

Dmitry Shneerson

LOST AND FOUND





Dmitry Shneerson (b. 1950)
Artist, photographer, translator,
and researcher of the history
of photography.

Since 1984, Dmitry Shneerson has exhibited his work in numerous exhibitions. He was one of the founding members of the Leningrad photography collective TAK, founder of the Interfoto and Gallery 99 photography galleries, and co-founder as well as director of the Museum of the History of Photography in St Petersburg. Alongside his artistic practice, he devoted many years to translating European poetry.

Shneerson's extensive experience as a photographer, translator and cultural researcher has shaped a distinctive visual language. His ceramic works exist at the intersection of sculpture, painting and archaeology, where the principal medium is not only clay itself, but time. Each work bears the traces of transformation, revealing material as a repository of memory and history.



Lost and Found, #7

Between Archaeology and Painting

Dmitry Shneerson's sculptures possess the quiet authority of objects that seem to have existed long before their discovery, as though the artist had merely unearthed them rather than created them.

His ceramic works occupy a space between archaeology, painting and sculpture. They evoke architectural ruins, fossilised organic forms and fragments of landscape, while at the same time functioning as painterly surfaces, where colour is generated not by the brush but by the transformative process of firing.

Each work appears to have passed through successive states of existence. They seem to have been built, eroded, fractured and reshaped by water, wind and fire before reaching their present equilibrium. The viewer is left with the impression of encountering not contemporary ceramics but an artefact recovered from the cultural strata of an unknown civilisation.

Yet Shneerson has no interest in replicating archaeological finds. Instead, he constructs a material reality of his own, in which destruction becomes the very condition for the emergence of new form..

Despite their architectural associations, these surfaces retain an unmistakably corporeal quality. They recall tree bark, volcanic rock, parched earth, coral formations or the tissues of a living organism. This ambiguity creates a continual tension between the natural and the man-made, between processes of growth and decay.

The forms remain deliberately open to interpretation, seeming to continue their transformation within the viewer's perception and resisting any definitive account of their origin.

Shneerson neither models form in the traditional sculptural sense nor paints the surface. He creates a material in which time itself becomes the painter.



Lost and Found, #3



Lost and Found, #11



Lost and Found, #17







Lost and Found, #9





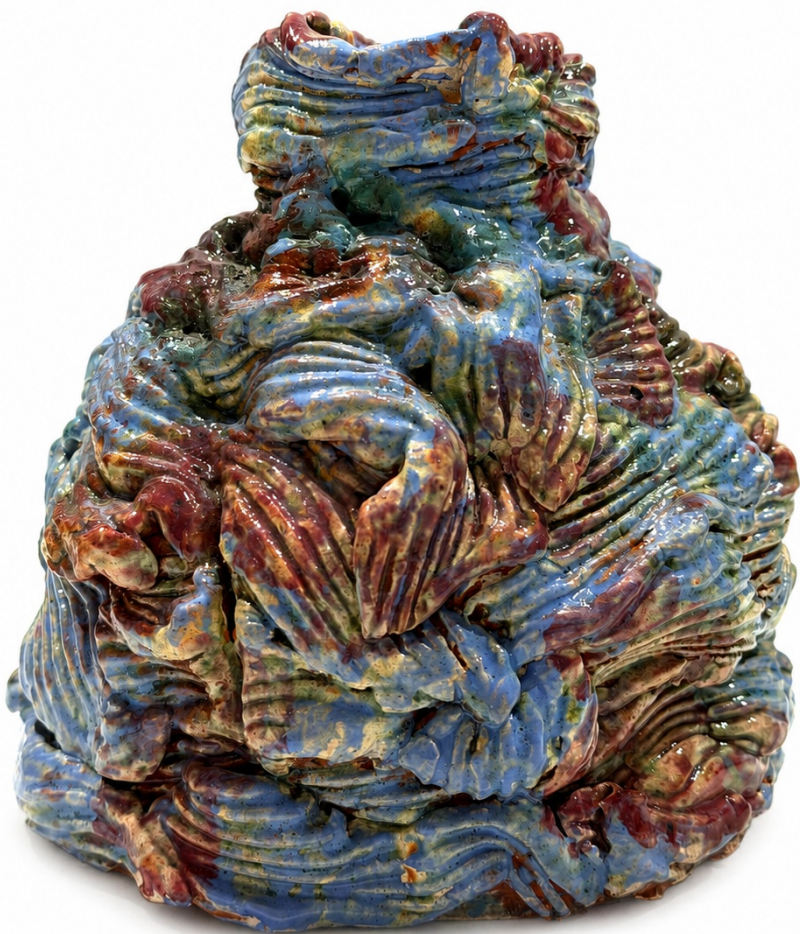
Lost and Found, #4



Lost and Found, #6



Lost and Found, #22



Lost and Found, #14

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