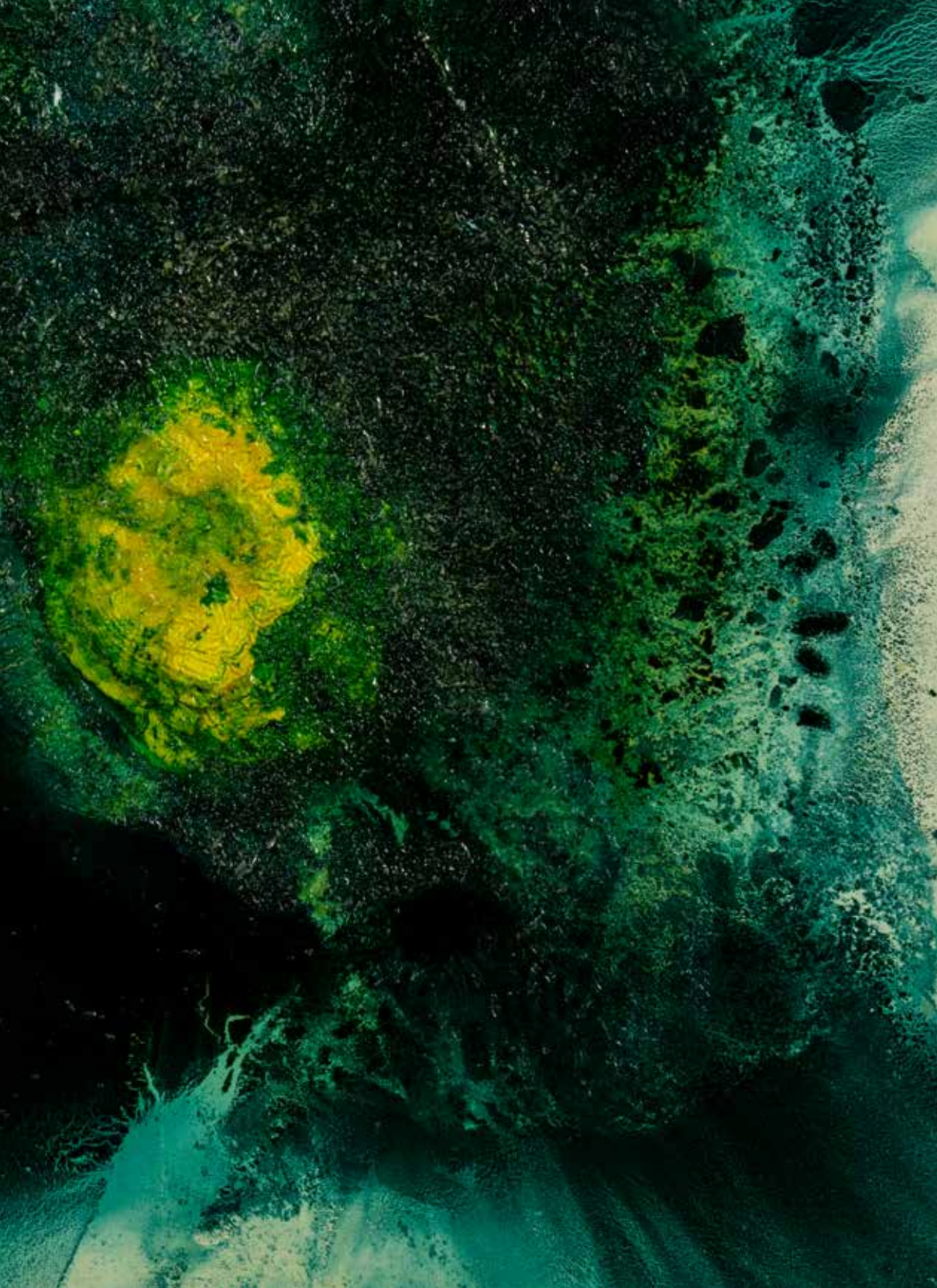


**Georgii UVS**  
**ABSTRACT**  
**INTUITIONISM**



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# GEORGII UVS: ABSTRACT INTUITIONISM

## CURATORIAL FORWARD

### BY ELLEN NASH

Intuitionism, a movement in philosophy that recognises intuition as the most reliable means of cognition, arose at the turn of the 19th century and developed throughout the 20th century.

Modern-day artists, born into a world with several millennia of art history as well as the genius of past experts, now claim that only a philosopher can relate and create art in the 21st century. It is therefore through philosophy that artists can truly understand the artistic paradigm. Georgii Uvs now works within a new framework wherein 'concept' prevails over 'form' and art renders him a philosopher.

