajanja. Tok formi koje su u neprestanom dijalogu, gde konačno samo najavljuje početak novog, a promenljivost postaje jedina nepromenljiva istina / A river that cannot be entered twice, the triumph of eternal becoming. A flow of forms in constant dialogue, where the final only heralds the beginning of the new, and variability becomes the only unchanging truth.



Konjanice / Horsewomen
ulje na platnu / oil on canvas, 120x120 cm, 2022

Sklonište / Shelter
ulje na platnu / oil on canvas, 70x70 cm, 2019

Sudija / Judge
ulje na platnu / oil on canvas, 100x100 cm, 2019





Varijabilnost / Variability
(2019–2022)



Samo ti / Only you
ulje na platnu / oil on canvas, 70x70 cm, 2019

Večni voz / Eternal train
ulje na platnu / oil on canvas, 100x100 cm, 2019

Potruga za harmonijom / Search for harmony
ulje na platnu / oil on canvas, 100x120 cm, 2020



Iluzije / Illusions

(2018)

Ples senki na granici stvarnosti i sna. Istraživanje nestalnog prostora gde se istina drobi u hiljade komadića, a mašta dograđuje svetove iz prolaznih odsjaja, dovodeći u pitanje čvrstinu same zemlje pod nogama / A dance of shadows on the border of reality and dream. An exploration of a precarious space where truth shatters into a thousand fragments, and imagination constructs worlds from fleeting glimmers, questioning the very firmness of the ground beneath one's feet.



Plodovi mora / Seafood
ulje na platnu / oil on canvas, 100x120 cm, 2018

Izlaz u slučaju požara / Fire-exit
ulje na platnu / oil on canvas, 70x70 cm, 2019

Ljubav prema znanju / Love of knowledge
ulje na platnu / oil on canvas, 100x100 cm, 2019

Iluzije / Illusions
(2018)



Svesno mirovanje / Conscious inaction
ulje na platnu / oil on canvas, 100x120 cm, 2018

Iluzija slobode / Illusion of freedom
ulje na platnu / oil on canvas, 100x100 cm, 2018

Tragač / Seeker
ulje na platnu / oil on canvas, 100x120 cm, 2018



Unutra / Inside

(2017)

Odraz u ogledalu nepomične vode, pogled u bezdan sopstvenog „ja“. To su pejzaži unutrašnjeg mira i oluja, zabeleženi u trenutku kada spoljašnja buka utihne, dopuštajući da se čuje čista melodija podsvesti / A reflection in a mirror of still water, a gaze into the abyss of one's own «self.» These are landscapes of inner peace and storms, captured at the moment when external noise fades away, allowing the pure melody of the subconscious to be heard.



Vlasnica / Proprietress

ulje na platnu / oil on canvas, 120x90 cm, 2017

Poznavaci lepote / Connoisseurs of beauty

ulje na platnu / oil on canvas, 100x120 cm, 2018

Kraljica / Queen

ulje na platnu / oil on canvas, 100x120 cm, 2018



Porodična idila / Family idyl
 ulje na platnu / oil on canvas, 90x160 cm, 2017

Lutkar / Puppeteer
 ulje na platnu / oil on canvas, 90x160 cm, 2017

Beba / Baby
 ulje na platnu / oil on canvas, 120x90 cm, 2017

Večera u prirodi / Evening meal in nature
 ulje na platnu / oil on canvas, 120x90 cm, 2017





Metafore / Metaphors

(2016)

Teatar nemih stvari, gde uobičajeni predmeti odbacuju maske svoje koristi. Svet se pretvara u tajnopis, gde je istina skrivena između redova vidljivog, a svaka slika je ključ za vrata koja vode izvan očiglednog / A theater of silent things, where common objects cast off the masks of their utility. The world turns into a cypher, where truth is hidden between the lines of the visible, and every image is a key to a door leading beyond the obvious.



Egzekutor / The Ekzekutor

ulje na platnu / oil on canvas, 200x165 cm, 2016

Psi / Dogs

ulje na platnu / oil on canvas, 120x90 cm, 2017

Ritual / Ritual

ulje na platnu / oil on canvas, 120x90 cm, 2017



Metafore / Metaphors
(2016)



Pijani batler / The drunken Butler
ulje na platnu / oil on canvas, 200x150 cm, 2016

Prinošenje žrtve / Oblation
ulje na platnu / oil on canvas, 165x200 cm, 2016

Odmetnici / The renegades
ulje na platnu / oil on canvas, 200x150 cm, 2016

Bledi mitovi / Pale myths

(2013–2015)

Odjek zaboravljenih imena koji izbija kroz šapat vremena. Pokušaj da se uhvati treptaj drevnih smislova, gde slike kolektivnog sećanja dobijaju put u sutonu istorije, podsećajući na korene koji sežu u večnost / An echo of forgotten names emerging through the whisper of time. An attempt to capture the flicker of ancient meanings, where images of collective memory take flesh in the twilight of history, reminding us of roots that reach into eternity.