Georgii Uvs, like all artists, is a reflection of the era he lived in and his art is a crude depiction of his time. It was in 20th century England where intuitionism within ethics stood out as an independent trend in philosophy and it was this movement which inspired Uvs' unique fundamentals which paved the way for "Abstract Intuitionism". The novel concept of "Abstract Intuitionism" had never been used or embraced before Uvs.

Here is what Russian avant-garde artist and art theorist Kazimir Malevich had to say about intuitiveness within artistic activity in the early 20th century:

*"The intuitive, it seems to me, should emerge where the forms are unconscious and unanswered. I think that the 'intuitive' in art had to be implied in the purpose of seeking objects and it followed a purely conscious path, definitely breaking in the artist. (It's as if two consciousnesses are formed, fighting with each other)."*

When 'intuitionism' first appeared in philosophy at the turn of the 19th century, it presented the notion that humans contain two 'consciousnesses' constantly battling each other. The movement therefore starkly opposed the positivist doctrine

which strongly adhered to the supremacy of scientific knowledge while limiting the human experience exclusively to the sensorial sphere.

There are now two main ideas under intuitionism. The first, developed by the French philosopher Henri Bergson, is the conflict between intuition and intellect which Bergson defines as a means of functioning around "dead things" such as material and spatial objects.

The second idea, endorsed by Russian philosopher Nikolai Lossky, does not juxtapose intellect and intuition, it attempts to unite them. Lossky distinguishes three types of intuition: sensual, intellectual and mystical.

Mysticism was actually quite noticeable in Uys' early pieces during his Moscow period. However, as time passed, Georgii began to prioritise sensual and intellectual intuition in his work. Painting subjects dissolved into absolute abstraction. The more abstract his art works, the more freedom Georgii Uys gave to his paintings and to his paint.

Discussing this concept further, Malevich talks about "dead things" in the visual arts, contrasting realists with abstract artists:

*"Realists, however, transferring living things to the canvas, deprive them of their life of movement. And our academies are not pictorial, but dead-painting. Until now, it was prescribed to the intuitive feeling that from some bottomless voids it drags more and more new forms into our world. But in art there is no such proof, but there should be. And I feel that it is already there in real form and quite conscious.*

*The artist must now know what is happening in his paintings and why. Previously, he lived in some kind of mood. He waited for the rising of the moon, twilight, put green lampshades on the lamps, and it all tuned him up like a violin. But when you ask him why this face is crooked or green, he could not give an exact answer. "I want it, I like it..*

*Ultimately, this desire was attributed to intuitive will. Consequently, the intuitive feeling did not speak clearly. And if so, then it was not only in a semi-conscious state, but was completely unconscious.*

*There was a confusion of these concepts in the paintings. The picture was half-real, half-ugly. As a painter, I must say why in the paintings people's faces were*

*painted green and red. Painting - paint, color - it is embedded within our body. Its outbursts can be large and demanding.*

*My nervous system is colored by them. My brain burns with their color. But the paint was oppressed by common sense, it was enslaved by it. And the spirit of paint weakened and faded. But when he conquered common sense, then colors poured onto the hated form of real things. The colors have matured, but their form has not matured in consciousness. This is why the faces and bodies were red, green, and blue. But this was a harbinger leading to the creation of self-integral pictorial forms.*

*Now you need to shape the body and give it a lively look in real life. And this will be when the forms emerge from the masses of painting, that is, they arise in the same way as the utilitarian forms arose. Such forms will not be a repetition of living things in life, but will themselves be a living thing. The painted plane is a living, real form. The intuitive feeling now passes into consciousness, it is no longer subconscious. On the contrary it was always conscious, but only the artist could not understand its demand".*

As Malevich mentions in his writings, one could already begin to trace the subtle penetration of philosophy into the visual arts as early as the start of the 20th century. It would take 100 years for society to admit to intuitionism's influence on fine art as well as the crucial role it played in the emergence and development of what we call 'abstract art'. Even then, we'd have to wait more than half a century for Georgii Uys to fully integrate and express intuitionism by combining its philosophical nature with aspects of abstract art, giving rise to a whole new movement known as "Abstract Intuitionism".

Georgii Uys has since gone on to write the first manifesto on the subject:

- The artist no longer dictates. He obeys the colours, existing only to serve them and enhance their strength.
- Artwork is no longer intended to merely portray objects or emotions, instead it urges viewers to tap into their repressed subconscious, summoning man's primal sensorial system, thereby revealing a collective understanding of the archetypal visual language.
- The beauty of "Abstract Intuitionism" is not momentary but rather eternal.
- Similar to 'intuition', the art of "abstract intuitionism" lives at the junction of the physiological (material) and psychological world. We keep this art alive through a one-time, subconscious inference based on our desire to understand our

surroundings by way of increased self-awareness, thorough insight, imagination, empathy and our a priori experiences.

- It engenders within us a feeling that implores perspective based on experience and knowledge, even if one cannot explain how said knowledge was obtained. This equation is the source of "Abstract Intuitionism" creations.

Ellen Nash

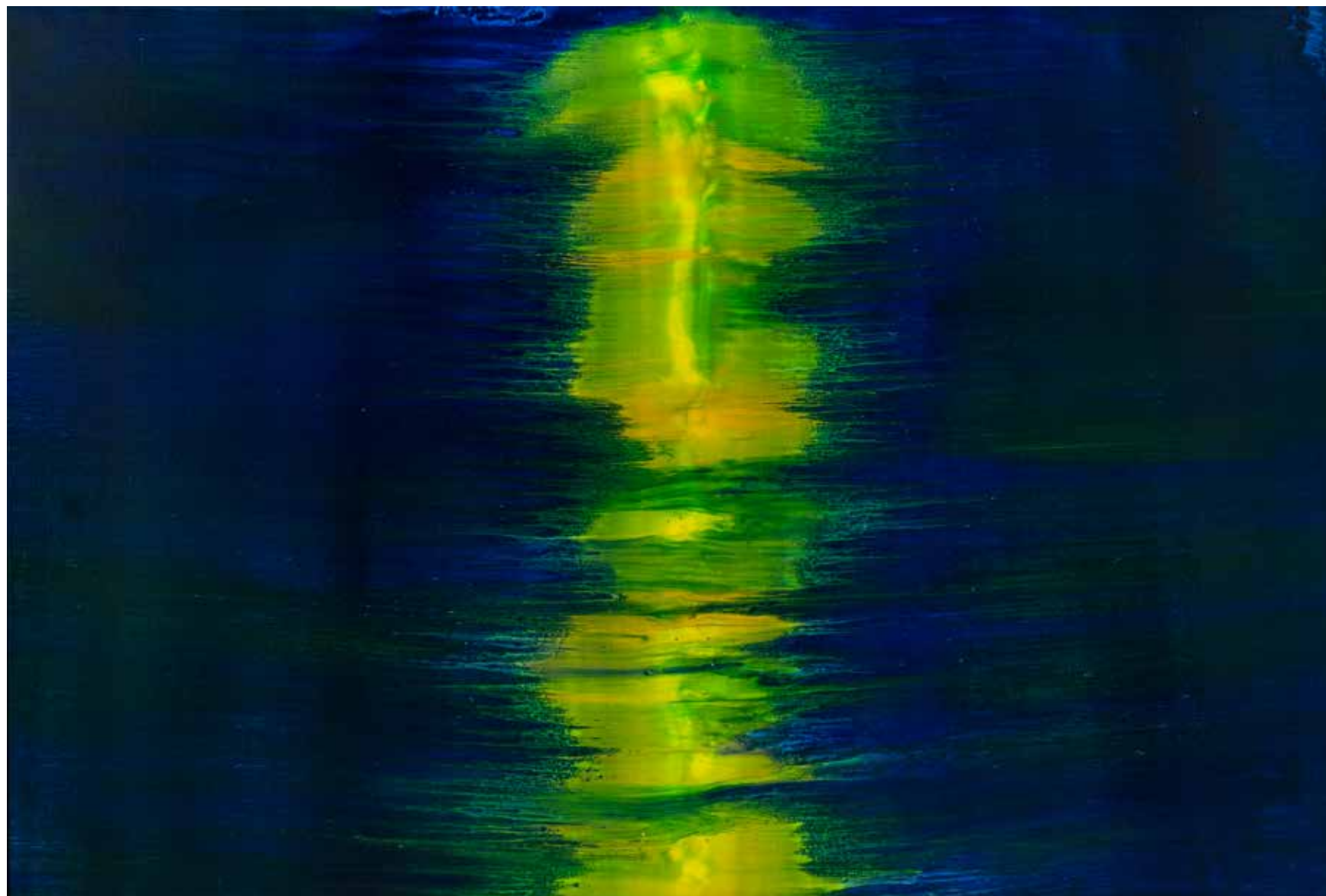




CODE UVS



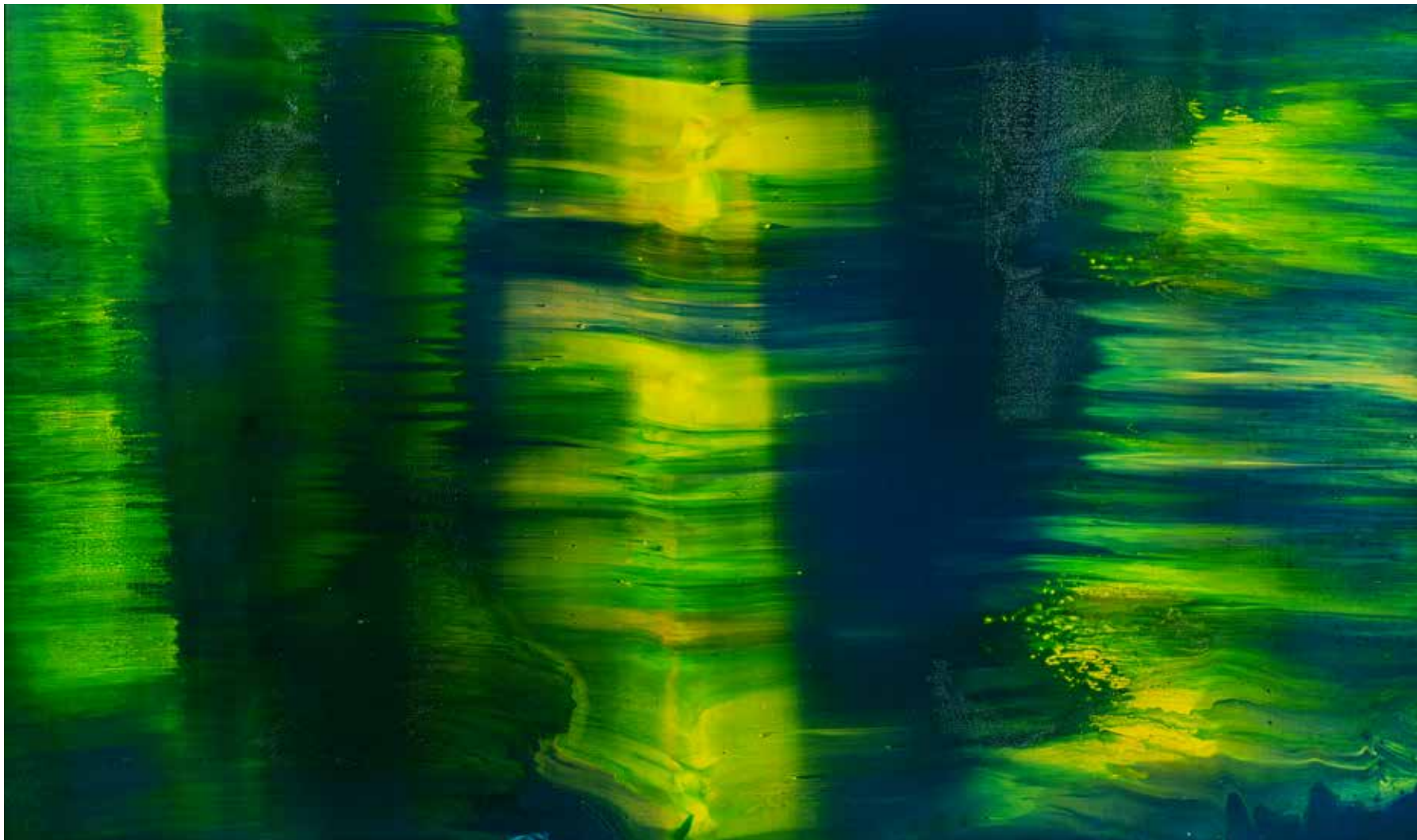
Code UVS #1  
100x285 cm  
2017  
Oil on canvas  
£110,000