Podvodač / Procurer
ulje na platnu / oil on canvas, 100x100 cm, 2014

Dijalog / Dialogue
ulje na platnu / oil on canvas, 120x100 cm, 2014

Pukovski flautista / Regimental Flutist
ulje na platnu / oil on canvas, 90x90 cm, 2015

Bledi mitovi / Pale myths
(2013–2015)





Bledi mitovi / Pale myths
(2013–2015)



Asimilacija / Assimilation
ulje na platnu / oil on canvas, 100x120 cm, 2014

Leto / Summer
ulje na platnu / oil on canvas, 80x70 cm, 2014

Igre parenja / Mating Games
ulje na platnu / oil on canvas, 120x90 cm, 2014



Bledi mitovi / Pale myths
(2013–2015)



Bekstvo / Escape
ulje na platnu / oil on canvas, 100x100 cm, 2013

Saosećanje / Compassion
ulje na platnu / oil on canvas, 100x100 cm, 2013

Begunac / Fugitive
ulje na platnu / oil on canvas, 120x100 cm, 2013

Pavel Guljajev: Biografija

Opšte informacije

Poreklo: Rođen u SSSR-u.

Obrazovanje: Diplomirao na Moskovskoj akademiji štampe, smer grafički dizajn i likovna umetnost.

Profesionalno iskustvo: Radio kao ilustrator u brojnim izdavačkim kućama.

Pedagoški rad: Jedno vreme je predavao u Višoj akademskoj školi grafičkog dizajna.

Umetnički staž: Već dvadeset godina se aktivno bavi slikarstvom i crtanjem.

Kolekcije: Radovi se nalaze u privatnim kolekcijama u Rusiji, SAD, Portugalu, Nemačkoj, Kini, Francuskoj, Belgiji, Italiji, Srbiji, Velikoj Britaniji i Norveškoj.

Trenutno prebivalište: Trenutno živi u Subotici, Srbija.

Izložbe

2026.

Srbija, Subotica, Palić, Umetnička kolonija Mandić.

2025.

Srbija, Subotica, Samostalna izložba, Fondacija „DANILO KIŠ“.

2024.

Španija, Palma de Majorka, Projekat „Neutro Art“.

2021.

Engleska, London, serija izložbi u galeriji „WOW x WOW“: The Knowable Unknown, MicroVisions 4, Fiends of the Dark II, Ritual Deluxe, Mindweave.

2020.

Australija, Ficroj, „Vanguard Invitational“, OUTRÉ GALLERY.

Nemačka, Minster, „Bilder der art & antik in Münster“, ARTLETstudio.

2019.

Engleska, London, SECRET ART SHOW.

Francuska, Pariz, sajam umetnosti „Art-Shopping“ (oktobar i maj).

Nemačka, Minster, „SURREAL POSITIONS“ i „KUNST KANN AUCH KLEIN“, ARTLETstudio.

Rusija, Moskva, izložba „Visionary Art“.

Nemačka, Karlsruhe, izložba „Raum / Zeit“, ARTLETstudio.

Nemačka, Minster, sajam umetnosti „Bilder der art & antik in Münster“, ARTLETstudio.

2018.

Belgija, Brisel, sajam umetnosti „art3f Bruxelles“.

Nemačka, Minster, izložba „A Symbolic Summer“, ArtletStudio.

Nemačka, Keln, sajam umetnosti „Kölner Liste“.

2017.

Švajcarska, Bazel, projekat „Artbox project Basel 1.0“.

2016.

Nemačka, Berlin, sajam umetnosti „Berliner Liste“.

Rusija, Moskva, međunarodni projekat „Insight“.

Pavel Guliaev: Biography

General Information

Origin: Born in the USSR.

Education: Graduated from the Moscow Academy of Printing, majoring in Graphic Design and Fine Arts.

Professional Experience: Worked as an illustrator for numerous publishing houses.

Teaching Experience: Formerly a lecturer at the Higher Academic School of Graphic Design.

Artistic Career: Actively engaged in painting and drawing for over twenty years.

Collections: Works are held in private collections in Russia, the USA, Portugal, Germany, China, France, Belgium, Italy, Serbia, the UK, and Norway.

Current Residence: Currently lives in Subotica, Serbia.

Exhibitions

2026.

Serbia, Subotica, Palic, Mandic Art Colony.

2025.

Serbia, Subotica, Solo exhibition, Danilo Kis Foundation.

2024.

Spain, Palma de Mallorca, Neutro Art Project.

2021.

England, London, a series of exhibitions at WOW x WOW Gallery: The Knowable Unknown, MicroVisions 4, Fiends of the Dark II, Ritual Deluxe, Mindweave.

2020.

Australia, Fitzroy, Vanguard Invitational, OUTRE GALLERY.

Germany, Munster, Bilder der art & antik in Munster, ARTLETstudio.

2019.

England, London, SECRET ART SHOW.

France, Paris, Art-Shopping Fair (October and May).

Germany, Munster, SURREAL POSITIONS and KUNST KANN AUCH KLEIN, ARTLETstudio.

Russia, Moscow, Visionary Art Exhibition.

Germany, Karlsruhe, Raum / Zeit Exhibition, ARTLETstudio.

Germany, Munster, Bilder der art & antik in Munster Art Fair, ARTLETstudio.

2018.

Belgium, Brussels, art3f Bruxelles Art Fair.

Germany, Munster, A Symbolic Summer Exhibition, ArtletStudio.

Germany, Cologne, Kolner Liste Art Fair.

2017.

Switzerland, Basel, Artbox project Basel 1.0.

2016.

Germany, Berlin, Berliner Liste Art Fair.

Russia, Moscow, Insight International Project.