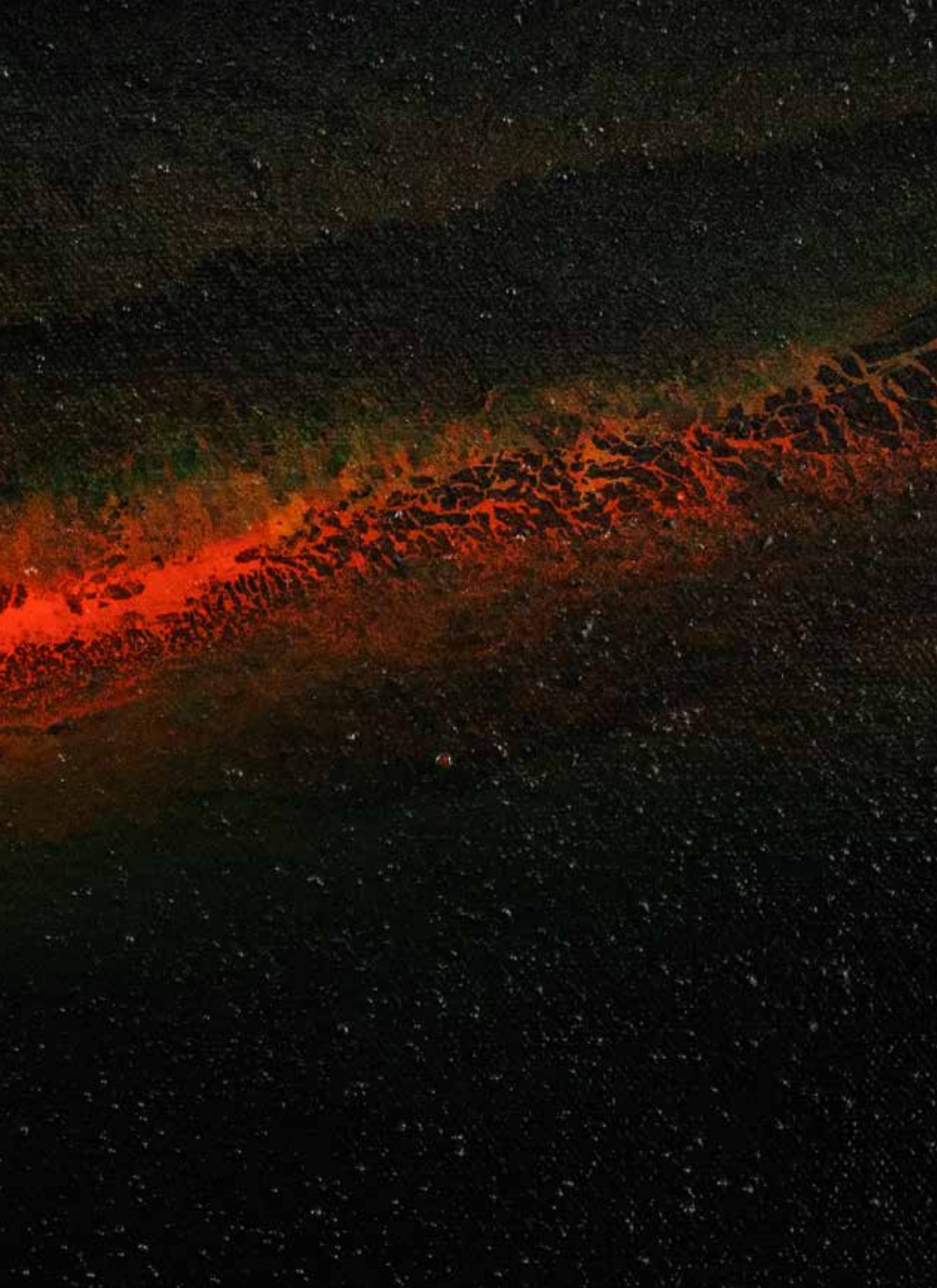
Code UVS #2  
130x205 cm  
2017  
Oil on canvas  
£90,000



Code UVS #6  
90x205 cm  
2017  
Oil on canvas  
£90,000



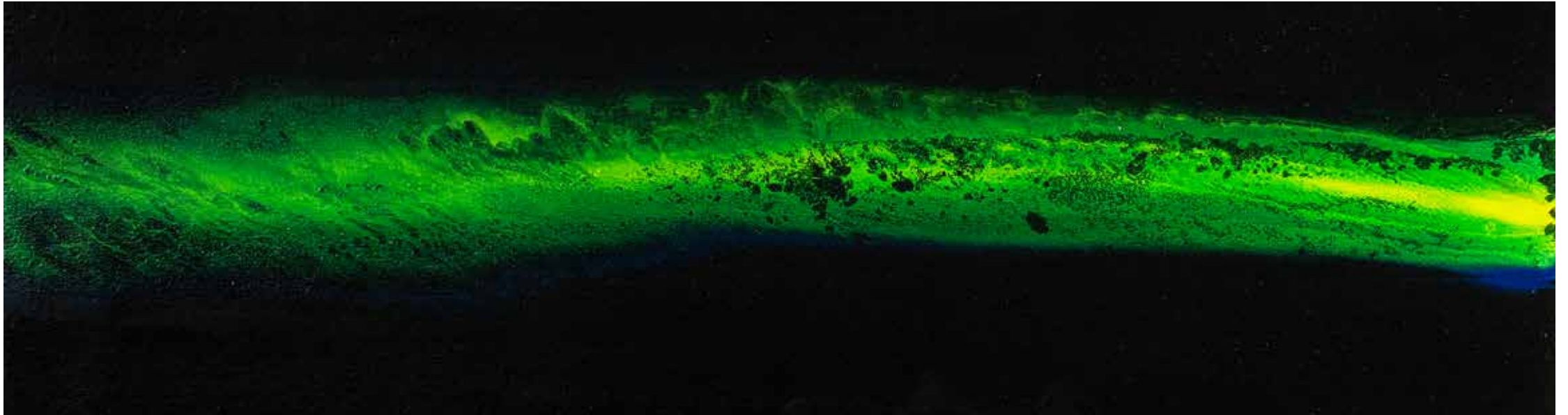
Code UVS #7  
130x210 cm  
2016  
Oil on canvas  
£90,000



CONVERGENCE



Convergence #4  
91x60 cm  
2019  
Oil on canvas  
£40,000



Convergence #6  
 100x30 cm  
 2019  
 Oil on canvas  
 £50,000

Convergence #7  
 100x30 cm  
 2019  
 Oil on canvas  
 £50,000



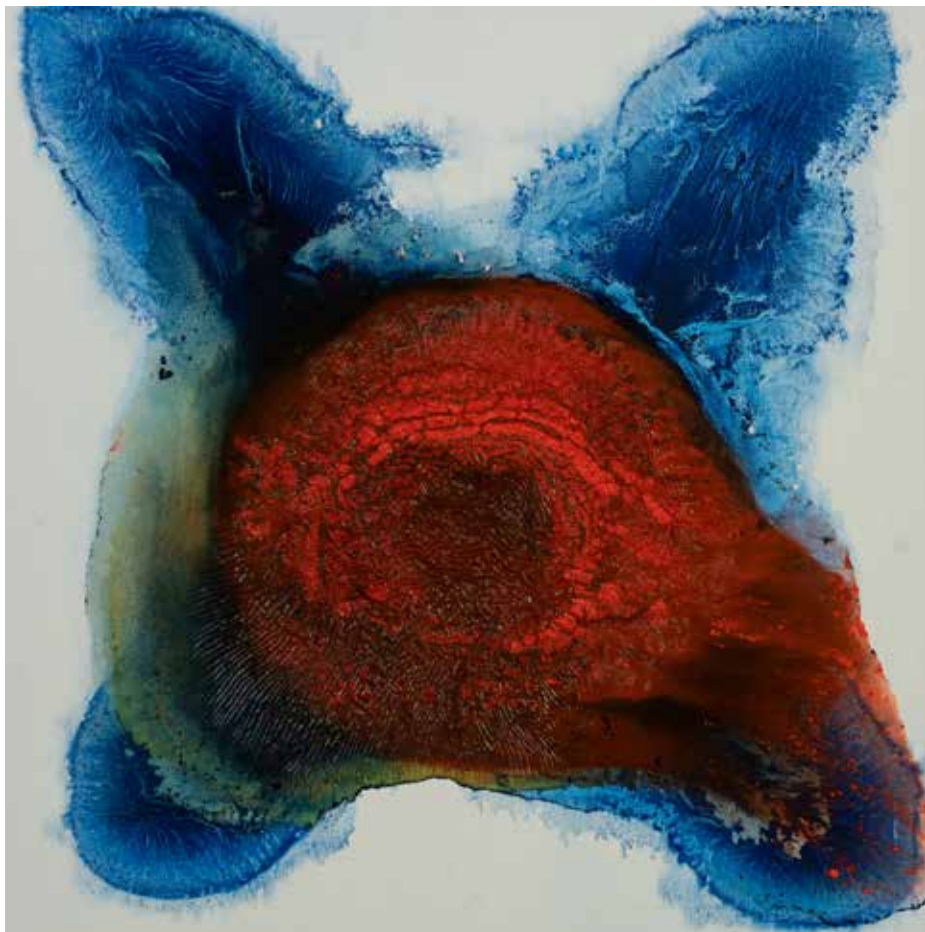
GATE

Gate #3  
210x130 cm  
2021  
Oil on canvas  
£130,000

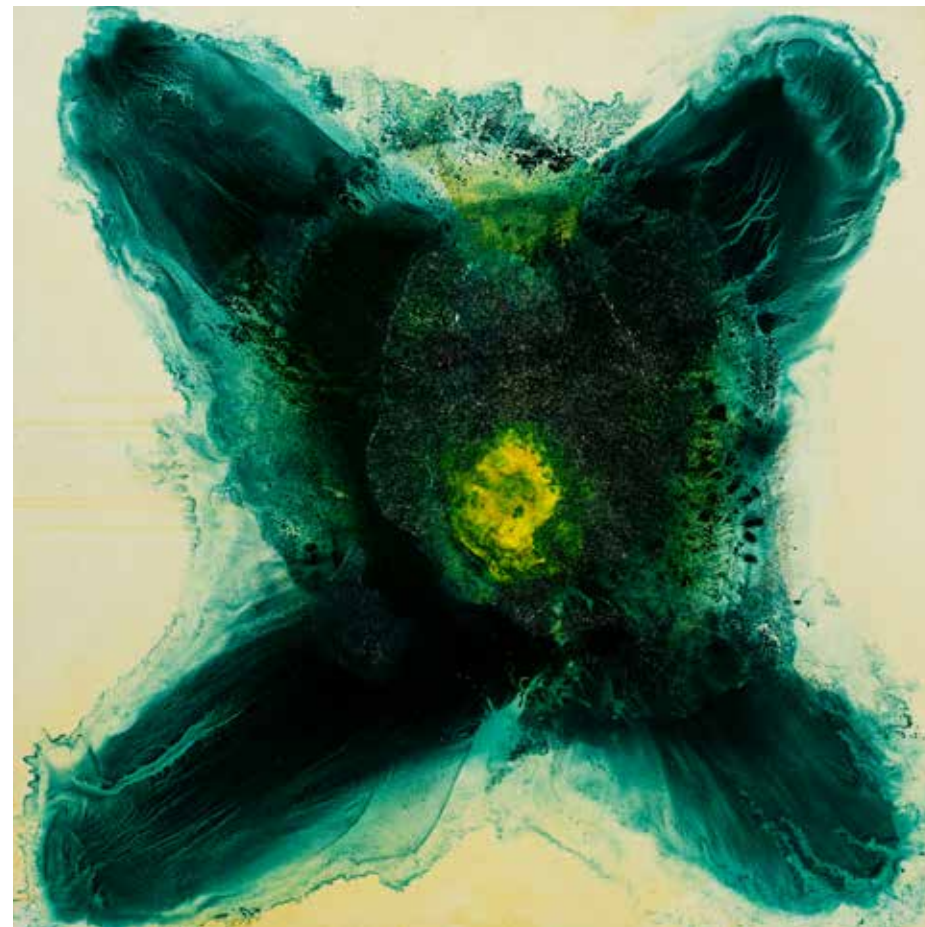




GENESIS



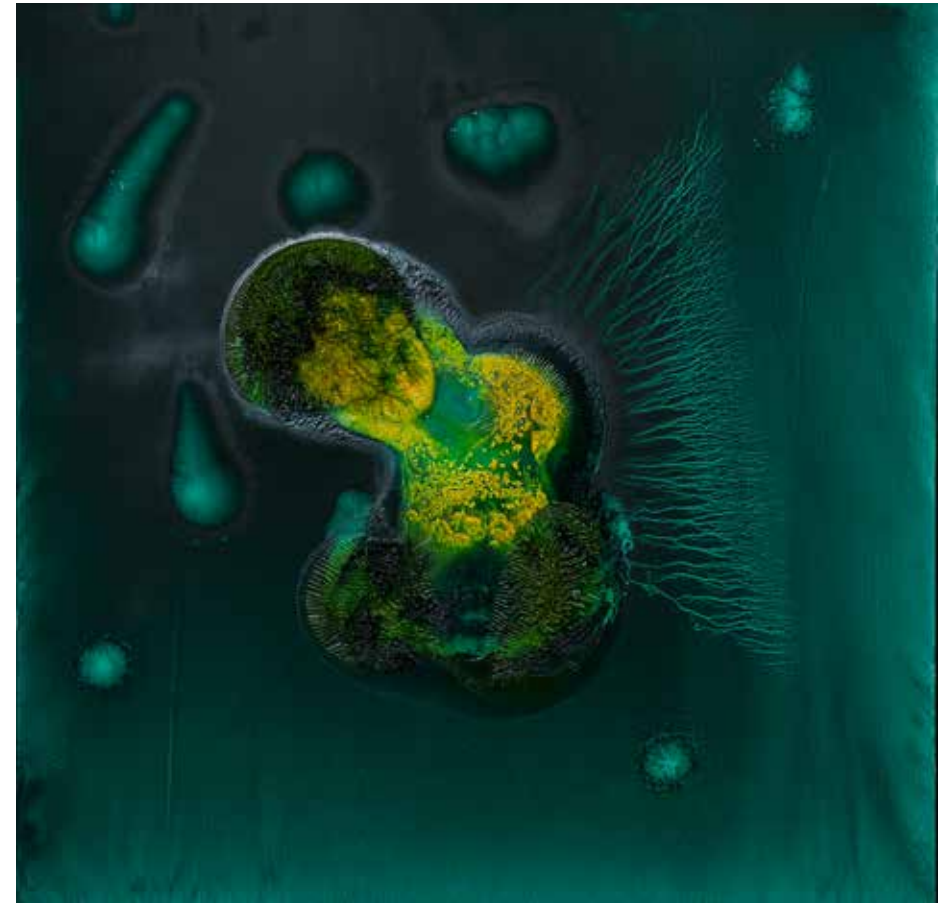
Genesis #2  
90x90 cm  
2017  
Oil on canvas  
£70,000



Genesis #3  
90x90 cm  
2017  
Oil on canvas  
£70,000



Genesis #7  
150x150 cm  
2017  
Oil on canvas  
£80,000



Genesis #10  
150x150 cm  
2017  
Oil on canvas  
£80,000



Genesis #13  
205x205 cm  
2018  
Oil on canvas  
£100,000



Genesis #15  
205x205 cm  
2018  
Oil on canvas  
£100,000



MESOZOIC



Mesozoic #3  
140 x210 cm  
2017  
Oil on canvas  
£90,000



Mesozoic #4  
140 x210 cm  
2016  
Oil on canvas  
£110,00



Mesozoic #1  
100 x100 cm  
2016  
Oil on canvas  
£75,000



WINGS



Wings #2  
200x295 cm  
2016  
Oil on canvas  
£300,000 (NFS)



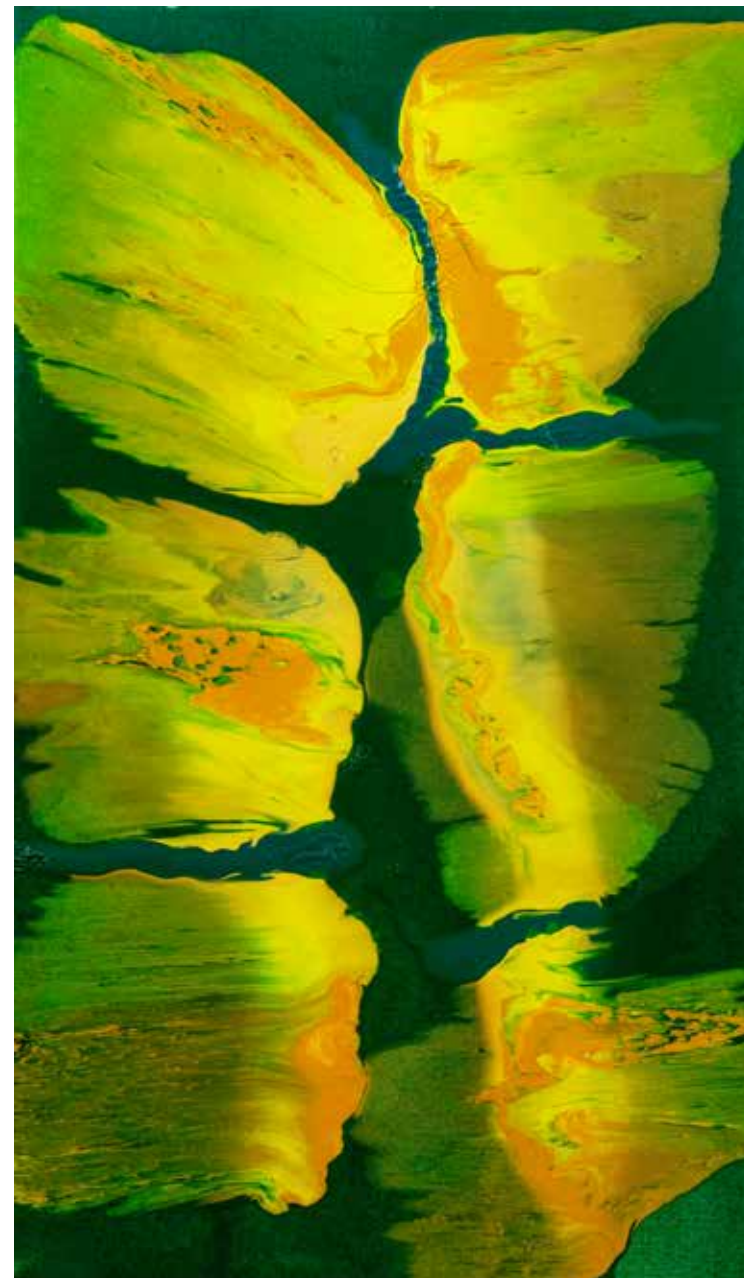
Wings #5  
130x205 cm  
2017  
Oil on canvas  
£90,000



Wings #8  
110x205 cm  
2017  
Oil on canvas  
£85,000



Wings #10  
130x200 cm  
2017  
Oil on canvas  
£90,000



Wings #14  
95x50 cm  
2015  
Oil on canvas  
£55,000